

School of Rock

Marc Riegel – Chapman Middle School Director of Bands

1. Reasoning behind guitar class option.
 - a. Dr. Burrack's "Philosophy of Music Education"
 - b. Natural attrition with music classes from K-12
 - c. Our class was an 8th grade elective
2. Class Philosophy
 - a. Semester 1 – "Guitar Basics 101"
 - i. Must use an acoustic guitar - Better to start on
 1. No amp needed
 2. Builds finger strength faster
 - ii. Book: Essential Elements for Guitar
 - iii. Focus on:



1. Notes in first position (all 6 strings)
2. Root position chords (G, C, D7, G7, D, A7, Em, Em7, Am, Am7, A, E, Bm, Dm, F)
3. Strum Patterns
4. Finger picking
5. Bass Strum technique
6. Power chords
7. Barre chords - minimal

iv. Class Set-up

1. Normally 2 playing test per week
 - a. 1 'chord' oriented test
 - b. 1 'note' oriented test
2. Use different warm-ups to develop skills
 - a. ½ steps in first position (for finger dexterity)
 - b. 9/12 siren (for finger strength)
 - c. pentatonic scales (for soloing)
 - d. barre chords around circle of 4th

v. Suggestions

1. When playing notes – always "say it, play it" (say note names as you play) – reinforces note recognition
2. When practicing songs, always sing words (even if the pitches are wrong) – singing is a natural partner to guitar
3. If having trouble with chords, SIMPLIFY – "take fingers away"
4. When working on strum patterns
 - a. Use metronome – vary tempos
 - b. "Chuck" patterns first (mute strings with left hand)
 - c. Break patterns into "ups and downs (+ miss)"
5. When working on bass/strums, anchor pinky
6. Work on playing "blind" - The sooner you can not look at your hands, the better
7. Have students turn guitar over with the strings on their lap when you are talking.



b. Semester 2 – Rock Band – “Guitarded”, “10-Ace”, “BCDC Jammers”

i. Class philosophy

1. Smaller group 5-10 to maximize playing time.
2. Stress performance success, much “self-learning” later.
3. Shoot for learning a song per week for the first quarter

ii. National Music Standards covered

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
9. Understanding music in relation to history and culture.

iii. Learning a song

1. Listen to the song, watch the tab or sheet music
2. Optional – watch videos
 - a. You can buy play-a-long videos
 - b. Youtube – if your school doesn’t have filters
3. Listen and play along
 - a. Most books with TABS have play along CD’s
 - b. Some of the Hal Leonard play-a-longs have software to change tempo without changing pitch
 - c. Transcribe – pitch changing software
4. Play alone
 - a. Be ready to crash and burn
 - b. It will be much better if one person (maybe you) REALLY knows the song!

iv. Basic Instrumentation – allow each student to try #2-4

1. Lead Singer – responsible for lyrics
2. Lead Guitar – responsible for soloing (higher voicings)
3. Rhythm Guitar – responsible for providing rhythmic pulse
4. Bass Guitar – your best bet is to TAB out bass part
5. Drum set – a basic rock beat will go a long way, as long as it is steady. Add a few fills = Rock Star!!
6. OPTIONAL – Back-up singers – to add pizzazz!!
7. OPTIONAL – Piano (strings, electric Piano, etc)
8. OPTIONAL – Tambourine / Aux. Percussion

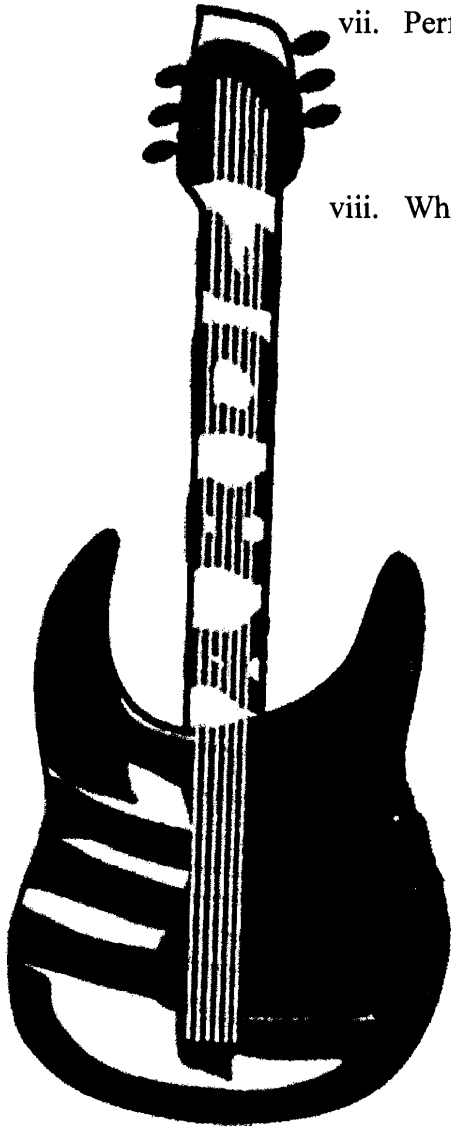
v. Subsidize band with other talent

1. Use a drummer from the band
2. Find local, seasoned musicians
3. Bring in singers

vi. How to find material

1. Play-a-long Books
2. Tabs in books or online
3. Midi Files online
4. Chord/Lead sheets in books or online





vii. Performing opportunities

1. Play for a school dance
2. Play for an elementary assembly
3. Play for outside school functions
4. Community functions – Recovery Celebration

viii. What equipment will you need?

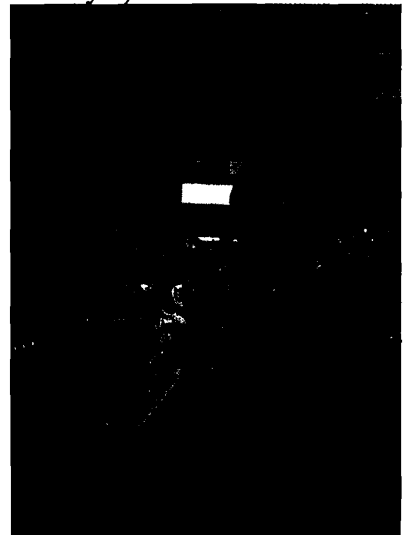
1. A minimum of two electric guitars (Jump start packs!!!)
2. Bass guitar – school probably has one for jazz band
3. Drum set
4. Guitar amps – we bought one 65 watt, and one 15 watt. We use a line out for the 65, and we mic the 15 watt directly. The 15 watt is great for practice!!! We also have a bass amp, and a piano amp that we plug acoustic guitars into.
5. Microphones – We have Shure SM-58 (SM-57 work also)
6. Sound system
 - a. We have a Yamaha MG124CX Stereo Mixer with Built in Effects (not powered)
 - b. We have 2 JBL EON 515 Powered speakers
 - c. This sound system/speakers are used for multiple school functions
 - i. School dances
 - ii. Jazz band concerts
 - iii. Pep Assemblies
 - iv. Prom announcements
7. Speaker and instrument Chords – these will walk off if you are not careful!! Label them!!!
8. OPTIONAL – Guitar effects pedals
9. OPTIONAL – Microphone Stands
10. OPTIONAL – Guitar tuners are never a bad thing!!!
11. OPTIONAL – A wireless system so you can walk around the room
12. OPTIONAL – A Dr. Beat (could be a necessity!!)

ix. Marketing

1. Have students come up with a name
2. Create a logo – use art class
3. Create shirts
4. Make posters - tickets
5. Cut a CD

x. Websites

1. <http://www.jamcenter.com/>
2. <http://www.jamstudio.com>
3. <http://www.guitarbackingtrack.com/>
4. <http://guitarteacher.com/>
5. Any numerous other websites about
6. guitar. Waste an evening and check a dozen out!



From: Bruce Hurford <brhurford@473mail.net>
Subject: Guitar Class
Date: November 30, 2009 12:19:56 PM CST
To: Marc Riegel <mriegel@473mail.net>
1 Attachment, 26.6 KB

Principal's viewpoint:

The guitar class has been a great attribute to our school. It allows for our 8th grade students to take part in an additional music related class if they choose. The guitar class also has great carryover into the concept of lifelong learning. Anytime we can create or support learning that transcends our classroom walls, we need to step up and do whatever it takes to do so. The class has been offered at CMS for the past three years and interest has been increasing. Mr. Riegel allowed for this class to spill over into a actual performing band this past year and really created a lot of buzz among our student body. A concert was put on to coincide with a school dance and it was a huge success. The only drawback I have seen with this new class has been the expense required by the students to obtain a guitar and then keeping the class size under control. We simply do not have the option right now of having this class for more than one class period. Teaching guitar to 12 + kids has been a challenge, but Mr. Riegel has really done an outstanding job of keeping the class moving and working with students of different skill and ability levels.

Bruce E. Hurford, Principal CMS
Go Irish!



Guitar Warm-ups

1. 1/2 steps - open position

Continue pattern through string 1.
Remember string 3 only uses up to finger 3
HINT: keep your fingers down as you ascend and simply pull off when you descend
VARIATION: 1. invert
2. play chromatic scale entirely up open strings

2. 9/12 sirens

Continue pattern
HINT: your finger spacing must get larger as you descend
VARIATION: 1. use different strings
2. move whole step down then 1/2 step up - vary intervals

3. 1/2 steps - fifth position - with shifting

Continue pattern through string 1.

	<i>F</i>				<i>C</i>	<i>F</i>
		<i>B</i>	<i>E</i>	<i>A</i>		
3rd	<i>G</i>	<i>C</i>	<i>F</i>		<i>D</i>	<i>G</i>
				<i>B</i>		
5th	<i>A</i>	<i>D</i>	<i>G</i>	<i>C</i>	<i>E</i>	<i>A</i>
					<i>F</i>	
7th	<i>B</i>	<i>E</i>	<i>A</i>	<i>D</i>		<i>B</i>
	<i>C</i>	<i>F</i>			<i>G</i>	<i>C</i>
			<i>B</i>	<i>E</i>		
10th	<i>D</i>	<i>G</i>	<i>C</i>	<i>F</i>	<i>A</i>	<i>D</i>
12th	<i>E</i>	<i>A</i>	<i>D</i>	<i>G</i>	<i>B</i>	<i>E</i>

Should I Stay or Should I Go

Words and Music by Mick Jones and Joe Strummer

Intro

Moderately ♩ = 114

D G D G D

mf
w/ slight dist.

TAB

G D G D

Ow! Ah, la. 1. Dar - ling, you've got to let me

Verse

D G D G D

4th time, substitute Fill 1

know: should I stay or should I go? If you say that you are

2., 3., 4. See additional lyrics

FILL 1

grad. bend 1/2

Bass w/Tab

Should I Stay or Should I Go

Score

Mick Jones and Joe Strummer

INTRO 4

Bass Guitar

INTRO

Bass Guitar

9 VERSE

Bass

VERSE

Bass

15

Bass

Bass

1.

1.

21

Bass

2. CHORUS DOUBLE TIME FEEL

2. CHORUS DOUBLE TIME FEEL

Bass

27

Bass

To Coda ⊕

END DOUBLE TIME FEEL

D.S. al Coda take repeat

Bass

To Coda ⊕

END DOUBLE TIME FEEL

D.S. al Coda

Me and My Gang by Rascal Flatts

Intro Moderately ♩ = 109 **Verse**

Voice

Intro Moderately ♩ = 109 **Verse**

Guitar

Intro Moderately ♩ = 109 **Verse**

Guitar

Intro Moderately ♩ = 109 **Verse**

Guitar I

Intro Moderately ♩ = 109 **Verse**

Acoustic Guitar

Intro Moderately ♩ = 109 **Verse**

Guitar 2

Intro Moderately ♩ = 109 **Verse**

Bass Guitar

Intro Moderately ♩ = 109 **Verse**

Bass Guitar

Intro Moderately ♩ = 109 **Verse**

Piano

Pre-Chorus

Gtr.

Pre-Chorus

Gtr.

Pre-Chorus

Gtr.

Pre-Chorus

Gtr. I

Pre-Chorus

Ac. Gtr.

Pre-Chorus

Gtr. 2

Pre-Chorus

Bass

Pre-Chorus

Bass

Pre-Chorus

Pao.

OUR SONG

Piano w/ Guitar 63
Chords

Words and Music by
TAYLOR SWIFT

Moderately fast (♩ = $\frac{3}{4}$)

N.C. *mf* D Em7

G A D

Em7 G A

I was

D Em7 G

rid - in' shot - gun with my hair un - done in the front seat of his car. —

Lead Sheet

Our Song - by Taylor Swift

INTRO

D Em7 G A | D Em7 G A

VERSE

I was riding shotgun with my hair undone in the front seat of his car

He's got a one-hand feel on the steering wheel

The other on my heart

I look around, turn the radio down

He says baby is something wrong?

I say nothing I was just thinking how we don't have a song

NC
And he says...

CHORUS

Our song is the slamming screen door,

Sneakin' out late, tapping on your window

When you're on the phone and you talk real slow

Cause it's late and your mama don't know

Our song is the way you laugh

The first date "man, I didn't kiss her, but I should have"

And when I got home ... before I said Amen

Asking God if he could play it again

D Em7 G A

Louie, Louie

Form	Measure	Chords	Comments
Intro	2 bars	A D Em D	Piano only 1x
	2 bars	A D Em D	Add drums, + guitars
Chorus	8 bars	A D Em D(4x)	"Louie, Louie, oh no..."
Verse 1	8 bars	A D Em D(4x)	Rhythm change Melody change "Fine little guy...."
Chorus	8 bars	A D Em D(4x)	"Louie, Louie, oh no..."
Verse 2	8 bars	A D Em D(4x)	Rhythm change Melody change "Three days & nights..."
Chorus	8 bars	A D Em D(4x)	"Louie, Louie, oh no..."
Guitar solo	Open	A D Em D	Soloist will play intro 2 times when done.
Verse 3	8 bars	A D Em D(4x)	Rhythm change Melody change "See Jamaica..."
Chorus	8 bars	A D Em D(4x)	"Louie, Louie, oh no..."

Guitar Songs for the past two years:

2009 "Guitarded" Song List

SHOULD I STAY OR SHOULD I GO
LOUIE, LOUIE
SMOKE ON THE WATER
FOREVER AND EVER AMEN
YOU REALLY GOT ME
WILD THING
OUR SONG
PICTURE TO BURN
ALL THE SMALL THINGS
LIFE IS A HIGHWAY

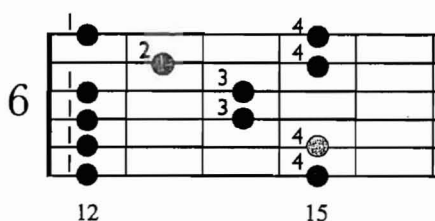
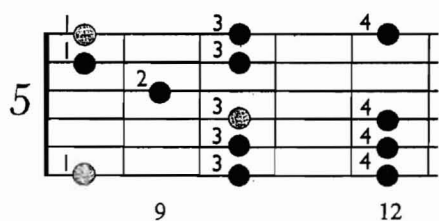
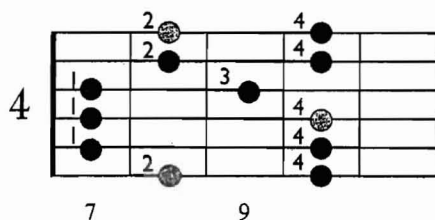
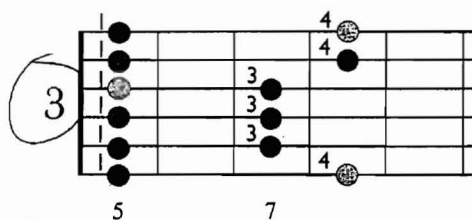
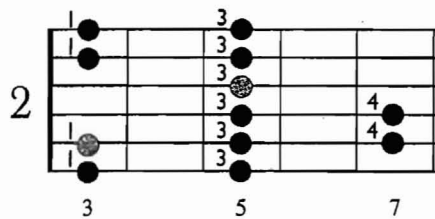
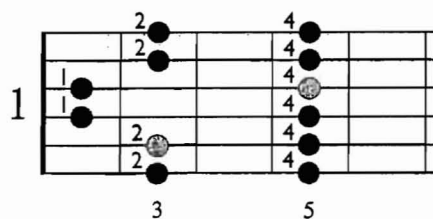
2010 "BCDC Jammers" Song List

SHOULD'VE SAID NO
BROWN EYED GIRL
MONY, MONY
I WANT CANDY
WHAT I LIKE ABOUT YOU

2010 "10-Ace" Song List

I LOVE ROCK N ROLL
HIT ME WITH YOUR BEST SHOT
EYE OF THE TIGER
ME AND MY GANG
YOU'RE NOT SORRY
YOU BELONG WITH ME
THAT'S WHAT YOU GET
FALL FOR YOU
TWIST AND SHOUT

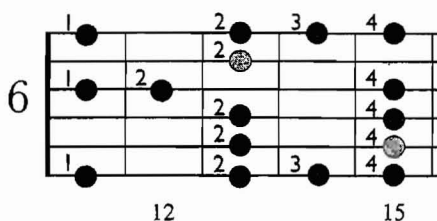
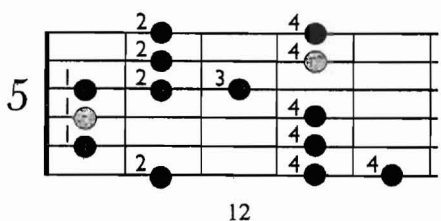
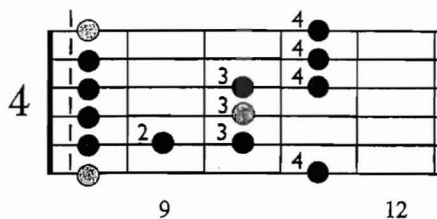
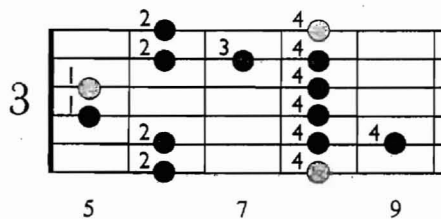
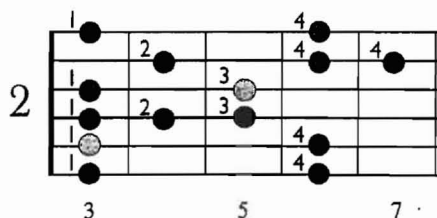
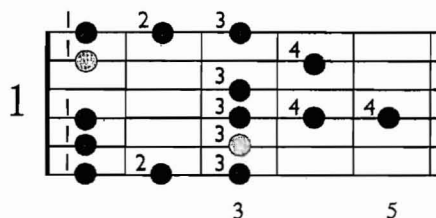
C MAJOR PENTATONIC SCALE FORMS

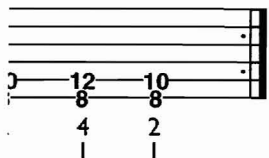


THE BLUES SCALE

The flat-5 that occurs in the blues scale gives the student a dramatic new sound with which to experiment. Explain that by adding this extra note to the minor pentatonic scale, they can suddenly sound much bluesier. Here are some blues scale fingerings.

C BLUES SCALE FORMS





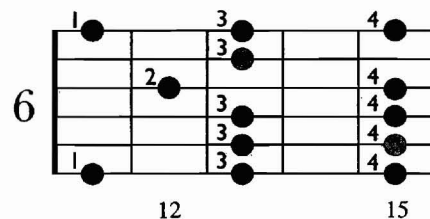
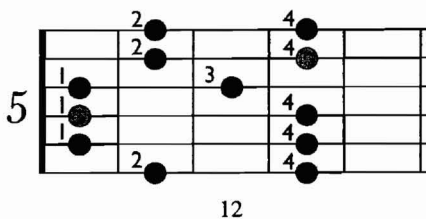
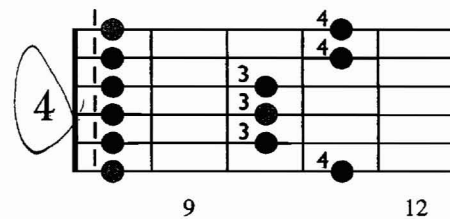
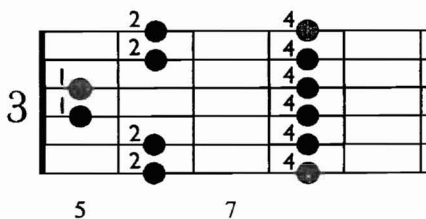
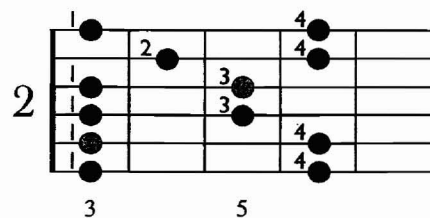
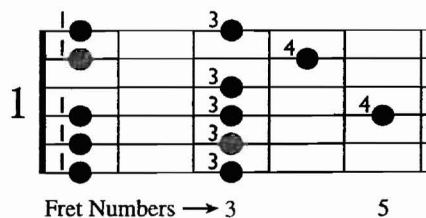
other styles
se for blues
scale. It is
time. Have
ascending
are being
hearing is

MINOR PENTATONIC SCALES

Minor pentatonic scales are good first fingerings to show your blues students because they are easy to learn and have a familiar sound to most people. If your students listen to a lot of blues, they will find themselves able to copy some of the blues vocabulary almost right away. Below are some suggested fingerings. Make sure to have your students go through them in a number of keys. The gray dots indicate the tonic notes of the scale.

C MINOR PENTATONIC SCALE FORMS

● = Tonic

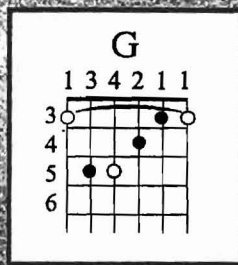


Below left is a diagram of the 6th string. By moving the chord shape around the neck and down the neck, we can travel from root to root. For example:

Diagram of the 6th String

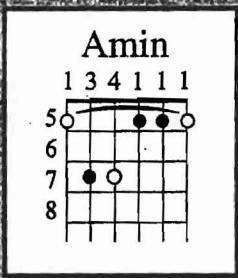
Fret Number	Root Name	6th string (open E)
1	F	
2	F [#] /G ^b	
3	G	
4	G [#] /A ^b	
5	A	
6	A [#] /B ^b	
7	B	
8	C	
9	C [#] /D ^b	
10	D	
11	D [#] /E ^b	
12	E	

Playing a major shape at the 3rd fret produces a G Major barre chord, which is referred to as "G".



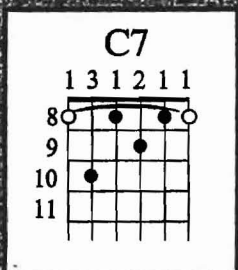
"E" shape

Playing a minor shape at the 5th fret produces an A minor barre chord.



"Em" shape

Playing a dominant 7th shape at the 8th fret produces a C7 barre chord.



"C7" shape

ROOT 5 BARRÉ CHORDS

Here are a few root 5 barré chord shapes commonly used in the blues.

Major	Minor	Dominant 7th
x 1 3 3 3 x	x 1 3 4 2 1	x 1 3 1 4 1

Below left is a diagram of the 5th string. Once again, by moving the above chord shapes up and down the neck, we can travel from root to root.

Diagram of the 5th String

Fret Number	Root Name
5th string (open A)	
1	A [#] / B ^b
2	B
3	C
4	C [#] / D ^b
5	D
6	D [#] / E ^b
7	E
8	F
9	F [#] / G ^b
10	G
11	G [#] / A ^b
12	A

Playing a major shape at the 3rd fret produces a C Major barre chord.

C

x 1 3 3 3 x

"A" shape

Playing a minor shape at the 5th fret produces a D Minor barre chord.

Dmin

x 1 3 4 2 1

"Am" shape

Playing a dominant 7th shape at the 8th fret produces an F7 barre chord.

F7

x 1 3 1 4 1

"A" shape

INCLUDES
AUDIO CD

GUITAR BOOK 1

ESSENTIAL ELEMENTS[®] FOR GUITAR

COMPREHENSIVE GUITAR METHOD

CMS



WILL SCHMID
BOB MORRIS



HAL•LEONARD[®]

ESSENTIAL ELEMENTS FOR GUITAR

COMPREHENSIVE GUITAR METHOD

WILL SCHMID

BOB MORRIS

Learning to play guitar will bring you a lifetime of enjoyment. Guitar can be your window to a wide variety of musical styles including rock, jazz, country, blues, folk, classical, and many more. It can become your solo instrument or be used in ensemble with other players. For many, the guitar is also a source of accompaniment to songs—perhaps even some that you, yourself, compose. Have fun, and practice, practice, practice.

—Will Schmid and Bob Morris

The guitar has its roots in the ancient Near East. In Babylonia and Egypt, examples of art show horned instruments with necks that resemble the guitar. The Moors (Muslims of Arab and North African descent) brought ancestors of the modern guitar into Spain during the period from the 8th to the 15th centuries. In other parts of the world, relatives of the guitar (China: *pipa*; Japan: *biwa*; Iran: *sitar*; Russia: *balalaika*) were developed at about the same time. In 16th-century Spain, the two most popular fretted instruments were the *vihuela* (which ended up with six double-curved ribs and 12 frets) and the *lute* (the pear-shaped favorite). By the end of the Baroque period (1700-1750), the guitar had become a smaller, narrow-bodied, six-string version of what we know today. During the next hundred years, composer-performers such as Sor, Giuliani, Carcassi, and Scarlatti wrote both methods and solos for the instrument. The violin virtuoso, Paganini, was also an accomplished guitarist. Around 1850, Antonio de Torres reworked the design and construction of the classical guitar, and his designs are still used today.

In the United States, three different companies—Martin, Gibson, and Fender—spearheaded the development of steel-string and electric guitars. C.F. Martin & Co., famous for their dreadnought steel-string guitars (1931), was established in 1833 in New York City, moving shortly thereafter to Nazareth, PA. Gibson Guitars, famous for their archtop, f-hole models and Les Paul electrics, was started in the 1880s in Kalamazoo, MI. Gibson's Lloyd Loar began experimenting with electric pickups in hollowbody guitars as early as the 1920s. By 1951, Leo Fender had invented the first solidbody electric guitar that would eventually be the Fender Telecaster®, and the electric bass followed shortly. Today, a wide variety of companies are producing new types of guitars such as acoustic-electrics, MIDI guitars, and the silhouette-body Silent Guitar® that are used in conjunction with amplifiers and effects devices.

HISTORY OF THE GUITAR

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CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

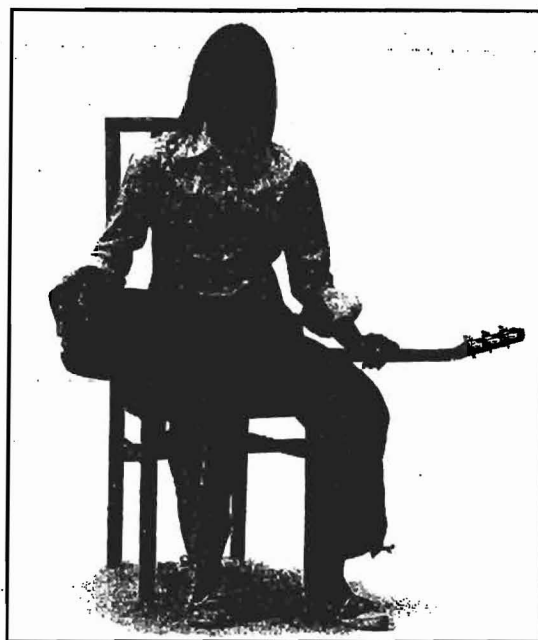
GETTING STARTED

Rest Position

It is important to keep the guitar silent when the teacher is speaking to the class.

Follow the directions below when instructed to go to the Rest Position.

- Lay the guitar flat across your lap with the strings facing down.
- Lay your hands on the back of the guitar.
- Stay quiet and still until the teacher asks you to go to the Playing Position.



Playing Position

There are several ways to hold the guitar comfortably. Pictured here are two typical seated positions. Observe the following general guidelines in forming your playing posture.

- Position your body, arms, and legs in such a way that you avoid tension.
- If you feel tension creeping into your playing, you probably need to reassess your position.
- Tilt the neck of the guitar slightly upwards—never down.
- Avoid slanting the top of the guitar so that you can see better. Balance your weight evenly from left to right. Sit straight (but not rigid).



TRACK 1

Tuning

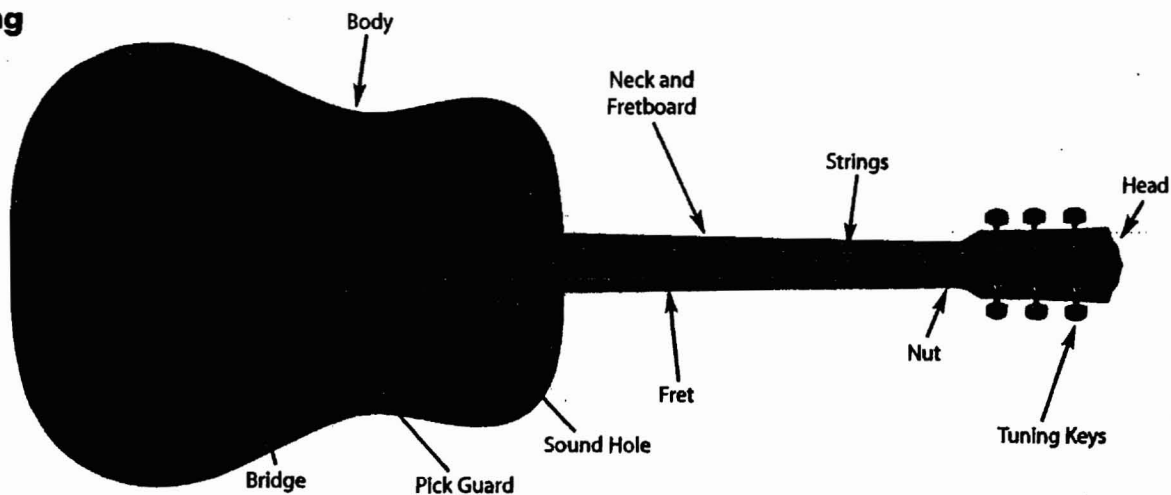
Tuning means setting the correct pitch (highness or lowness of sound) of each string. To tune your guitar, you will adjust the pitch of each string by turning the corresponding tuning key on the head of the instrument. Tightening a string raises a pitch, and loosening it lowers the pitch.

The strings are numbered 1 through 6 beginning with the thinnest string (the one closest to your knee). Tune each string in sequence, beginning with the first string, by listening to the correct pitch on the CD (Track 1) and slowly turning the tuning key until the sound of the string matches the sound on the CD. To learn about some other tuning methods, see page 92.

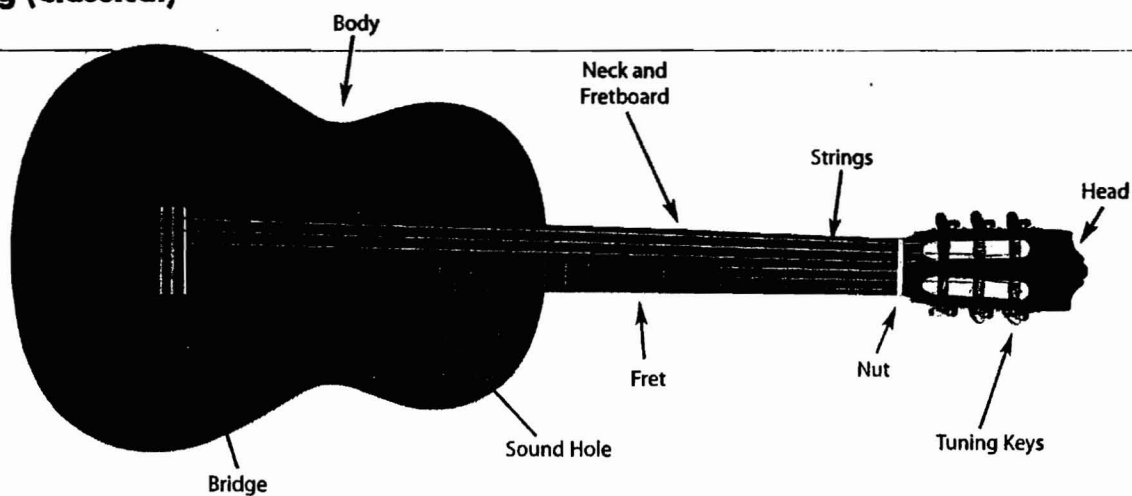
YOUR GUITAR

This book is designed for use with any type of guitar—acoustic or electric. Any of these guitars can be adapted for use in a wide variety of styles of music. Take some time getting familiar with the individual parts of your guitar as shown on this page.

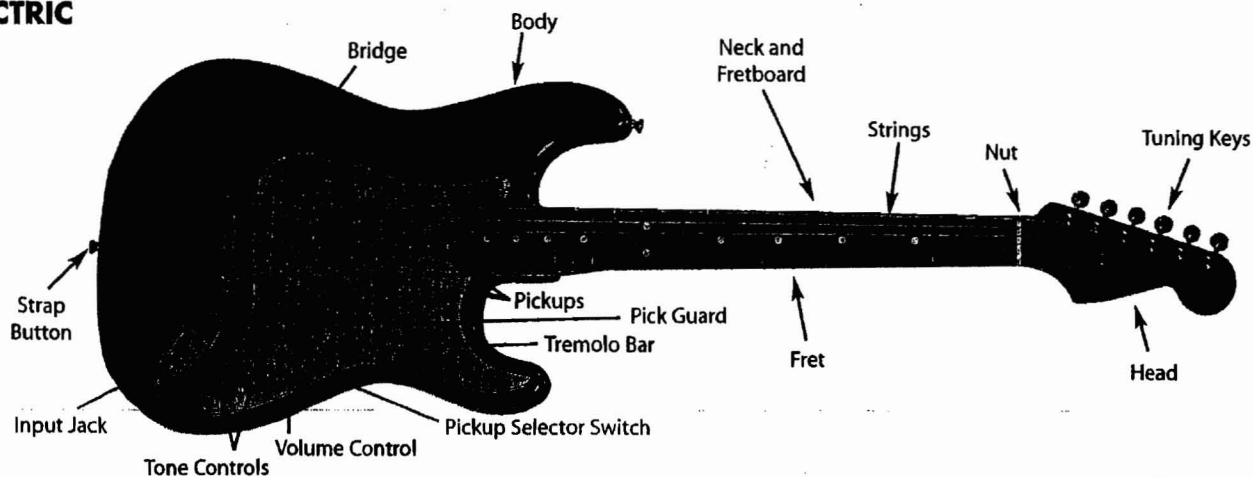
ACOUSTIC Steel-String



Nylon-String (Classical)



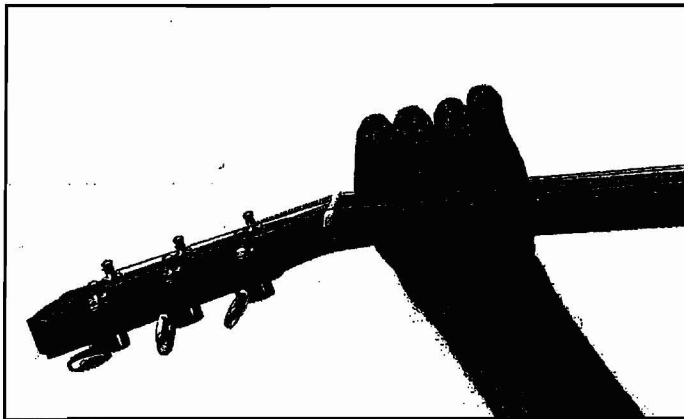
ELECTRIC



PLAYING CHORDS

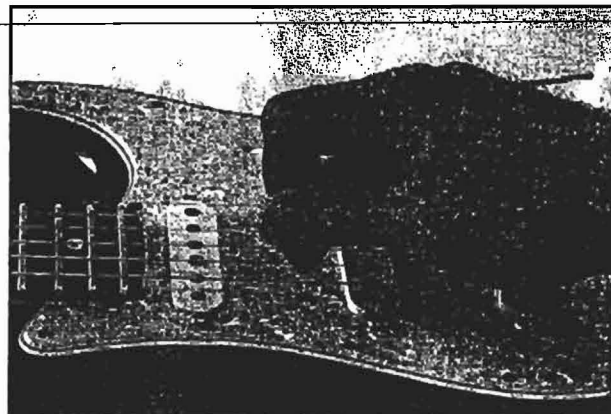
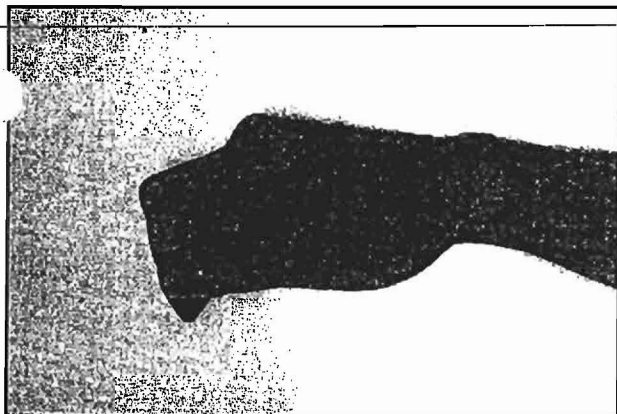
Left-Hand Position

Left-hand fingers are numbered 1 through 4. (Pianists: Note that the thumb is **not** number 1.) Place your thumb on the underside of the guitar neck and arch your fingers over the fingerboard. Position your thumb roughly the opposite of your 2nd finger. Avoid touching the guitar neck with your palm.



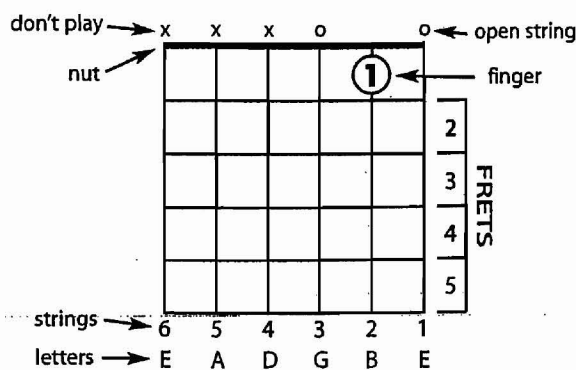
Right-Hand Position

When you play, you'll be striking the strings with either your thumb or with a pick held in your right hand. To hold the pick properly, grip it between your thumb and index finger.



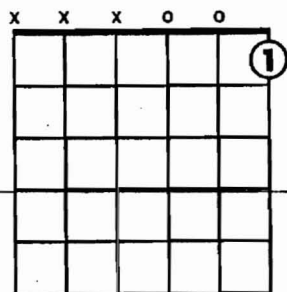
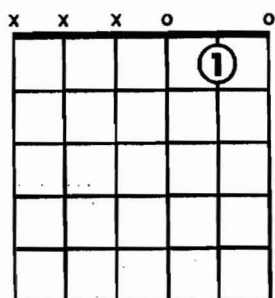
Chords & The Chord Diagram

A chord is sounded when three or more strings are played at the same time. Your first two chords will be the C and G7 chords. Begin by looking at the chord diagram below to understand how these chords will be played. An "O" shown above a string indicates that the string should be played "open," or without a finger on the string. An "X" indicates that the string should not be played. Memorize the parts of the chord diagram including string numbers and letter names.



PLAYING CHORDS

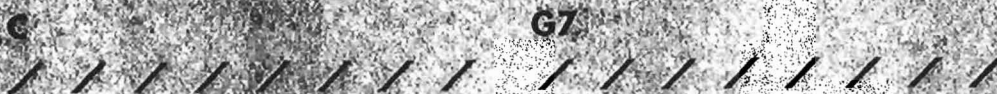
Study the photos and diagrams below to begin playing chords. Depress the string indicated with the tip of your 1st finger. Arch your finger to avoid touching strings that are to be played open. With your right hand holding the pick over the soundhole, strum across strings 3 through 1 in a downward motion. Or you may strum the strings with your thumb. The full versions of the C and G7 chords can be found on pages 23 and 25, respectively.



STRUM BUILDER 1

When the chords are used as accompaniment to singing, they must be strummed with a steady, even stroke. Practice the following exercises by strumming once for each slash mark (/), and changing chords when indicated above the slashes. Repeat the patterns several times while focusing on playing clear and evenly spaced chords.

1. A PERFECT PAIR



2. ROLLING ALONG



PLAYING CHORDS

THEORY

Beat = The Pulse of Music

The beat of music should be very steady just like your pulse.

Quarter Note $\text{♩} = 1$ Beat of Sound

Notes tell us how high or low to play and how long to play.

Music Staff

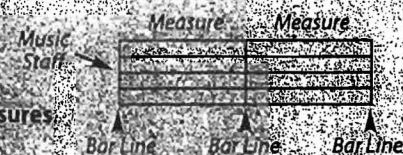
The music staff has 5 lines and 4 spaces.

Bar Lines

Bar lines divide the music staff into measures.

Measures

The measures on this page have four beats each.



Now let's try strumming the C chord and singing a tune. The teacher should sing the melody for the class the first time through and then the class is encouraged to join in. Follow the slashes above the music staff for strumming. Read the music from left to right, as you would read words in a book. Don't worry about the music symbols you haven't seen yet, just sing along with your teacher. Soon you'll learn more about what they mean.

3. ARE YOU STRUMMING?

C

Are you strum-ming? Are you strum-ming? Yes I am. Yes I am.

I am a gui-tar - ist. I am a gui-tar - ist. Watch me jam. Watch me jam.

THEORY

Time Signature (Meter)

$\frac{4}{4}$ 4 beats per measure
 ♩ gets one beat

The time signature tells us how many beats are in each measure and what kind of note gets one beat.

Double Bar



A double bar indicates the end of a piece of music or a transition within the music.

PLAYING CHORDS

Now let's try strumming and singing your first two songs.



TRACK 2 When playing along with the CD, listen for the clicks at the start of each song to help you feel the beat.

4. HE'S GOT THE WHOLE WORLD IN HIS HANDS

Time Signature **C** **continue strumming** **African-American**

He's got the whole world— in His hands,— He's got the

G7 **C**

whole world— in His hands,— He's got the whole world—

G7 **C** **Double Bar** /

in His hands,— He's got the whole world in His hands.—

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Repeat Sign



Without stopping, play once again from the previous repeat sign.

THEORY



TRACK 3

5. WATER COME A ME EYE

C **continue strumming** **G7** **C** **Trinidad**

Ev - 'ry time— I re - mem - ber Li - za, wa - ter come— a me eye.

G7 **C** **Double Bar** /

Ev - 'ry time— I think of Li - za, wa - ter come— a me eye.

Repeat Sign **C** **G7** **C**

Come back Li - za, come back gal, wa - ter come— a me eye.

G7 **C** **Repeat Sign** /

Come back Li - za, come back gal, wa - ter come— a me eye.

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COUNTING

Counting

Count 1 & 2 & 3 & 4 &
Tap ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

One beat = Tap toe down on the number and up on "&"
Always count when playing.

THEORY

Half Note



1 & 2 &

Whole Note



1 & 2 & 3 & 4 &

6. THE CLAPPER Clap the rhythm while counting.

Clap

Count 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

7. TAP 'N' PICK Pick the open first string in the rhythm shown while tapping the beats with your toe.

Pick

Tap 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

8. THE WHOLE NINE YARDS Pick the open first string in the rhythm shown while tapping the beats.

Pick

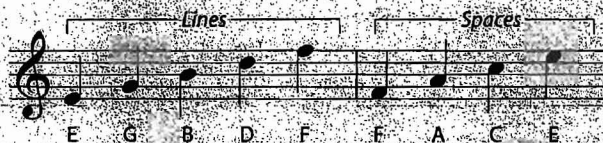
Tap 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

9. ESSENTIAL ELEMENTS QUIZ Write in the number of beats that each note lasts.

4 _ _ _ _

THEORY

Treble Clef

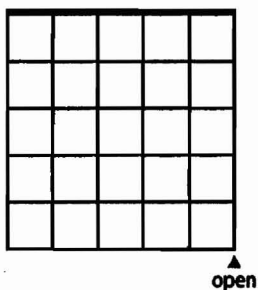


Clefs indicate a set of note names.

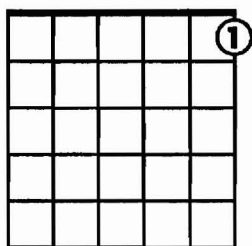
NOTES ON THE FIRST STRING

Now let's play some single notes. Follow the same right- and left-hand position guidelines as you did with chords. Here you will pick only one string at a time.

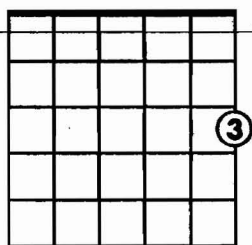
E
open



F
1st finger



G
3rd finger



Keep both 1st & 3rd finger down - INCLAS

Downstroke This sign tells you to strike the string or strings with a downward motion of the pick or thumb.

10. WHOLE NOTES

11. HALF NOTES

12. QUARTER NOTES

NOTES ON THE FIRST STRING

At first practice the exercises slowly and steadily. When you can play them well at a slow speed, gradually increase the *tempo*, or speed.

BACK AND FORTH



14. SINGLE STRING THING *Touch only the tips of your fingers on the strings.*



15. TECHNIQUE TRAX *Keep your left-hand fingers arched over the strings.*



When you can play the melody successfully on the following tune, try adding the chords with a friend.

16. LINE TO LINE



TRACK 4

17. SPANISH THEME *Spanish flamenco guitarists play this theme for dancing.*



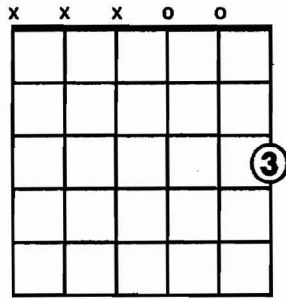
Flamenco is a style of Spanish music that blends song, guitar, and dance. It is believed that this music was brought to Spain hundreds of years ago by migrating Gypsies. Flamenco guitar players often use the *fingerstyle* technique, which involves the use of the right-hand thumb and fingers to pick the strings. The fingernails are grown long and used as natural "picks," as opposed to the common plastic picks favored by many guitarists.

PLAYING CHORDS

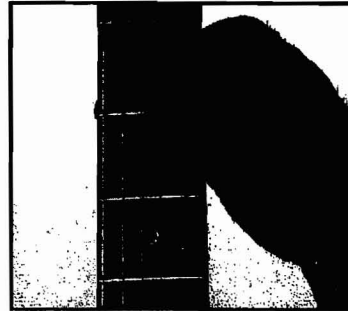
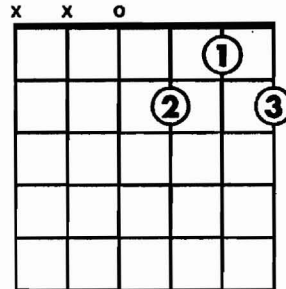
Try these two new chords: G and D7. Notice that the previous chords you've learned involve only three strings, as does the G chord introduced here. Later in the book, the full versions of these chords will be introduced. However, the D7 chord below is your first full chord, played with four strings. The full version of the G chord can be found on page 23.

G

Chord



D7 Chord



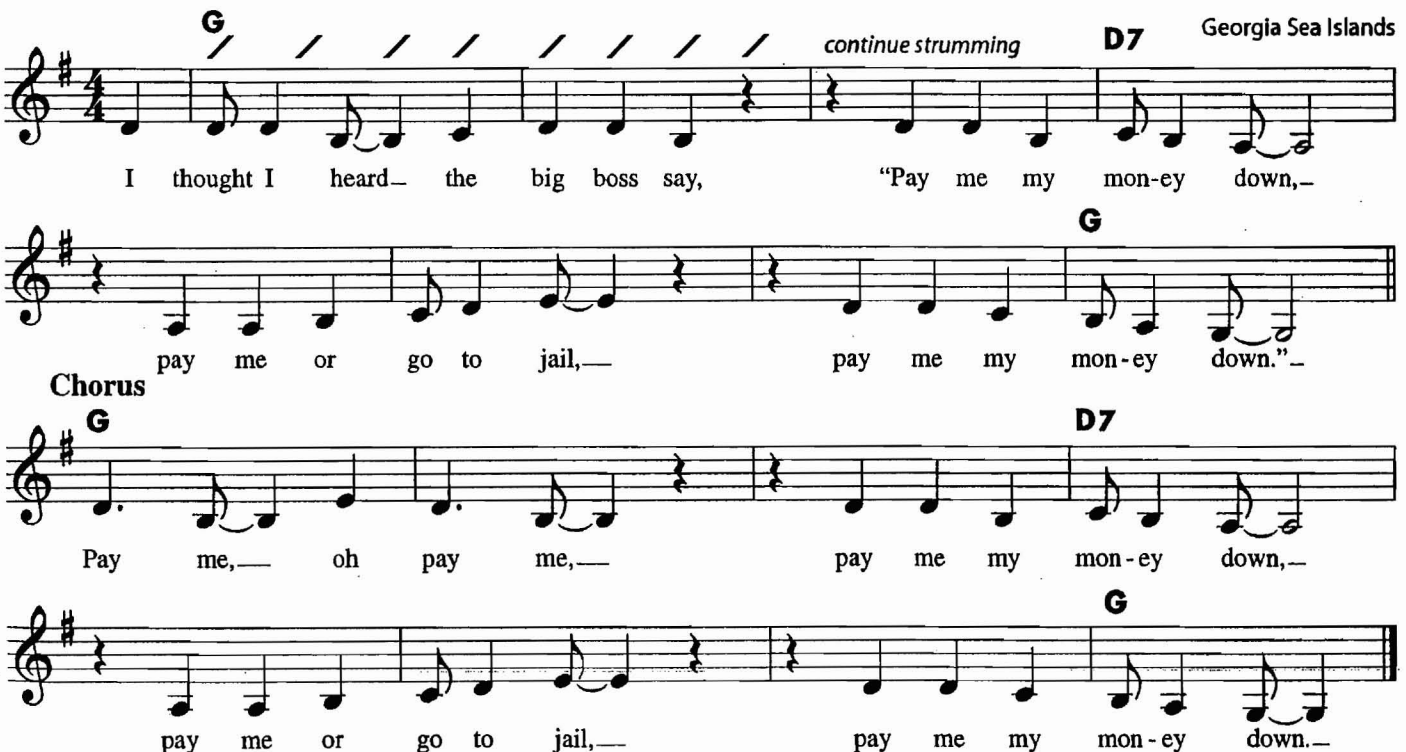
When changing between the G and D7 chords, notice that the 3rd finger slides back and forth between the second and third fret on the first string.

18. CHORD PRACTICE



 **TRACK 5**

19. PAY ME MY MONEY DOWN *Strum the new chords while your teacher sings. Then join in singing as a class.*



PLAYING CHORDS

HISTORY

Hank Williams (1923-1953) was one of country music's best songwriters. Jambalaya (On the Bayou) is set in a Louisiana Cajun style, a lively two-chord song. A bayou is a term for a Louisiana swamp, where a *pirogue*, or canoe, is used to find crawfish, an ingredient in the delicious jambalaya recipe.

Try strumming the chords to this song without the slashes. Just follow the chord symbols as the song progresses. Use the same strum pattern as before. Remember there are four beats in each measure.



TRACK 6

20. JAMBALAYA (ON THE BAYOU)

D7

Hank Williams



1. Good-bye, Joe, me got-ta go, me oh my oh. Me got-ta
(2.) daux, Fon-tain-eaux, the place is buzz-in'. Kin-folk-



go pole the pi-rogue down the bay-ou. My Y-vonne, the sweet-est
come to see Y-vonne by the doz-en. Dress in style and go hog



one, me oh my oh. Son of a gun, we'll have big fun on the
wild, me oh my oh. Son of a gun, we'll have big fun on the



bay-ou. Jam-ba-la-ya and a craw-fish pie and fil-let



gum-bo. 'Cause to-night I'm gon-na see my ma cher a-



mi-o, pick gui-tar, fill fruit jar and be gay-o.



Son of a gun, we'll have big fun on the bay-ou. (2. Thi-bo)-

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21. ESSENTIAL ELEMENTS QUIZ

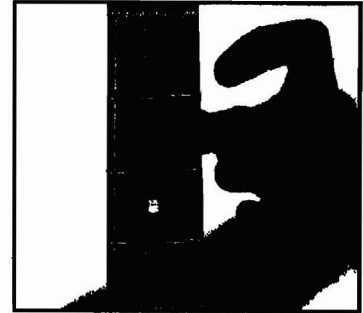
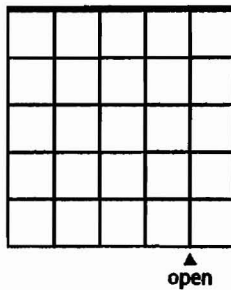
Play the chord exercise below for your teacher. Strum once for each slash and change chords when indicated.



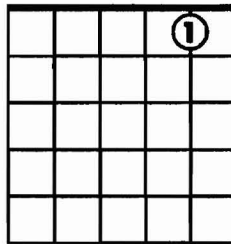
NOTES ON THE SECOND STRING

Next, play these new single notes. Notice that they are played in exactly the same way as the notes you've learned on the first string, only now on the second string.

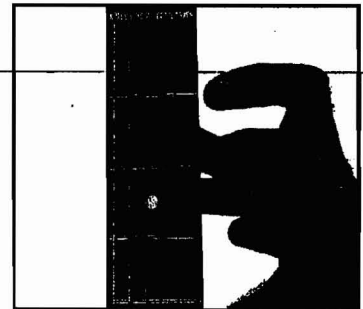
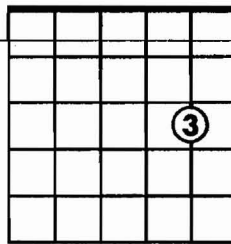
B
open



C
1st fret
1st finger

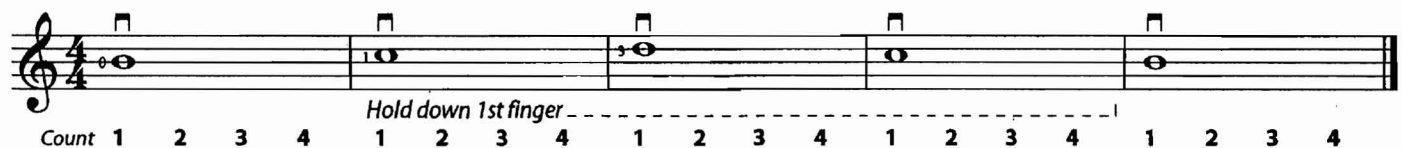


D
2nd fret
3rd finger



Try the new notes in the exercises below. Remember to pick each note with downstrokes (▼). Focus on picking only the second string, being careful to avoid the neighboring strings.

22. WHOLE NOTES



Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

23. HALF NOTES



1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

24. QUARTER NOTES



1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

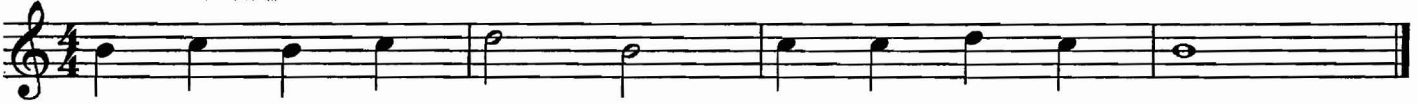
NOTES ON THE SECOND STRING

Always practice the exercises slowly and steadily at first. After you can play them well at a slower tempo, gradually increase the speed. If some of your notes are fuzzy or unclear, adjust your left-hand finger slightly until you hear a clear sound.

25. OVER AND UNDER THE SEA



26. TWO OF A KIND



27. SECOND HELPING



You have learned six notes now, three on the first string and three on the second string. In the following exercises you will be moving from string to string. As you are playing one note, look ahead to the next and get your fingers in position.



String: ② 1st 3rd ① 1st 3rd
Finger: open 1st 3rd open 1st 3rd

28. CROSSING OVER



29. WILD STRINGDOM



PICK-UP NOTES

When you play a song that has a pick-up note, you play the note first and then the chord. For example, if the song says "This land is your land," you would play the pick-up note first and then the C chord.

The next two songs contain three of the chords you have learned so far. After you feel comfortable playing the chords, try singing *and* playing the chords. Notice the pick-up notes in the first partial measure of the song. Sing the first words, "This land is...", then begin strumming the steady beat where you see the C chord symbol. Additional verses are listed below the song; just follow the chord names shown above the words as you continue strumming and singing the same melody.

30. THIS LAND IS YOUR LAND

Chorus

Woody Guthrie

Pick-up Notes

This land is your land, this land is my land, from Cal-i-for-nia to the New York Is-lands; from the Red-wood for-ests to the Gulf Stream wa-ter; this land was made for you and me.

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C **G**
1. As I was walking that ribbon of highway

D7 **G**
I saw above me that endless skyway;

C **G**
I saw below me that golden valley;

D7 **G**
This land was made for you and me.

To Chorus

C **G**
2. I've roamed and rambled and I followed my footsteps;

D7 **G**
To the sparkling sands of her diamond deserts;

C **G**
And all around me a voice was sounding;

D7 **G**
This land was made for you and me.

To Chorus

Woody Guthrie (1912-1967) is considered one of the most important American musicians of the 20th century. Woody traveled America, singing songs and working odd jobs where he could. He wrote hundreds of songs over the course of his short lifetime, one of the most popular being "This Land Is Your Land."

PLAYING CHORDS

HISTORY

Robert Johnson (1889-1938) was the best known of the country blues guitarists from the Mississippi Delta. His popularity was on the rise around the same time that Woody Guthrie was traveling the country and singing his own songs. Johnson's signature tune, "Crossroad Blues," has been played by many guitarists, including Eric Clapton.



TRACK 7

31. SWEET HOME CHICAGO

Robert Johnson

Chords: G, C, G

Come on, — ba - by don't-cha wan - na go? — Come on, —

Chords: C, G

— ba - by don't-cha wan - na go? — Back to that

Chords: D7, C, G

same old place, — sweet home — Chi - ca - go? —

Chords: G

1. One and one is two, — six and two are eight, — come on ba - by don't-cha
2. Six and three are nine, — nine and nine eight - een, — come on ba - by can't-cha

Chords: C, G

make me late! — } Hey, ba - by don't-cha wan - na go? —
see what I mean. — }

Chords: D7, C, G

Back to that same old place, — sweet home — Chi - ca - go? —

IN CONCERT!!



\$5.00 TICKETS
\$2.00 TICKETS

MAY 1ST
3:30 PM
DISTRICT GYM
COMMONS AREA

TICKETS AVAILABLE FROM A "GUITARDED" MEMBER

KYLE A, TYLER D, DANIEL G, JUSTIN V, SHANE W, AUTUMN W, TAYLOR G, AARON R.

**CHAPMAN MIDDLE SCHOOL
BC/DC AND TEN ACE
PRESENTS...**



"TEN-ACE" AND "BC/DC JAMMERS"
3:30 - 5:15
APRIL 30, 2010 • CMS COMMONS.

\$4.00 FROM EITHER A "TEN ACE" OR
"BCDC JAMMERS" MEMBER.

CHAPMAN MIDDLE SCHOOL BAND'S



TEN-ACE

and

BC-DC JAMMERS

Friday, April 30,

Where: CMS Commons

Time: 3:30-5:30

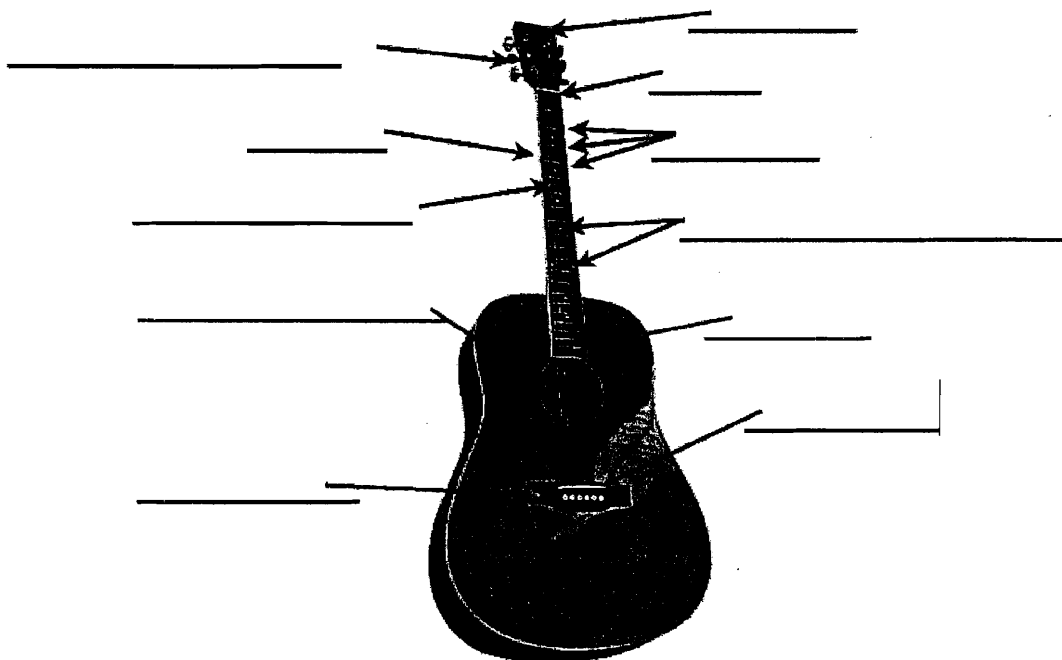
Ticket Price: \$4.00

Get the tickets from the bands

Name_____

Directions: In the spaces provided, write the names of the parts of the guitar. Check the arrows closely so you know where they are pointing.

Guitar Parts



Guitar Strings

Directions: Write in the names of the guitar strings with the numbers referred to in class.

String 6 - _____

String 5 - _____

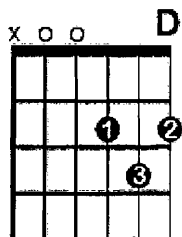
String 4 - _____

String 3 - _____

String 2 - _____

String 1 - _____

Using the Chord Diagram at the left, answer the following questions:



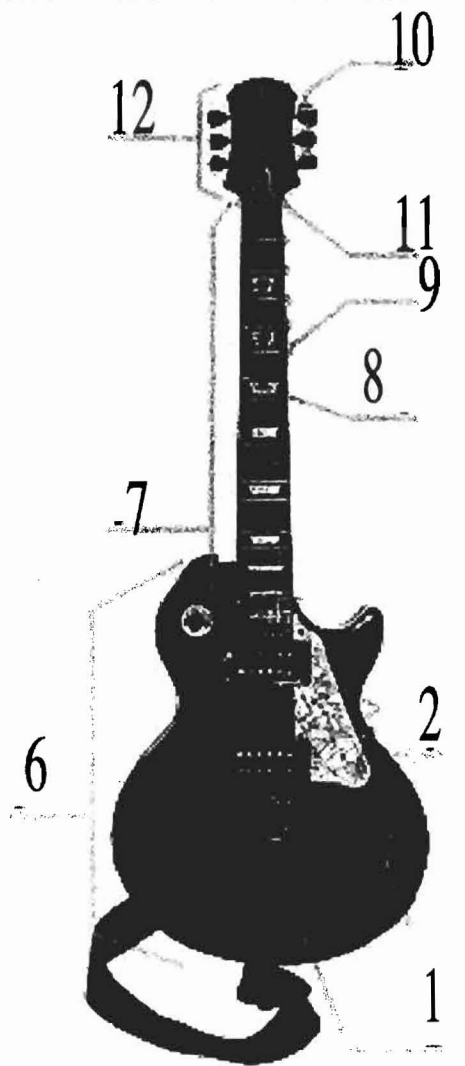
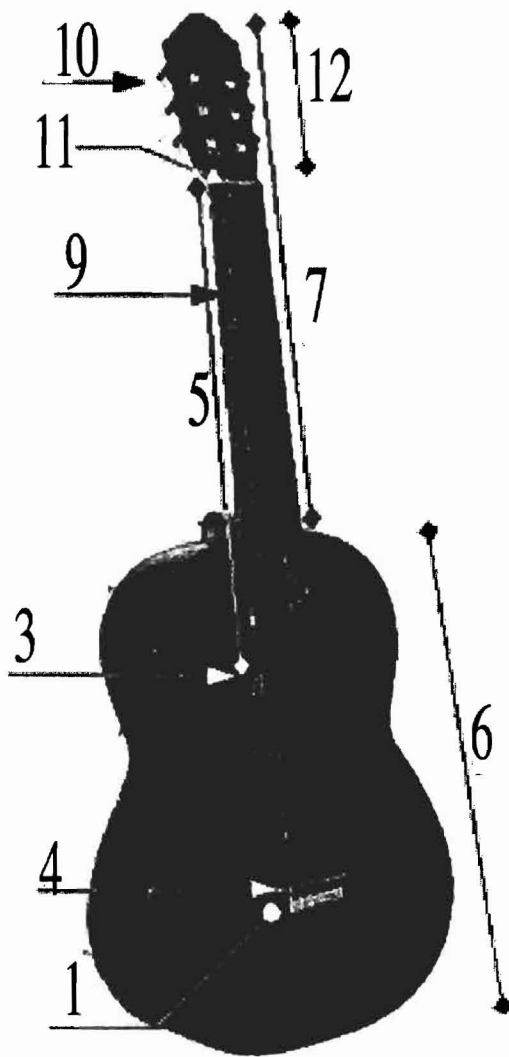
What does the X stand for? _____

What do the numbers stand for?_____

What does the O stand for?

What does the vertical lines stand for?_____

Name _____



1 _____
 2 _____
 3 _____
 4 _____
 5 _____
 6 _____

7 _____
 8 _____
 9 _____
 10 _____
 11 _____
 12 _____

Key Centers for Guitar

Key	I Chord	IV Chord	V Chord	vi Chord
G	G	C	D or D7	Em
D	D	G	A or A7	Bm
E	E	A	B or B7	C#m
A	A	D	E or E7	F#m
C	C	F	G or G7	Am

Guitar Assignment – Date ___/___/___

Practice Record – In order to improve at anything, you must DO IT. Use these blocks to record the time you practice. Daily practice is the best (even if it is only 15 minutes)

Date							
Time							

What to practice on:

Things to remember:

Resource Find:

Guitar Assignment – Date ___/___/___

Practice Record – In order to improve at anything, you must DO IT. Use these blocks to record the time you practice. Daily practice is the best (even if it is only 15 minutes)

Date							
Time							

What to practice on:

Things to remember:

Resource Find:

