# ALL PURPOSE GUITAR

## REGULAR STRENGTH

By Mark Usvolk

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# Preface

ALL PURPOSE GUITAR - REGULAR STRENGTH is a compilation of lessons for guitar that I have used in private teaching over the past 15 years.

It reflects my basic approach to learning: Study the theory and apply it.

I've therefore included a smattering of music theory as it pertains to the guitar, songs that employ these devices, workbook examples to fill those lonely hours when apart from your beloved instrument, and other essentials that I hope will aid in the development of your musical vocabulary (since our ultimate goal is to be able to "speak" through our instument).

Playing music requires a variety of disciplines: a theoretical understanding of the principles of music, familiararity with the instrument (the fretboard in this case), knowledge of musical styles and history, ear training, and technique, to name a few.

Reading music is something I strongly believe in. Not only will it make you a better musician, but for those who plan to gig, you will work more. Although reading development is beyond the scope of this book, as is ear training, it should be a part of the serious students' daily routine. I've thoughtfully included these items in the DAILY PRACTICE SCHEDULE located in the back of the book. Make copies of it, post it in a conspicuous spot (like in front of the T.V.), and use it. (Don't cheat).

To be good at anything, whether it's music, sports, or being a human being, requires hard work, diligence, and patience; but, as Fred from Poughkeepsie reminds us: "When traveling that long, hard road, don't forget to pee before you leave the house".

SONG GUIDE


| Page | Song No. | Song Title | Artist |
|---|---|---|---|
| 10 | 1 | A Little Help From My Friends | Beatles |
| 16 | 2 | Theme from “Mash” | Johnny Mandel |
| 18 | 3 | Desperado | Eagles |
| 19 | 4 | Mr. Bojangles | Jerry Jeff Walker |
| 32 | 5 | Long Train Running | Doobie Brothers |
| 32 | 6 | Layla | Eric Clapton |
| 37 | 7 | Something | Beatles |
| 39 | 8 | Here, There & Everywhere | Beatles |
| 39 | 9 | This Masquerade | Leon Russel |
| 48 | Bossa | The Girl From Ipanema | Antonio Carlos Jobim |
| 49 | 10 | Satin Doll | Duke Ellington |
| 58 | 11 | Autumn Leaves | Standard (Joseph Kosma) |

# Daily Exercises

## Left Hand Development

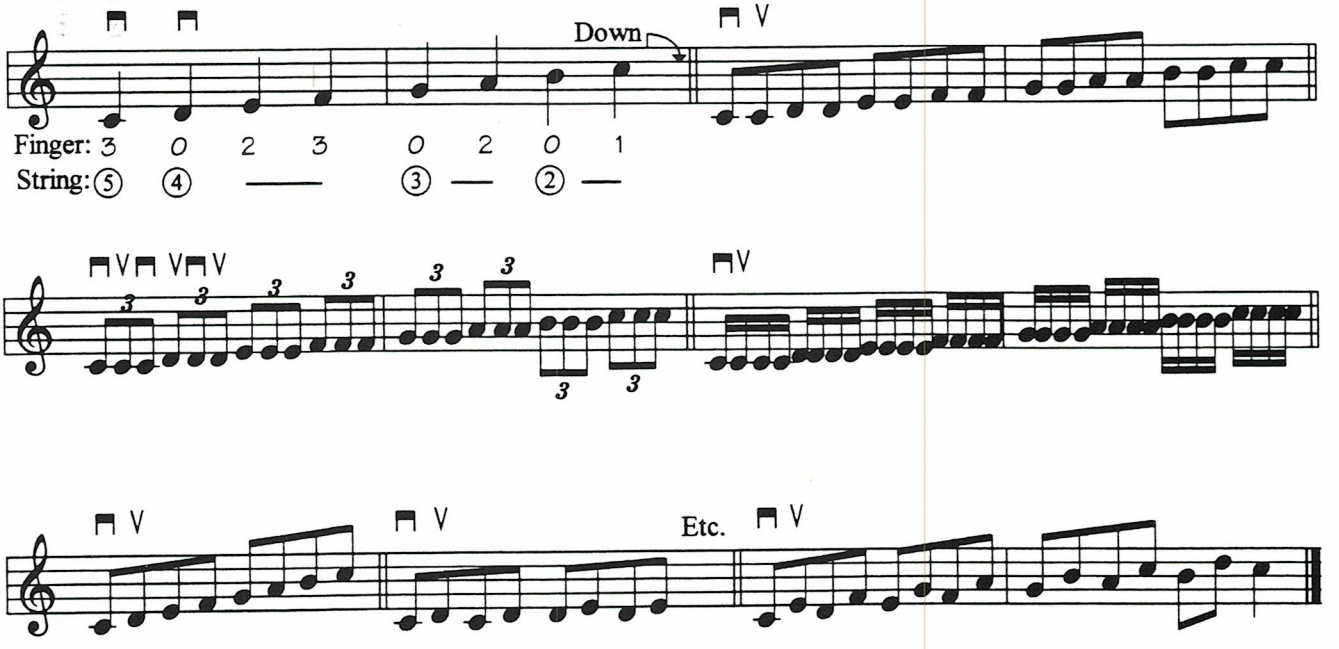
| | | | |
|---|---|---|---|
| 1 2 3 4 | 2 1 3 4 | 3 1 2 4 | 4 1 2 3 |
| 1 2 4 3 | 2 1 4 3 | 3 1 4 2 | 4 1 3 2 |
| 1 3 2 4 | 2 3 1 4 | 3 2 1 4 | 4 2 1 3 |
| 1 3 4 2 | 2 3 4 1 | 3 2 4 1 | 4 2 3 1 |
| 1 4 2 3 | 2 4 1 3 | 3 4 1 2 | 4 3 1 2 |
| 1 4 3 2 | 2 4 3 1 | 3 4 2 1 | 4 3 2 1 |

Play each pattern (ex. 1 2 3 4) on every string , 1st - 6th and back up: 6th - 1st
The exercises can be practiced:

#1- Lifting up each finger after it has sounded.
#2- Leaving each finger down on the fretboard when possible.
#3- Leave fingers down on one string and placing them one at a time on the next string as the are called.
( This one results in perfect hand position when going back up from the 6th to the 1st string.)

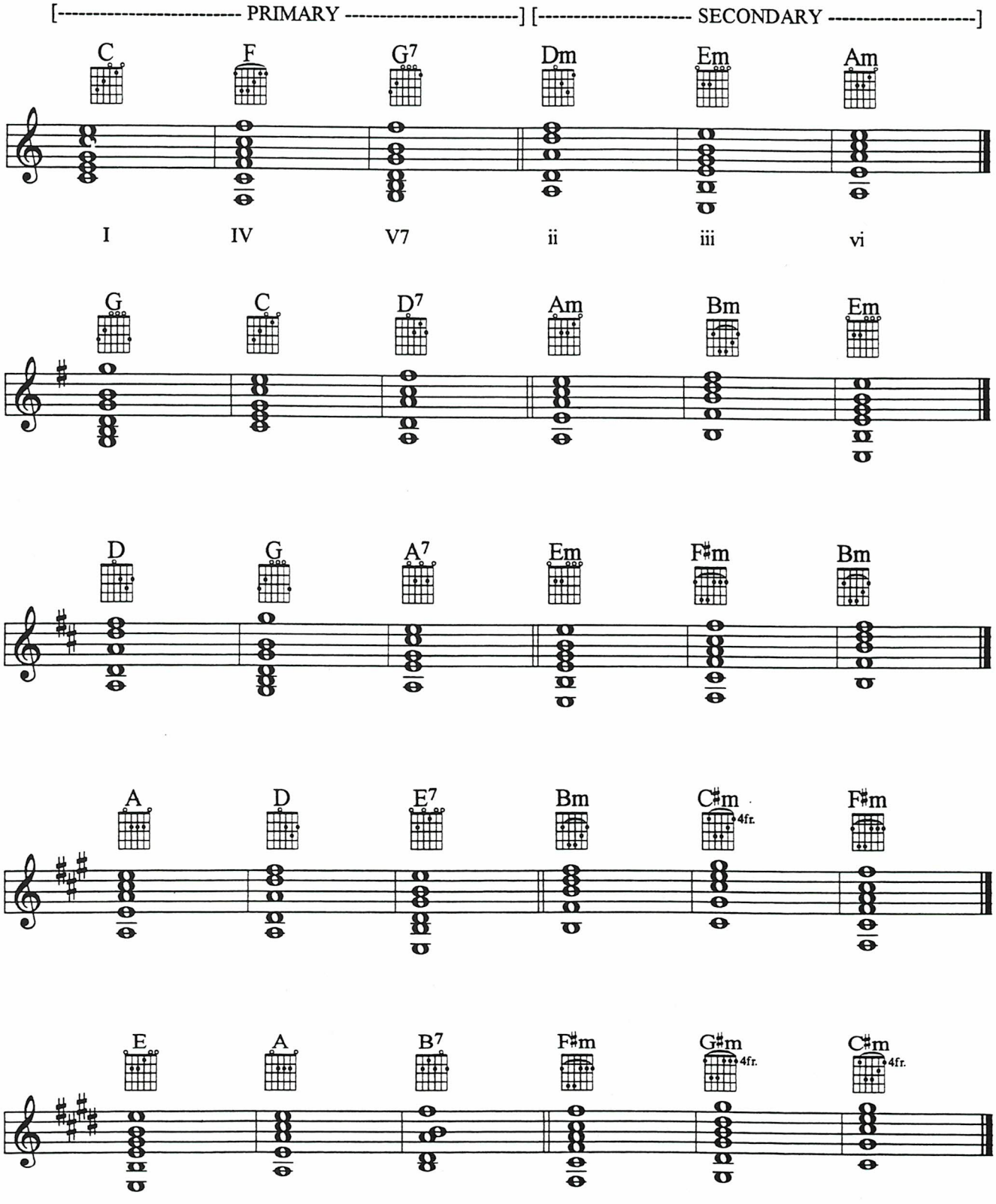
**Remember to keep your fingers close to the fretboard.**

## Right Hand Development - Picking

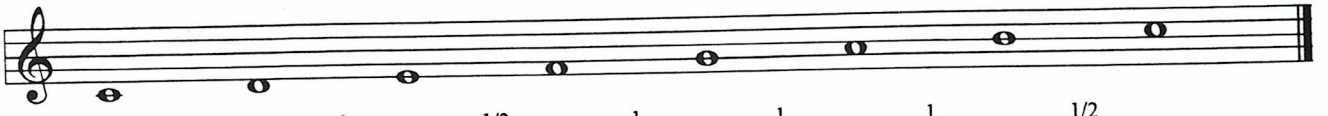



Play each scale ascending and descending. Apply this exercise when practicing scales in other keys as well.
ALWAYS practice these with a metronome- slow at first, then build speed.

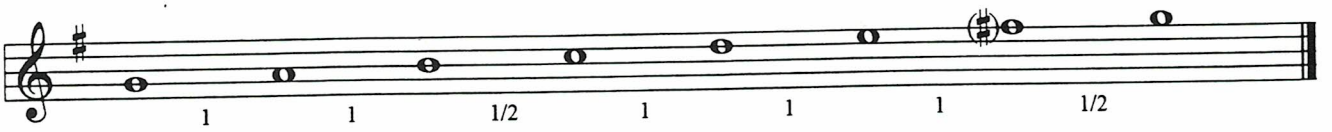
# Basic Chord Forms



# Major Scale Constuction

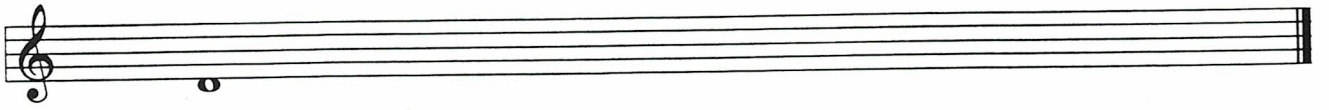


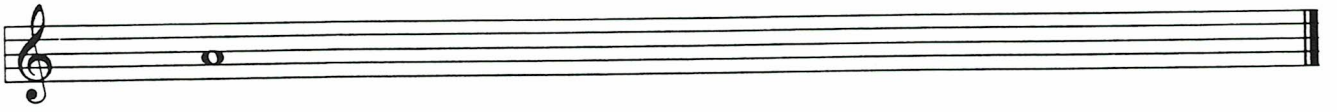
Steps: 1 1 1/2 1 1 1 1/2

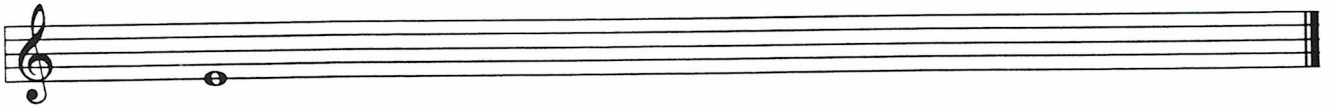


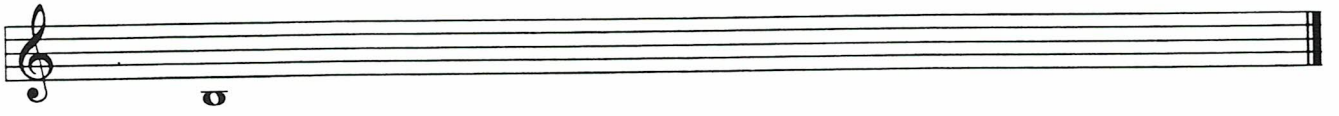
1 1 1/2 1 1 1 1/2

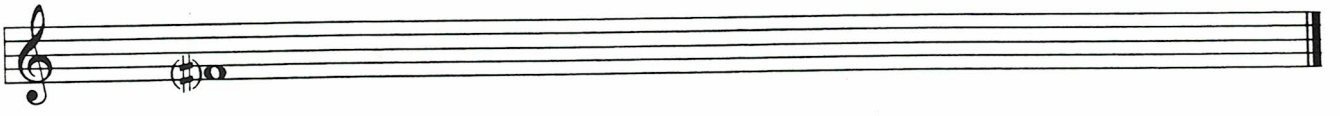
FINISH WRITING OUT ALL SHARP SCALES :



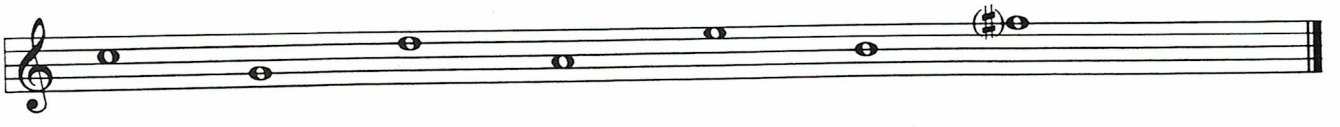


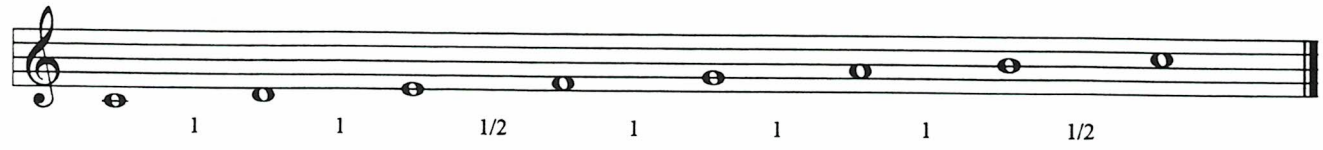


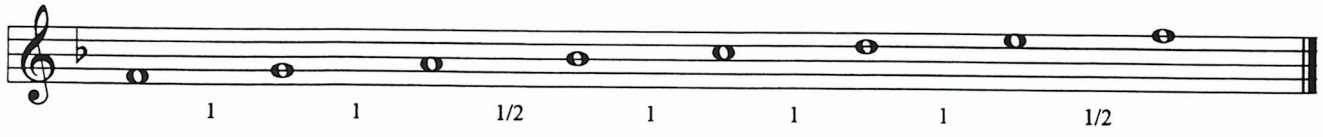




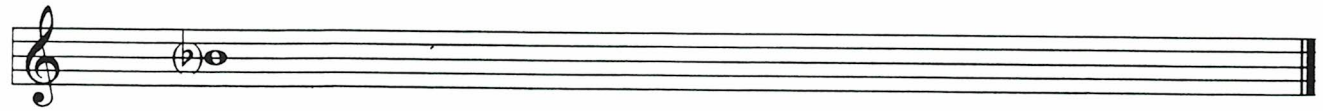
ROOT MOVEMENT - UP 5 / DOWN 4

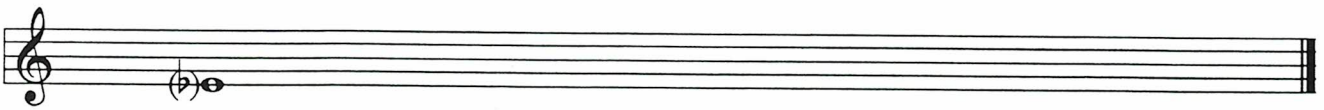


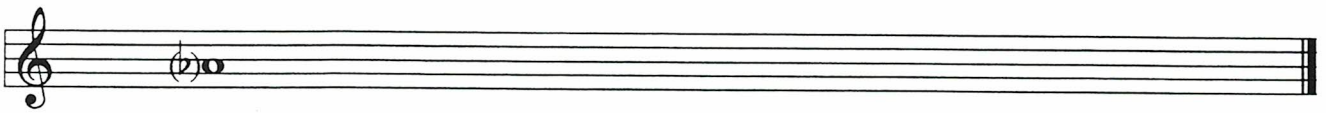


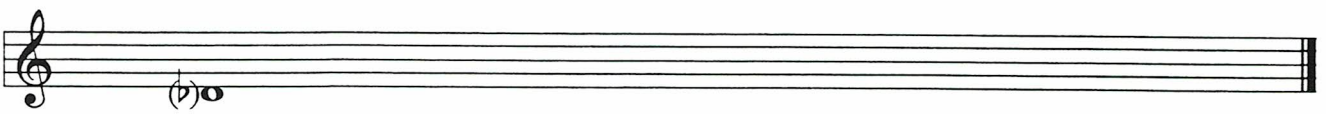



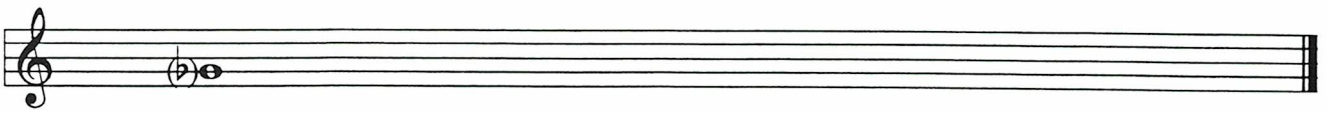

FINISH WRITING OUT ALL FLAT SCALES :



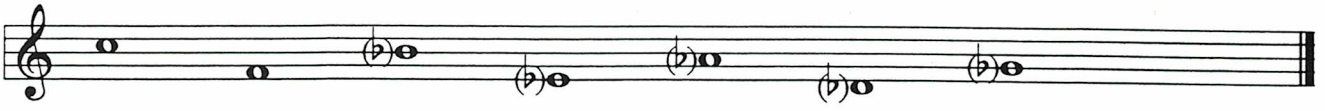




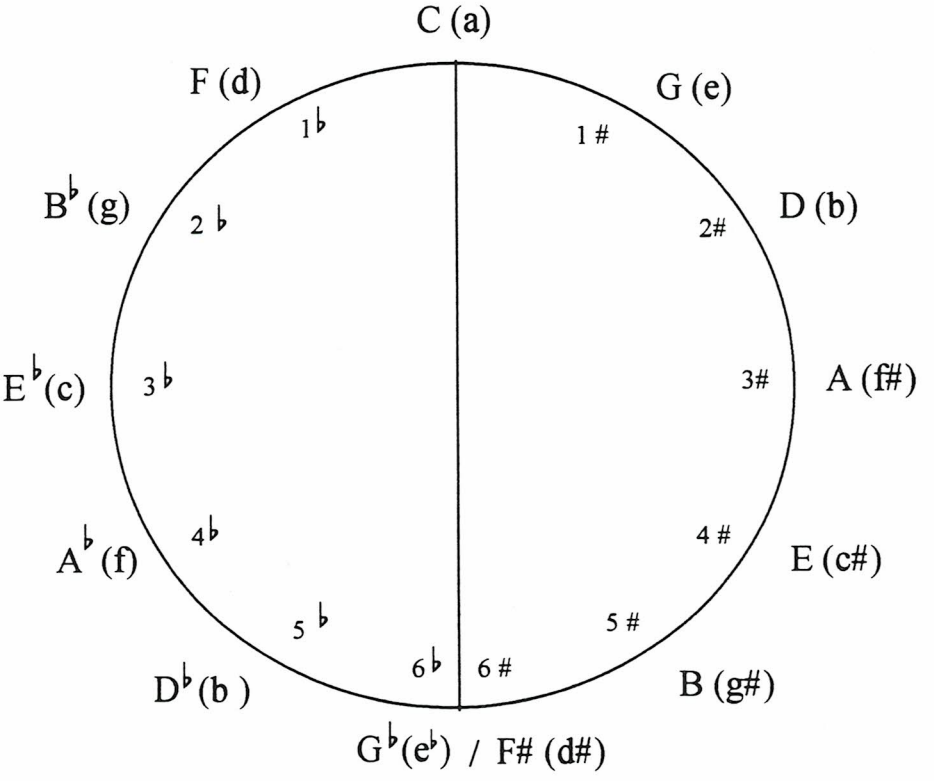


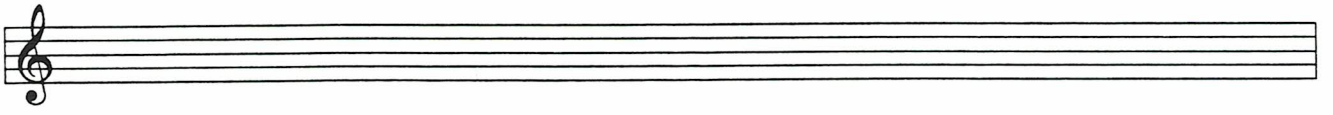


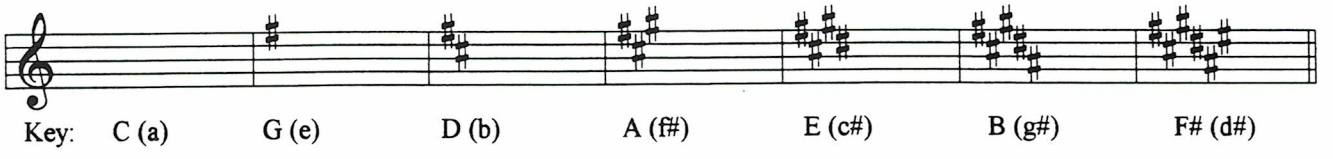
ROOT MOVEMENT - UP 4 / DOWN 5

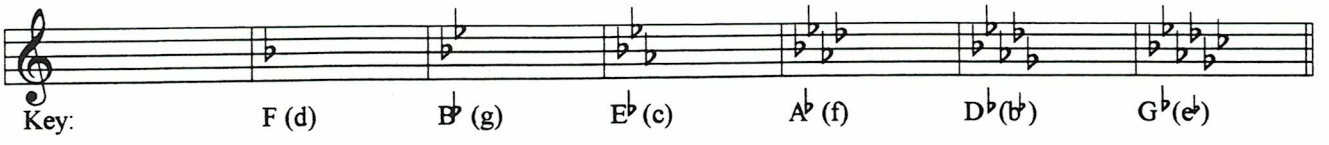


# Circle of Fifths

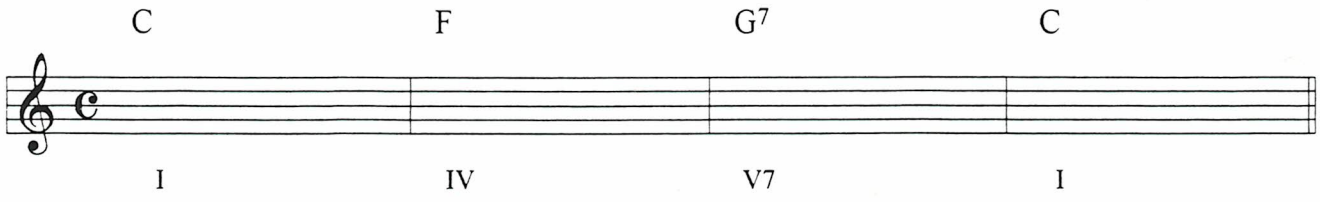


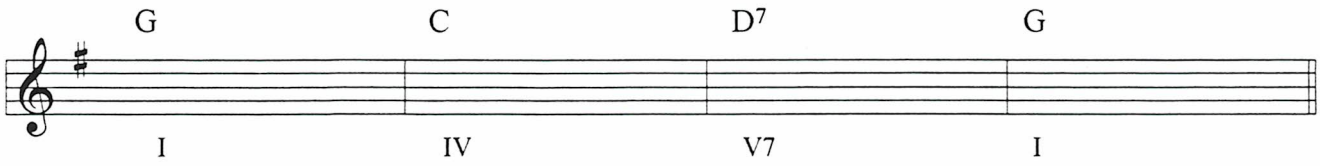





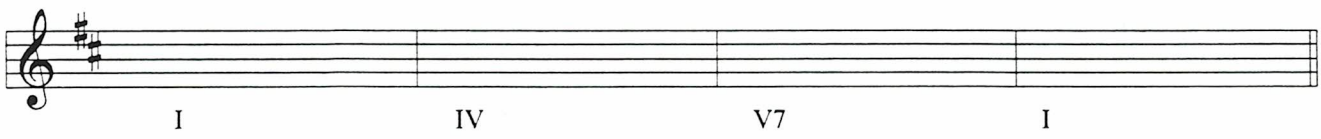



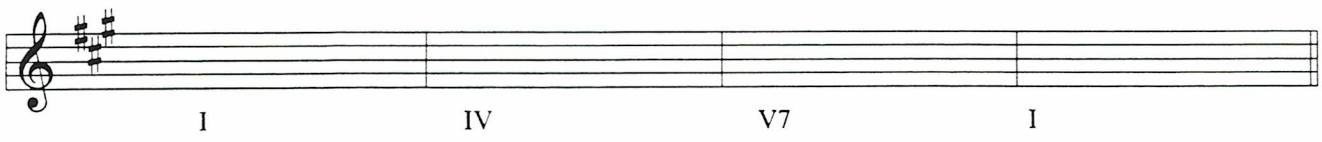
# I-IV-V7 Chord Progressions

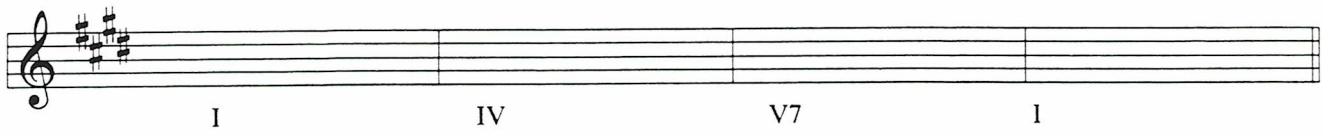


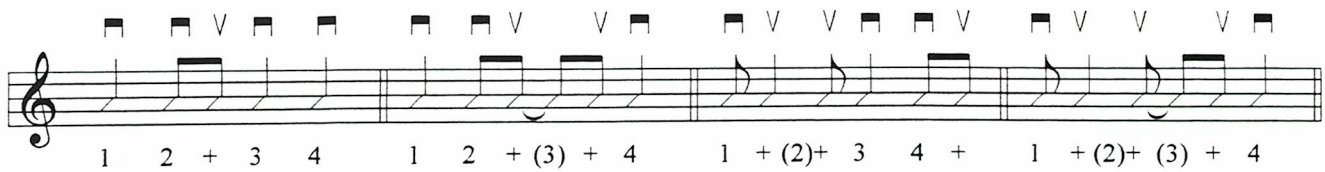

Complete the following key transpositions:




## Rhythm Patterns



# Song #1

**A**

G D Am Am $D^7$ G

G D Am Am $D^7$ G

**B**

F C G

2

2 2

*fine*

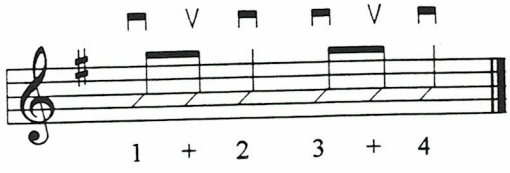
**C**

Em C G F C

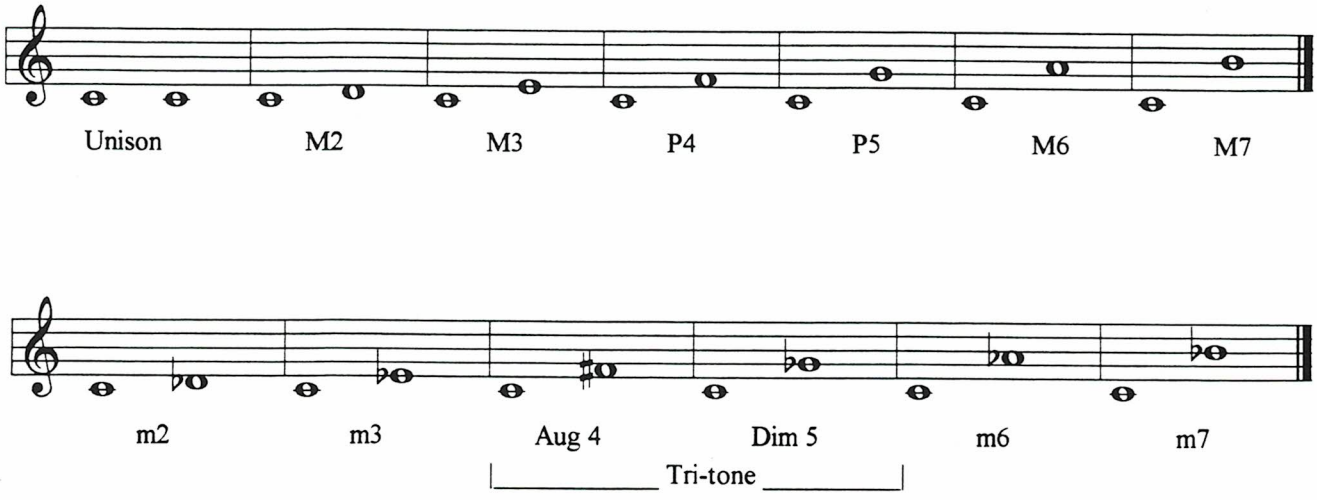
Em C G F C

*D.C. al fine*

Rhythm Pattern

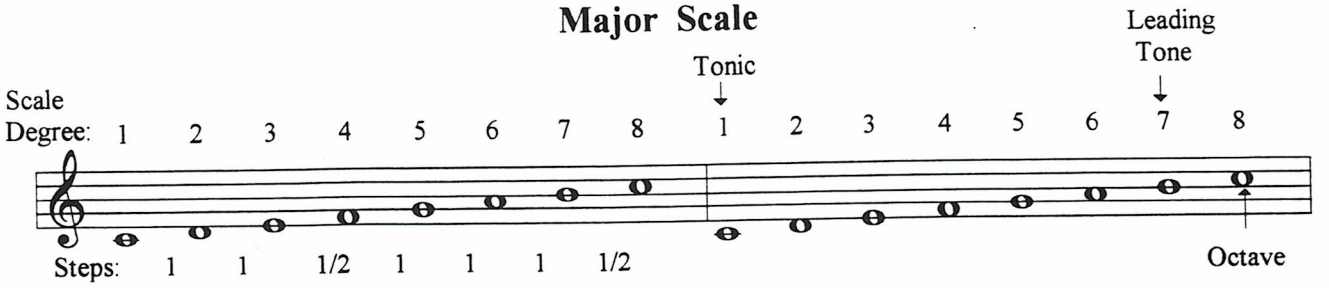


# Intervals

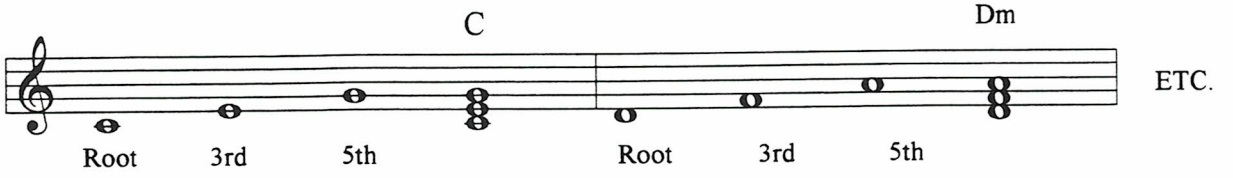


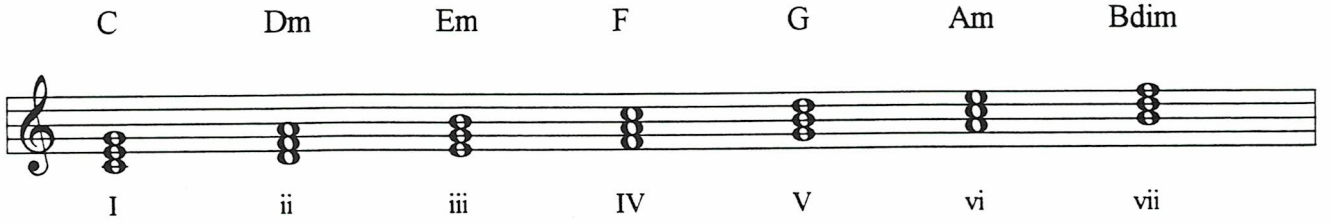

An interval is the distance in pitch between two notes.

## Major Scale

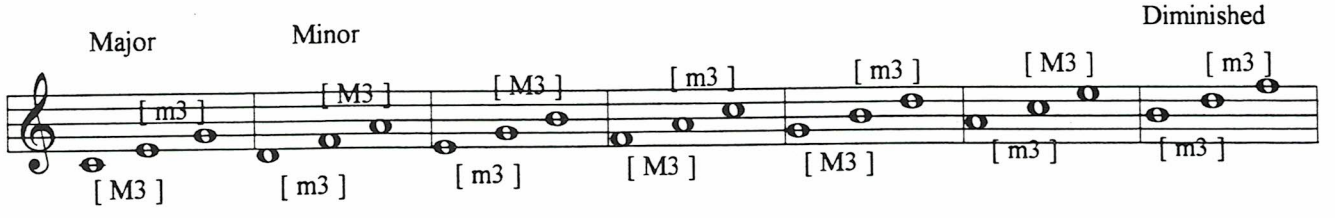



## Triads



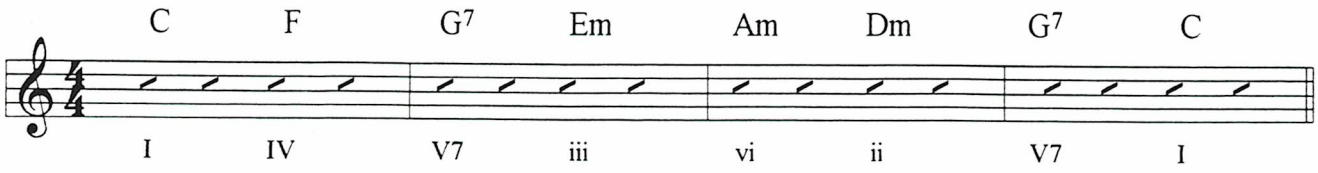

## Chord Qualities

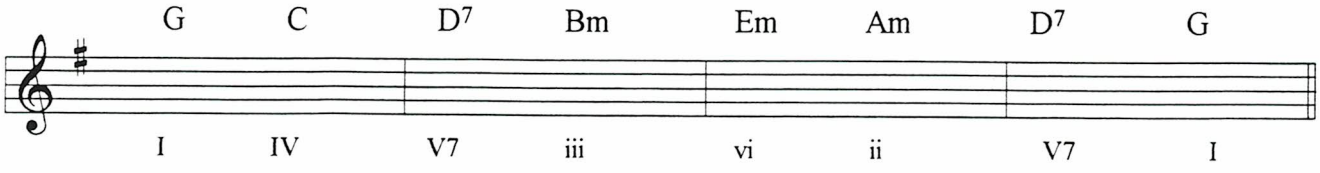



Interval of M3 = 2 whole steps

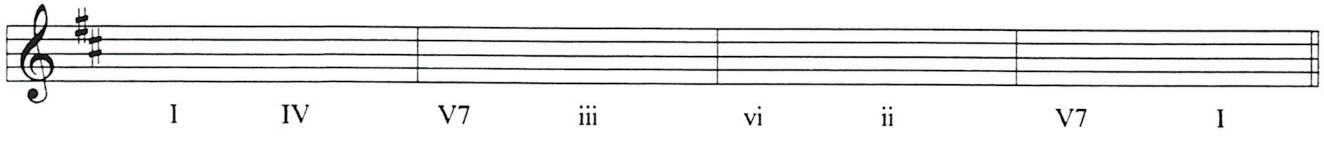
Interval of m3 = 1-1/2 steps

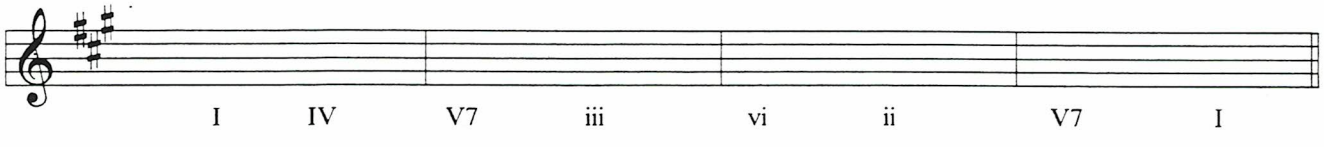
# Common Chord Progression

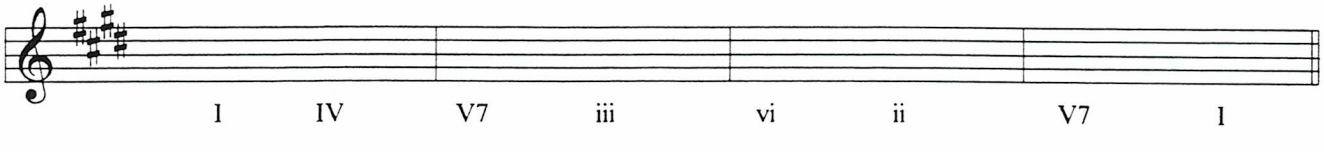


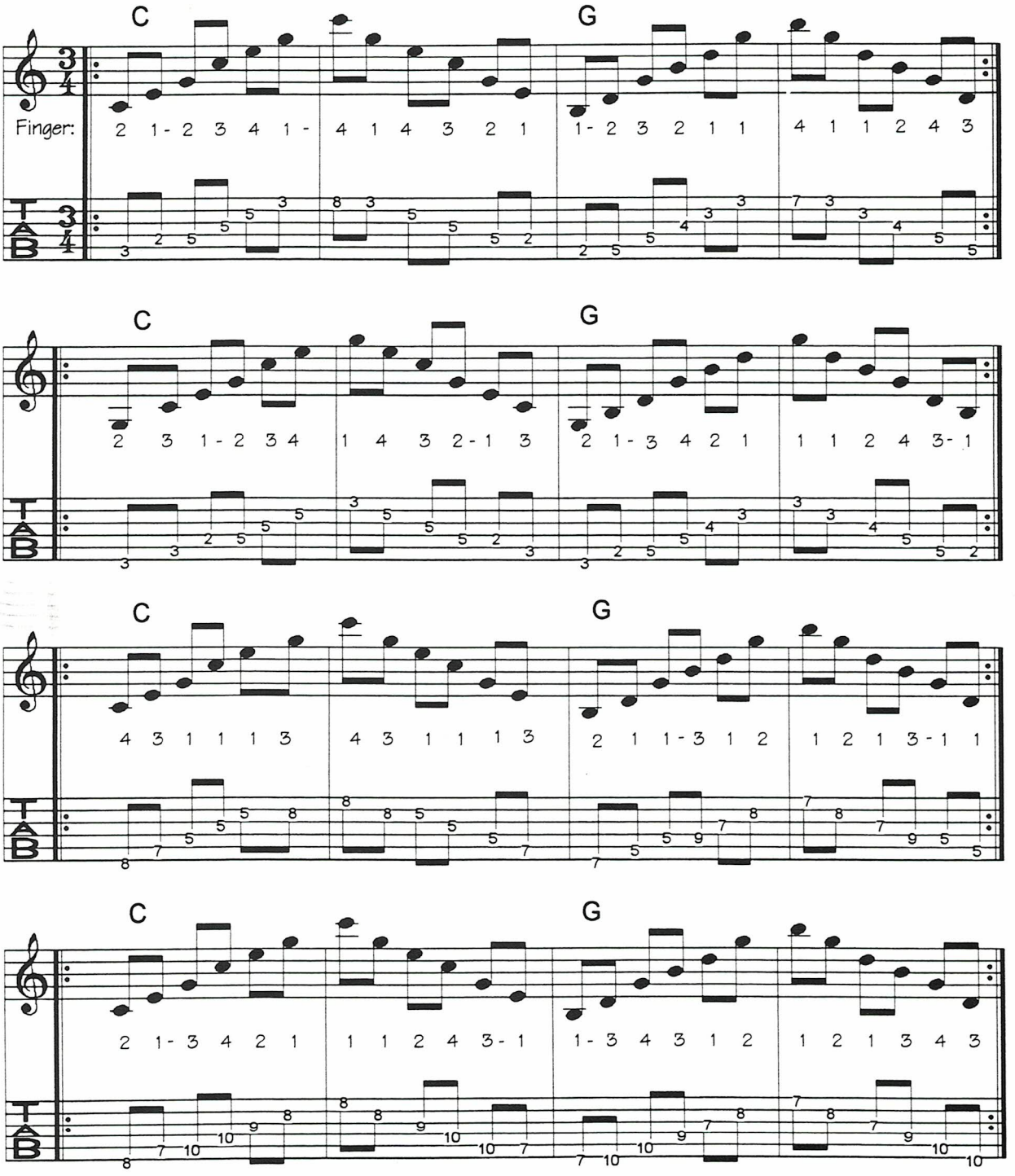

Complete the following key transpositions:



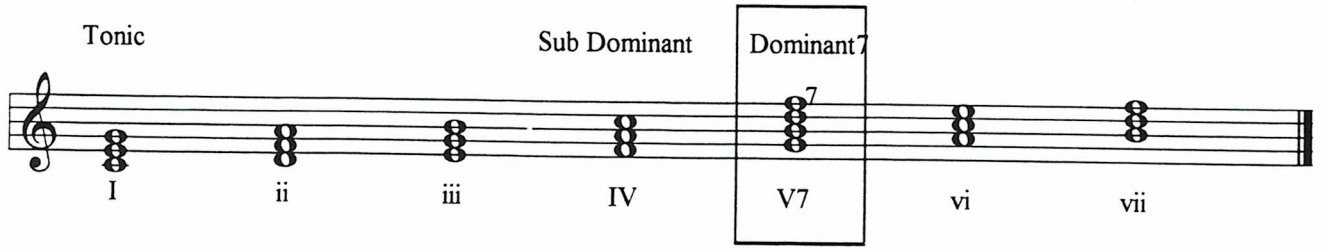



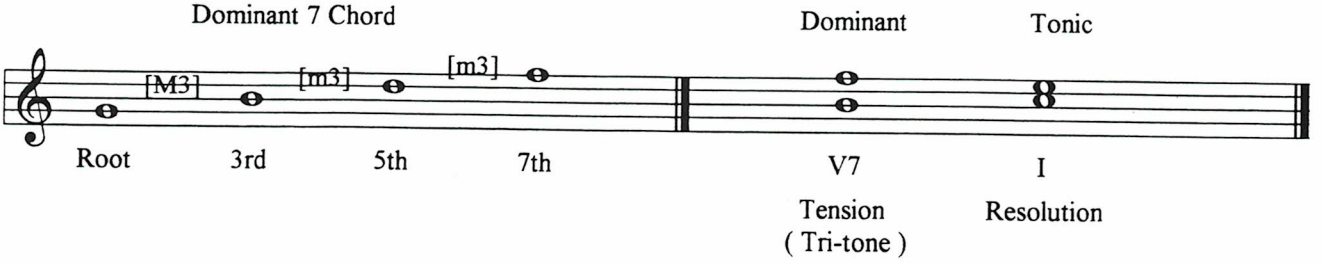



# Arpeggios


C
G
Finger:
2 1- 2 3 4 1 - 4 1 4 3 2 1 1- 2 3 2 1 1 4 1 1 2 4 3
C
G
2 3 1- 2 3 4 1 4 3 2- 1 3 2 1- 3 4 2 1 1 1 2 4 3- 1
C
G
4 3 1 1 1 3 4 3 1 1 1 3 2 1 1- 3 1 2 1 2 1 3- 1 1
C
G
2 1- 3 4 2 1 1 1 2 4 3- 1 1- 3 4 3 1 2 1 2 1 3 4 3

# The Dominant 7 Chord

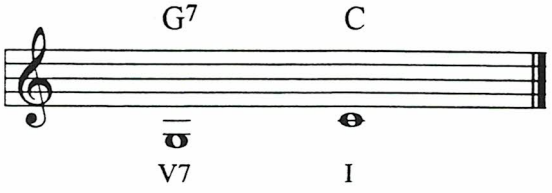


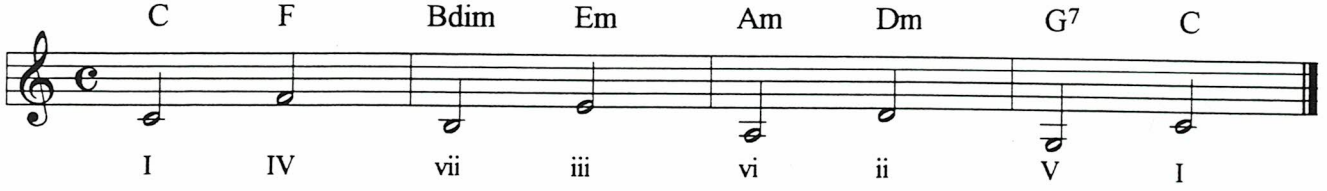

The Dominant 7 Chord strongly helps to define the key center (tonic).
The 3rd & 7th of the Dominant chord sound the interval of a tri-tone which sounds dissonate to western ears and wants to move toward resolution , usually Tonic.

# Root Movement

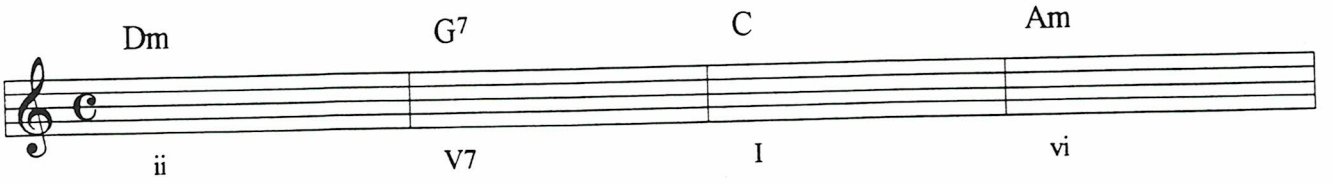
Root movement of the V-I chord progression (up a forth or down a fifth ) is also very strong and much used.

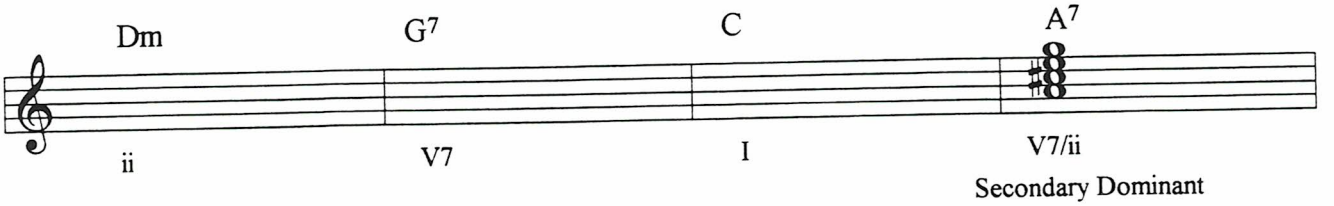


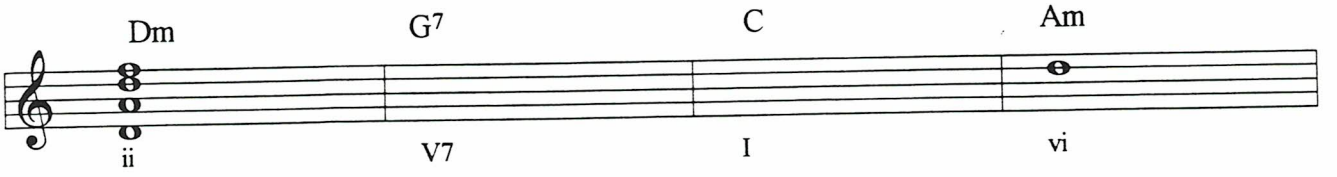

A common chord progression : up a forth or down a fifth.

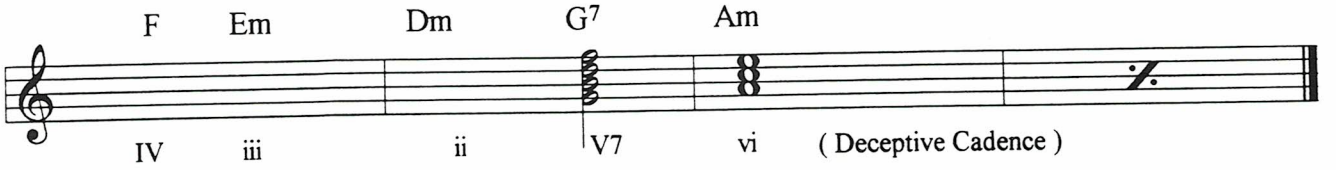


# Song #2

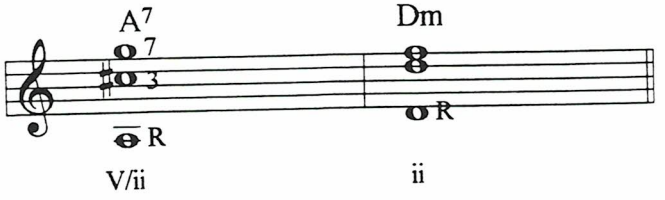


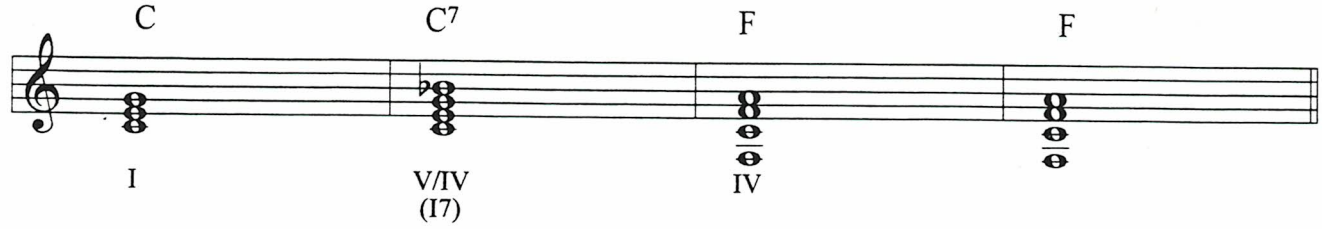



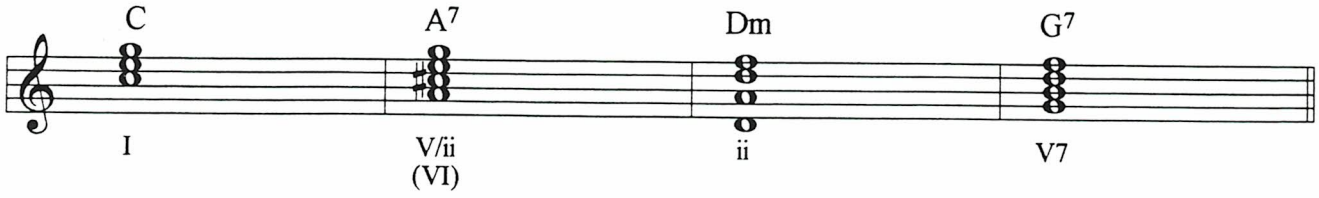

## Secondary Dominant

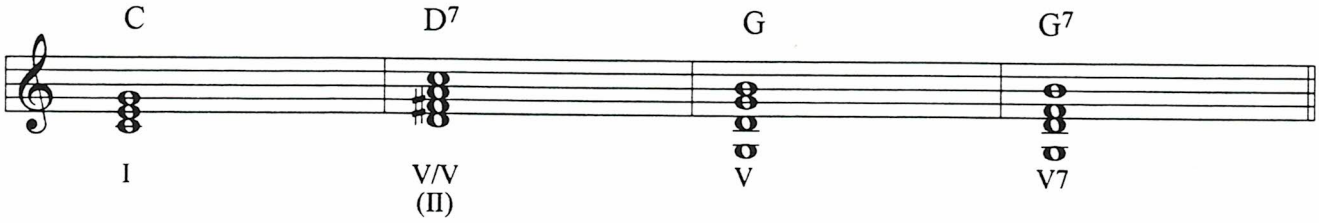


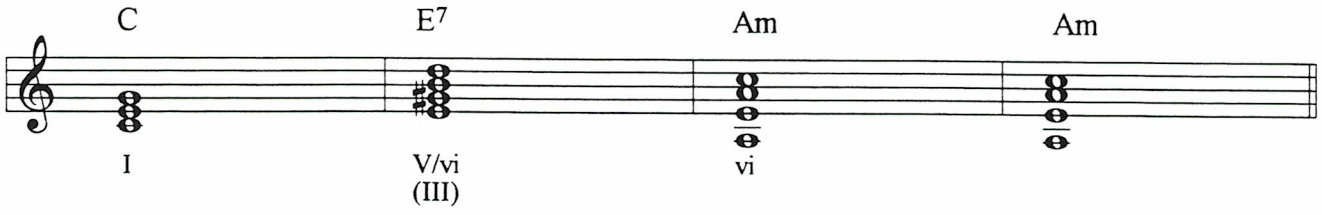

In this example, the A7 chord functions as the Dominant (V7) of the D minor (ii) chord.
You might think of this as a temporary key change or shift in tonality.
Note the introduction of the C# (the 3rd of the chord) and its' resolution LEADING up 1/2 step to D.

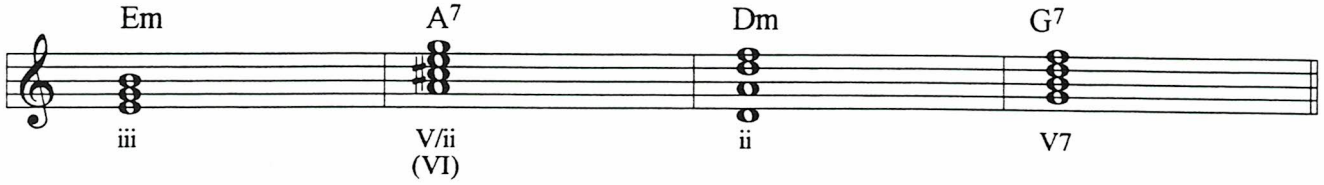
# Common Progessions With Secondary Dominant



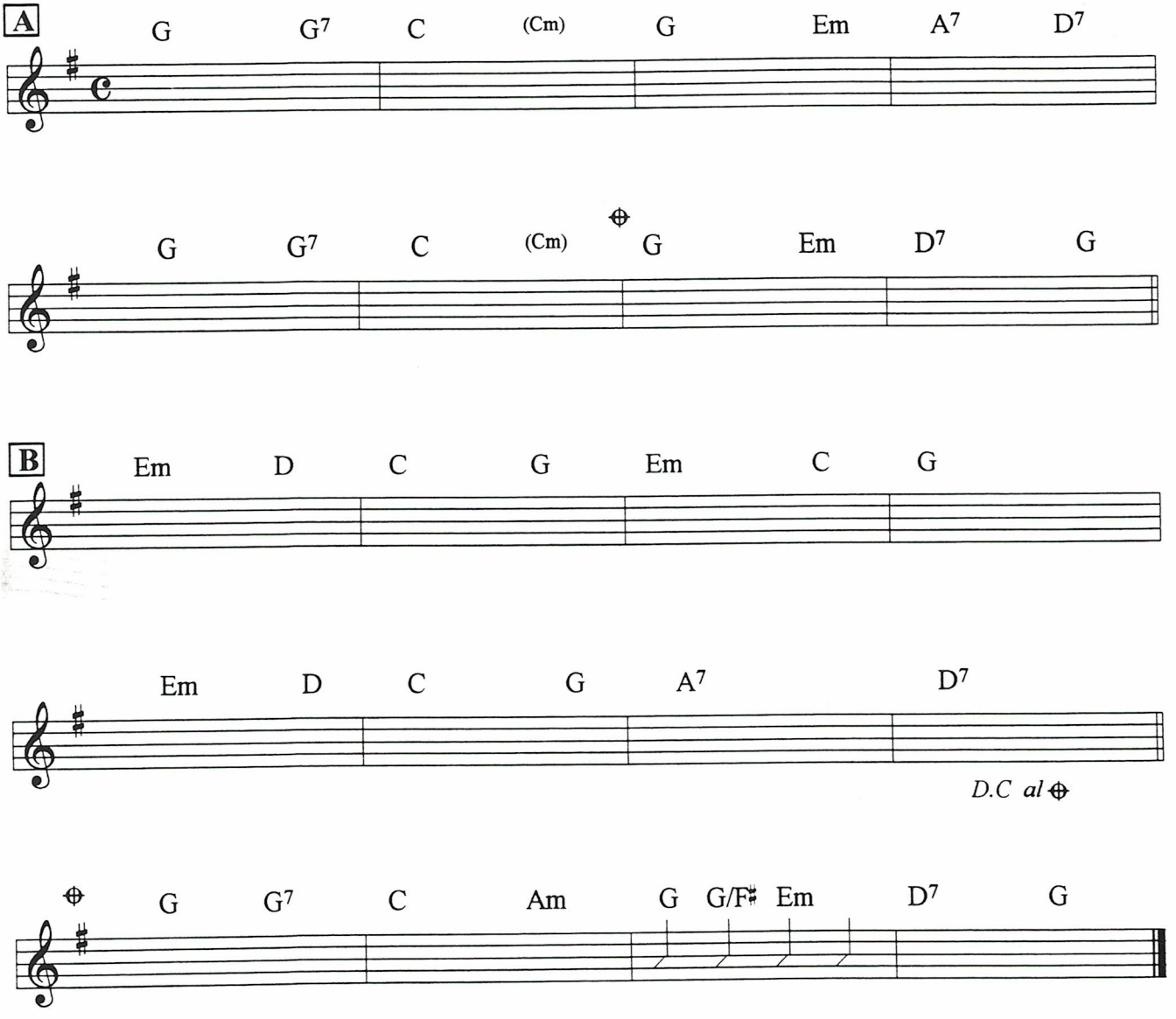



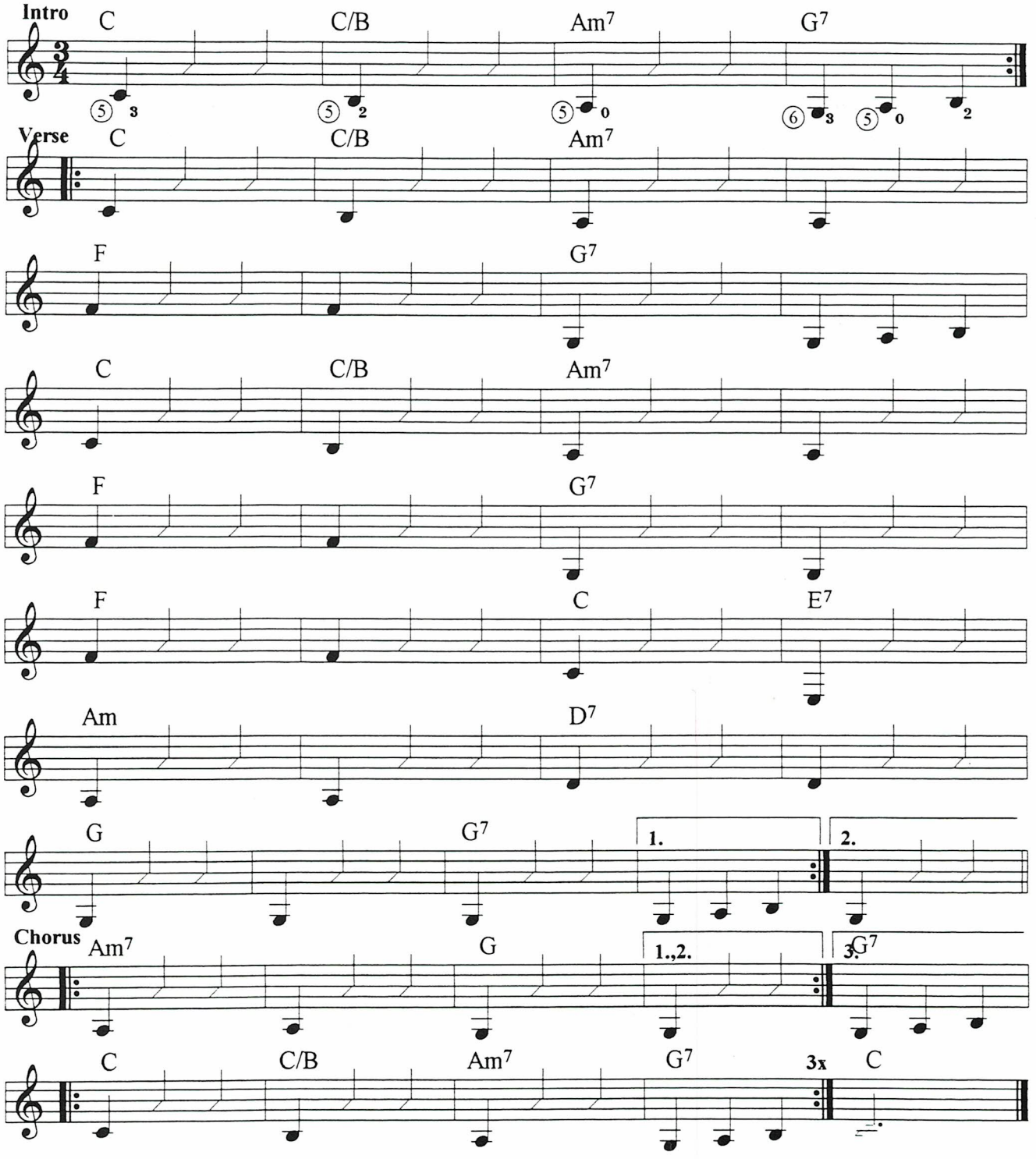



# Song #3

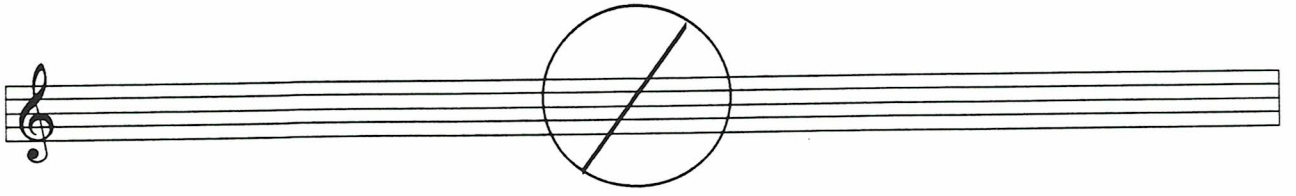

A
G G7 C (Cm) G Em A7 D7
G G7 C (Cm) G Em D7 G
B
Em D C G Em C G
Em D C G A7 D7
D.C al
G G7 C Am G G/F♯ Em D7 G

# Song #4


Intro
C
C/B
Am7
G7
Verse
C
C/B
Am7
F
G7
C
C/B
Am7
F
G7
F
C
E7
Am
D7
G
G7
1.
2.
Chorus
Am7
G
1.,2.
3.
G7
C
C/B
Am7
G7
3x
C

# POWER CHORDS

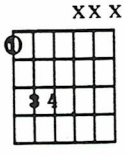
POWER CHORDS should be played with LOTS of distortion , at a volume well beyond the threshold of pain , and should be accompanied by grotesque facial contortions.



We Don't Need No Stinking Notes.

## Root 6

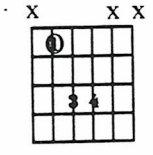
F5




| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| E | F | F#<br>Gb | G | G#<br>Ab | A | A#<br>Bb | B | C | C#<br>Db | D | D#<br>Eb | E |

## Root 5

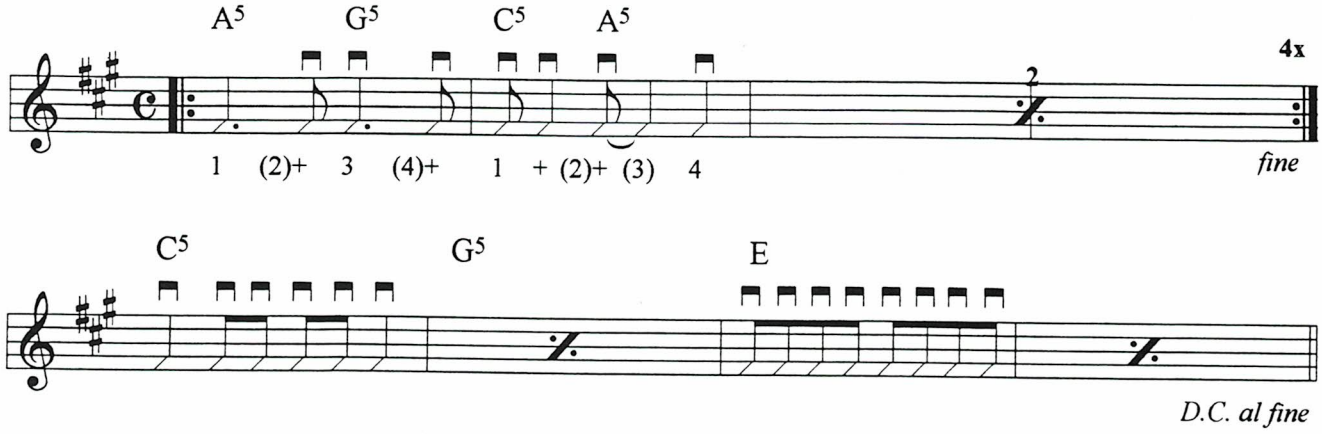
B♭5



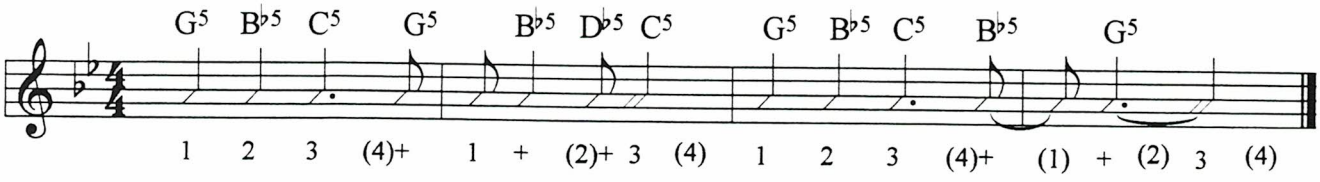

| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| A | A#<br>Bb | B | C | C#<br>Db | D | D#<br>Eb | E | F | F#<br>Gb | G | G#<br>Ab | A |

The POWER CHORD contains no 3rd; just the root, 5th, and octave. Therefore it is neither Major nor Minor in quality and is indicated by a "5" after the root.

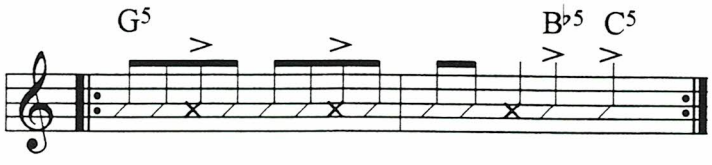
# PC Jam



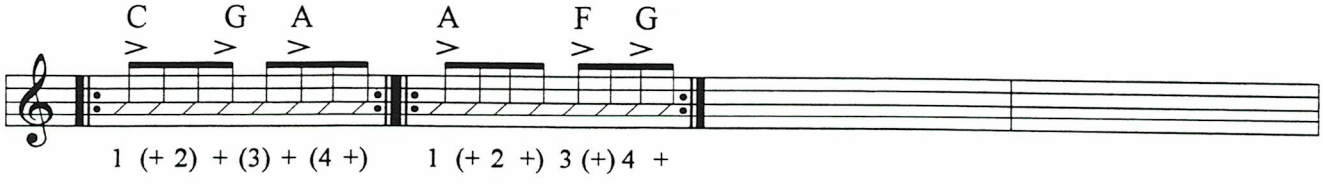

# Familiar Little Ditty



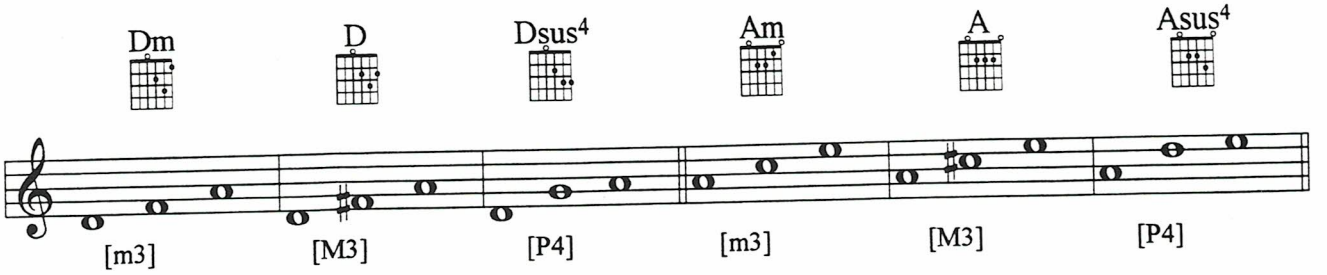

# PC Groove

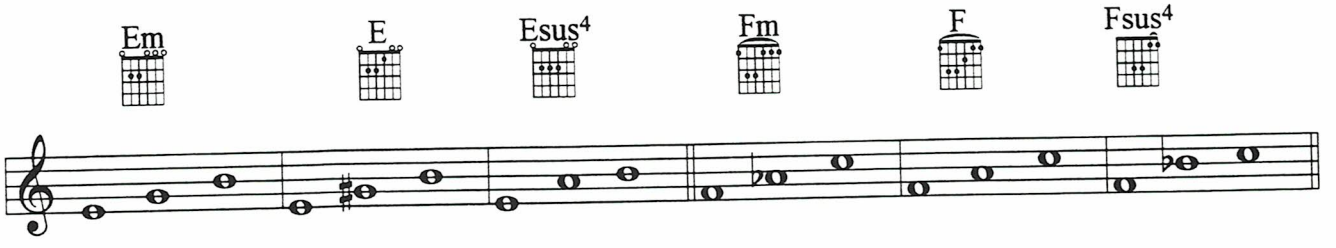



X = Slap strings with palm of right hand in "karate chop" fashion while downstoking sharply.

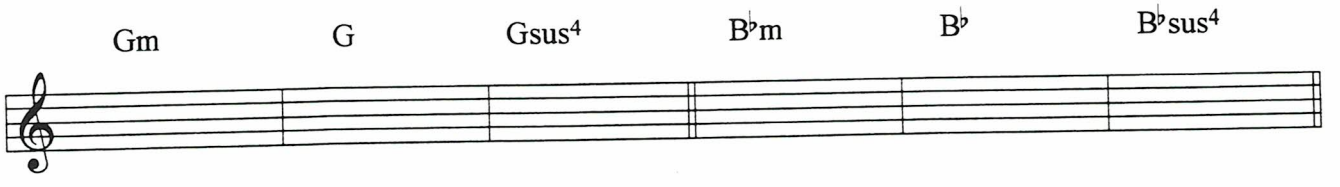


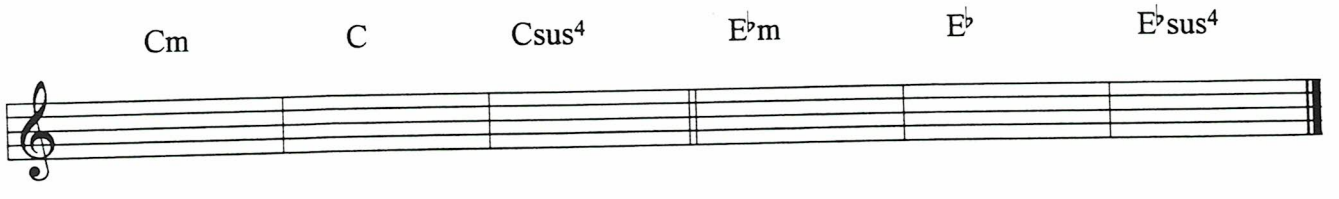
# Chord Theory - The 3rd



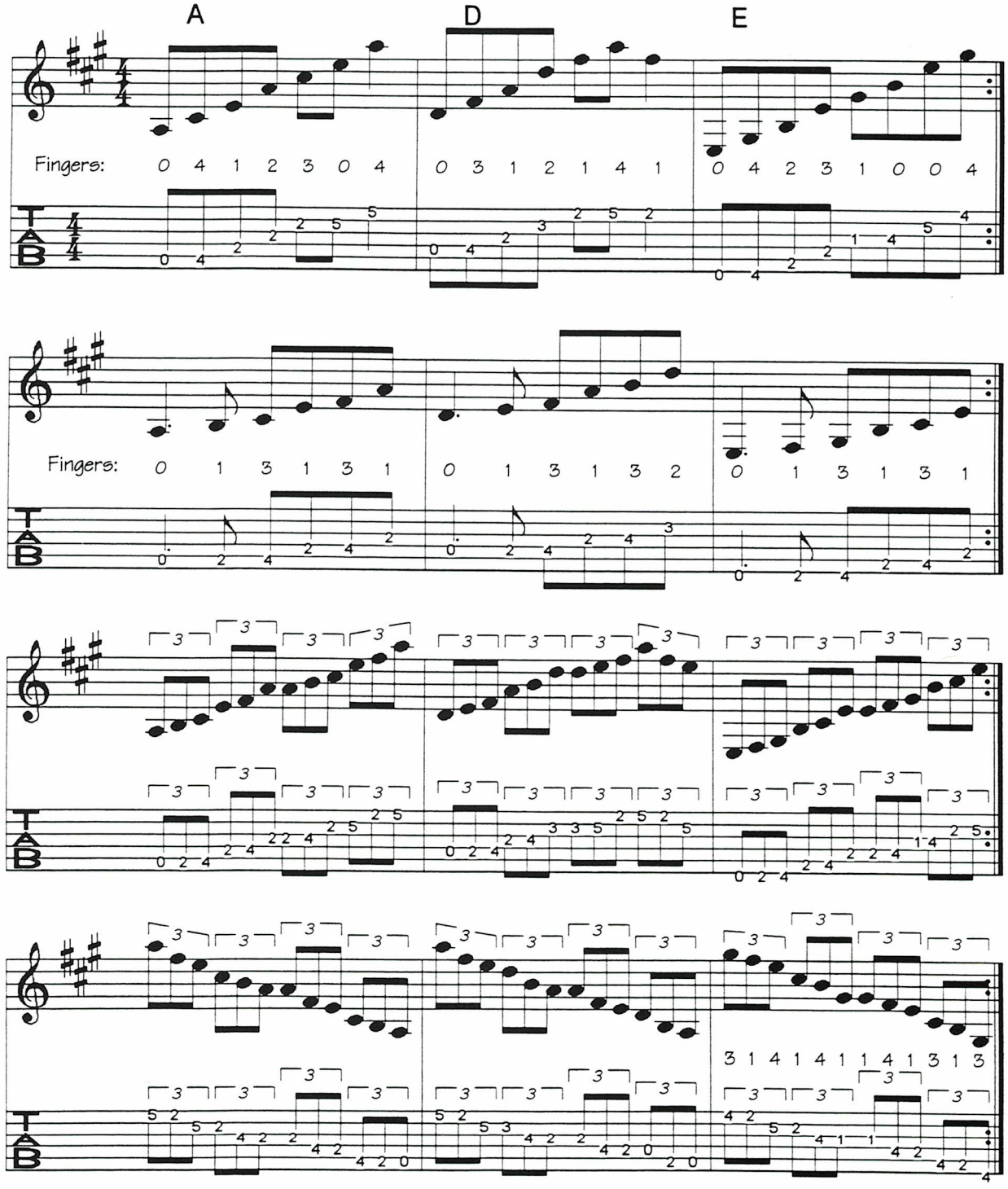




Write out the following chord spellings:

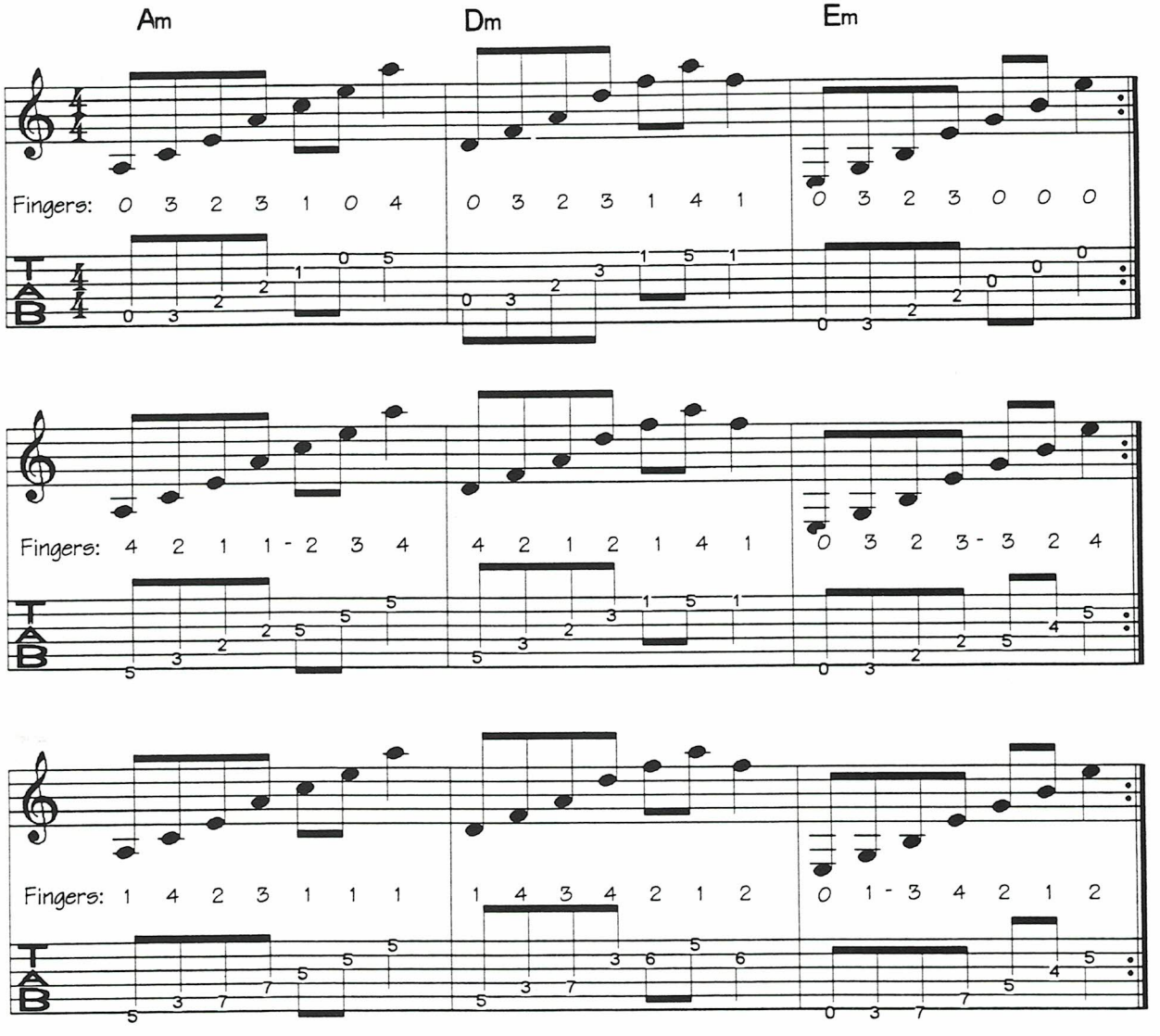


# Arpeggios - Key of A

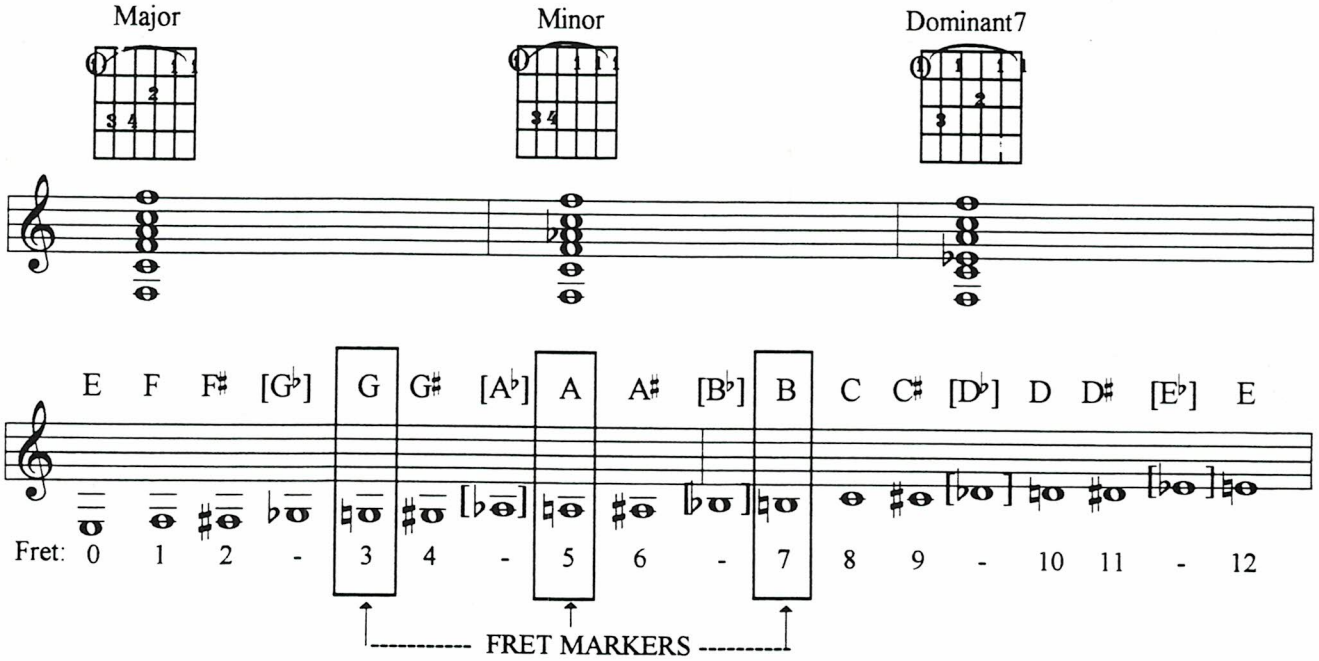


# Minor Arpeggios

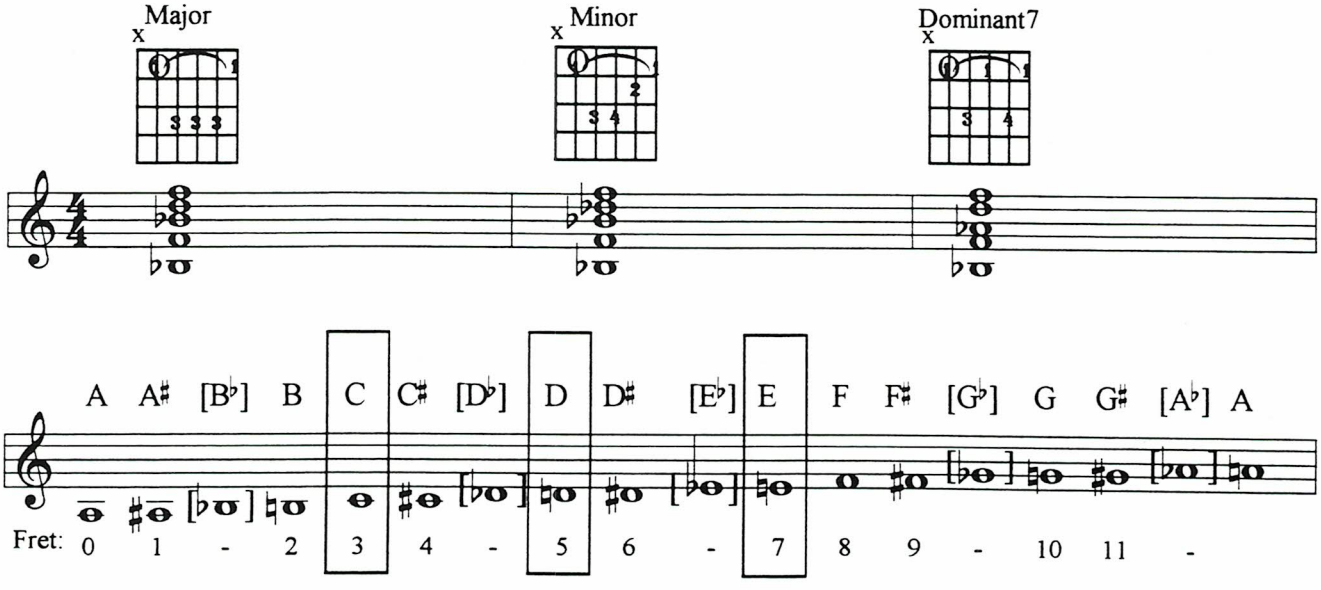


# Bar Chords

## Root 6

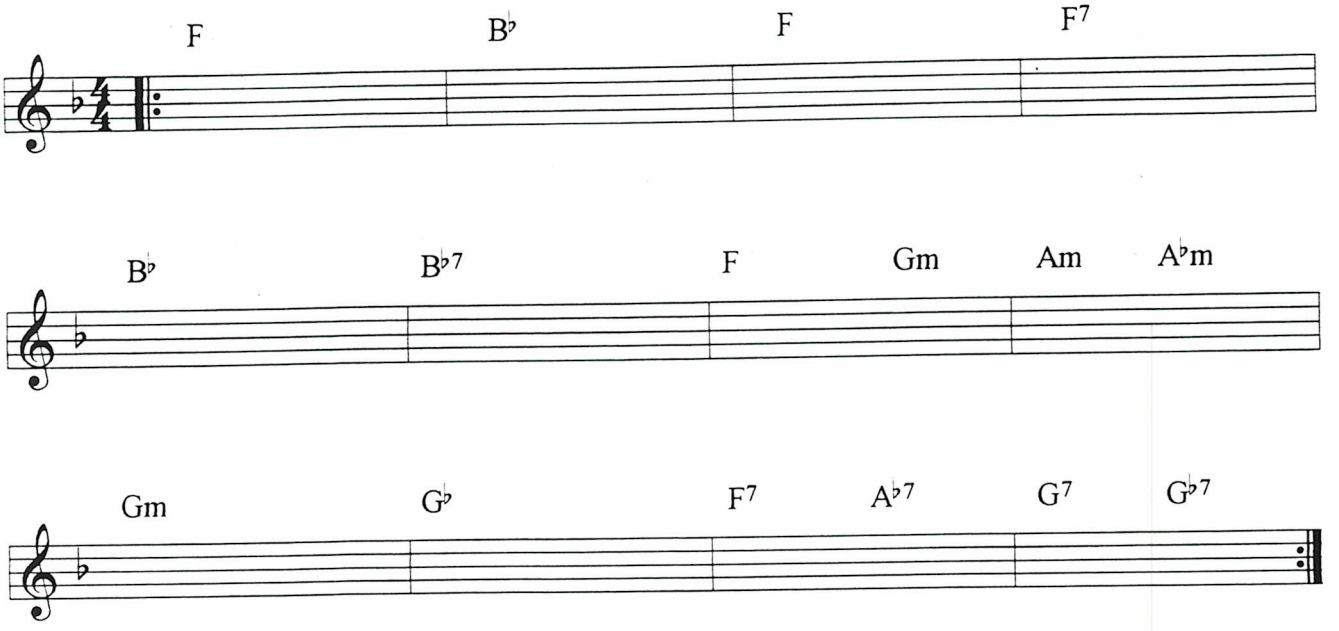



## Root 5



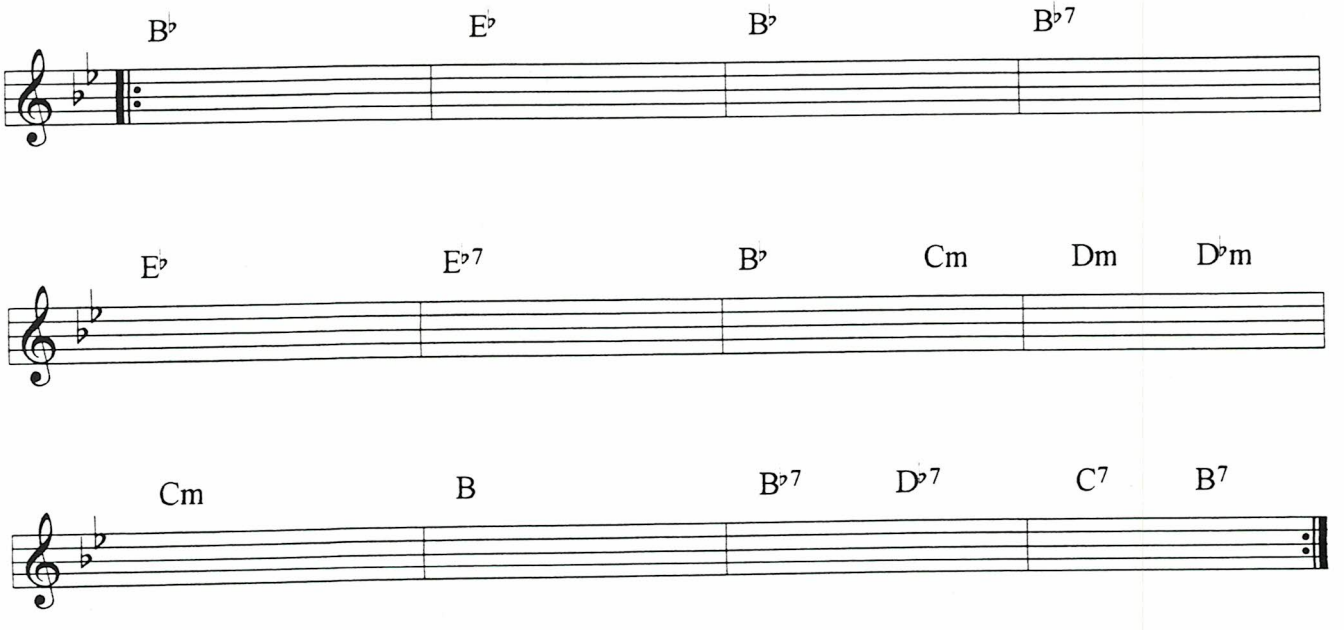
# 12 Bar Blues In F

Use Root 6 Bar Chords

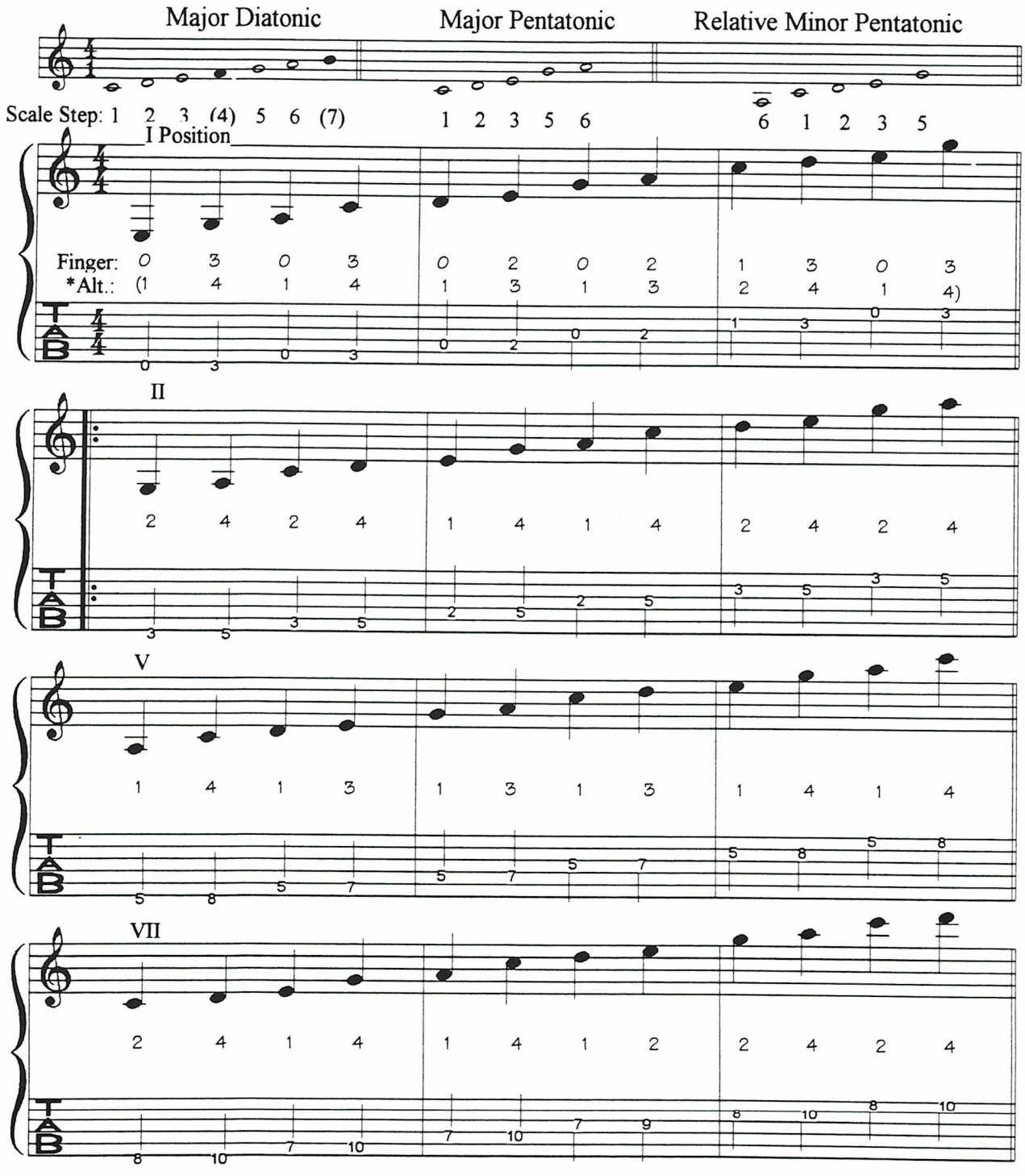



# 12 Bar Blues In B♭

Use Root 5 Bar Chords

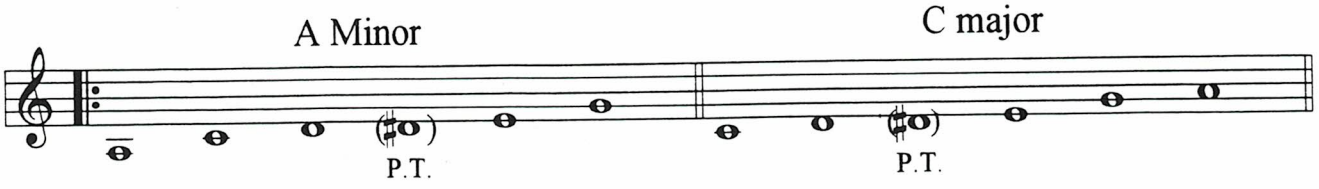


# Moveable Pentatonic Scales

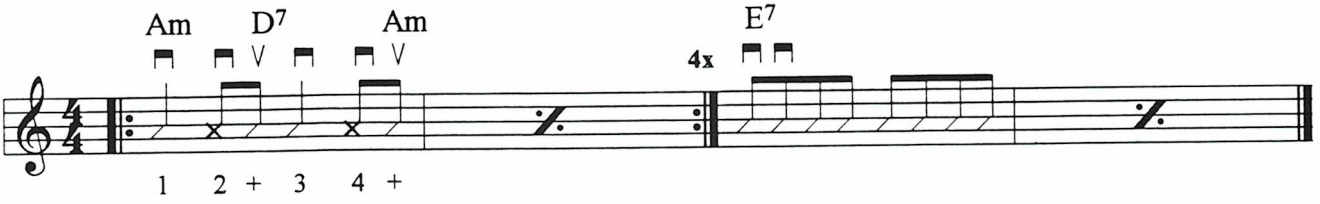



* Use Alternate Fingerings When Moving Scale Up From First Position.

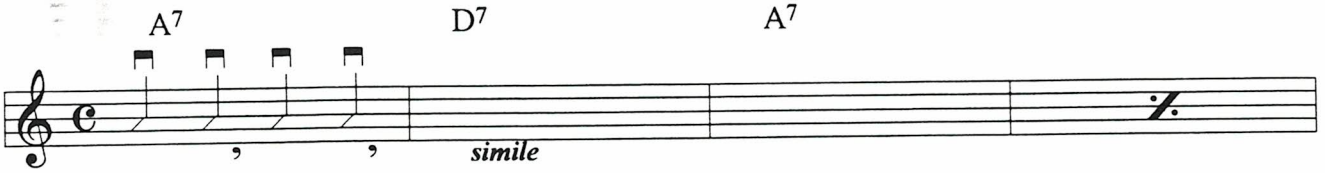
# Improvization - Pentatonic Scales

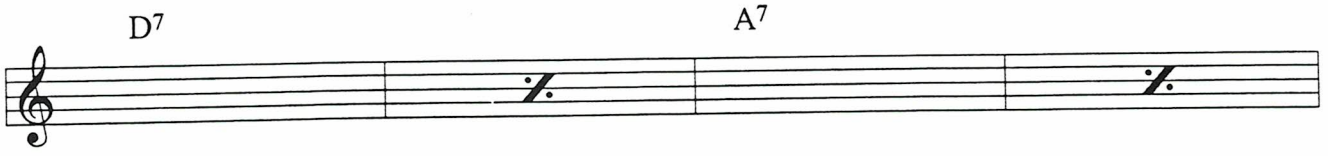


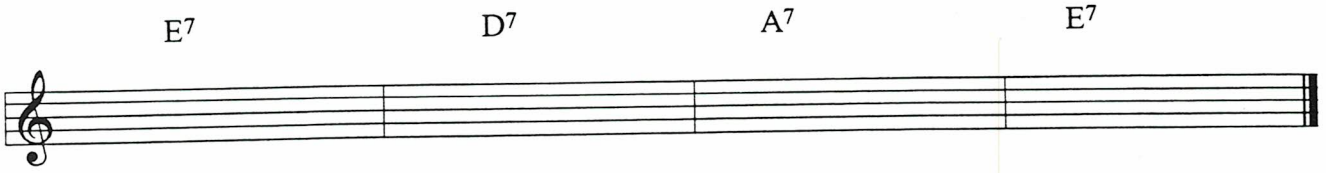

## Santana Vamp



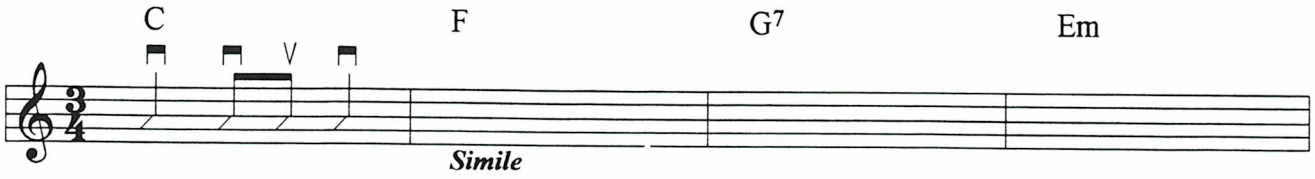

## 12 Bar Blues

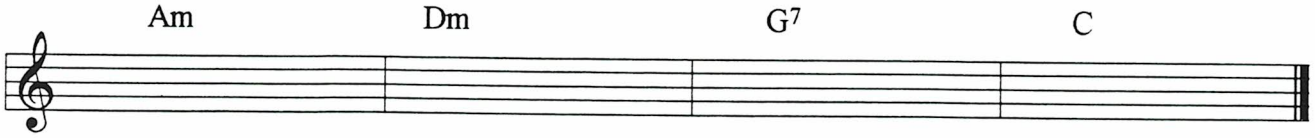


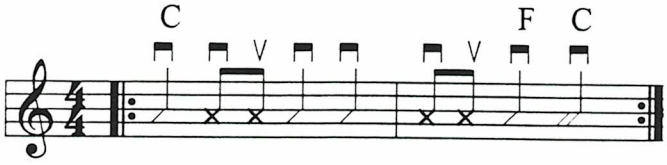



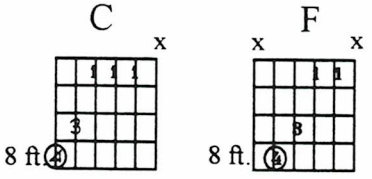
## Common Progression in C



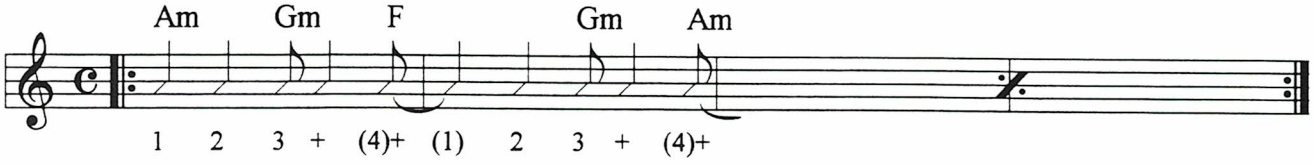




## Bo's Diddle

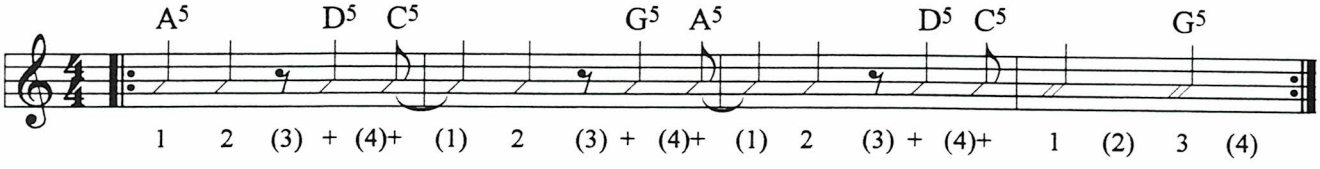


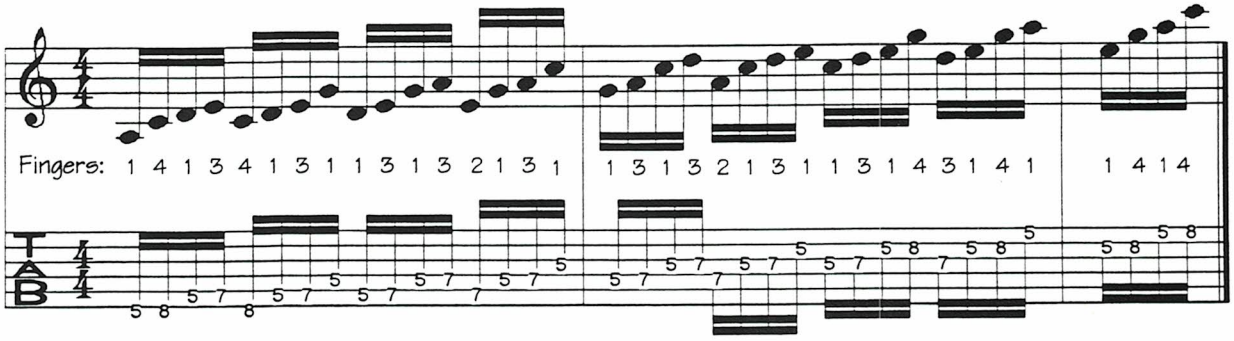

## Rock Vamp

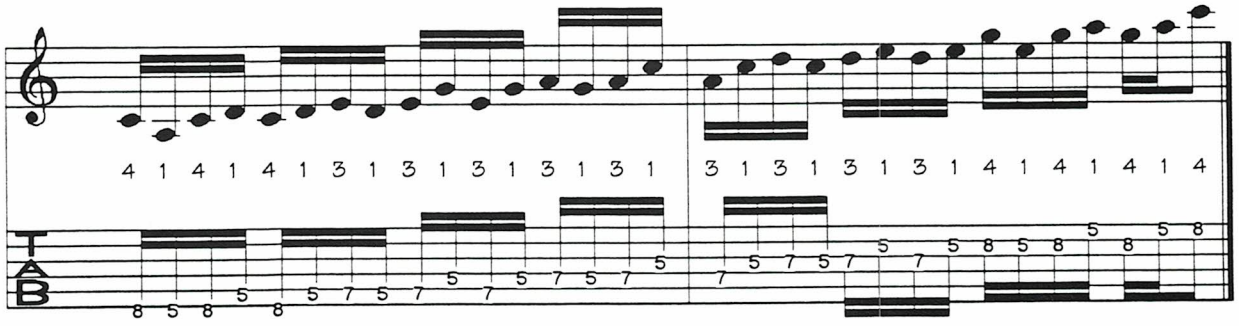


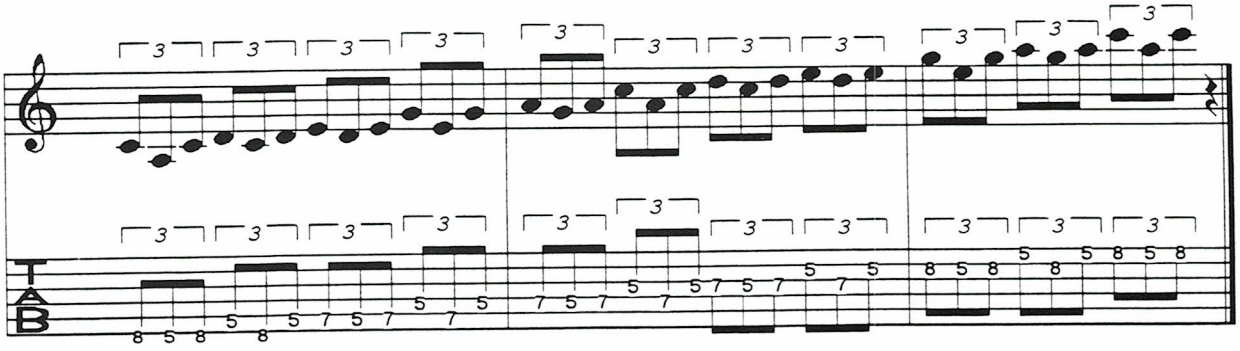

## Power Chord Thing



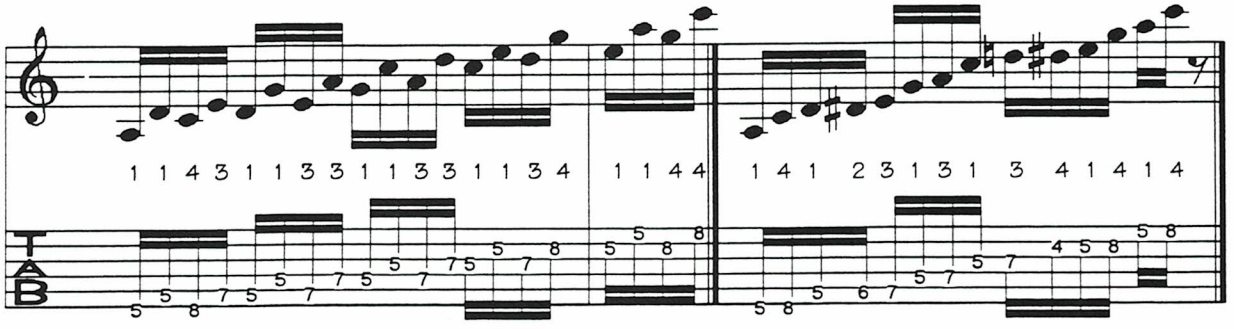
# Pentatonic Patterns

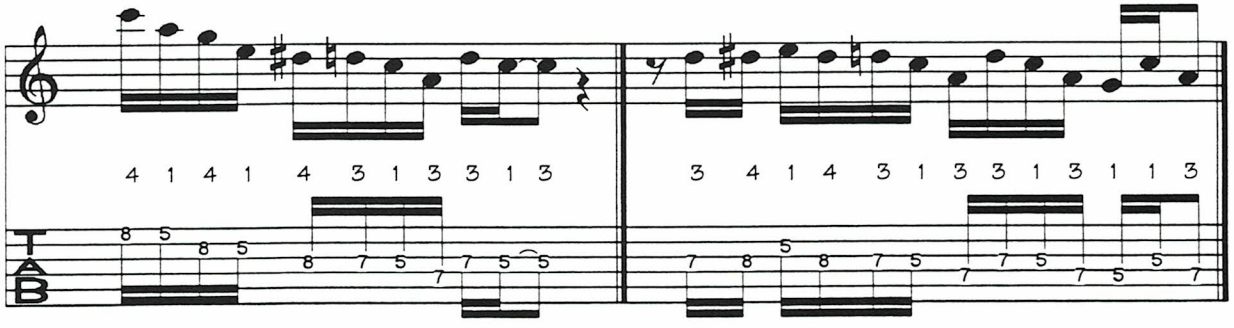


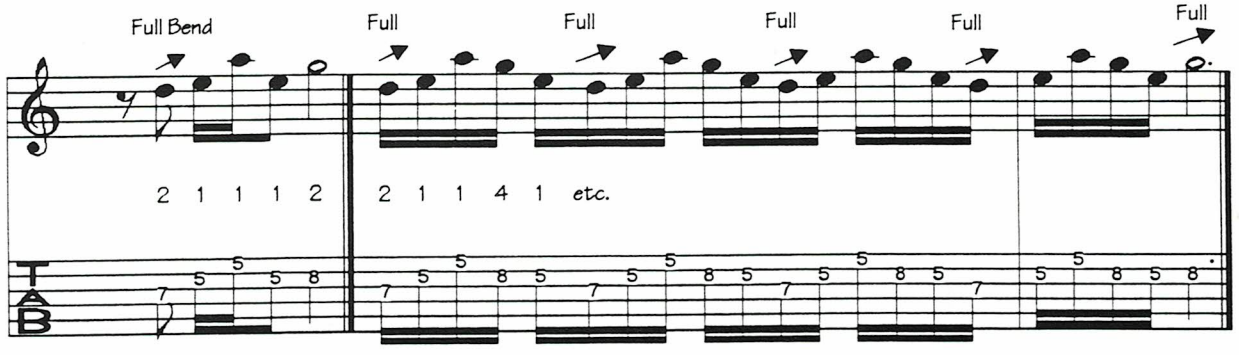



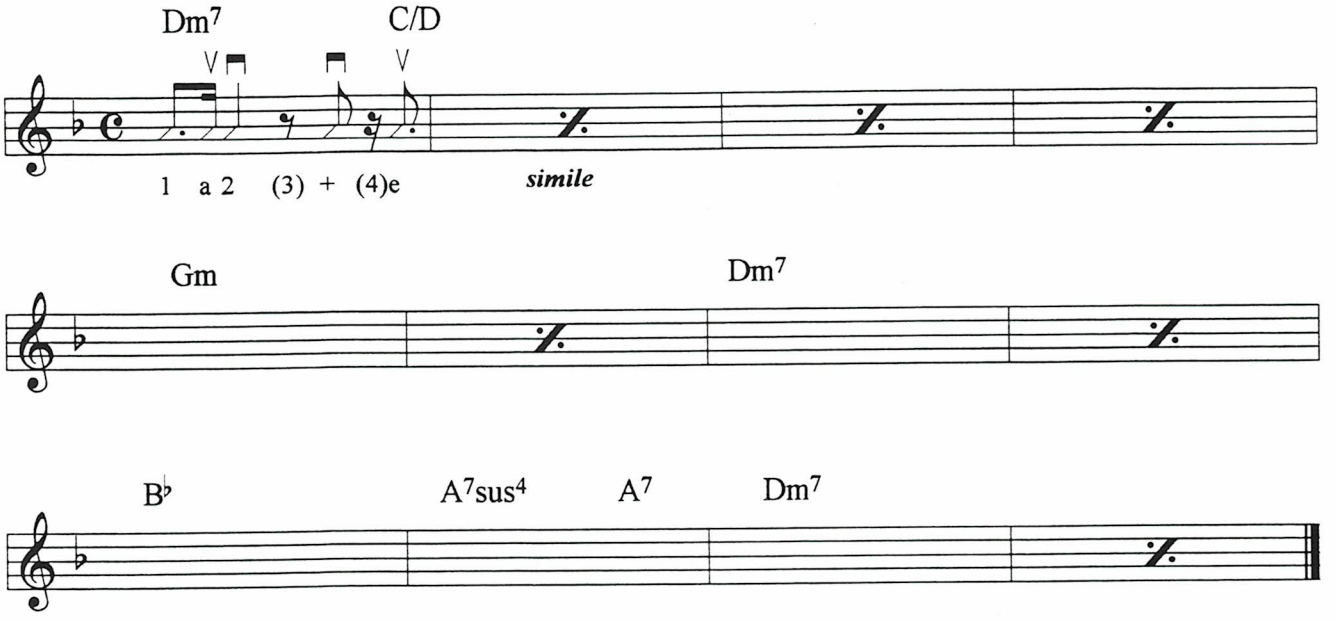
# Pentatonic Patterns 2



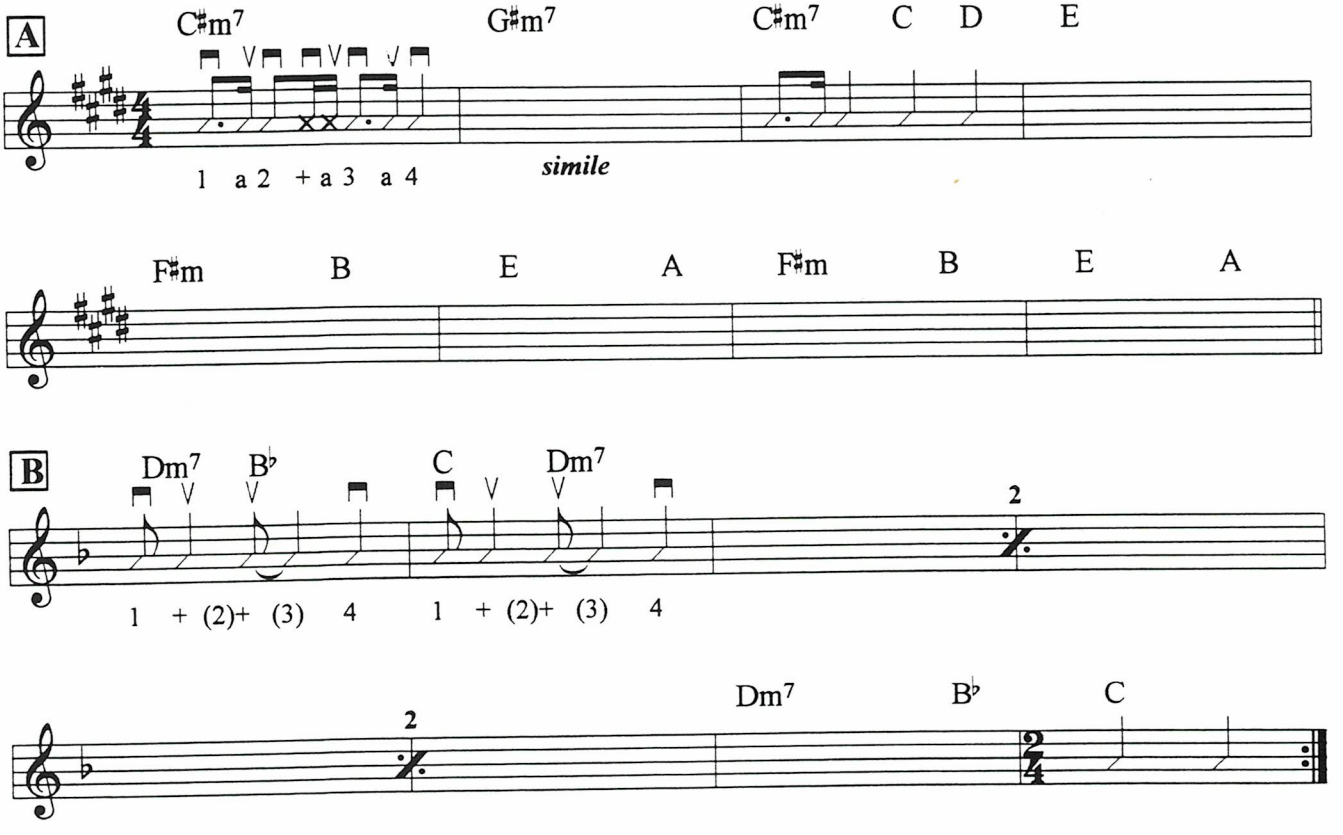



# Song #5

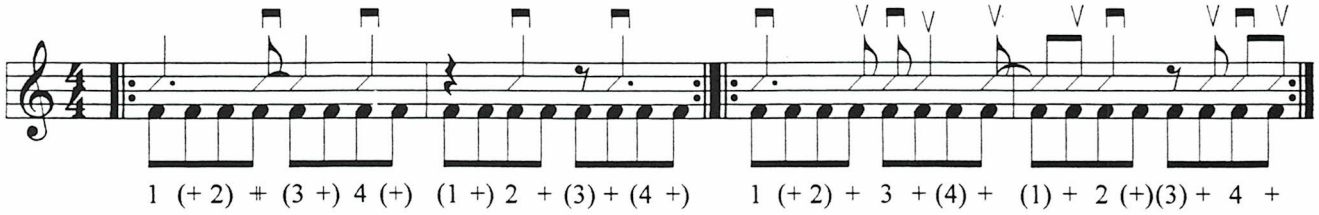

Dm7
C/D
1 a 2 (3) + (4)e
simile
Gm
Dm7
B♭
A7sus4
A7
Dm7

# Song #6

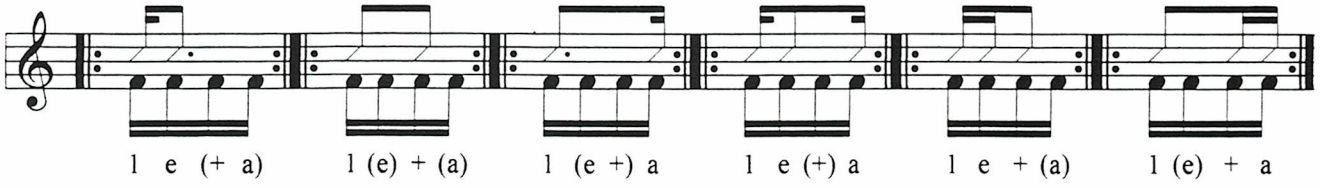

A
C♯m7
G♯m7
C♯m7
C
D
E
1 a 2 + a 3 a 4
simile
F♯m
B
E
A
F♯m
B
E
A
B
Dm7
B♭
C
Dm7
2
1 + (2)+ (3) 4
1 + (2)+ (3) 4
2
Dm7
B♭
C

# Rhythm Patterns

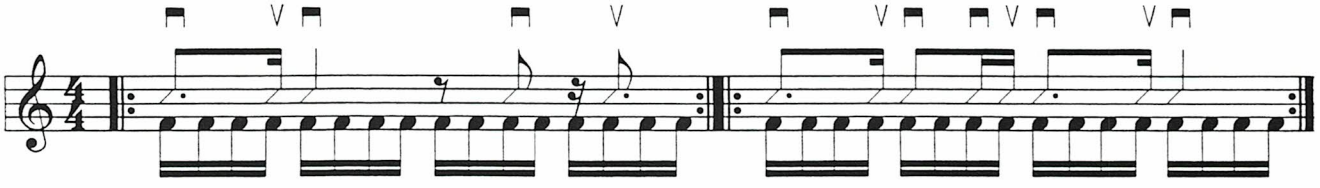
## Bossa Nova




## 16th Note Practice



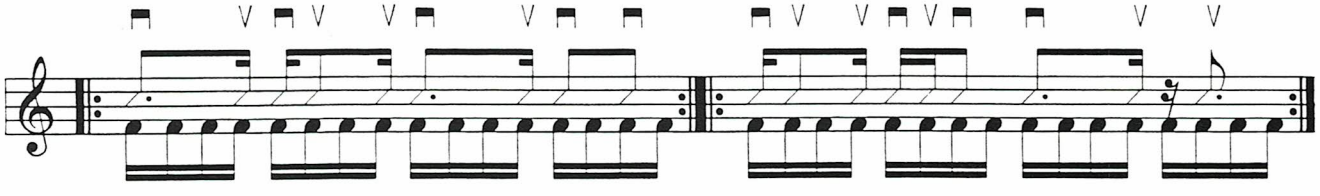

## Song #5



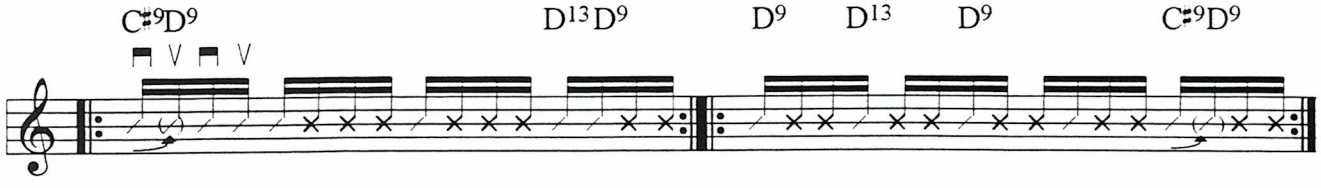
## Song #6



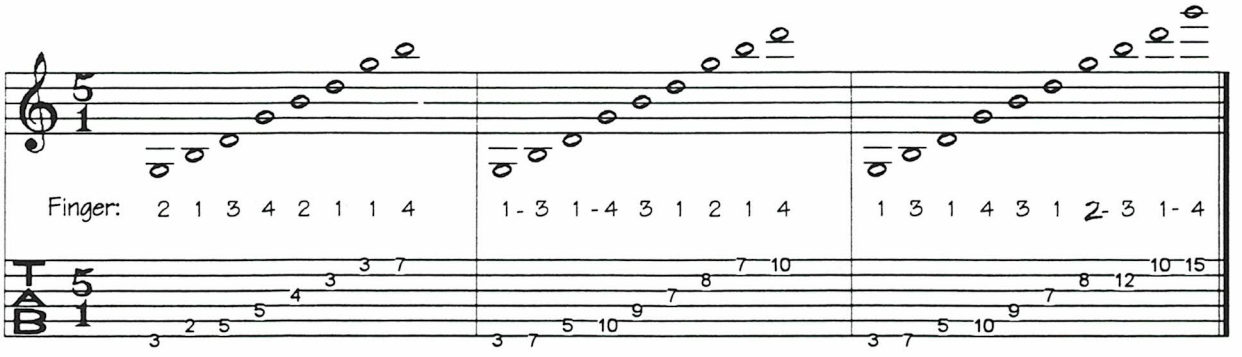
## Practice Patterns

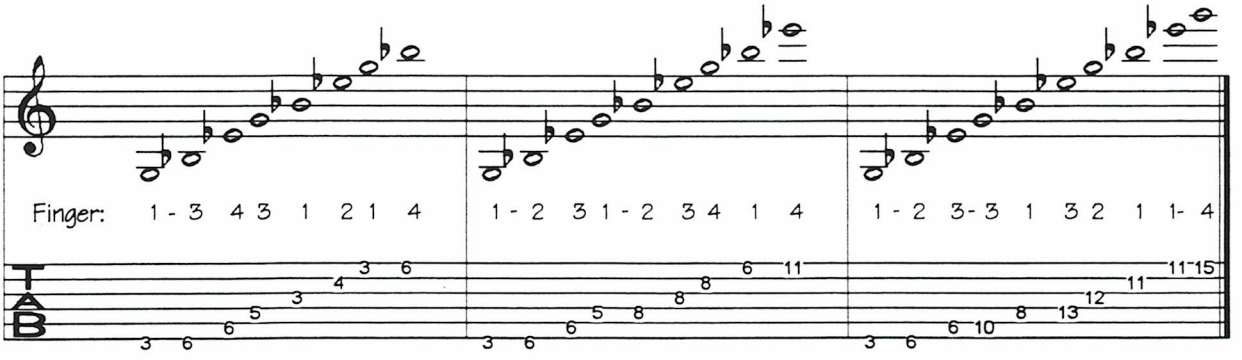


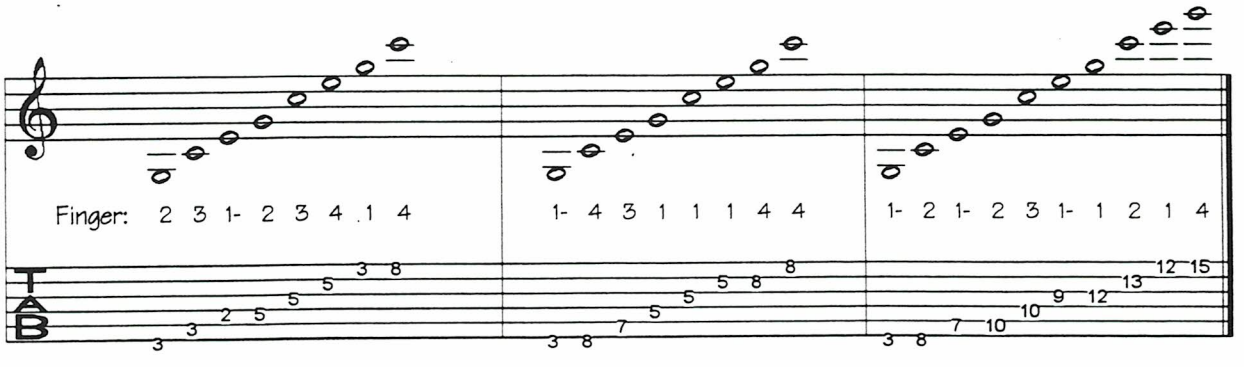
## Funk Grooves



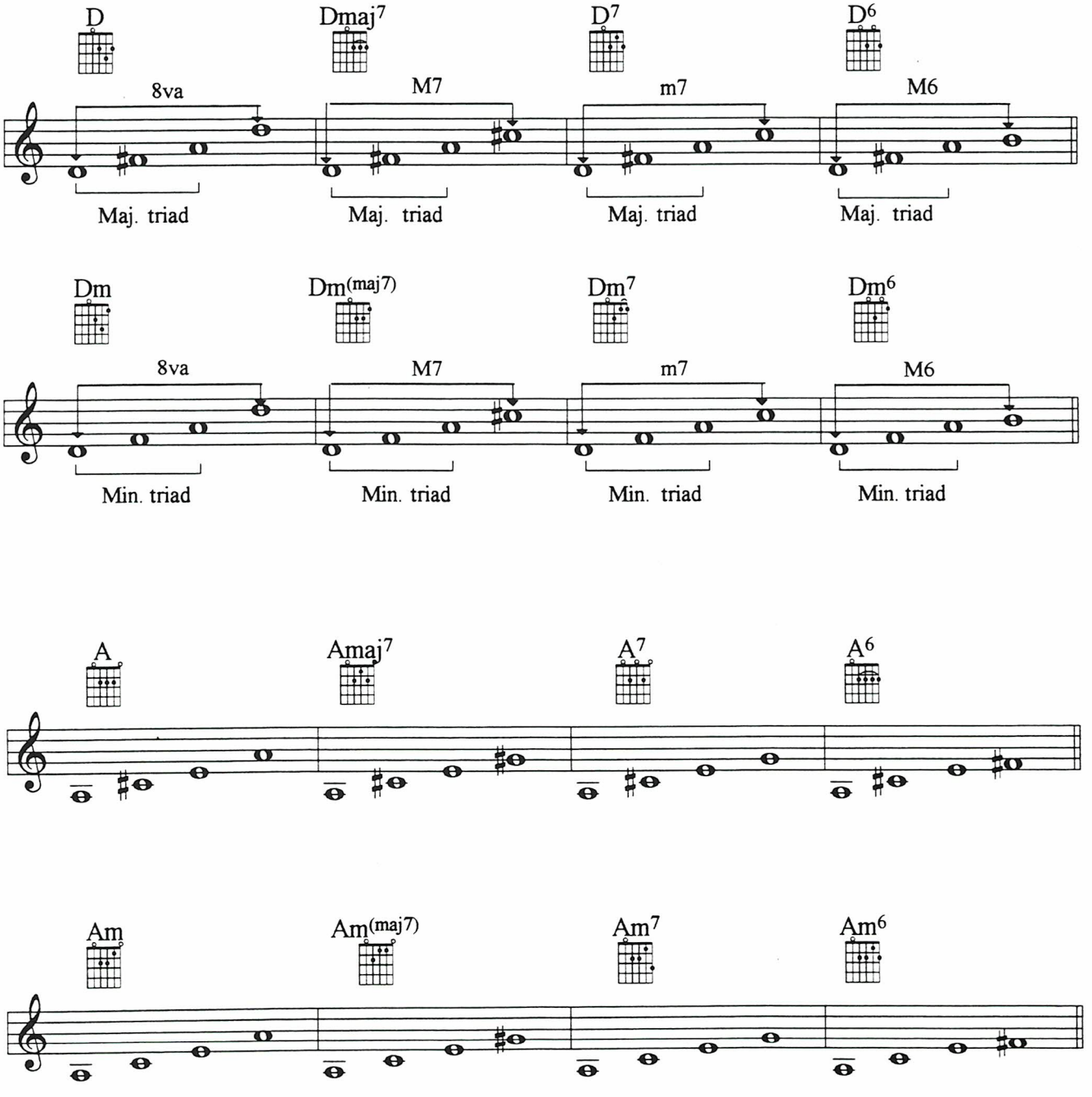
# Major Arpeggios



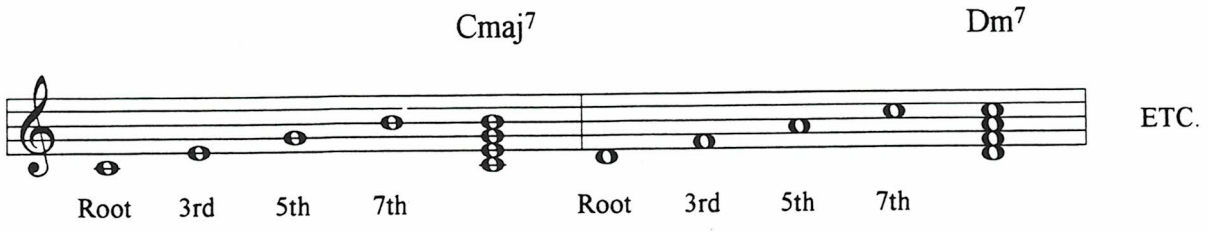



# Chord Theory - The 7th

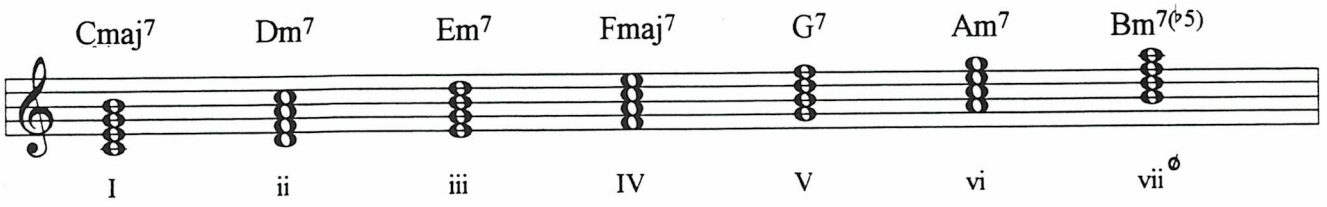



A triad is a chord consisting of three notes: a root, 3rd, and 5th.

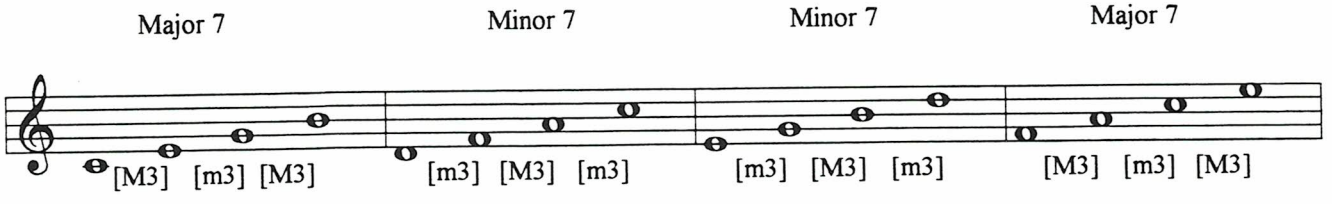
# Chord Theory - 7th Chords

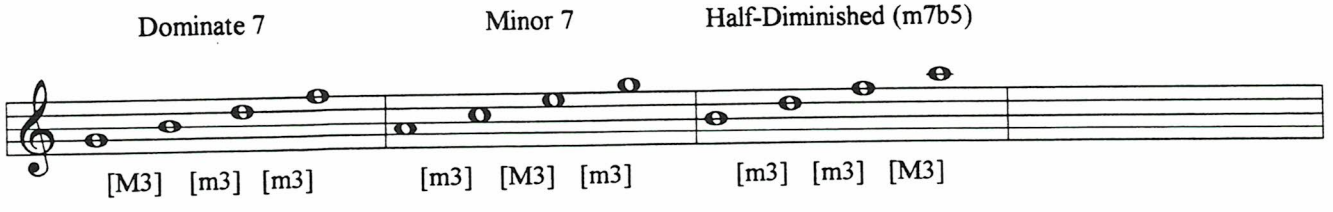



## 7th Chords - Major Key

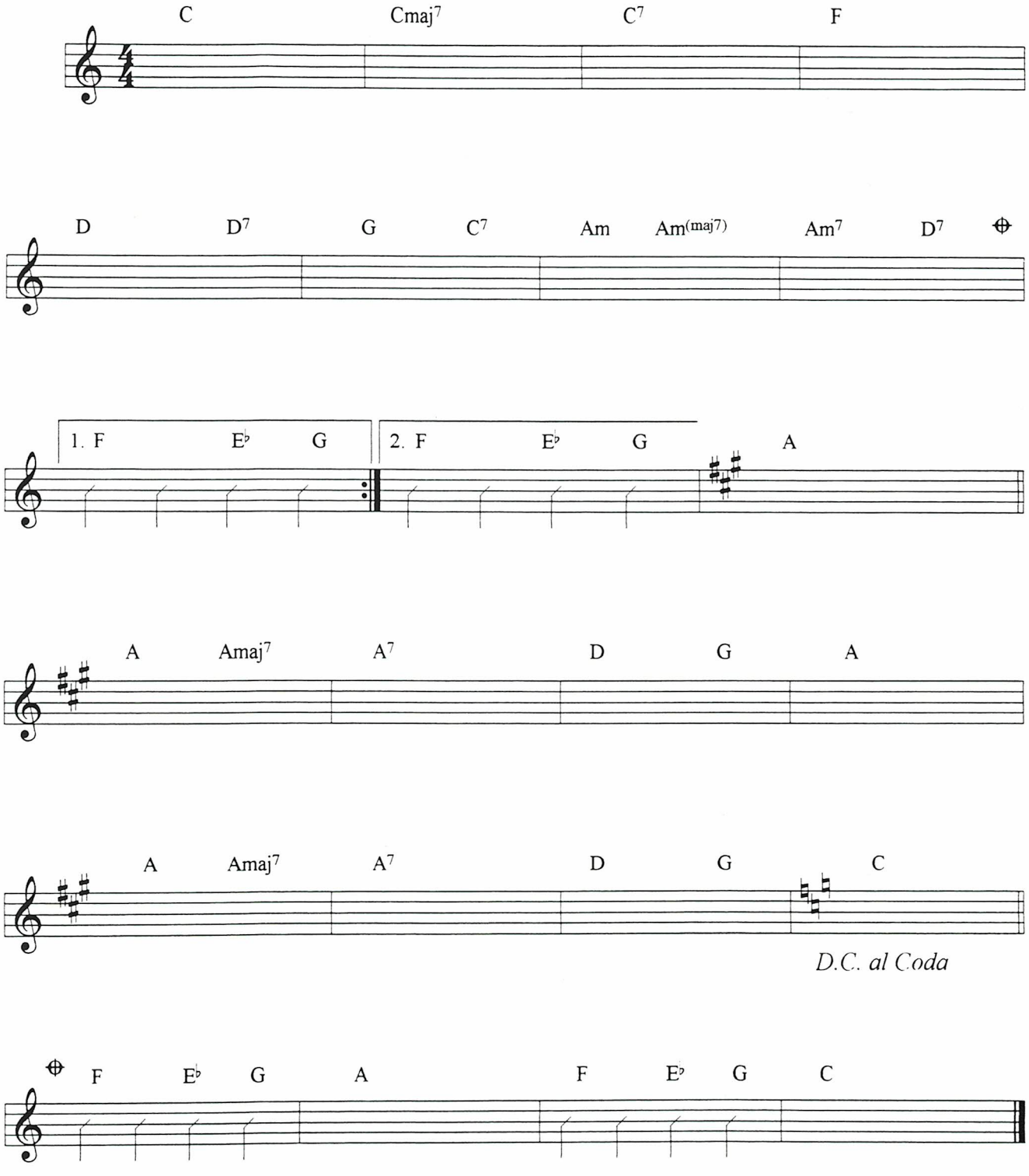



## Chord Qualities

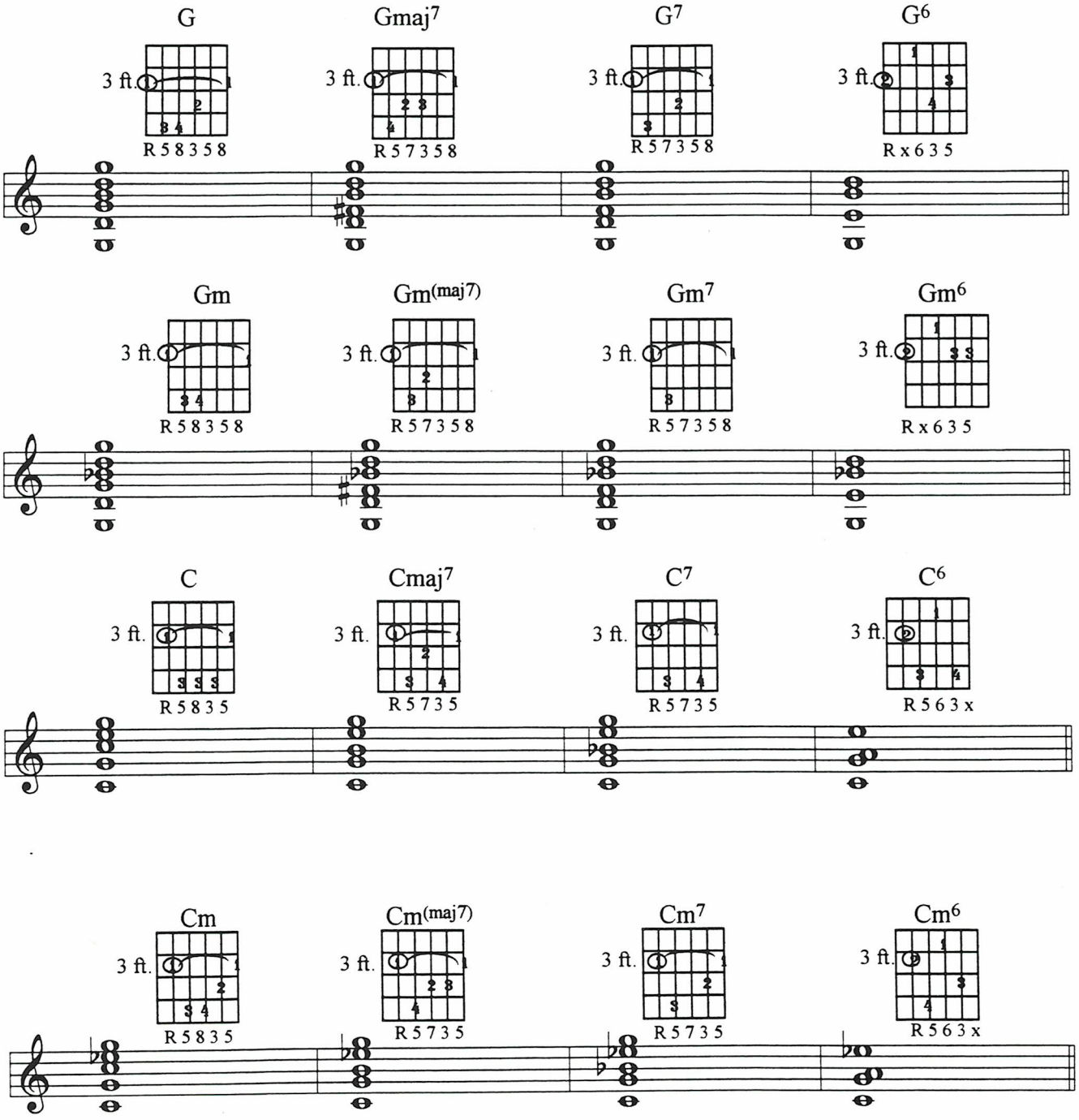


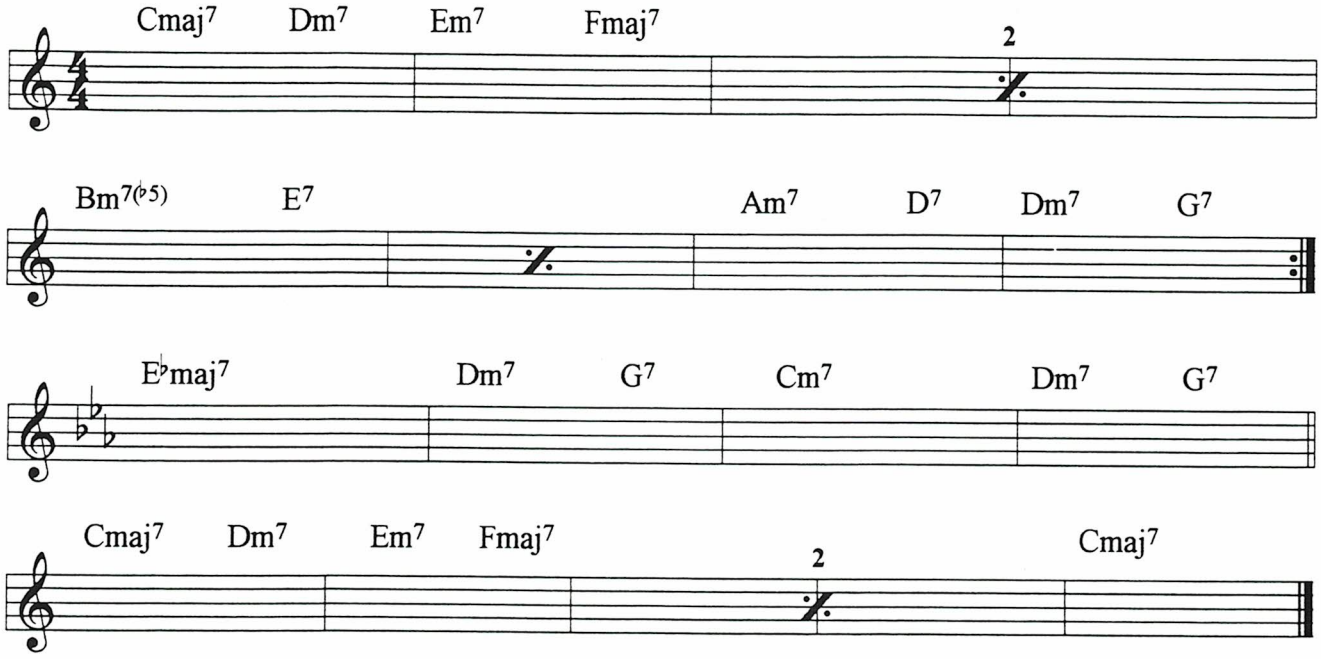
# Song #7


C Cmaj7 C7 F
D D7 G C7 Am Am(maj7) Am7 D7
1. F E♭ G
2. F E♭ G A
A Amaj7 A7 D G A
A Amaj7 A7 D G C
D.C. al Coda
F E♭ G A F E♭ G C

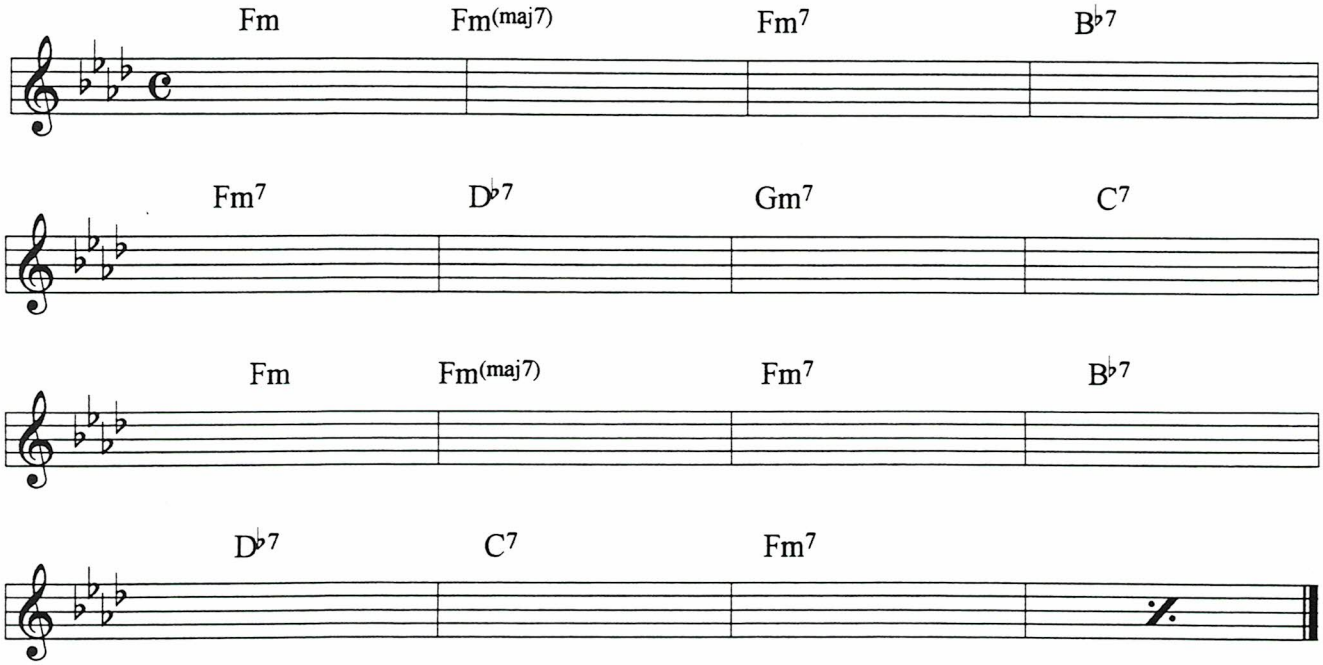
# Bar Chords - 7th and 6th



# Song #8

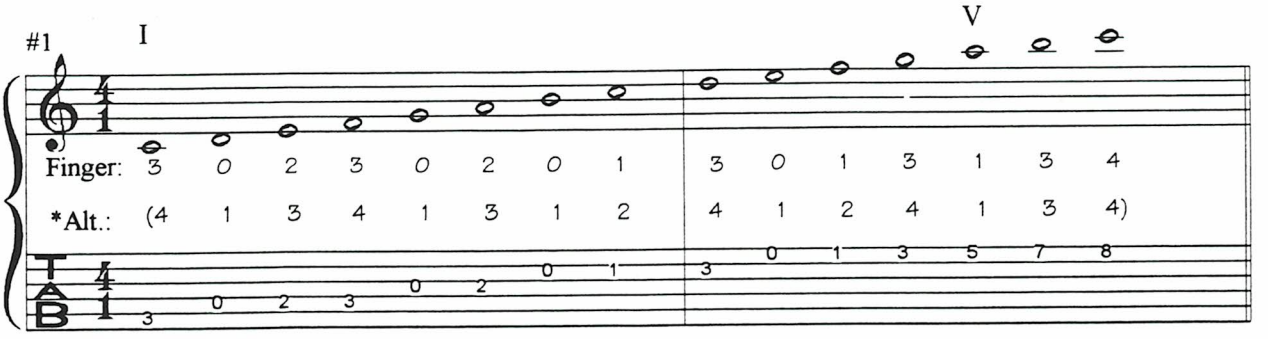

Cmaj7 Dm7 Em7 Fmaj7
2
Bm7(♭5) E7 Am7 D7 Dm7 G7
E♭maj7 Dm7 G7 Cm7 Dm7 G7
Cmaj7 Dm7 Em7 Fmaj7
2
Cmaj7

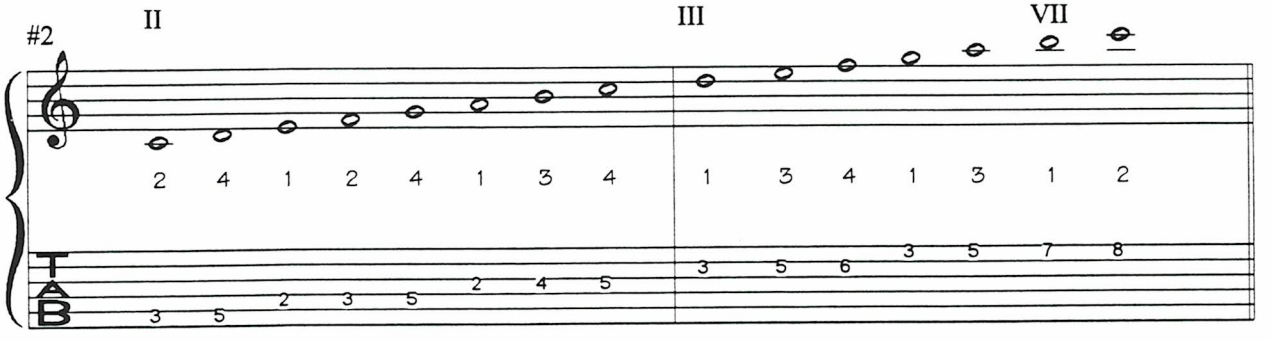
# Song #9

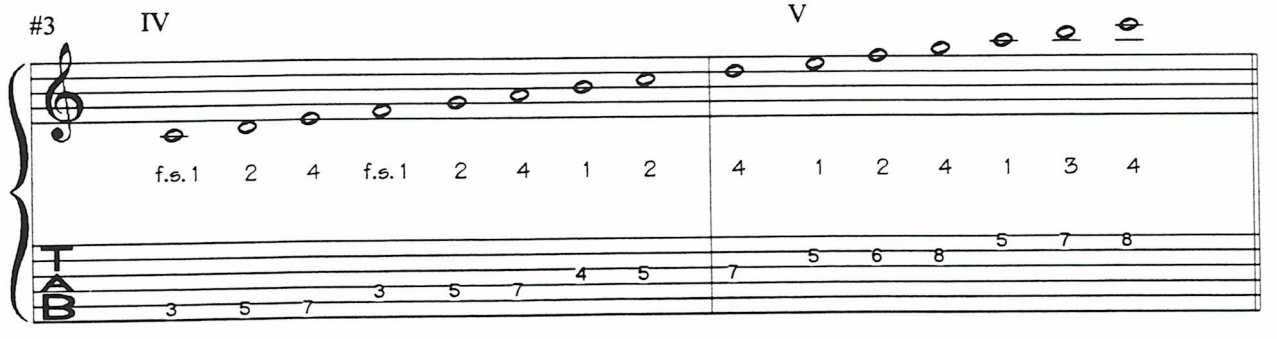

Fm Fm(maj7) Fm7 B♭7
Fm7 D♭7 Gm7 C7
Fm Fm(maj7) Fm7 B♭7
D♭7 C7 Fm7

# Moveable Major Scales

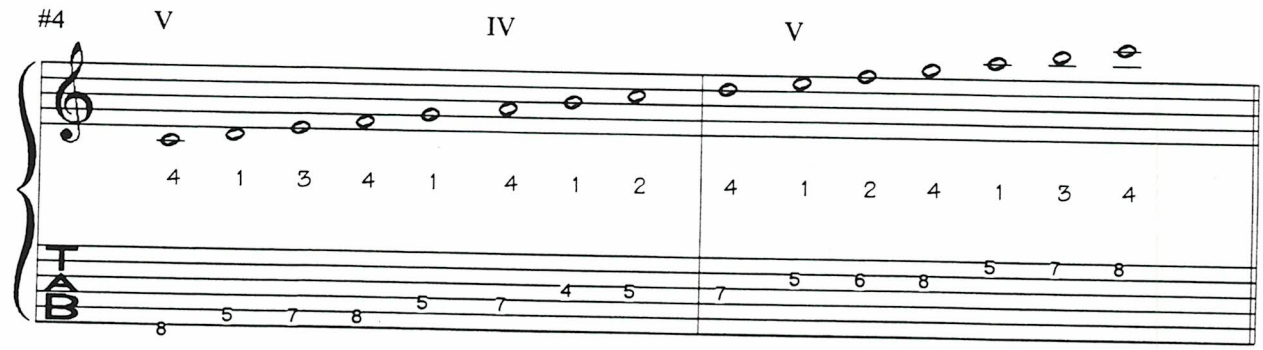
( Diatonic )

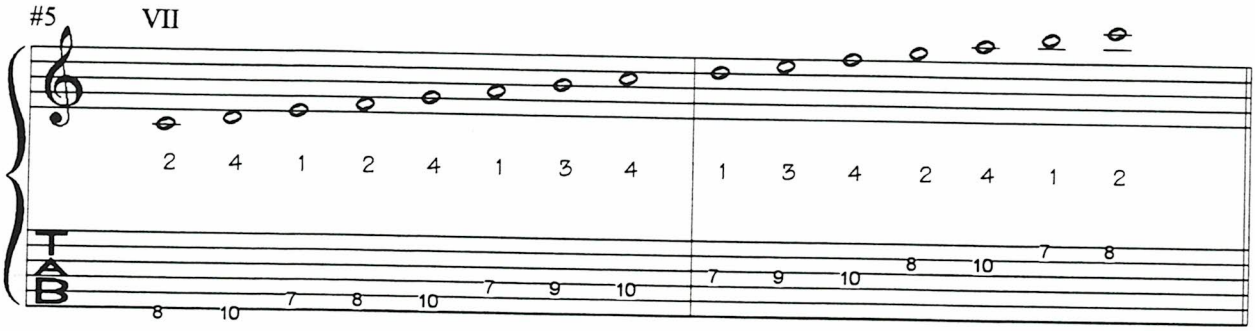


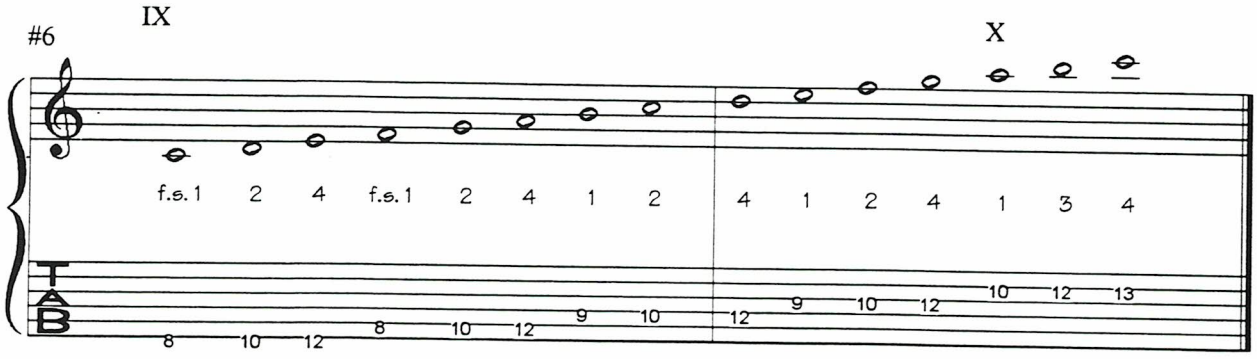



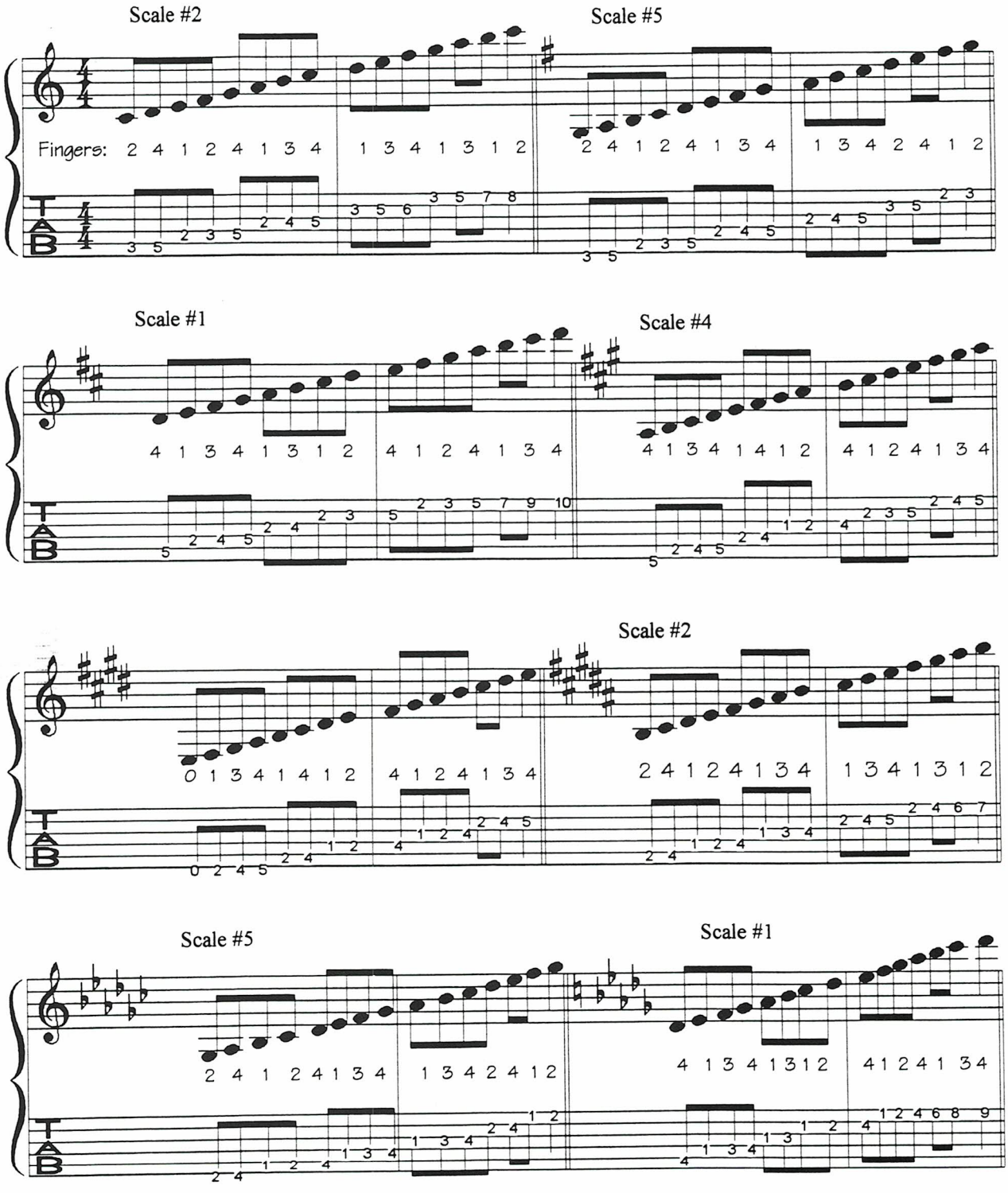

* Use Alternate Fingerings When Moving Scale Up From First Position.


#4
V
IV
V
4 1 3 4 1 4 1 2
4 1 2 4 1 3 4
T
A
B
8 5 7 8 5 7 4 5
7 5 6 8 5 7 8

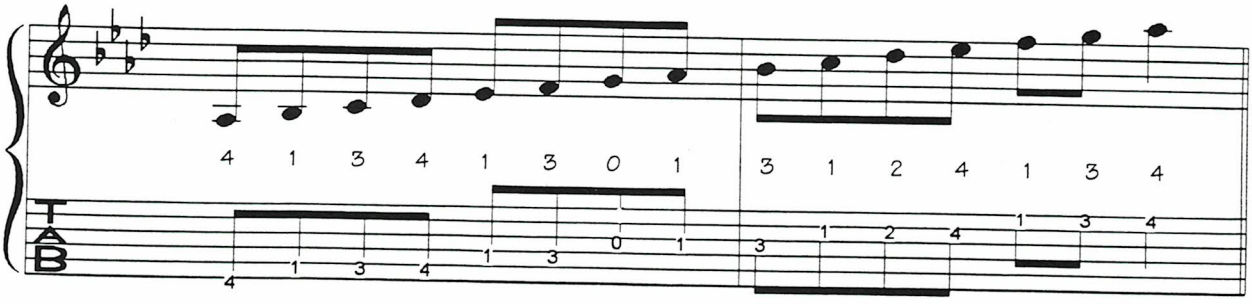

#5
VII
2 4 1 2 4 1 3 4
1 3 4 2 4 1 2
T
A
B
8 10 7 8 10 7 9 10
7 9 10 8 10 7 8


#6
IX
X
f.s.1 2 4 f.s.1 2 4 1 2
4 1 2 4 1 3 4
T
A
B
8 10 12 8 10 12 9 10
12 9 10 12 10 12 13

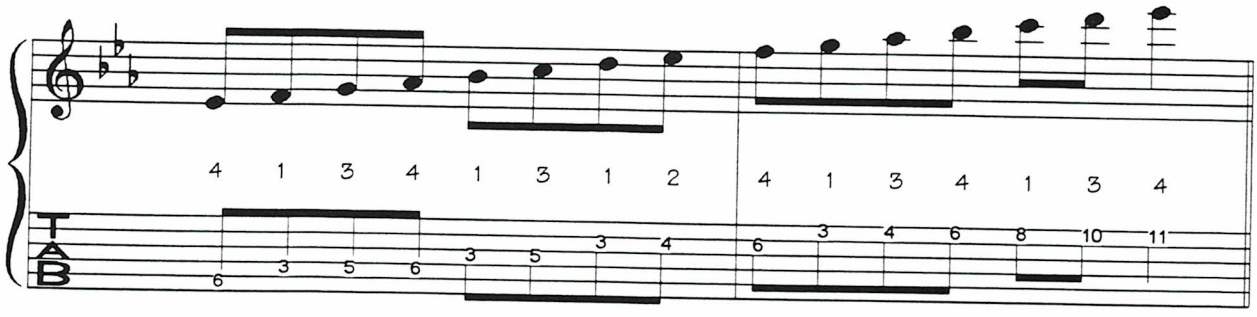
# Moveable Scales - Circle of Fifths



Scale #4

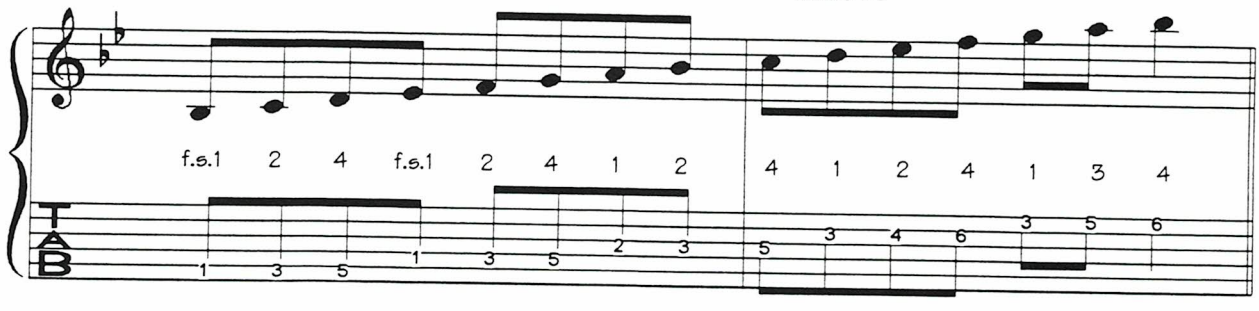


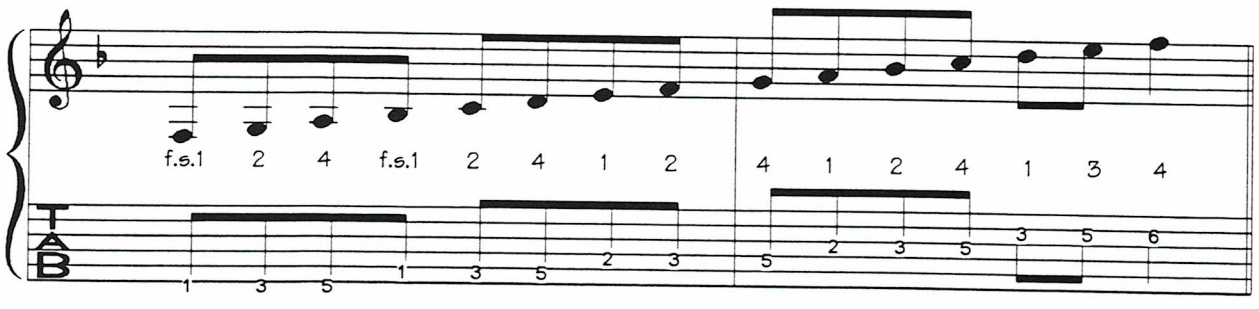

Scale #1




Scale #3

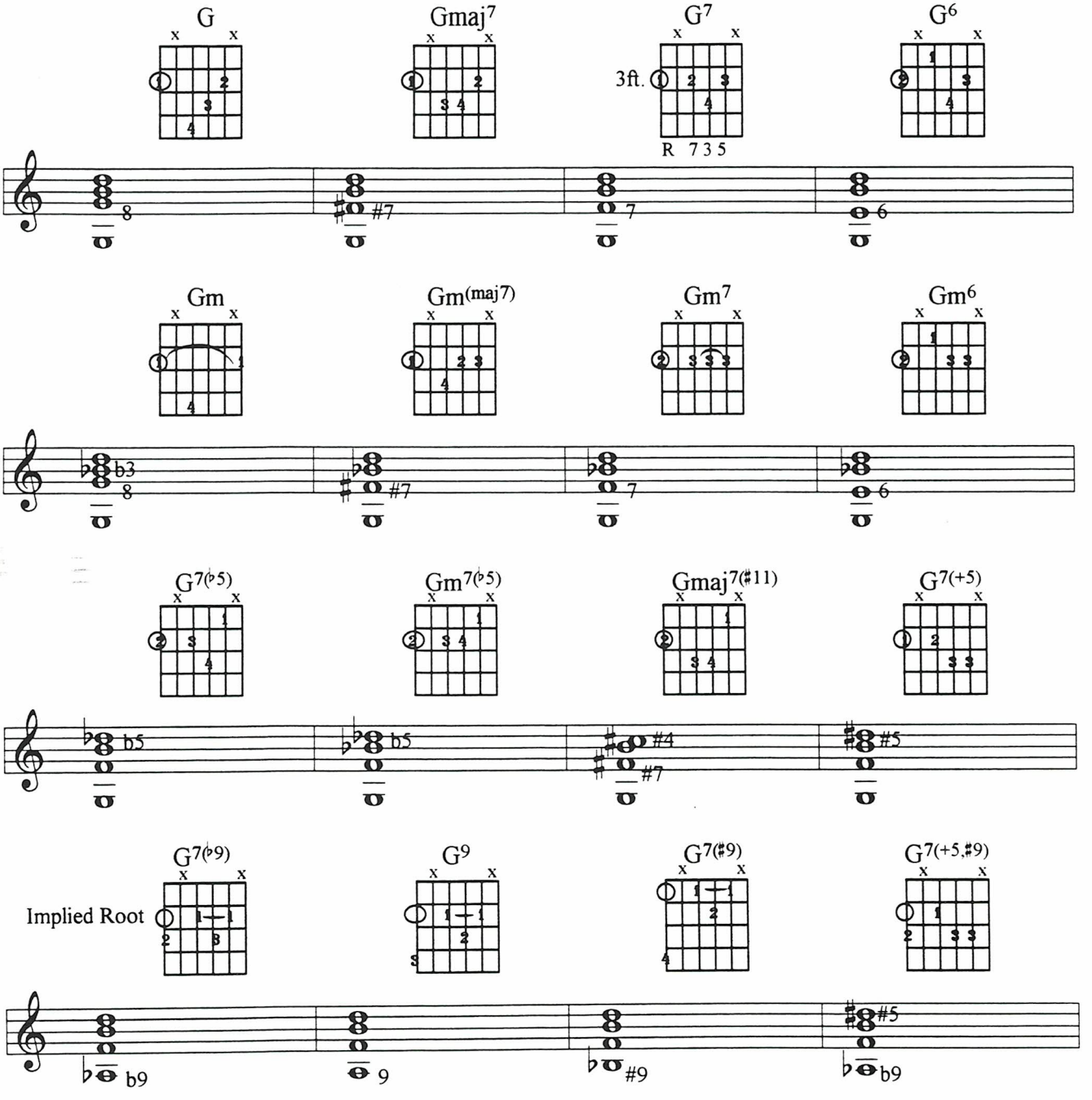
Scale #6



# Jazz Chords - Root 6

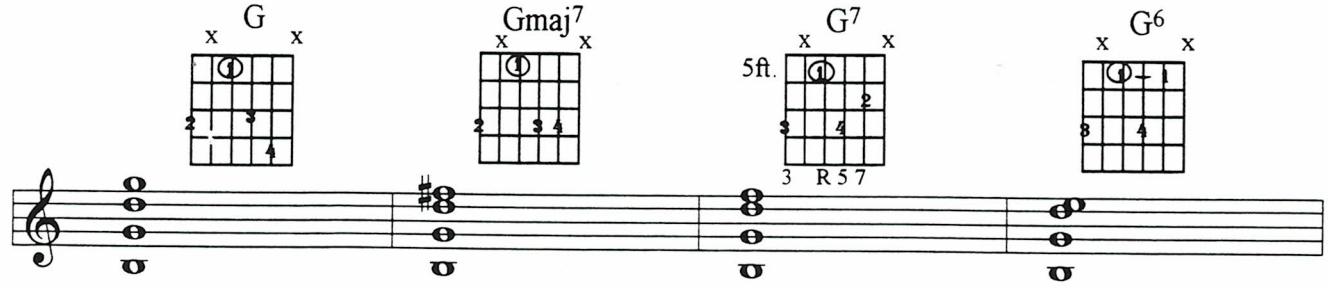
## Root in bass

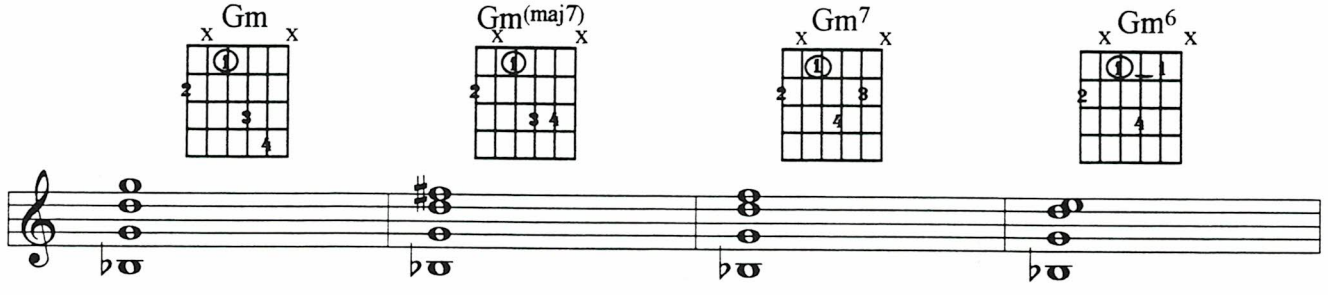


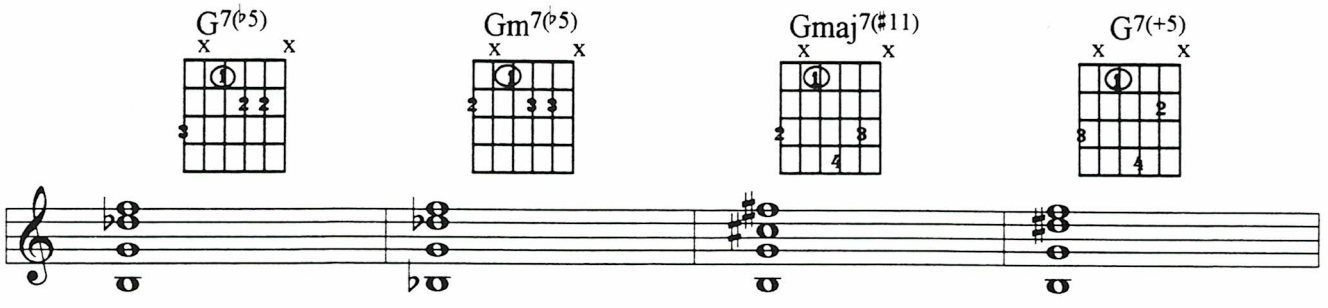

To find whole groups of upper voiced chords, try moving the notes on the 6th string over to the 1st string.

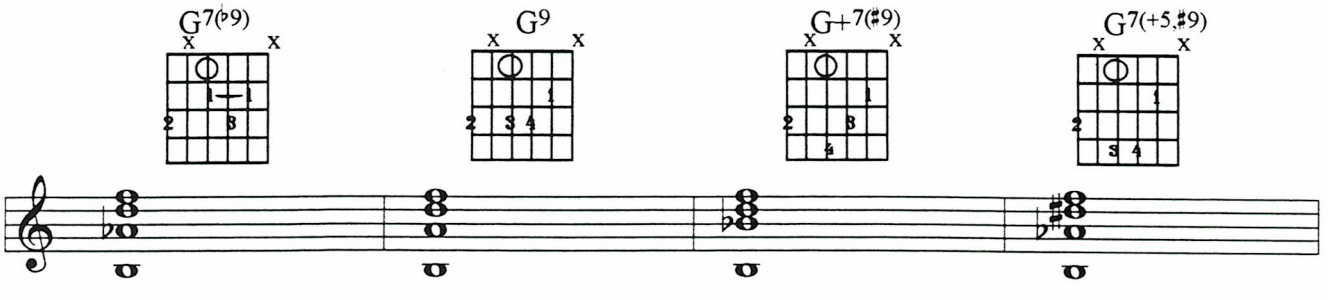
# Jazz Chords - Root 4

## 3rd in bass (1st inversion)



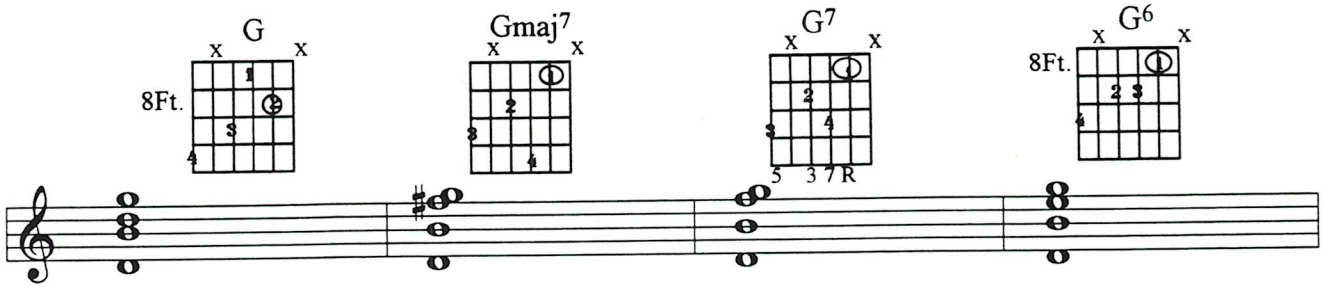



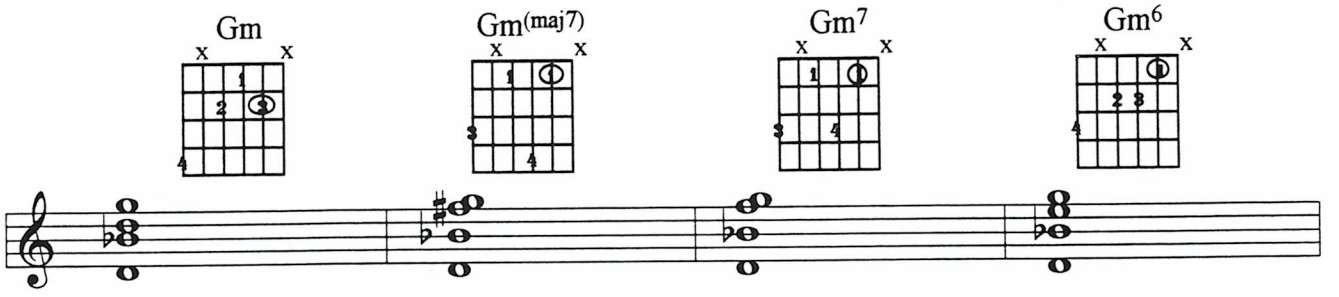



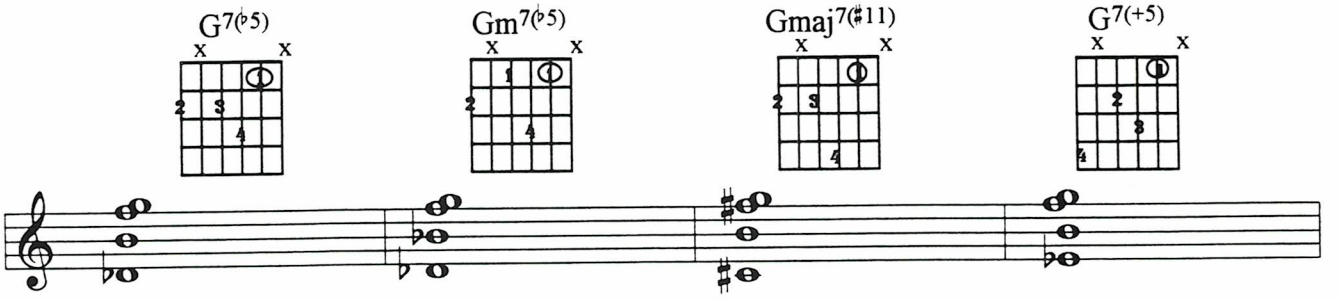



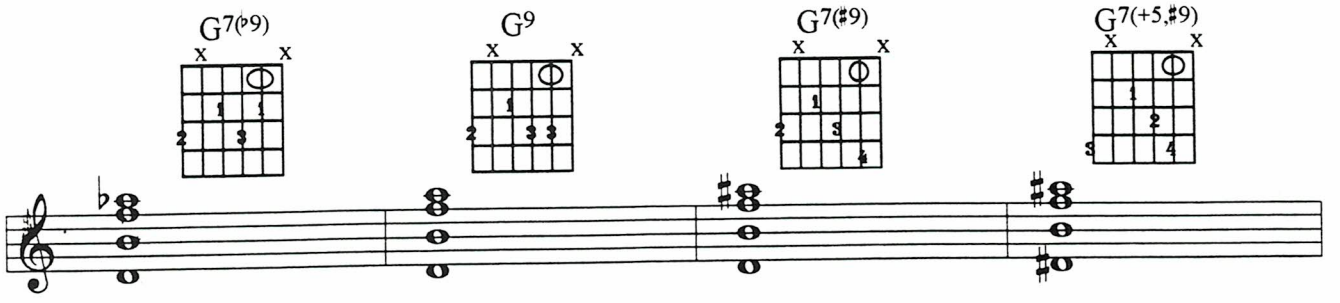
# Jazz Chords - Root 2

## 5th in bass (2nd inversion)



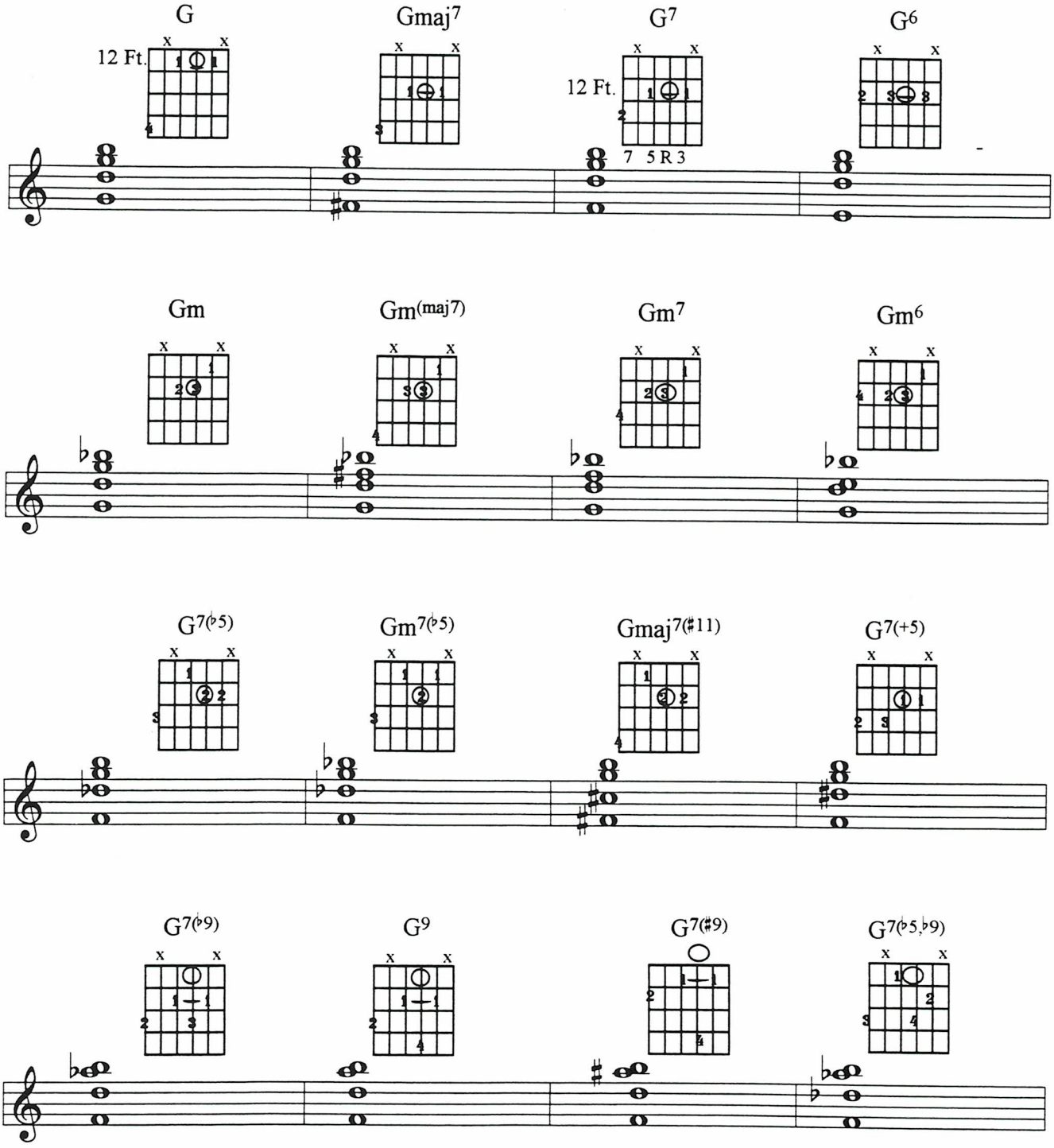



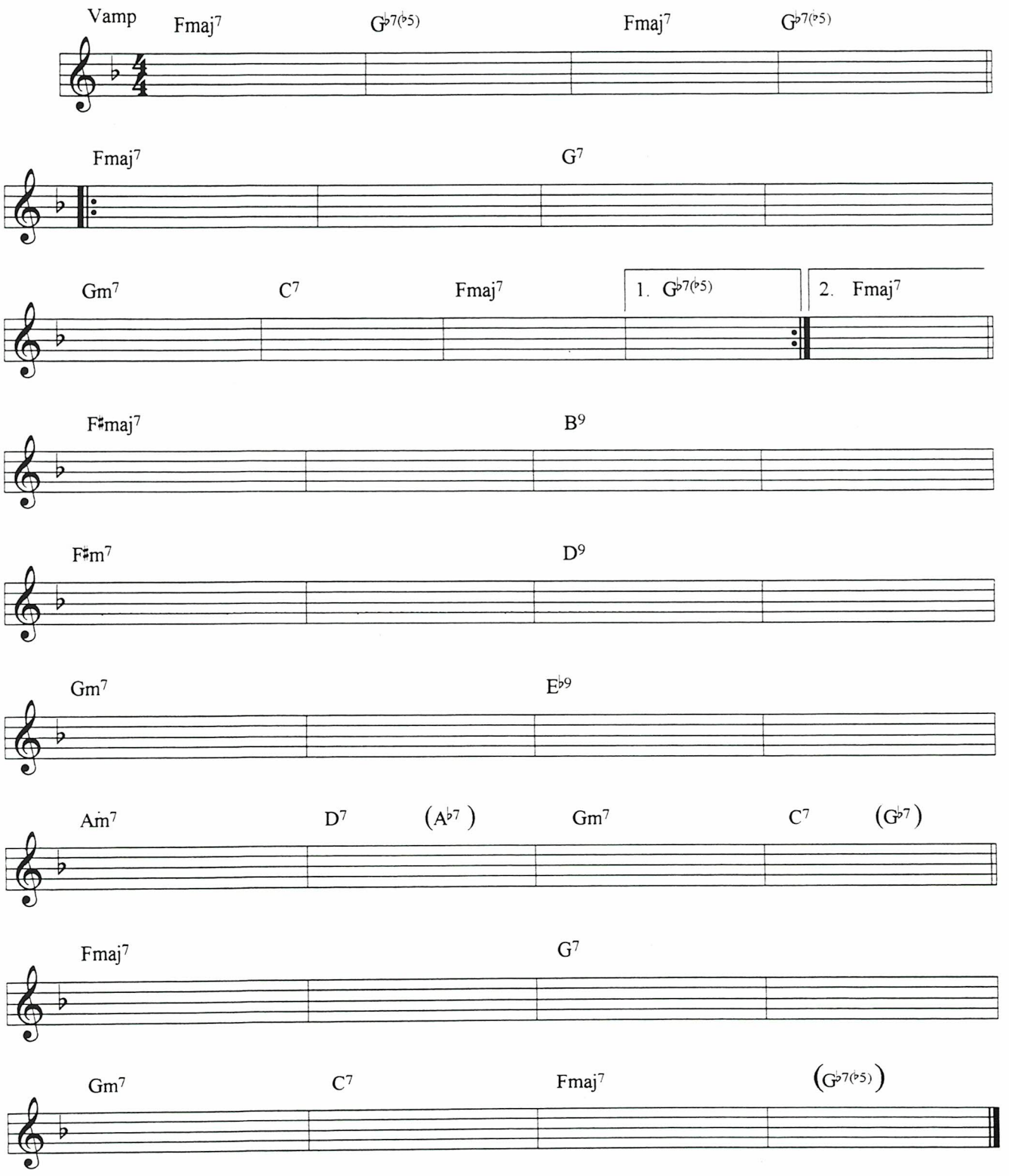



# Jazz Chords - Root 3

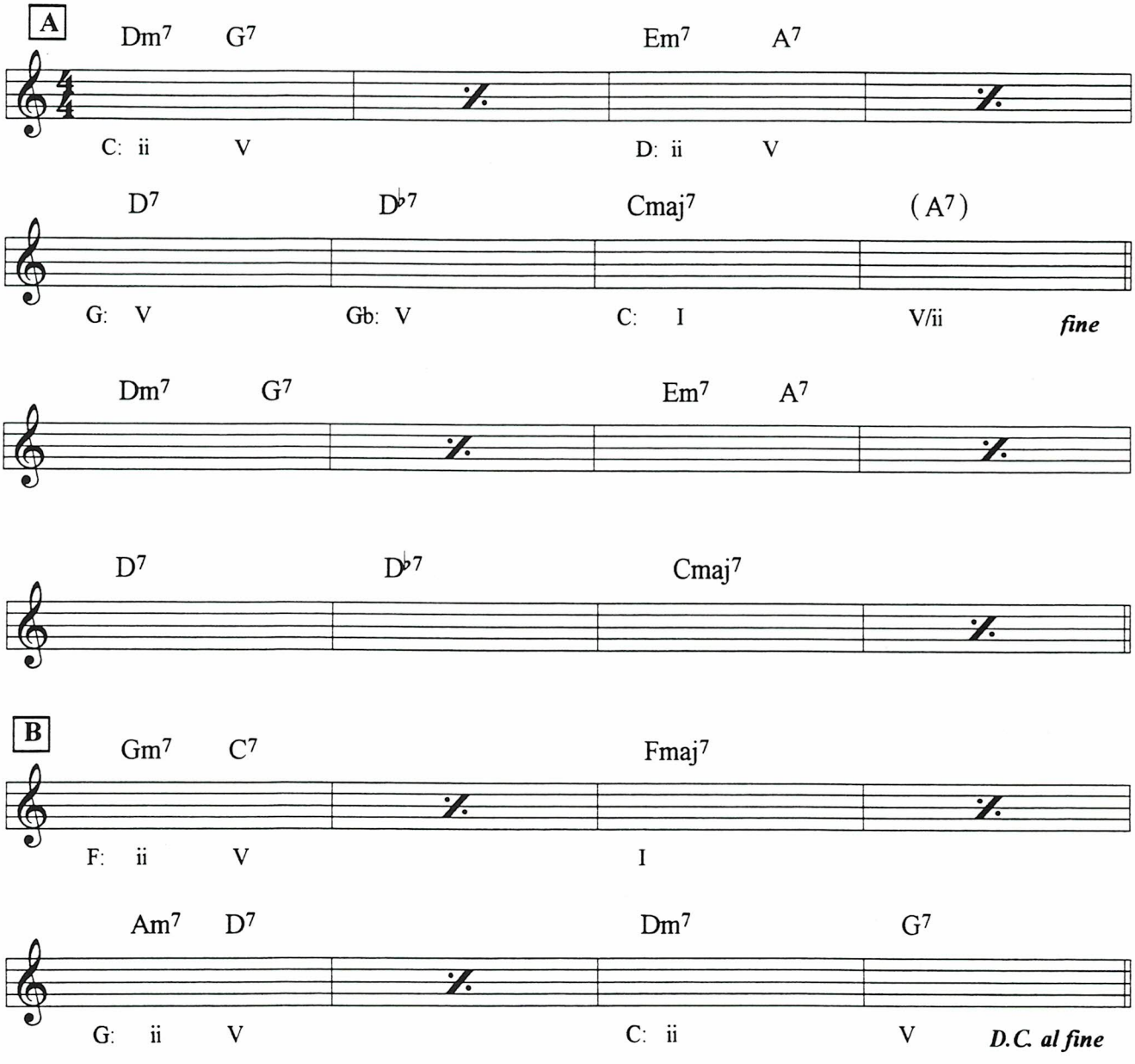
## 7th in bass (3rd Inversion)



# Bossa


Vamp
Fmaj7
G♭7(♭5)
Fmaj7
G♭7(♭5)
Fmaj7
G7
Gm7
C7
Fmaj7
1. G♭7(♭5)
2. Fmaj7
F♯maj7
B9
F♯m7
D9
Gm7
E♭9
Am7
D7
(A♭7)
Gm7
C7
(G♭7)
Fmaj7
G7
Gm7
C7
Fmaj7
(G♭7(♭5))

# Song #10




Play using chord groups:

1- Root 2 & Root 6
2- Root 6 & Root 2
3- Rts. 2 & 6 - Upper voiced
4- Rts. 6 & 2 - " "
5- Rts. 3 & 4
6- Rts. 4 & 3
7- Rts. 3 & 4 - Upper voiced
8- Rts. 4 & 3 - " "

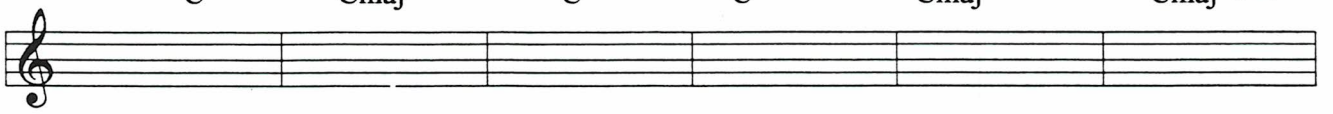
Improvize:

1- Scales
2- Scales from root
3- Arpeggios
4- Scale/ Arpeggio combo
5- Patterns
6- Motific development

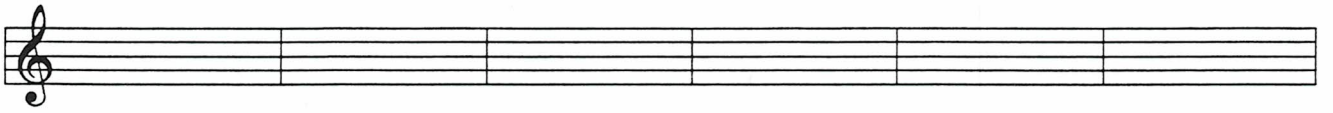
# Chord Spellings

Write out the following chord spellings.
Hint: Use dominant 7 as reference chord.

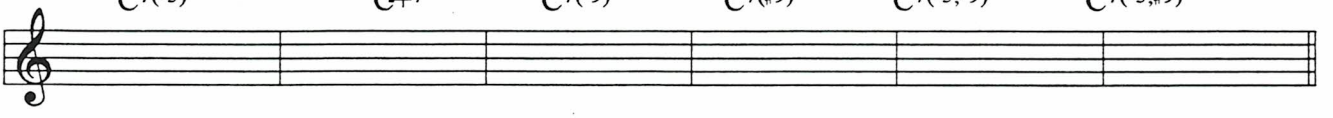
C Cmaj$^{7}$ C$^{7}$ C$^{6}$ Cmaj$^{9}$ Cmaj$^{7(\sharp 11)}$



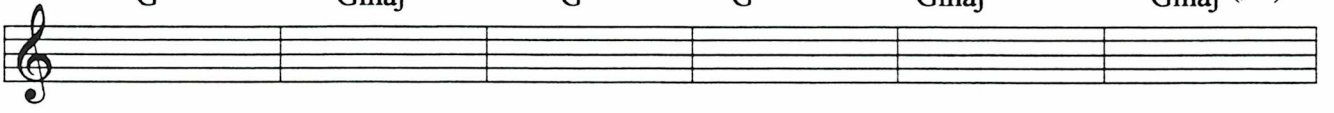
Cm Cm$^{(maj7)}$ Cm$^{7}$ Cm$^{6}$ Cm$^{9}$ C$^{7}$sus$^{4}$



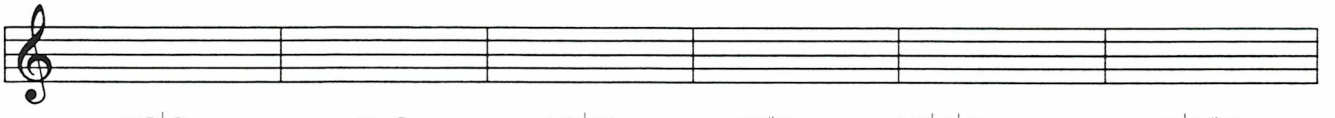
C$^{7(\flat 5)}$ G+$^{7}$ C$^{7(\flat 9)}$ C$^{7(\sharp 9)}$ C$^{7(\flat 5,\flat 9)}$ C$^{7(\flat 5,\sharp 9)}$



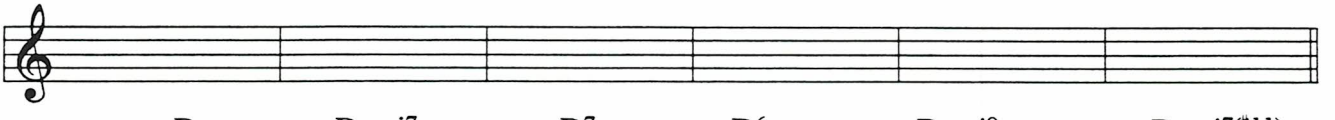
G Gmaj$^{7}$ G$^{7}$ G$^{6}$ Gmaj$^{9}$ Gmaj$^{7(\sharp 11)}$



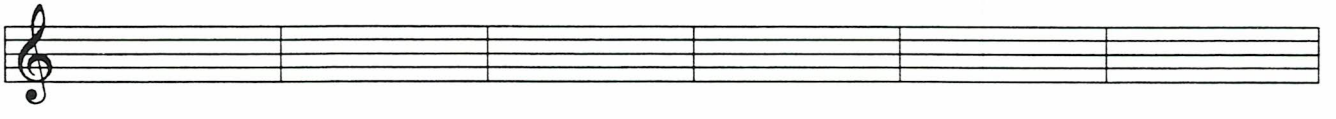
Gm Gm$^{(maj7)}$ Gm$^{7}$ Gm$^{6}$ Gm$^{9}$ G$^{7}$sus$^{4}$



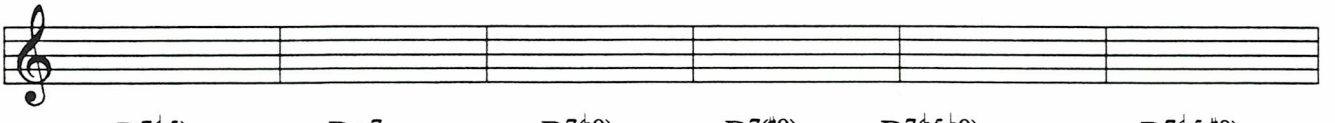
G$^{7(\flat 5)}$ G+$^{7}$ G$^{7(\flat 9)}$ G$^{7(\sharp 9)}$ G$^{7(\flat 5,\flat 9)}$ G$^{7(\flat 5,\sharp 9)}$



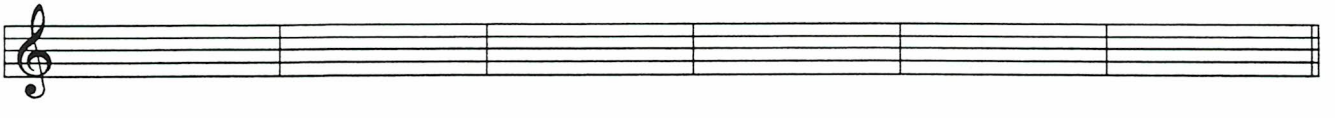
D Dmaj$^{7}$ D$^{7}$ D$^{6}$ Dmaj$^{9}$ Dmaj$^{7(\sharp 11)}$

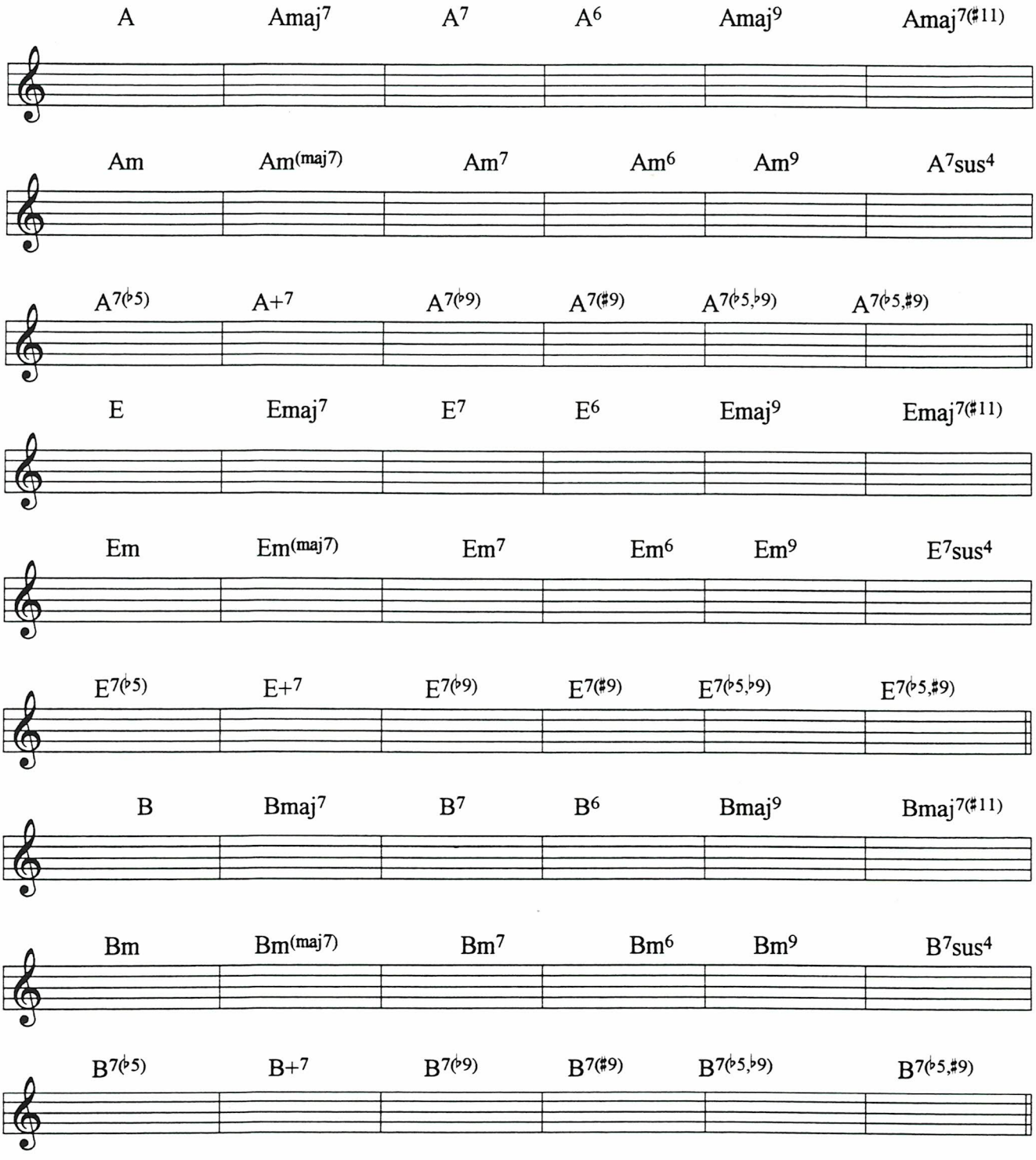


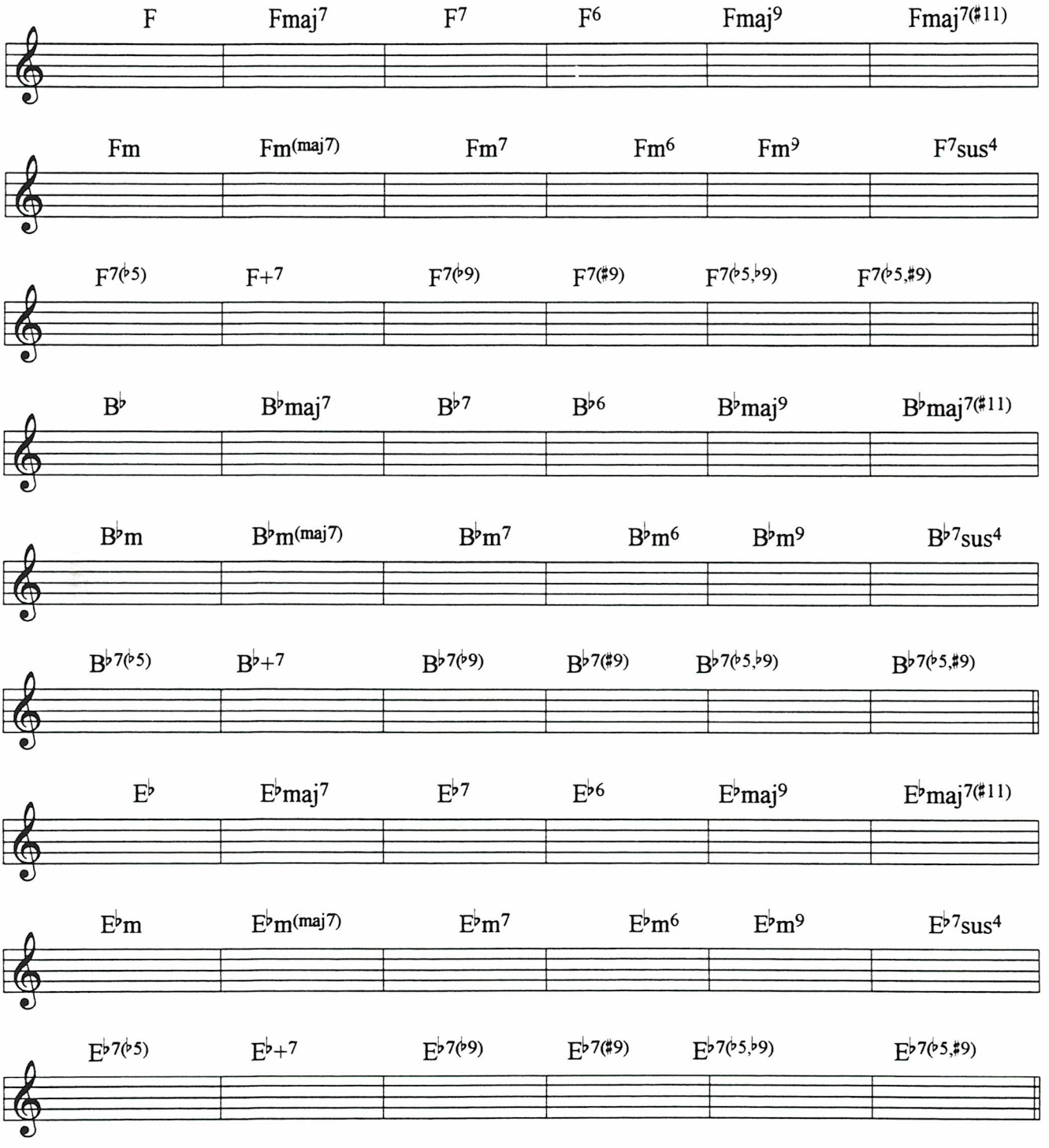
Dm Dm$^{(maj7)}$ Dm$^{7}$ Dm$^{6}$ Dm$^{9}$ D$^{7}$sus$^{4}$

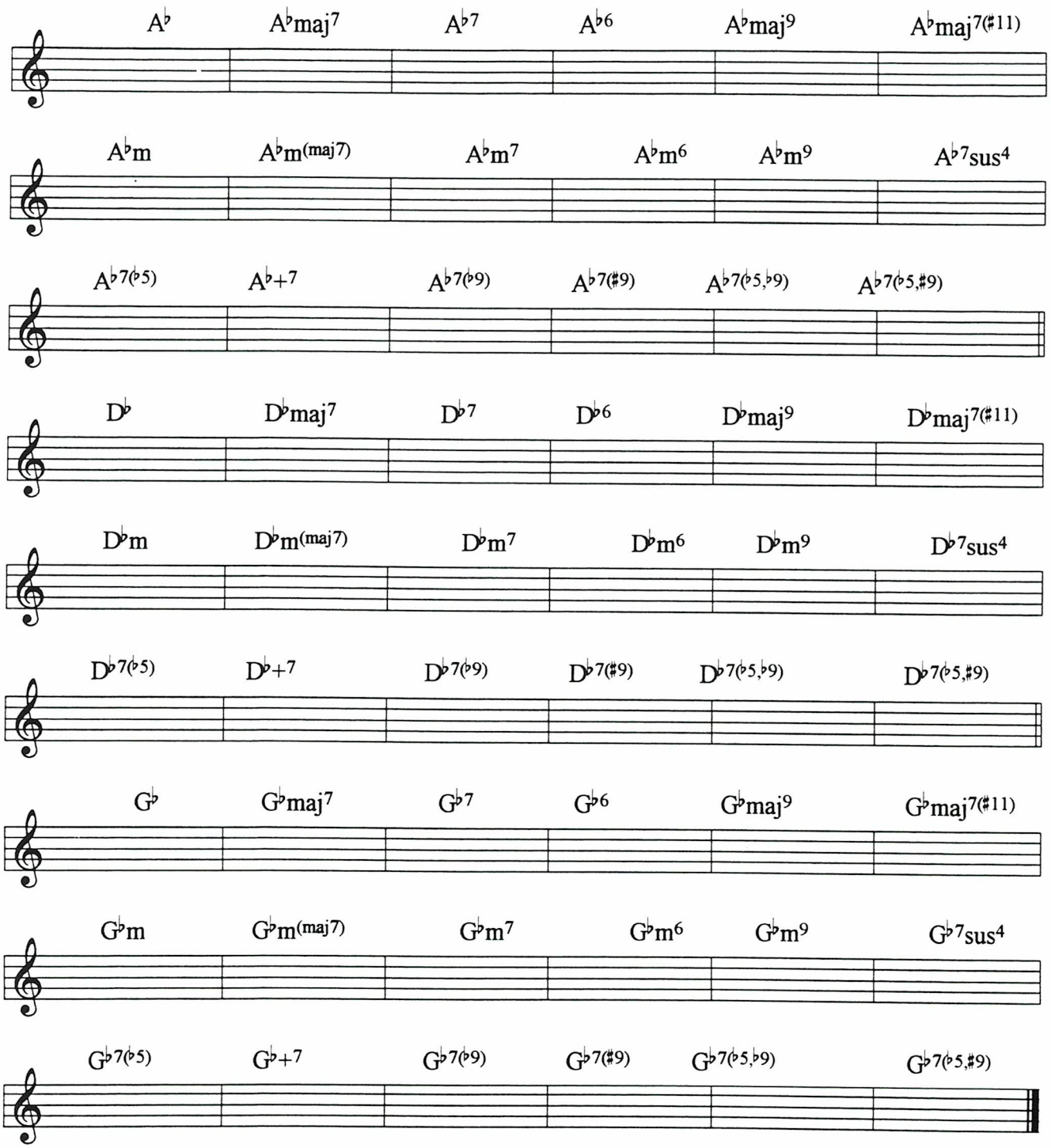


D$^{7(\flat 5)}$ D+$^{7}$ D$^{7(\flat 9)}$ D$^{7(\sharp 9)}$ D$^{7(\flat 5,\flat 9)}$ D$^{7(\flat 5,\sharp 9)}$




A Amaj7 A7 A6 Amaj9 Amaj7(♯11)
Am Am(maj7) Am7 Am6 Am9 A7sus4
A7(♭5) A+7 A7(♭9) A7(♯9) A7(♭5,♭9) A7(♭5,♯9)
E Emaj7 E7 E6 Emaj9 Emaj7(♯11)
Em Em(maj7) Em7 Em6 Em9 E7sus4
E7(♭5) E+7 E7(♭9) E7(♯9) E7(♭5,♭9) E7(♭5,♯9)
B Bmaj7 B7 B6 Bmaj9 Bmaj7(♯11)
Bm Bm(maj7) Bm7 Bm6 Bm9 B7sus4
B7(♭5) B+7 B7(♭9) B7(♯9) B7(♭5,♭9) B7(♭5,♯9)


F Fmaj7 F7 F6 Fmaj9 Fmaj7(♯11)
Fm Fm(maj7) Fm7 Fm6 Fm9 F7sus4
F7(♭5) F+7 F7(♭9) F7(♯9) F7(♭5,♭9) F7(♭5,♯9)
B♭ B♭maj7 B♭7 B♭6 B♭maj9 B♭maj7(♯11)
B♭m B♭m(maj7) B♭m7 B♭m6 B♭m9 B♭7sus4
B♭7(♭5) B♭+7 B♭7(♭9) B♭7(♯9) B♭7(♭5,♭9) B♭7(♭5,♯9)
E♭ E♭maj7 E♭7 E♭6 E♭maj9 E♭maj7(♯11)
E♭m E♭m(maj7) E♭m7 E♭m6 E♭m9 E♭7sus4
E♭7(♭5) E♭+7 E♭7(♭9) E♭7(♯9) E♭7(♭5,♭9) E♭7(♭5,♯9)

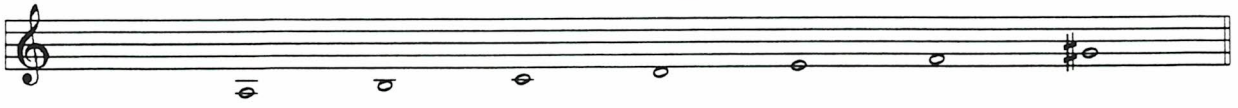

A♭ A♭maj7 A♭7 A♭6 A♭maj9 A♭maj7(♯11)
A♭m A♭m(maj7) A♭m7 A♭m6 A♭m9 A♭7sus4
A♭7(♭5) A♭+7 A♭7(♭9) A♭7(♯9) A♭7(♭5,♭9) A♭7(♭5,♯9)
D♭ D♭maj7 D♭7 D♭6 D♭maj9 D♭maj7(♯11)
D♭m D♭m(maj7) D♭m7 D♭m6 D♭m9 D♭7sus4
D♭7(♭5) D♭+7 D♭7(♭9) D♭7(♯9) D♭7(♭5,♭9) D♭7(♭5,♯9)
G♭ G♭maj7 G♭7 G♭6 G♭maj9 G♭maj7(♯11)
G♭m G♭m(maj7) G♭m7 G♭m6 G♭m9 G♭7sus4
G♭7(♭5) G♭+7 G♭7(♭9) G♭7(♯9) G♭7(♭5,♭9) G♭7(♭5,♯9)

# Minor Scales

Natural Minor

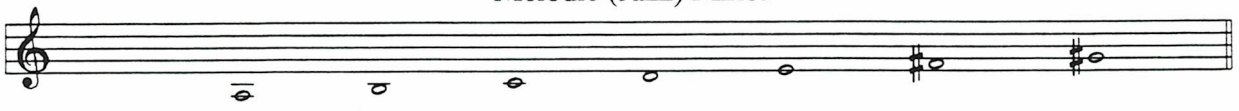
Scale Step: 1 2 3 4 5 6 7

Harmonic Minor



1 2 3 4 5 6 #7

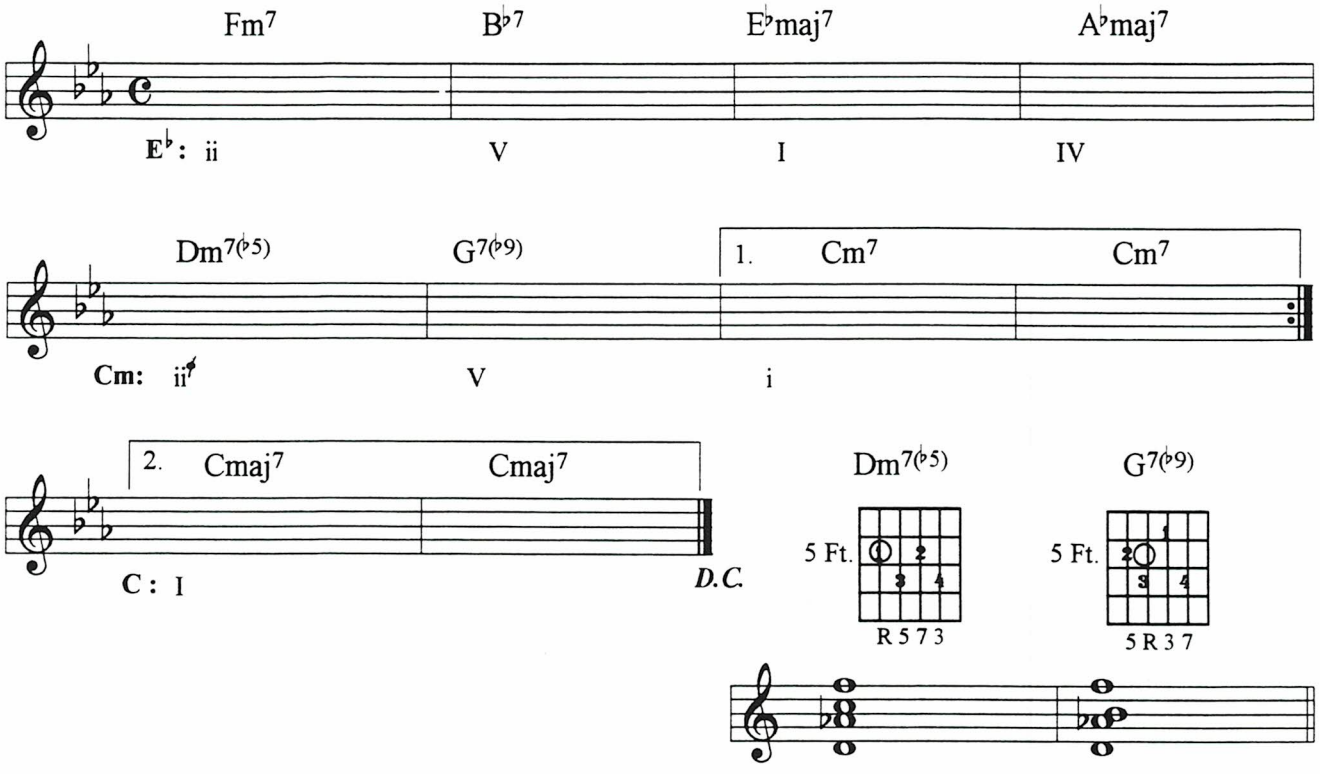
Melodic (Jazz) Minor



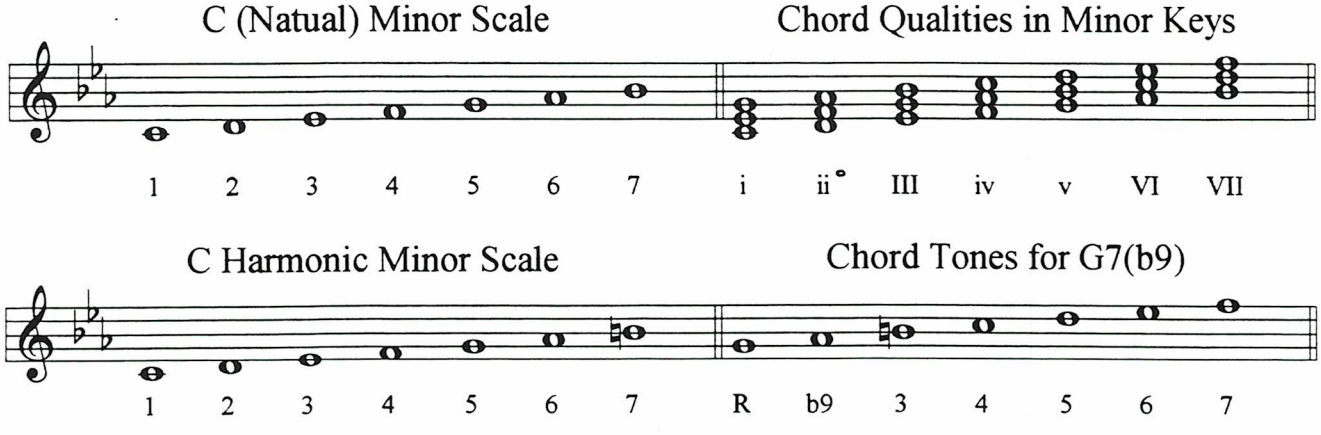
1 2 3 4 5 #6 #7

# Improvization

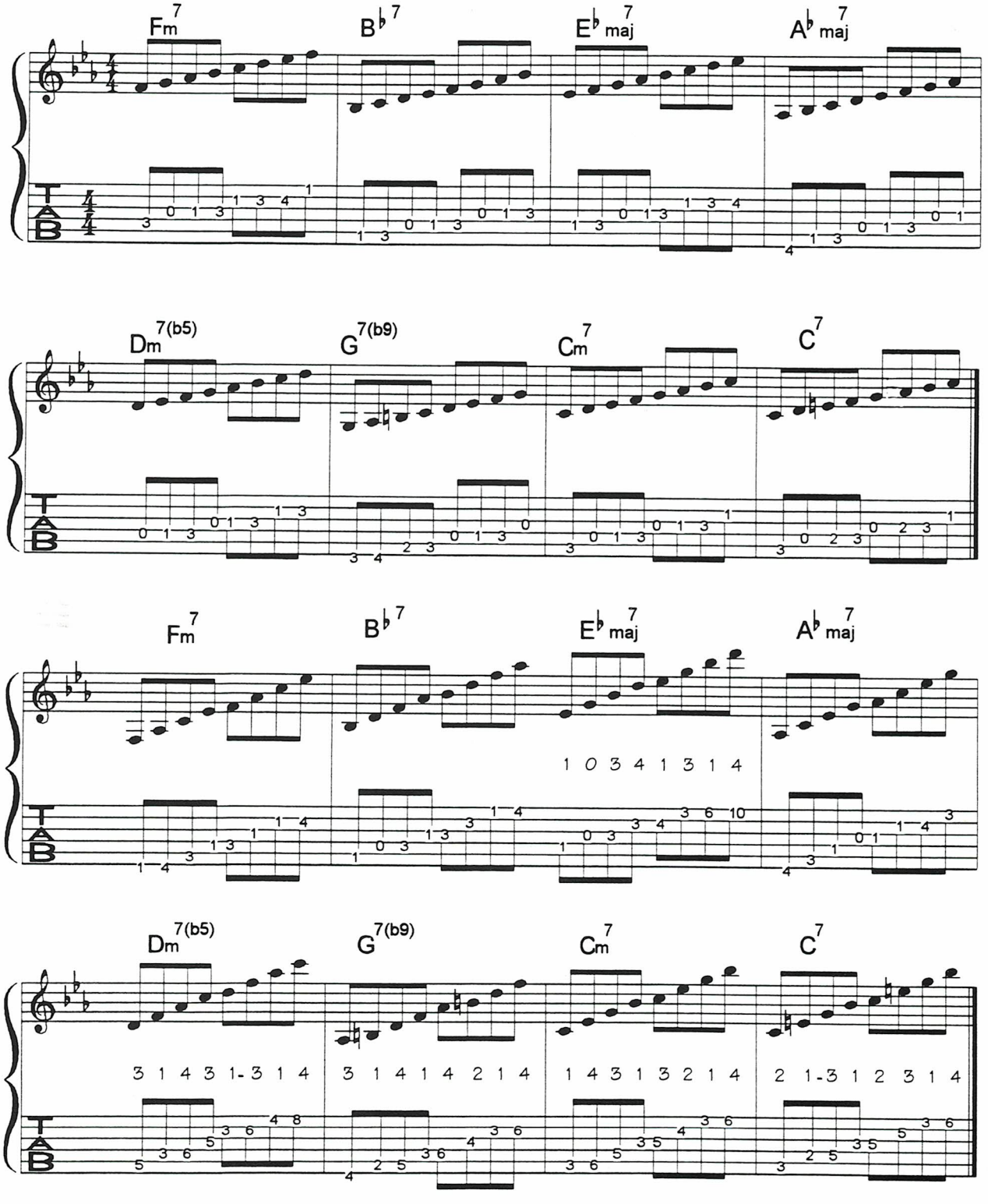
## Analyzation - Chord Progression

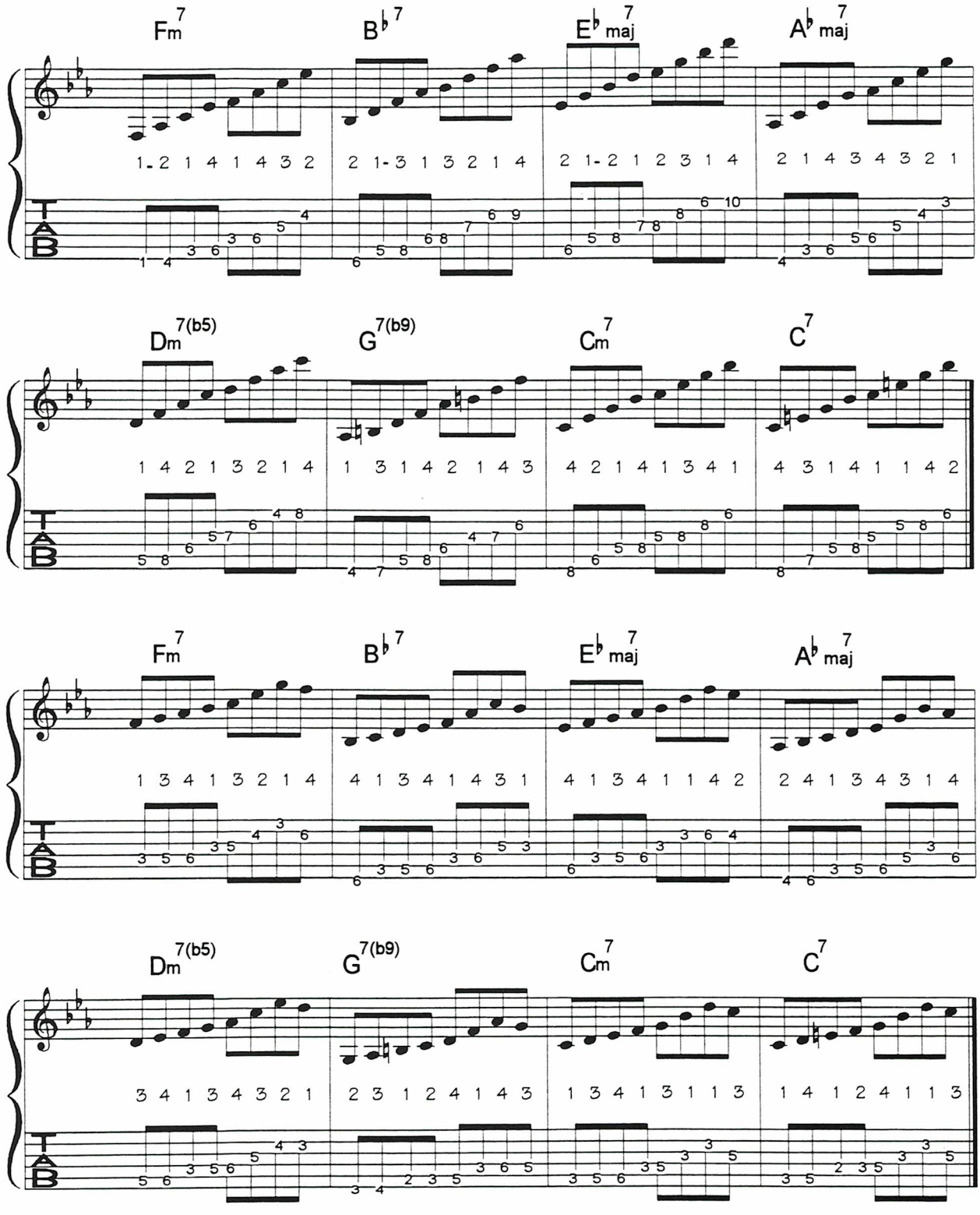



# Minor Scales

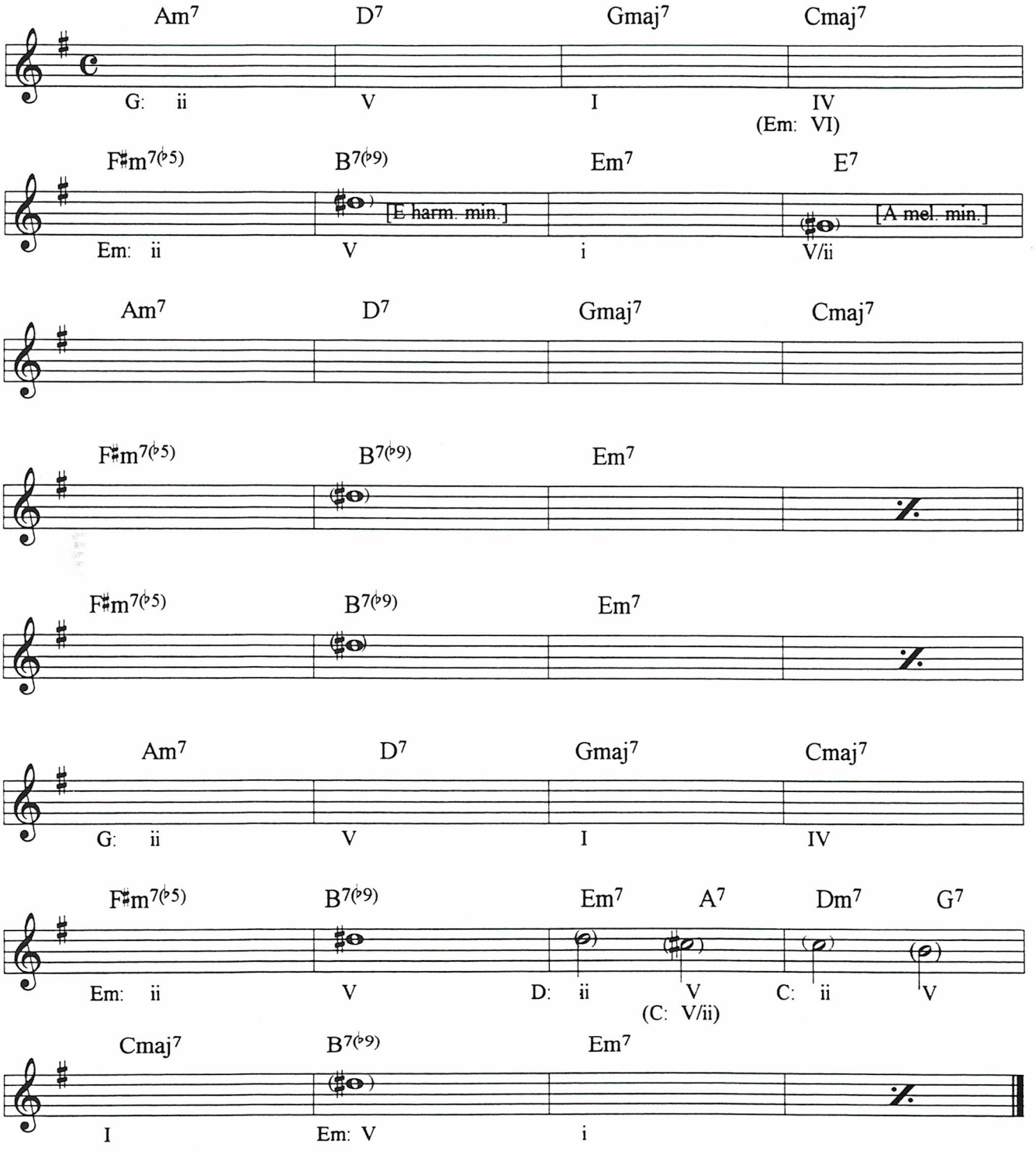


# Improvization Study

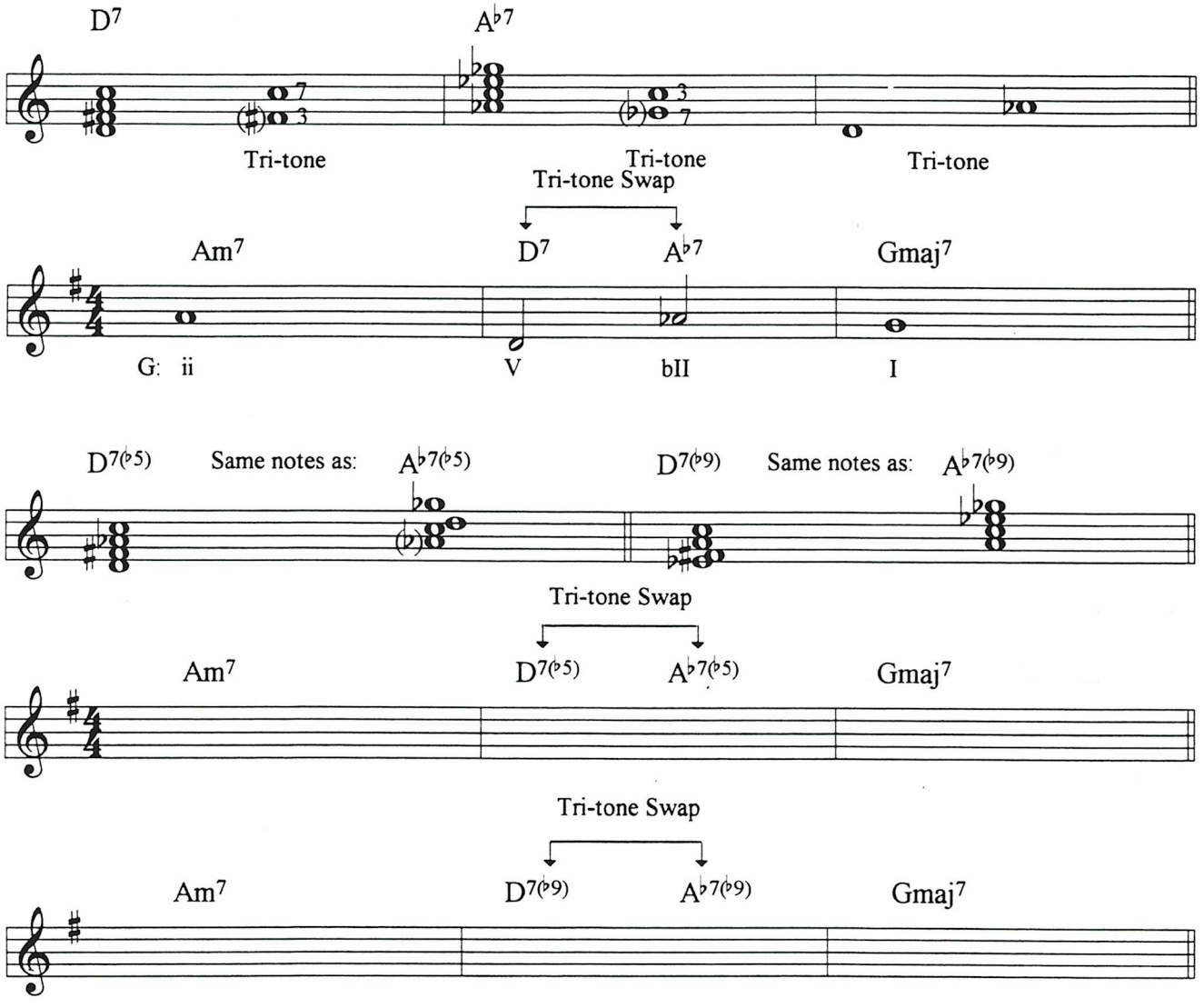



Fm7
B♭7
E♭maj7
A♭maj7
1-2 1 4 1 4 3 2
2 1-3 1 3 2 1 4
2 1-2 1 2 3 1 4
2 1 4 3 4 3 2 1
Dm7(b5)
G7(b9)
Cm7
C7
1 4 2 1 3 2 1 4
1 3 1 4 2 1 4 3
4 2 1 4 1 3 4 1
4 3 1 4 1 1 4 2
Fm7
B♭7
E♭maj7
A♭maj7
1 3 4 1 3 2 1 4
4 1 3 4 1 4 3 1
4 1 3 4 1 1 4 2
2 4 1 3 4 3 1 4
Dm7(b5)
G7(b9)
Cm7
C7
3 4 1 3 4 3 2 1
2 3 1 2 4 1 4 3
1 3 4 1 3 1 1 3
1 4 1 2 4 1 1 3
T
A
B

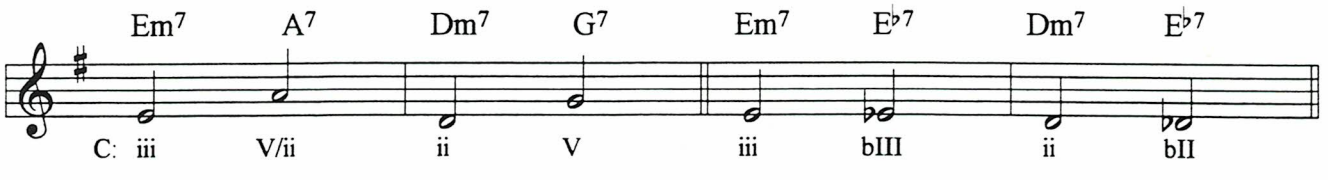
# Song #11


Am7 D7 Gmaj7 Cmaj7
G: ii V I IV
(Em: VI)
F♯m7(♭5) B7(♭9) Em7 E7
[E harm. min.]
[A mel. min.]
Em: ii V i V/ii
Am7 D7 Gmaj7 Cmaj7
F♯m7(♭5) B7(♭9) Em7
F♯m7(♭5) B7(♭9) Em7
Am7 D7 Gmaj7 Cmaj7
G: ii V I IV
F♯m7(♭5) B7(♭9) Em7 A7 Dm7 G7
Em: ii V D: ii V C: ii V
(C: V/ii)
Cmaj7 B7(♭9) Em7
I Em: V i

# Tri-tone Swap
## Substitution Chords

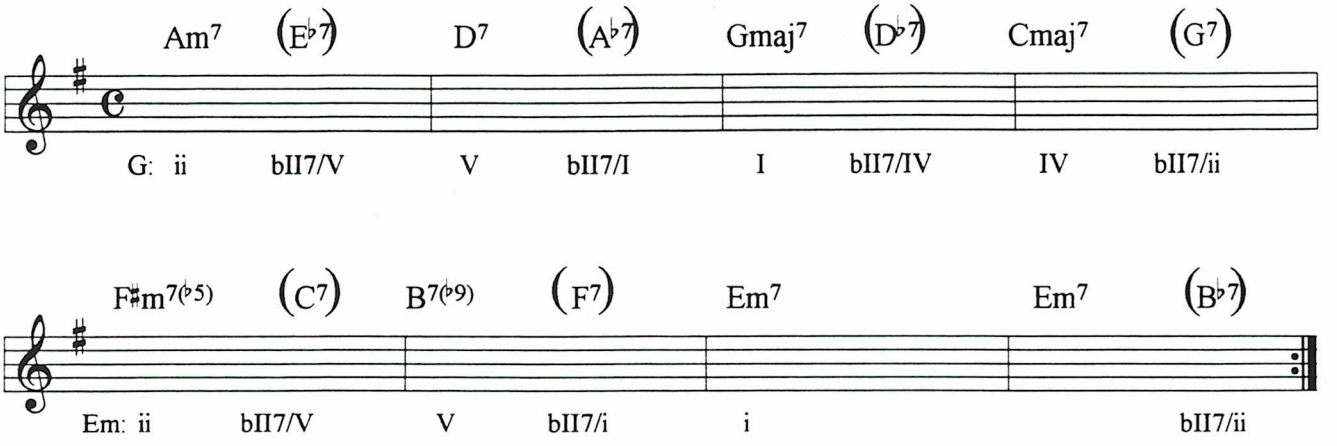



## Chord Progression with Substitutions

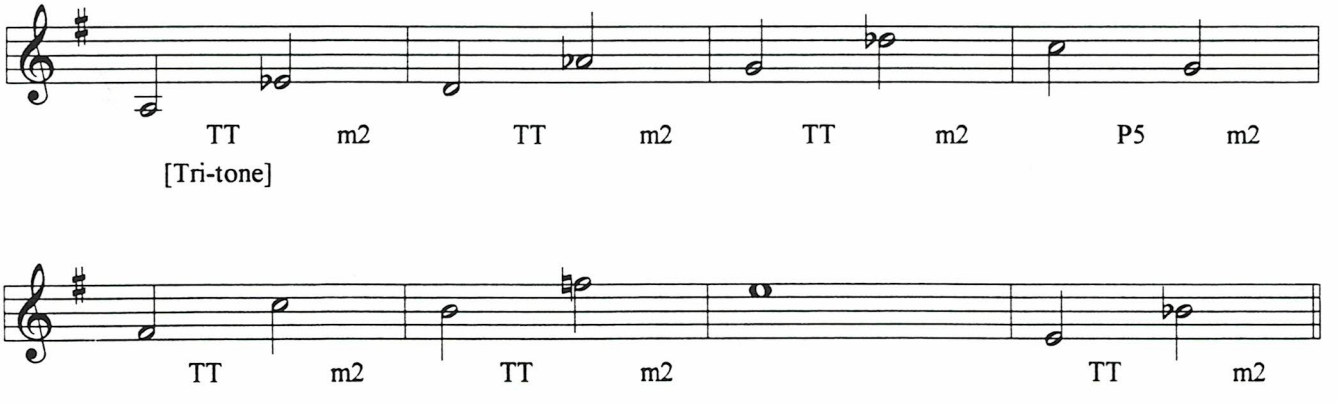



Try substituting 7(b5) & 7(b9) for Dom.7 chords.

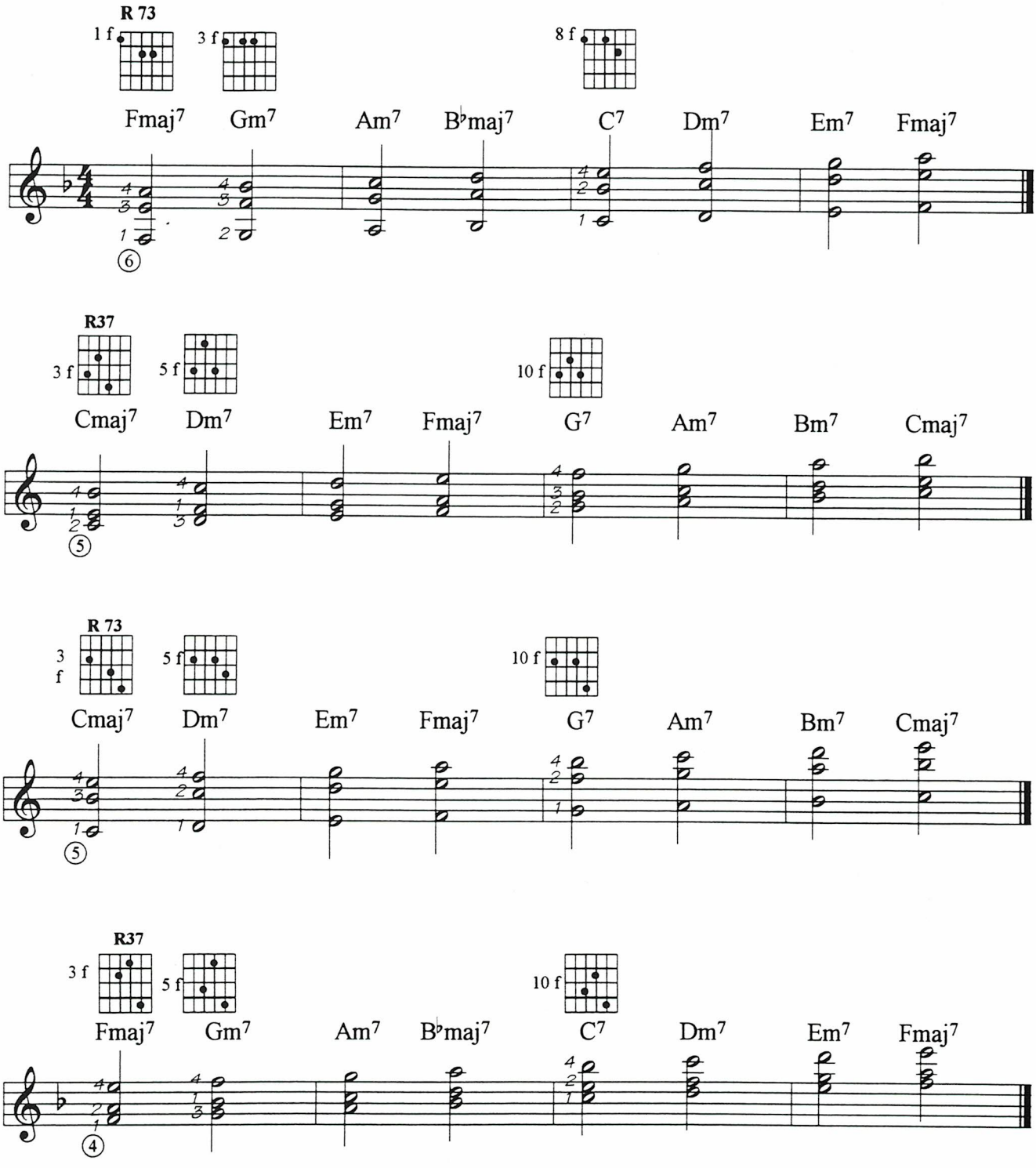
# Approach Chords



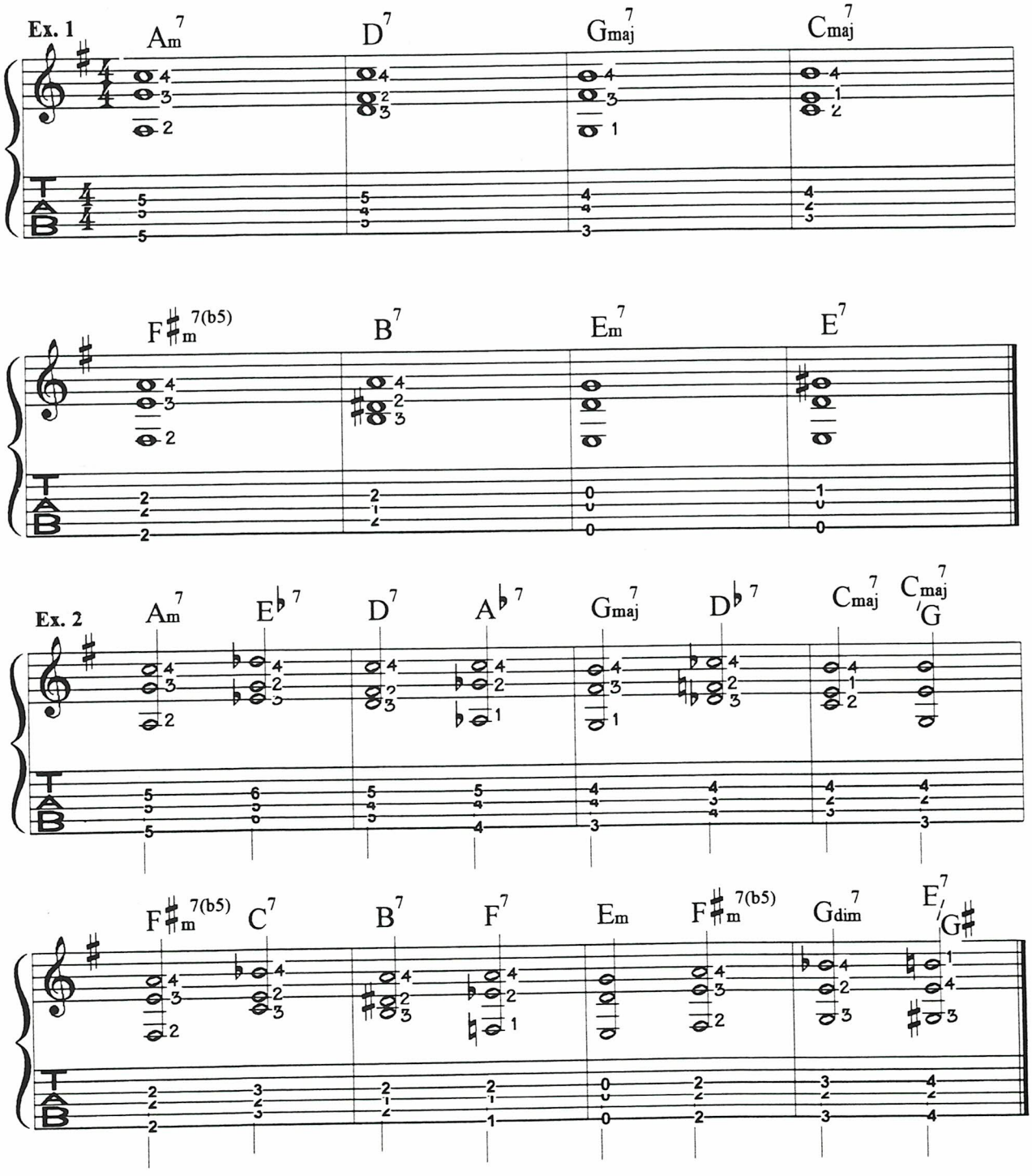

# Root Movement

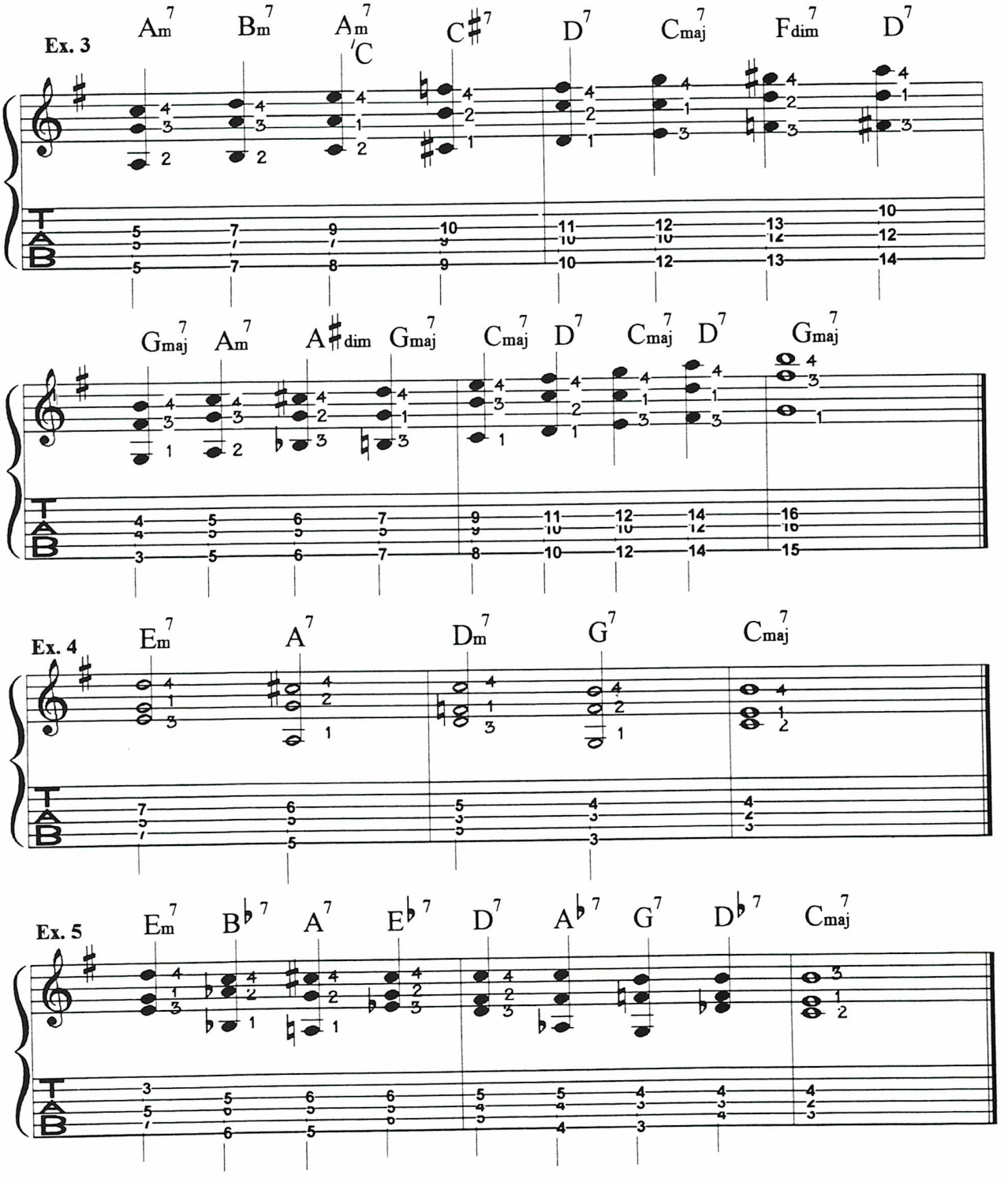


# 3 Note Chords



# 3 Note Chords




Ex. 3
Am7 Bm7 Am7/C C#7 D7 Cmaj7 Fdim7 D7
Gmaj7 Am7 A#dim Gmaj7 Cmaj7 D7 Cmaj7 D7 Gmaj7
Ex. 4
Em7 A7 Dm7 G7 Cmaj7
Ex. 5
Em7 Bb7 A7 Eb7 D7 Ab7 G7 Db7 Cmaj7
T
A
B

| Date _____ | | | | | | | |
|---|---|---|---|---|---|---|---|
| | Mon | Tues | Wed | Thur | Fri | Sat | Sun |
| Exercises | | | | | | | |
| Reading | | | | | | | |
| Ear Training | | | | | | | |
| Assignment | | | | | | | |
| Other | | | | | | | |

| Date _____ | | | | | | | |
|---|---|---|---|---|---|---|---|
| | Mon | Tues | Wed | Thur | Fri | Sat | Sun |
| Exercises | | | | | | | |
| Reading | | | | | | | |
| Ear Training | | | | | | | |
| Assignment | | | | | | | |
| Other | | | | | | | |