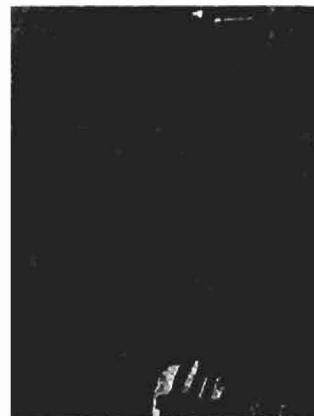


School of Rock

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

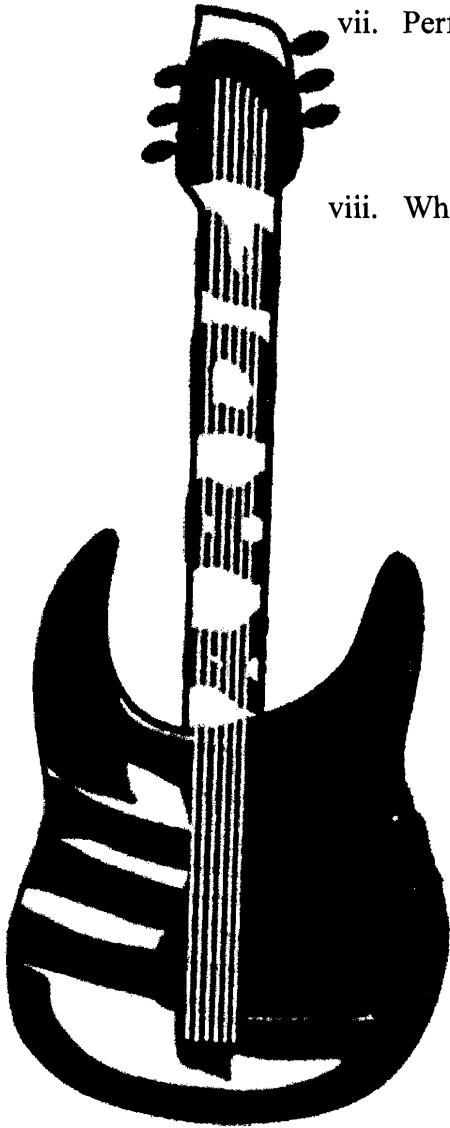
v. Subsidize band with other talent

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

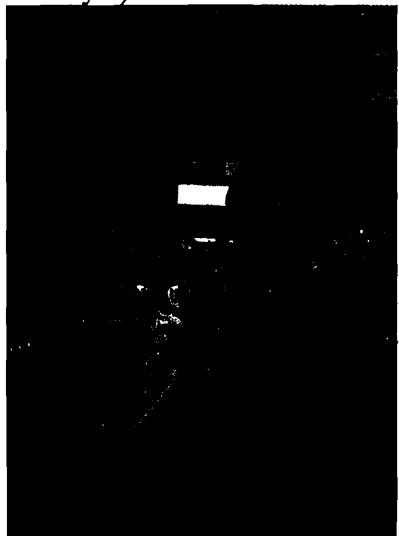
vi. How to find material

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 <cbrhurford@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.

Should I Stay or Should I Go

Words and Music by Mick Jones and Joe Strummer

Intro

Moderately $J = 114$

mf
w/ slight dist.

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

Bass w/ Tab

Should I Stay or Should I Go

Score

Mick Jones and Joe Strummer

Bass Guitar INTRO 4



Bass INTRO

Bass VERSE

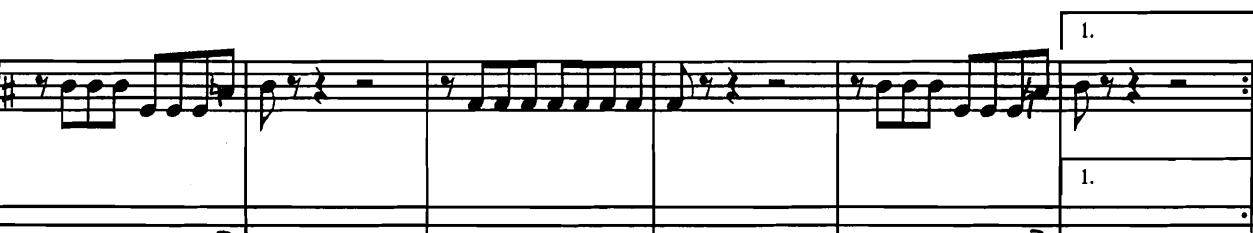


Bass VERSE

Bass

Bass

Bass 15



Bass

Bass

Bass 21 2. CHORUS DOUBLE TIME FEEL



Bass

Bass

Bass 27 To Coda ♀



Bass

Bass

END DOUBLE TIME FEEL D.S. al Coda take repeat

To Coda ♀

To Coda ♀

END DOUBLE TIME FEEL D.S. al Coda

Lead Score

Me and My Gang by Rascal Flatts

Intro **Moderately** $\text{J} = 109$ Verse

Voice

Guitar

Guitar

Guitar

Guitar

Guitar I

Acoustic Guitar

Guitar 2

Bass Guitar

Bass Guitar

Piano

Gtr.

Gtr.

Gtr.

Gtr. 1

Ac. Gtr.

Gtr. 2

Bass

Bass

Pno.

OUR SONG

Piano w/ Guitar ⁶³
Chords

Words and Music by
TAYLOR SWIFT

Moderately fast ($\text{J} = \text{J}^3$)

Chords: N.C., D, Em7. The piano part consists of eighth-note chords. The guitar part shows a D chord with a muted string (mf) and an Em7 chord with a muted string.

Chords: G, A, D. The piano part consists of eighth-note chords. The guitar part shows a G chord with a muted string and an A chord with a muted string.

Chords: Em7, G, A. The piano part consists of eighth-note chords. The guitar part shows an Em7 chord with a muted string and an A chord with a muted string. The lyrics "I was" are written below the piano staff.

Chords: D, Em7, G. The piano part consists of eighth-note chords. The guitar part shows a D chord with a muted string, an Em7 chord with a muted string, and a G chord with a muted string. The lyrics "rid - in' shot - gun with my hair un - done in the front seat of his car." are written below the piano staff.

Lead Sheet

Our Song - by Taylor Swift

INTRO

D Em7 G A | D Em7 G A

VERSE

D Em7 G A
I was riding shotgun with my hair undone in the front seat of his car
D Em7
He's got a one-hand feel on the steering wheel
G A
The other on my heart
D Em7
I look around, turn the radio down
G A
He says baby is something wrong?
D Em7 G A
I say nothing I was just thinking how we don't have a song
NC
And he says...

CHORUS

D Em7
Our song is the slamming screen door,
G A
Sneakin' out late, tapping on your window
D Em7 G
When you're on the phone and you talk real slow
A D
Cause it's late and your mama don't know
Em7
Our song is the way you laugh
G A G
The first date "man, I didn't kiss her, but I should have"
A Em7
And when I got home ... before I said Amen
D/F# G NC
Asking God if he could play it again

D Em7 G A

Graphic Organizer

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

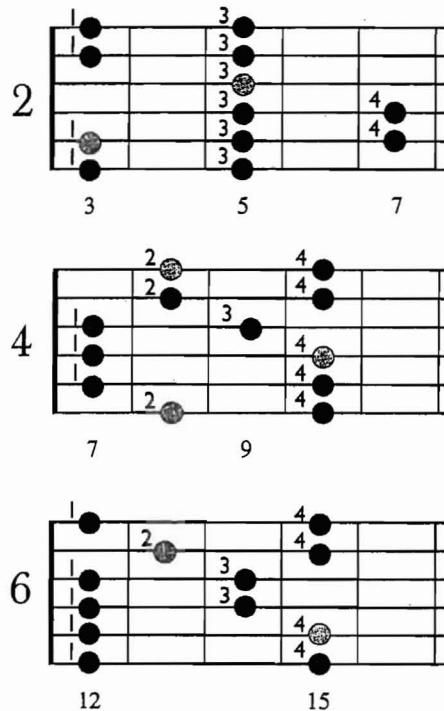
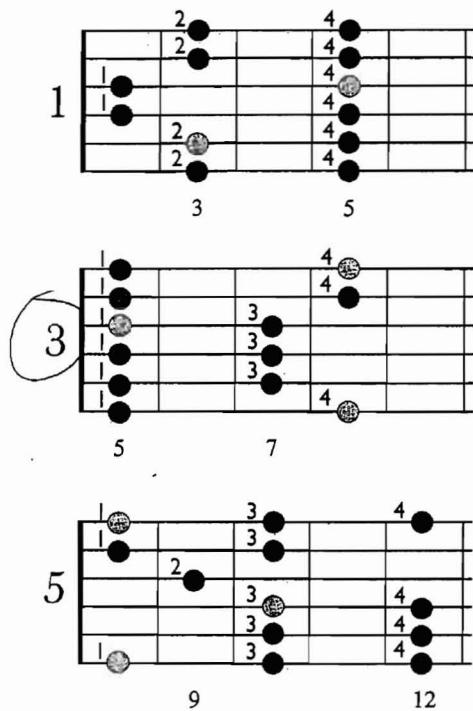
YOU BELONG WITH ME

THAT'S WHAT YOU GET

FALL FOR YOU

TWIST AND SHOUT

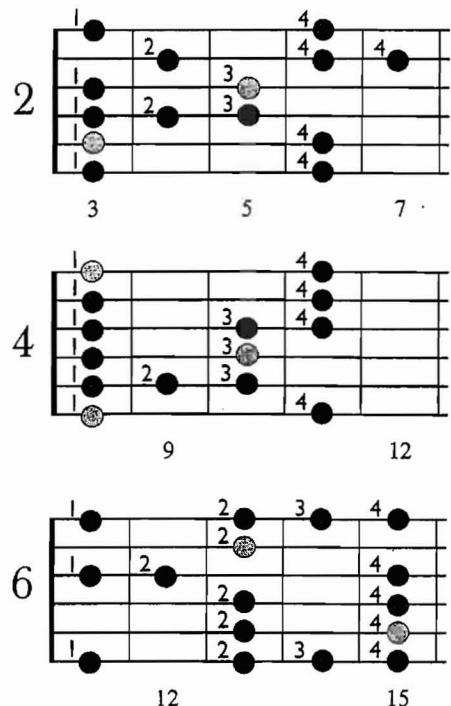
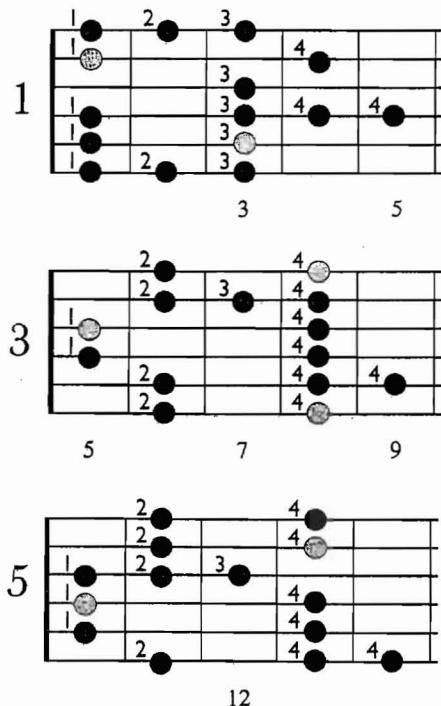
C MAJOR PENTATONIC SCALE FORMS



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



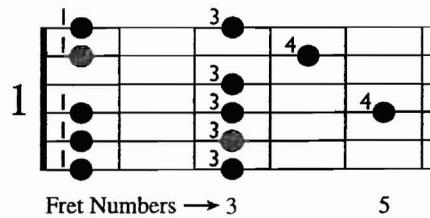
other styles
se for blues
scale. It is
time. Have
ascending
s are being
hearing is
current later

MINOR PENTATONIC SCALES

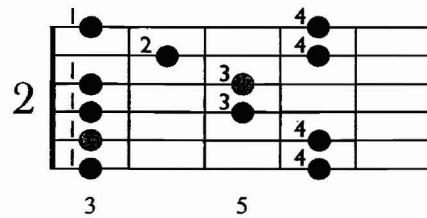
Minor pentatonic scales are good first fingerings to show your blues students because they are easy to learn and have a familiar sound to most people. If your students listen to a lot of blues, they will find themselves able to copy some of the blues vocabulary almost right away. Below are some suggested 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

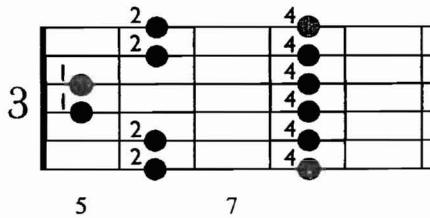
● = Tonic



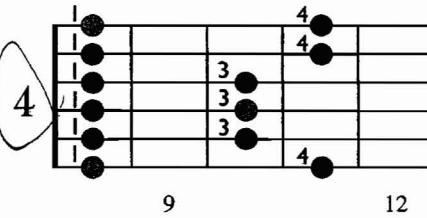
Fret Numbers → 3 5



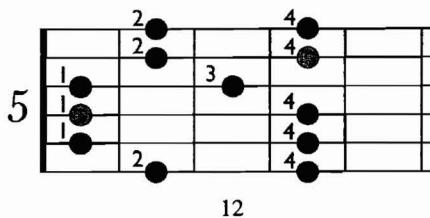
3 5



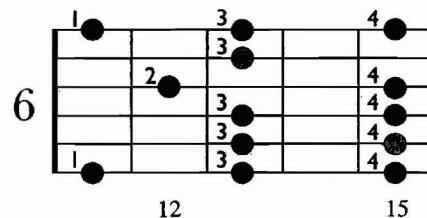
5 7



9 12



12



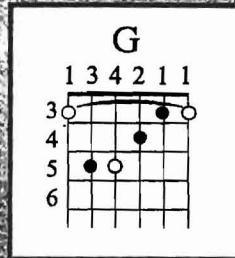
12 15

Below left is a diagram of the 6th string by frets. In the chords shown above, the notes are down the neck as you can travel from root to root. For example, in the G chord, the notes are

Diagram of the 6th String

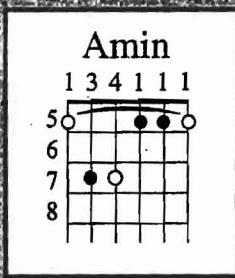
Fret Number	Root Name
	6th string (open E)
1	F
2	F [#] /G ^b
3	G
4	G [#] /A ^b
5	A
6	A [#] /B ^b
7	B
8	C
9	C [#] /D ^b
10	D
11	D [#] /E ^b
12	E

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



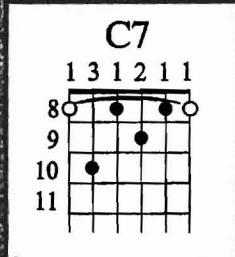
"E" Shape

Playing a minor 7th shape is the Am7 barre chord



"Am" Shape

Playing a dominant 7th shape is the B7 barre chord



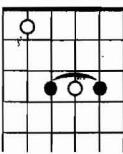
pc

ROOT 5 BARRE CHORDS

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

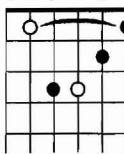
Major

x 1 3 3 3 x



Minor

x 1 3 4 2 1



Dominant 7th

x 1 3 1 4 1

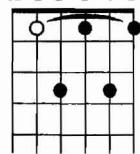


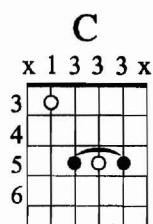
Diagram of the 5th String

Fret Number	Root Name
-------------	-----------

5th string
(open A) ↓

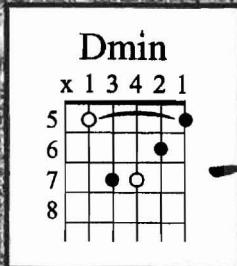
1	A [#] / B ^b
2	B
3	C
4	C [#] / D ^b
5	D
6	D [#] / E ^b
7	E
8	F
9	F [#] / G ^b
10	G
11	G [#] / A ^b
12	A

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



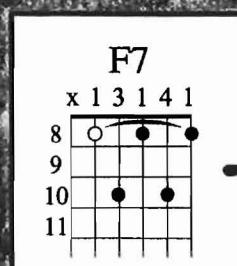
"A" shape

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



"A" shape

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



"A" shape



GUITAR ROCK!

ESSENTIAL ELEMENTS[®] FOR GUITAR

COMPREHENSIVE GUITAR METHOD

WILL SCHMID



**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 Babylonian and Egyptian examples of art showing stringed 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: *guitar*; India: *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-tuned strings and 12 frets) and the *lute* (the pear-shaped favorite). By the end of the Baroque period (around 1750), the guitar had become a smaller, narrower-bodied, six-string version of what we know today. During the next hundred years, composer/performers such as Sor, Giuliani, Carcassi, and Sorrelli 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 (1833), 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 1930s 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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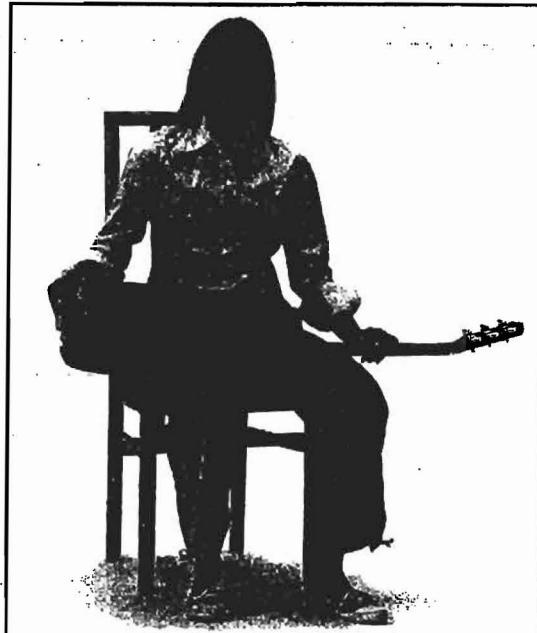
GETTING STARTED

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).

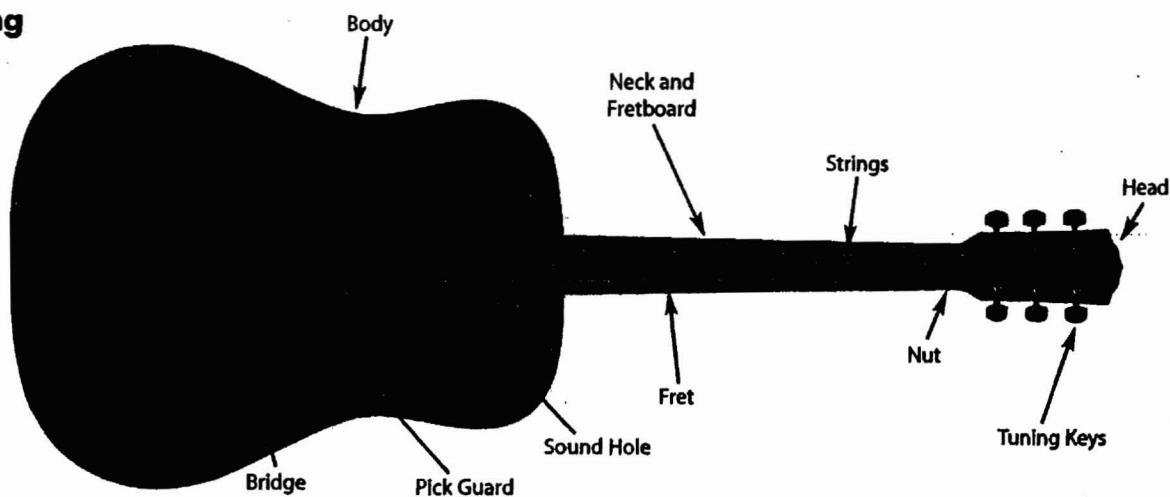
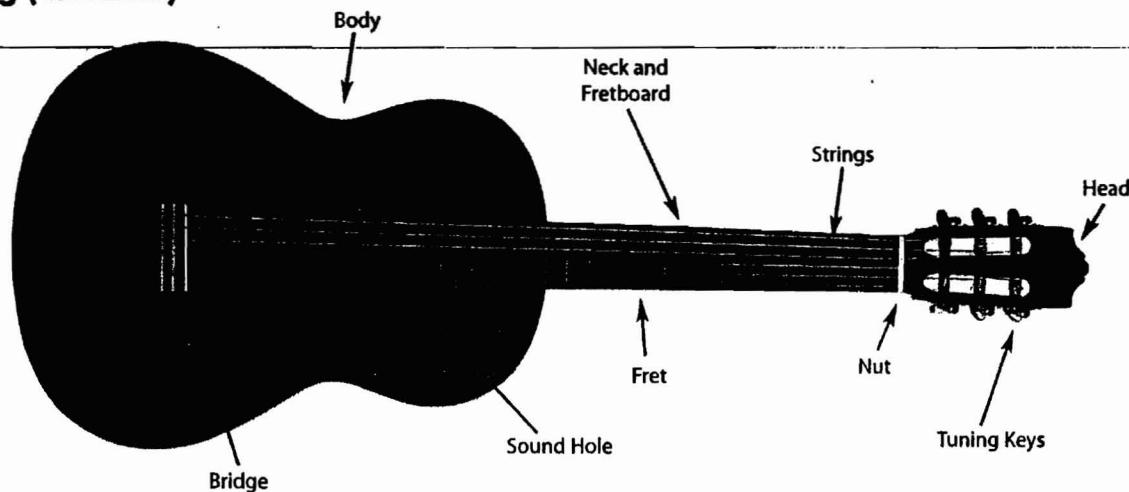
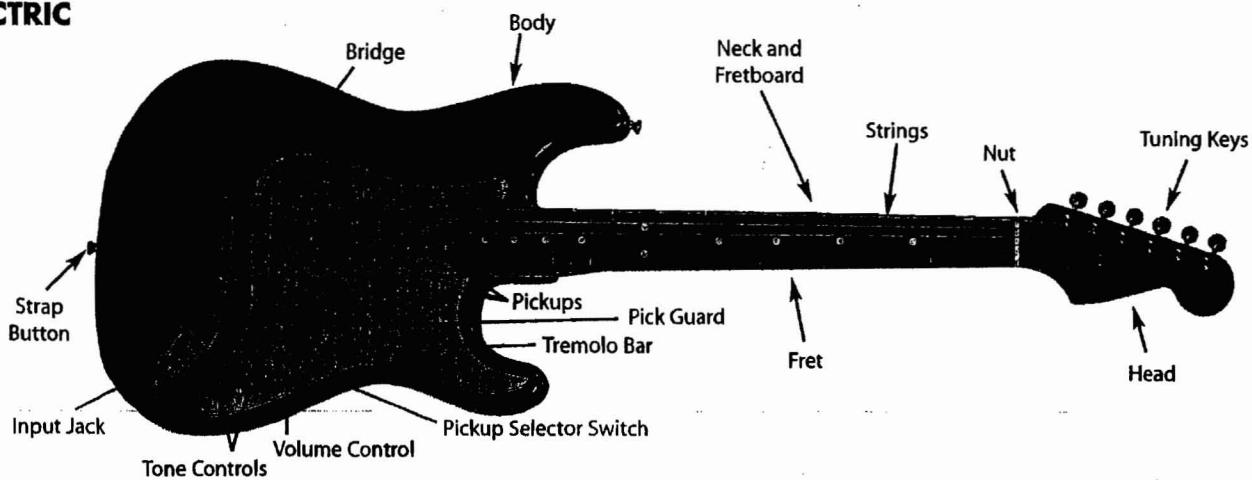


Tuning

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.

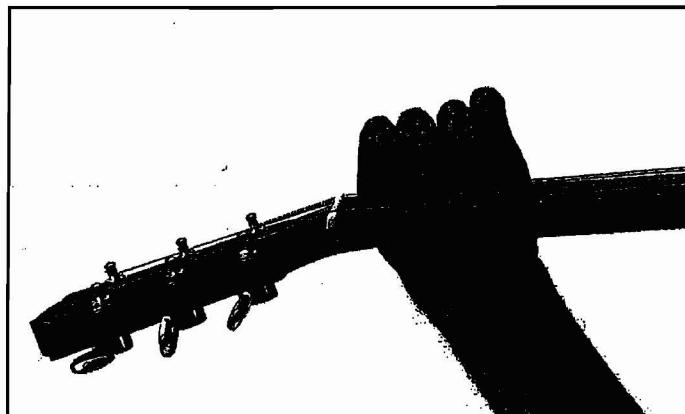
This book is designed for use with any type of guitar—acoustic or electric. Any of these guitars can be adapted for use in a wide variety of styles of music. Take some time getting familiar with the individual parts of your guitar as shown on this page.

**ACOUSTIC
Steel-String****Nylon-String (Classical)****ELECTRIC**

PLAYING CHORDS

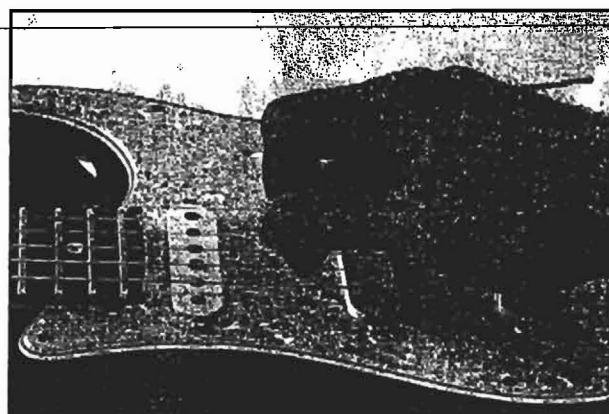
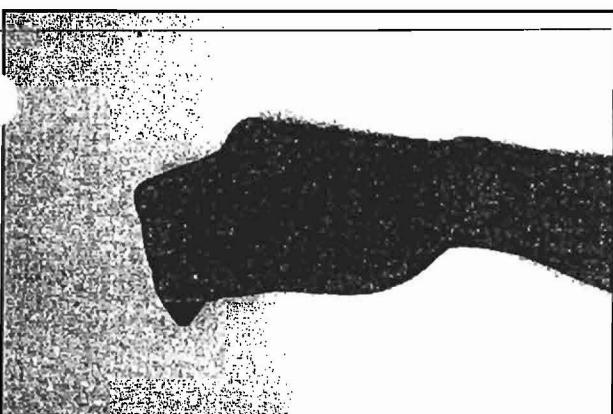
Left-Hand Position

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.



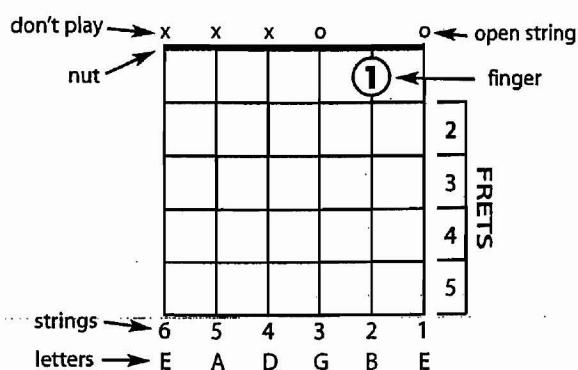
Right-Hand Position

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

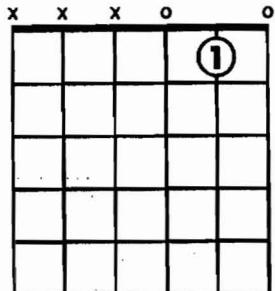
A chord is sounded when three or more strings are played at the same time. Your first two chords will be the C and G7 chords. Begin by looking at the chord diagram below to understand how these chords will be played. An "O" shown above a string indicates that the string should be played "open," or without 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.



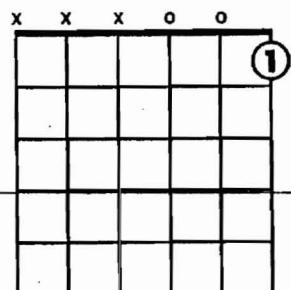
PLAYING CHORDS

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.

C
Chord



G7
Chord



STRUM BUILDER I

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

Beat = The Pulse of Music

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

Quarter Note = 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.

Time Signature (Meter)

4 4 beats per measure
4  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

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

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

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



5. WATER COME A ME EYE

Trinidad

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

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

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

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

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COUNTING

THEORY

Counting Count 1 & 2 & 3 & 4 & One beat = Tap toe down on the
Tap ↓ ↑ ↓ ↓ ↑ ↓ ↑ Always count when playing.

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

Half Note

Whole Note



1828



1 & 2 & 3 & 4 & 5

6. THE CLAPPER *Clap the rhythm while counting.*

Clap

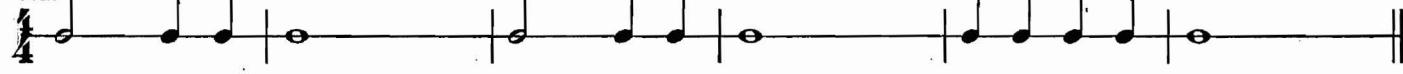


Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

7. TAP 'N' PICK

Pick the open first string in the rhythm shown while tapping the beats with your toe.

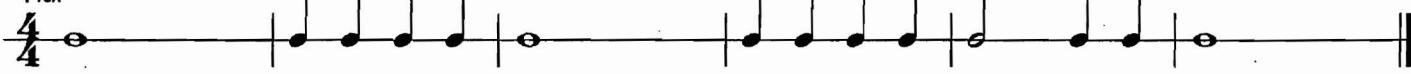
PicR



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

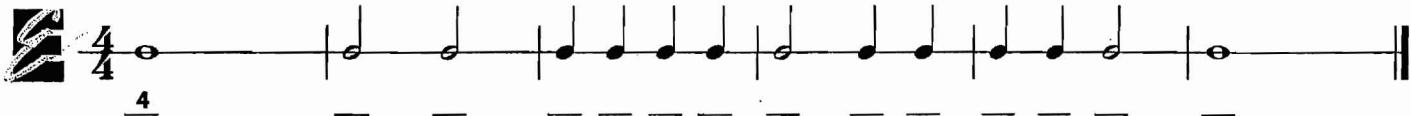
8. THE WHOLE NINE YARDS *Pick the open first string in the rhythm shown while tapping the beats.*

Pick



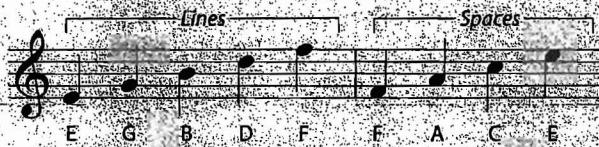
Tap 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

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



THEORY

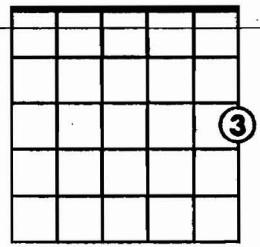
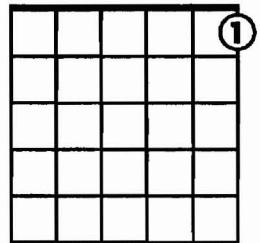
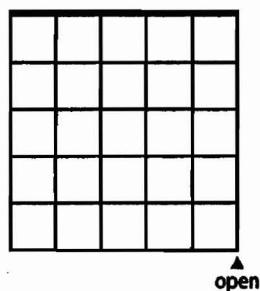
Treble Clef



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.



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

10. WHOLE NOTES

Hold down 1st finger

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

11. HALF NOTES

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

12. QUARTER NOTES

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

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.

13. BACK AND FORTH

1 2 3 4

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

C

G7

C



17. SPANISH THEME

Spanish flamenco guitarists play this theme for dancing.

E

F

G

E

F

G

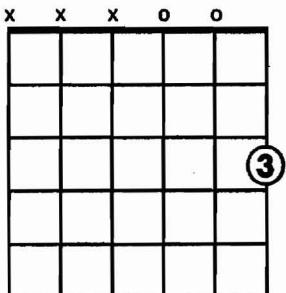
E F G F E F G F E F G F E

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.

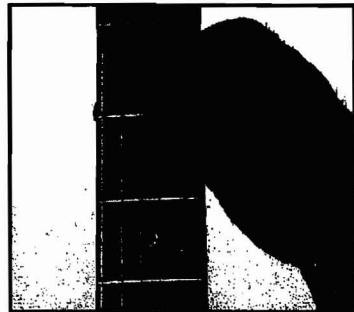
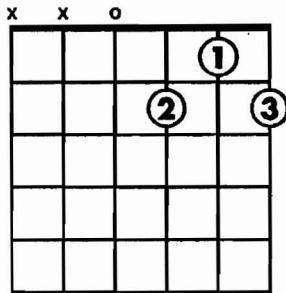
PLAYING CHORDS

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 *Strum the new chords once for each slash mark.*

6

p7

G



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 as 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)

Hank Williams

G **D7**

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 -

G

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

D7

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

G

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

D7

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

G

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

G

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

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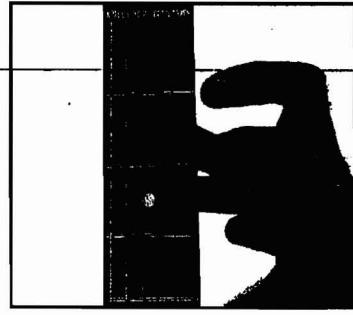
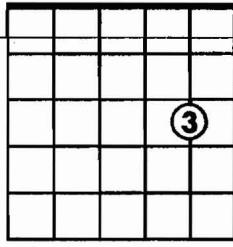
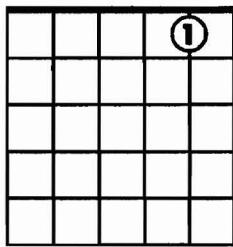
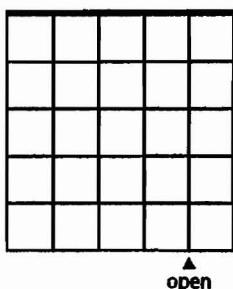
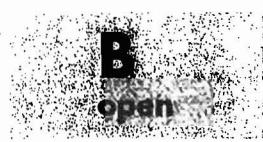
21. ESSENTIAL ELEMENTS QUIZ

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

**G****D7****G****D7****G****D7****G**

NOTE 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.



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

Hold down 1st finger

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

23. HALF NOTES

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

24. QUARTER NOTES

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

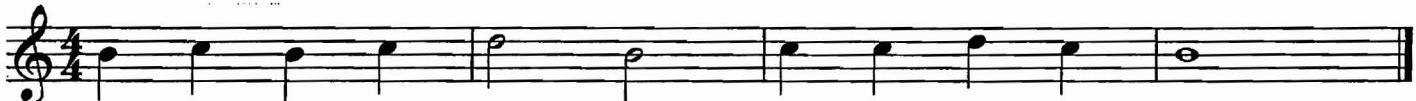
NOTES ON THE SECOND STRING

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
Finger: open

1st

3rd

open

1st

3rd

28. CROSSING OVER



29. WILD STRINGDOM



PICK-UP NOTES

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

Pick-up Notes

Woody Guthrie

This land is your land, this land is my land, from California to the New York Islands; from the Redwood forests to the Gulf Stream water; this land was made for you and me.

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

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

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

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

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

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

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

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

To Chorus

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."



Robert Johnson (1897-1938) 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.



31. SWEET HOME CHICAGO

Robert Johnson

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

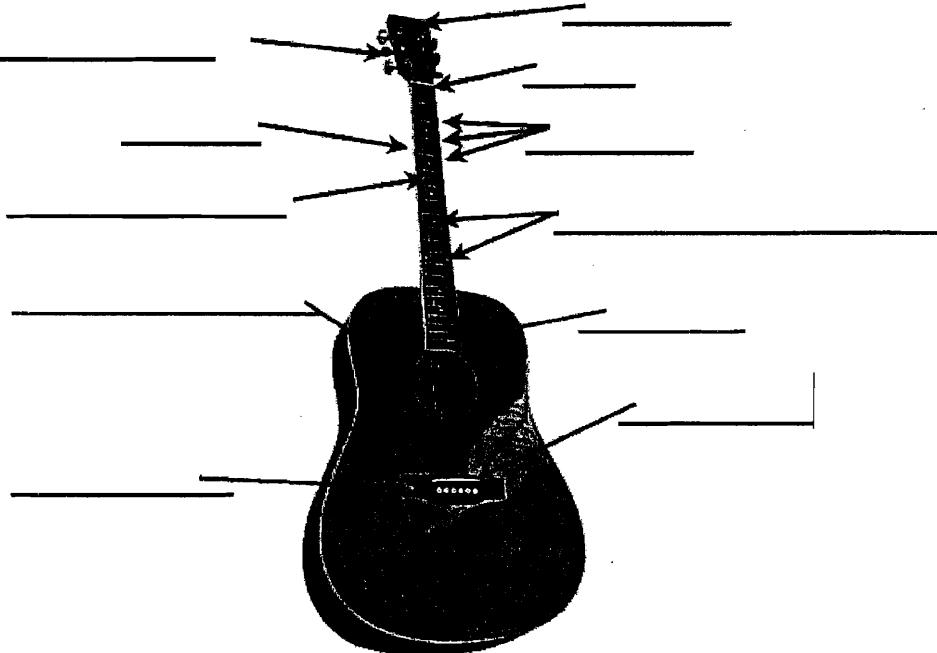
Ticket Price: \$4.00

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 - _____

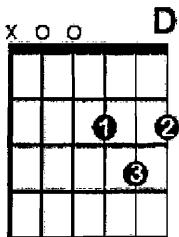
String 4 - _____

String 3 - _____

String 2 - _____

String 1 - _____

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



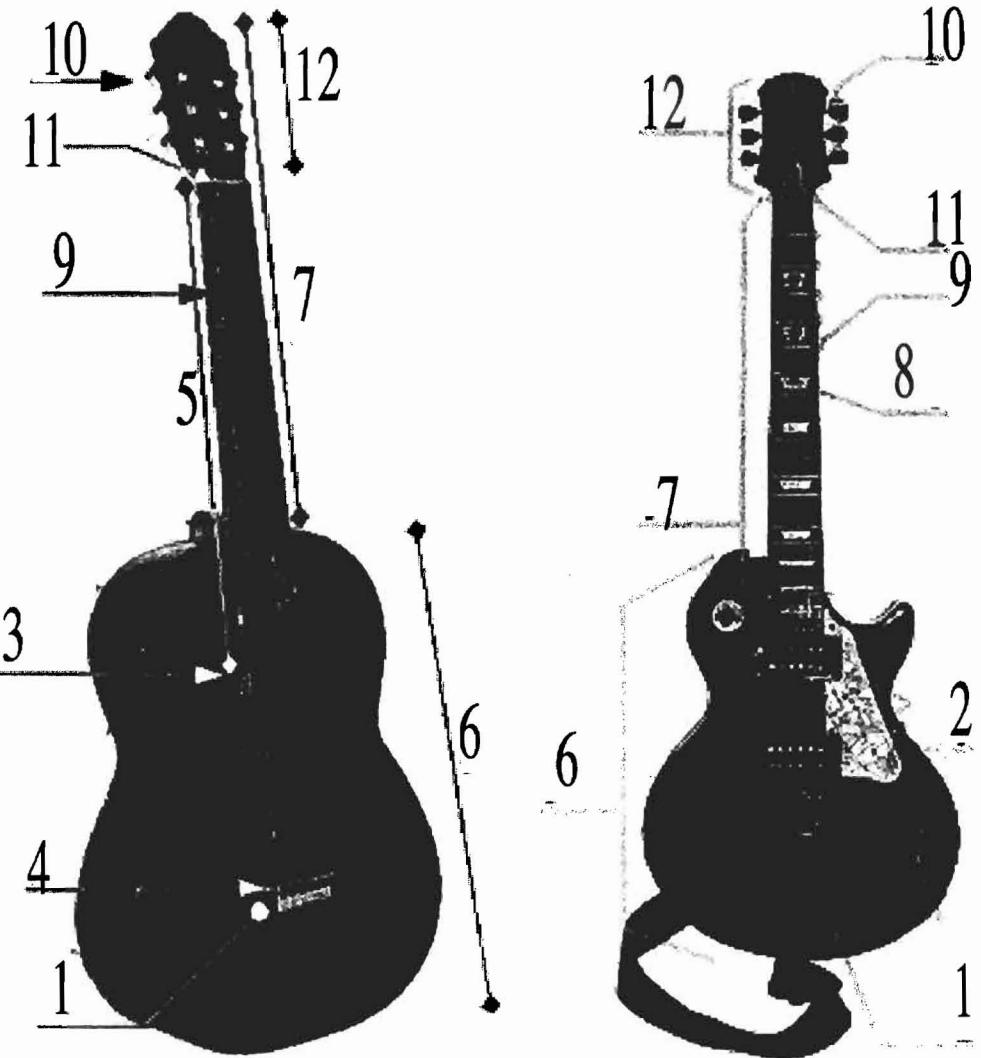
What does the X stand for? _____

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:

