

The Fiddlin' Phil



# Motivational Guitar Method

Online Version



## Introduction & Overview

For Class Music Teachers and School Music Programs

Published by



**Fiddlin' Phil Productions**

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**ISBN: 978-0-9805993-9-8**

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<http://www.fiddlinphil.com/page6.php>

Preface by Lorin Nicholson



Lorin is a highly acclaimed performer, educator and motivational speaker. He has toured all over Australia, presenting concerts, workshops and presenting his own special style of motivational and inspiring life stories. He was a Golden Guitar Finalist at the Tamworth Country Music Festival in 2005 and more recently performed at the Sidney Myer Music Bowl Carols Concert in Melbourne, 2009. For more about Lorin and SeeSharp Presentations go to:

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# Preface

As a professional guitarist, I have been fortunate to present hundreds of guitar workshops in both primary and secondary schools around Australia and I have found “The Fiddlin’ Phil Motivational Guitar Method” to be an effective ‘One Stop Shop’ for a complete classroom music program.

Phil’s guitar method:

- Effectively engages students from upper primary through to year 10
- Can also be used as an adult guitar method
- Covers the 3 learning areas of “Performing”, “Composing & Creating Music” and “listening to and Understanding Music”
- Includes a wide range of musical styles and genres with music from Spain, Africa, Ireland and England - Classical Guitar, Rock, Jazz, Folk and Music of Other Cultures
- Leads students to reading and writing music, using musical notation
- Motivates students to research, practise and compose - not just in class but engaging their interest beyond the classroom.

I strongly recommend Phil Rooke’s Motivational Guitar method, not just for students learning the guitar but as a complete class music program for mainly Yrs 7 - 10 music classes but it can also be used for year 6.

Lorin Nicholson  
Professional Guitarist & Motivational Speaker

## Introduction

The Fiddlin' Phil Motivational Guitar Method - is a unique system of teaching and learning guitar in the school classroom. It differs from other systems of class guitar teaching systems through:

- Effectively leading the student to reading, interpreting and manipulating musical symbols and notation - not just guitar chords
- Listening to and understanding a range of musical examples in a range of styles and genres
- Both solo performance and also playing in class ensembles - learning to listen to other musicians and performing in the context of both large and small ensembles
- Encouraging students to perform to an audience, for each other and also to record their performance for the enjoyment of others - the point of becoming a proficient musician is to share your art
- Encouraging students to improvise and create their own musical ideas through the understanding of musical symbols and notation as well as the technical facility to perform their own compositions

This system of large class or small group guitar tuition achieves all of the above outcomes through:

- Learning activities in the 3 learning areas of "Listening to & Understanding Music", "Organizing Sounds" or composition and of course; solo, small & large ensemble "performance"
- The use of both standard 5 line music staves and 6 line guitar TAB to show where the notes are played on the guitar, but then gradually removing the TAB so that students are encouraged to read and interpret standard musical notation
- MP3 Backing Tracks using REAL instruments included with each unit and recommended listening examples as well as backing tracks for improvisation/composition activities and performance - students can be sent away from the class individually or in small groups to work on listening/performance/composition/improvisation activities
- Online Instructional Videos containing short 10 minute lessons demonstrating playing technique and musical concepts for each of the lessons in each unit - If a class teacher is not a proficient guitarist themselves, then they can use the 10 minute lessons to start their class and even play and replay the lessons to reinforce concepts and skills
- A wide range of styles and genres - from Blues to Bach & Beethoven to Bluegrass - as well as composed pieces such as the Jazz Piece "Thunky Thursday" with bonus backing video featuring some of the top Jazz Musicians in Sydney

The Fiddlin' Phil Motivational Guitar Method can be used for:

- Music Classes - from Yr 6 through to Year 10 - achieving outcomes in Australian and International Syllabi - using various media such as online video and backing MP3's to cater for a wide range of aptitude and experience in students but also achieving a HIGH level of motivation in your classes and also various activities in listening and composition
- Small group guitar tuition - eg music teaching studios can teach groups of 2 to 6 students with a high degree of student motivation and cover music theory and composition (eg songwriting) at the same time
- Individual students - benefit from the wide range of musical styles and genres with quality backing tracks - very quickly, individual students can be performing for school assemblies, concerts and composing their own songs and pieces.

# Contents

Upon purchasing the complete Online Motivational Guitar Method, the **Online Teacher's Kit** is made available to the client school via a secure FTP download site along with all **8 Units** plus Word Documents of Teaching Programs and Lesson Plans and assessment task pro-forma etc. The package also includes MP3s, PDF Worksheets and PDF Sheet Music. The online video lessons are accessible on our website and/or by clicking on the links in each Unit Contents List.

## Unit 1

### Introduction Worksheets:

Looking After Your Guitar, Tuning Your Guitar, Notes Values, Time Signatures, Major Scales & Major Scales Cont.

### PDF Sheet Music

Lazy Sunday Arvo, Mad Monday, Mad Monday on 2nd String, Mad Monday on 3rd String,

### MP3 Files

Lazy Sunday Arvo, Mad Monday, Mad Monday on 2nd String, Mad Monday on 3rd String,

### Online Video

[1. Tuning your Guitar](#) [2. Major Scales](#) [3. Mad Monday & Lazy Sunday](#)

## Unit 2

### Teacher's Handbook Information & Worksheets

Time Signatures - 2 pages, Note Values, Semiquavers or 16th notes - 2 pages, Dotted Notes, Rests

### PDF Sheet Music

Romance on 'B', One Finger Samba,

### MP3 Files

Romance on 'B' with melody, Romance on 'B' backing, One Finger Samba with Melody, One Finger Samba Backing

### Online Video

[4. Romance on 'B' & One Finger Samba](#)

## Unit 3

### Teacher's Handbook Information & Worksheets

Note Values - Ties, Syncopation, Triplets. Tones, Semitones & Scales - 5 pages, Key Signatures, Chord Structure - Major & Minor Chords

### PDF Sheet Music

Ode to Joy, Spanish Study #1 Pachelbel Canon, If I Had Words

### MP3 Files

Ode to Joy with Melody, Ode to Joy Backing, Spanish Study with Melody, Spanish Study Backing, Pachelbel Canon, If I Had Words with Melody, If I Had Words Backing

### Online Video

[5. Ode to Joy & Spanish Study](#) [6. Pachelbel Canon and If I Had Words](#)

## Unit 4

### Teacher's Handbook Information & Worksheets

Note Values - Ties, Anacrusis or upbeat

### PDF Sheet Music

Mama Don't 'Low, Rock n Roll Man, La Bamba

### MP3 Files

Mama Don't 'Low with Melody, Mama Don't 'Low Backing, Rock n Roll Man with Melody, Rock n Roll Man Backing, La Bamba with Melody, La Bamba Backing

**Online Video**

[7. Mama Don't 'Low](#) [8. Rock n Roll Man](#) [9. La Bamba](#)

**Unit 5**

**Teacher's Handbook Information & Worksheets**

Tones & Semitones - Flats & Sharps, Key Signatures

**PDF Sheet Music**

Greensleeves, Dreamtime, Mbayi Mbayi

**MP3 Files**

Greensleeves with Melody, Greensleeves Backing, Dreamtime with Melody, Dreamtime Backing, Mbayi Mbayi with Melody, Mbayi Mbayi Backing

[10. Greensleeves Melody](#) [11. Greensleeves Accompaniment](#) [12. Dreaming & Pentatonic Scale](#) [13. Mbayi Mbayi - African Folk Song](#)

**Unit 6**

**Teacher's Handbook Information & Worksheets**

Chord Structure - Dominant or 7th Chords, Chord Progressions - Recognising and Constructing your own chord progression

**PDF Sheet Music**

Air on the 'E' String, Feelin' Free,

**MP3 Files**

Air on the 'E' String with Melody, Air on the 'E' String Backing, Feelin' Free with Melody, Feelin' Free Backing

**Online Video**

[14. Air on the 'E' String](#) [15. "Feelin' Free"](#)

**Unit 7**

**Teacher's Handbook Information & Worksheets**

Chord Progressions Continued - Recognising and Constructing your own chord progression

**PDF Sheet Music**

Lough Erin Shores, Morning Has Broken

**MP3 Files**

Lough Erin Shores with Melody, Lough Erin Shores Backing

**Online Video**

[16. Lough Erin Shores](#) [17. Morning Has Broken](#)

**Unit 8**

**Teacher's Handbook Information & Worksheets**

Revision - Note Values, Tones & Semitones & Chord Structure

**PDF Sheet Music**

Thunky Thursday, Romance

**MP3 Files**

Thunky Thursday with Melody, Thunky Thursday Backing, Romance - Guitar Solo

**Online Video**

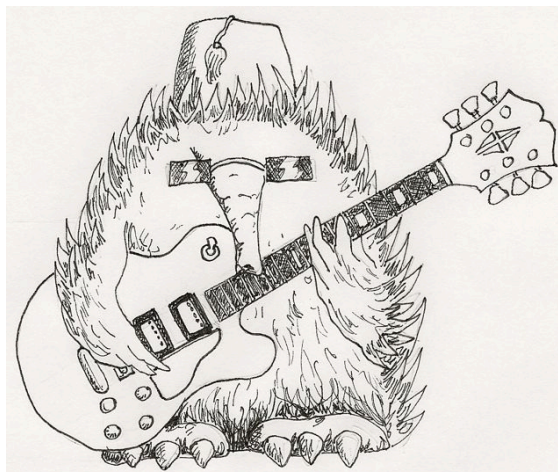
[18. Lesson on Bar Chords](#) [19. Thunky Thursday](#) [20. Romance](#)

## Using the Online Teacher's Kit

The Online Teacher's Kit for the "Fiddlin' Phil Motivational Guitar Method" has 3 very useful sections:

1. **Teaching Program - A sequential overview of lesson plans & outcomes:** The teaching program is a vital part of a teacher's planning and implementation of a unit of work. A teaching program can be based on the **Concepts** or **Elements** of Music OR it can be organised around thematic topics such as "Music of other Cultures", "Music for Small Ensembles", "Jazz Music", "Song-writing & Performing" etc. The Teaching Program is presented here in hardcopy in this book but also as a word document on the CD ROM at the back of this book, along with the lesson plans and assessment task Pro Forma etc, so that teachers can adapt it to their own teaching style and any of the Australian or International Syllabi.
2. **Lesson Plans & Assessment Task Pro Forma:** This section follows logically from the **Teaching Program** and presents complete plans and strategies for implementing the material from the **Students' Workbook** in complete and sequential lessons in the 3 Learning Areas of "**Listening to & Understanding Music**", "**Organising Sounds & Composing**" & "**Performing**". Lesson plans are a more detailed interpretation of the **Teaching Program**. The Lesson Plans and other pro forma are also included as 'Word' Documents on the CD ROM so that Teachers can adjust lessons to their own teaching styles and the experience level of their students.
3. **Concepts of Music - Information & Work Sheets:** This section is organised into the 3 main areas of "**Note Values**" with information and work activities on time signatures, note values, rests, anacrusis or upbeats, ties and syncopation - "**Tones, Semitones & Scales**" mainly dealing with the concepts of pitch and melody and lastly the topic of "**Chord Structure**" where the student learns how chords are built up and what notes they are actually playing on the guitar when they play a chord, as well as understanding how chords support melodic structure - how to compose a melody to a chord structure and how to construct a chord progression to a melody.

Along with the material in the **Students' Workbook**, these 3 sections in the **Teacher's Handbook** support the class program - not just in the teaching of guitar in the classroom but in motivating students to extend their learning experience and music making beyond the classroom.



# Section 1: Teaching Program

## Preamble

The “Fiddlin’ Phil Motivational Guitar Method” is a very comprehensive method for teaching a music program across the 3 Learning Areas of: **“Listening to & Understanding Music”**, **“Organising Sounds & Composing”** & **“Performing”**. The guitar is simply a means of achieving the learning outcomes in these 3 learning areas and also enabling students to experience musical performance and composition.

Students are exposed to music of various cultural backgrounds and genres; for example, Mexican, Spanish, Celtic, African, Baroque, Jazz, Rock and Classical.

Students are gradually led from a minimum of music reading, writing, performance and music creation to a confidence in the reading, understanding and manipulation of musical symbols to be able to create and perform their own music compositions and performances.

## Outcomes

- ♫ **Students will be able to listen to and understand a range of musical concepts including:**

  - a) Rhythm (duration) - notes, rests, syncopation, ties, anacrusis etc
  - b) Pitch & Melody - tones, semitones, scale patterns, key signatures, melodic shape and contour
  - c) Chords & Chord Structure - basic major, minor triads and 7th or dominant chords, use of chord structure to support melody, constructing chord progressions
  - d) Structure - Basic Ternary and Binary Structure, 12 bar Blues Structure and 32 bar AABA Structure as in “Thunky Thursday” and Theme & Variations in the Arranging & Composing Lesson on “If I Had Words”
  - e) Texture - Basic Chord Accompaniment plus Melody as in “Rock n Roll Man” and “Feelin’ Free”, Understanding the Layers of Sounds in Orchestral Works such as the “Saint Saens Organ Symphony” as opposed to simple solo classical guitar pieces such as “Romance”.
  
- ♫ **Students will be able to confidently read, understand and manipulate Musical Symbols** for the purpose of listening to & understanding music, performing music and composing and notating their own music.

## Outcomes Continued

- **Students will not only become compete guitarists** but also be encouraged to sing and perform on other instruments - extending their performance experience well beyond the classroom.
- **The Class will perform** as both large and small ensembles and also be encouraging of their classmates as individual performers.
- **Students will** notate and perform their own compositions - both individually and in groups.
- **Students will** learn about other cultures from around the world through the study of a wide range of music from other cultures and genres.
- **Students will be encouraged** to be self directed and self motivated through student centred musical learning activities both in and beyond the classroom.

## Skills, Concepts & Knowledge

All learning can be condensed into the acquisition of skills, concepts and knowledge. The highest level of learning is when students can take these 3 areas of learning and **Process** information to solve problems and find their own **Learning Solutions**. Music is one of the most motivational and creative influences on student learning. You will know by your own experience that the most satisfying experience in your learning as a teacher, is being able to take your own **Skills, Concepts & Knowledge** to read, play and publicly perform a difficult piece of music, to be able to spontaneously improvise to a great piece of Jazz, to listen to and fully understand the workings of a Mahler Symphony, or better yet, to compose and mould your own original piece of music and hear it performed.

Assessment effectively tests a student's acquisition of **Skills, Concepts & Knowledge** but the true test of real musical learning at the highest level is the performance of a piece of music and/or the creation - whether improvised or notated - of a piece of original music.

By the end of the **Fiddlin' Phil Motivational Guitar Method**, students will acquire:

- **Skills** - being able to read, interpret and manipulate musical notation & symbols and the technical facility of playing the guitar.
- **Concepts** - the understanding and application of the concepts of music - pitch, duration (rhythm) harmony (chords) structure, texture & tone colour
- **Knowledge** - of the concepts and history of music and being able to listen to and understand how music works.

## Assessment

There are a few constructive purposes of assessment. Continuous and effective assessment can inform both student learning and also the teaching process.

You can copy and paste the criteria sheets that are shown in some of the lesson plans from the “Lesson Plan” documents on the CD ROM. This is a very quick and easy format to test the students’ understanding and to measure at the very early stages of the course the understanding of concepts.

The use of **criteria** to quickly determine the areas of student achievement is common place in some National and International Syllabi. In some places, it is referred to as **descriptors**. Either **Criteria** or **Descriptors** are simply ways of describing various levels of achievement in attaining **skills** or **knowledge** or the ability to use **skills & knowledge** to **process** and **perform** a given task.

Further; there is informal or formative assessment. Certain International Syllabi encourage frequent informal testing of knowledge & skills attained. This informal testing can occur spontaneously in the classroom through student performance or a short verbal quiz. Many times, you can do this informal testing without the students even realising it; not for the purpose of recording marks but conveying feedback to the teacher. If a large number of students are not able to perform “Lazy Sunday Arvo” after 2 weeks, then it might be possible that the structure of the lessons or instruction needs to be modified.

Formal or summative assessment is what we do at the end of a unit of work or a course. It is much more effective if the students are given sufficient notice of a formal assessment and that they are informed of what the expectations of that assessment will be. In fact, many National and International syllabi have rigid requirements on notifying such assessment tasks.

Use the suggested formal and informal assessment tasks contained in the Lesson Plans to inform, structure and if necessary, modify your teaching. You can also use the suggested assessment tasks to write your own assessment task sheets or notifications - simply copy and paste from the “Lesson Plan” documents on the CD ROM.

## Copyright

ALL music in this teaching method is either public domain that has been arranged especially for **The Fiddlin’ Phil Motivational Guitar Method** OR music that has been composed and arranged specifically for the same. Once music has been arranged specifically for this purpose, then the arrangement is copyrighted to **Fiddlin’ Phil Productions**. The original compositions contained in this publication are also copyrighted to **Fiddlin’ Phil Productions**. Before we publish such a teaching method, the ownership of ALL music (eg La Bamba is a Mexican Folk Song) is checked through APRA (the Australian Performing Rights Association) and where necessary we either delete music or negotiate the license for it.

In the Teaching Program and Lessons Plans, there are recommendations for further listening. We do NOT simply copy these tracks onto a listening CD because this would be a huge breach of copyright. Instead, we recommend that you purchase those CD’s or purchase the tracks from i-Tunes where possible. My personal preference as a teacher, is to have these CD’s in my music library. When you purchase music in this way, you are supporting the composers and musicians that produced it and I believe that this is the practice we should encourage in our students.

## The Fiddlin' Phil Motivational Guitar Method - Scope & Sequence

The sequence and content of lessons contained on the following pages is merely a suggested structure. The actual pacing and content of the lessons is entirely up to you, the teacher. Different school cultures, age groups and cultural backgrounds of students will determine the pace of delivery and indeed the sequence of the lessons. Please feel free to change or even supplement the content. This is the reason that this entire program and the lesson plans are also reproduced as 'Word' documents on the CD ROM. The intention is to set out a template for planning a complete program of work across the 3 learning areas of **“organising sounds or composing”**, **“listening to & understanding music”** & **performance”** The main purpose of this scope & sequence is to suggest an organisation and use of the resources in **The Fiddlin' Phil Motivational Guitar Method**.

# Sample from the Scope & Sequence

The Scope and Sequence is included in the Online Teacher's Kit as a 'Word' document, so that it can be modified to match your own program or adapted to become your class program. This sample matches the sample lesson plans and worksheet for “Feelin' Free”.

<b>Context</b> Add the theme or topic of your unit here		<b>The Fiddlin' Phil Motivational Guitar Method</b> <b>Weeks 24 &amp; 25 - Air on the 'E' String &amp; Feelin' Free</b>		
<b>Learning Experiences</b>	<b>Performing</b>	Perform Air on the 'E' String and 'Feelin' Free'		
	<b>Organising Sounds</b>	Compose a melody based on the chord progression for 'Feelin' Free' (see worksheet in this lesson plan) Information and worksheets on chord structure and chord progressions ALSO - worksheet on relative minor scales Compose your own chord structure for your own pop song.		
	<b>Listening</b>	Any suitable pop song to the teacher's discretion		
<b>Concepts/ Elements of Music</b>	<b>Duration</b>	<b>Pitch</b>	<b>Chords &amp; Chord Structure</b>	
	syncopation and dotted rhythms	G Major Scale and E Minor Scale - relative minors	Constructing Chord Progressions 7th & Suspended Chords	
Add Board of Studies Outcomes or your syllabus outcomes/frameworks in this row				
<b>Performance &amp; Listening Repertoire</b>	Suitable Pop Songs at the Teacher's Discretion	Suitable Pop Songs at the Teacher's Discretion	Suitable Pop Songs at the Teacher's Discretion	
	Reference: Pages 42, 43, 44 & 45 in the Student's Workbook. Tracks 31, 32, 33 & 34 on the Backing CD. Information and Worksheets on Chords and Chord Progressions. Video # 14 & 15 on DVD 2.			

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## Section 2: Lesson Plans

**NOTE:** The pacing of these lessons is entirely up to the teacher. This teaching method is aimed at Years 7 & 8 or Junior High School, though some schools may implement it at Yr 6 or upper elementary school. Obviously some year 8 classes might progress more quickly than a year 6 class - though some schools may well have very bright and quick year 6 classes.

One of the main aims of this teaching method is to increase “Music Literacy” or the students’ ability to: ‘read, interpret and manipulate music notation and symbols’. The central aim of this teaching method is to motivate students to the point where they seek out further learning and a wider scope of music to supplement the material in this method.



The teacher may decide to dwell on a topic that matches their existing program or connects to another curriculum area - eg “Dreamtime” and/or “Mbayi Mbayi” might well connect to a study of indigenous peoples and be a great launch-pad for an integrated project where students undertake a research assignment to further explore music of the Indigenous Peoples of North America, or Australia or the World.

Feel free, as the class teacher, to be a guide on this exploration and dwell a bit longer in some places or move on to new material - the students’ increased ability to read, play and create music will help with this musical exploration. The journey might take a semester or even a whole school year. There is sufficient material to plan for a complete year’s program or an accelerated trip of just a semester.

Teachers; feel free to vary the lesson plans that follow to your own program - treat them as a smorgasbord of learning activities - to base your program on in its entirety or to supplement the existing program in your school. Treat all the bullet points in the lesson plans as suggestions - this is why the scope & sequence and the lesson plans are also included as ‘Word’ documents in the **Online Teacher’s Kit**, so you can copy and paste into your own syllabus documents or customise to make your own teaching program.

**NOTE:** When a school purchases an on-line subscription to the “Fiddlin Phil Motivational Guitar Method”, then this licenses the school to print music from the files or place on an Overhead Projector or use as active documents on classroom computers - this can facilitate whole class learning - students or groups of students can use the individual copies to work separately then come together for class ensemble performance - it depends on the nature of learning spaces in your classroom and your preferred strategies as a teacher.

## Air on the 'E' String and "Feelin' Free"

Suggested pace: Weeks 24 & 25

### Outcomes:

- Revise and practise E minor scale
- Learn the classical picking pattern for "Romance"
- Perform Air on the 'E' String
- Perform the song "Feelin' Free"
- Compose a song around the chord progression for "Feelin' Free"

### Introduction:

- Listen to any suitable pop song at the teacher's discretion

### Process:

- Revise the E minor scale
- Play the melody for Air on the 'E' String without the picking part
- Practise strumming the chords for Air on the 'E' String
- Learn to pick a pattern on the chords
- Have half the class play the picking pattern and the other half play the melody line
- Listen to the performance track for "Feelin' Free" Track 33 on the backing CD
- Play the chord part with the backing track
- Learn the melody line and play with the backing track - track 34 on the backing CD
- Complete the information and worksheets on "Chords"
- Compose your own melody line to the chord structure for "Feelin' Free"
- Set out your composition with bass, drumkit and keyboard on the composition worksheet provided

### Extension:

- If some students can play the drumkit, electric bass and keyboard parts and if the school has the facility, then students could add lyrics and vocals to their "Feelin' Free" compositions and record and produce them.

### Conclusion:

- Perform the compositions for "Feelin' Free"

### Assessment:

- Formal or Informal assessment - Ensemble Performance for Air on the 'E' String and Composition Task for "Feelin' Free"

# Feelin' Free



There are 2 MP3 files for this song - one with melody and one backing

When the notes look like this, strum the chord to this rhythm

Musical notation for the first system of 'Feelin' Free'. It consists of four staves: Melody, Keyboard, Bass, and Drumkit. The key signature is one sharp (F#) and the time signature is 4/4. The melody line shows a sequence of chords: G, D, Em, and Em. The Keyboard staff shows chord voicings for G, D, and Em. The Bass staff shows a rhythmic pattern of quarter notes. The Drumkit staff shows a consistent drum pattern.

Musical notation for the second system of 'Feelin' Free'. It consists of four staves: Melody, Keyboard, Bass, and Drumkit. The key signature is one sharp (F#) and the time signature is 4/4. The melody line shows a sequence of chords: G, D, Em, and Em. The Keyboard staff shows chord voicings for G, D, and Em, followed by the instruction 'Continue to strum the chords to this rhythm'. The Bass and Drumkit staves are empty.

Musical notation for the third system of 'Feelin' Free'. It consists of four staves: Melody, Keyboard, Bass, and Drumkit. The key signature is one sharp (F#) and the time signature is 4/4. The Melody staff shows a sequence of chords: G, D, Em, and Em. The Keyboard, Bass, and Drumkit staves are empty.

## Composition Task: Pop Song Composition based on “Feelin’ Free”

**Task:** Compose a melody to fit the chord progression for “Feelin’ Free”. Set it out on the composition worksheet with bass, drumkit and keyboard parts

**Extension Task:** Write a 2nd melody part in harmony so that there are 2 melody parts together and if the school has the facilities, record and produce it.

**Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Class:** \_\_\_\_\_

**Overall Grade:** \_\_\_\_\_

Grading	Musical Accuracy	Musical Ideas	Presentation
<b>A</b> 9 - 10	The composition is fully accurate with no inaccuracies of pitch and rhythm notation.	There are highly original and captivating musical ideas, making the maximum creative use of melodic and rhythmic motifs.	The score is very well presented with correct key and time signatures and correct alignment and note groupings etc
<b>B</b> 7 - 8	The composition is highly accurate with mostly accurate scoring of pitch and rhythm notation.	There are very interesting musical ideas demonstrating knowledge of the use of scale patterns and complex rhythmic patterns.	The score is well presented with mostly accurate alignment, note groupings and correct key & time signatures.
<b>C</b> 5 - 6	The composition is accurate with some small inaccuracies scoring of pitch and rhythm notation.	There are interesting musical ideas demonstrating adequate knowledge of melodic and rhythmic elements.	Score presentation is adequate with some minor discrepancies of key, time signatures and/or alignment and note groupings.
<b>D</b> 3 - 4	There are frequent discrepancies of scoring of pitch and rhythm resulting in a disjointed and incoherent composition.	There are basic melodic and rhythmic ideas utilizing basic scale patterns and rhythmic ideas.	There are many discrepancies of key & time signatures and/or alignment and note groupings.
<b>E</b> 1 - 2	Scoring of pitch & rhythm notation is highly inaccurate making the composition unreadable.	There is no evidence of any original musical ideas.	The score is very badly presented and unreadable.

**Student Reflection - How can I improve?**

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**ISBN: 978-0-9805993-9-8**

The Fiddlin' Phil Motivational Guitar Method Level 1 ONLINE VERSION

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