

***Explore Music 8:  
Guitar — Following in the  
Steps of Heroes and Legends***



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The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. The sequence of skill and concept development is to be the focus of concern. Teachers are encouraged to adapt these suggested timelines to meet the needs of their students.

To be effective in teaching this module, it is important to use the material contained in *Explore Music: Curriculum Framework* and *Explore Music: Appendices*. Therefore, it is recommended that these two components be frequently referenced to support the suggestions for teaching, learning, and assessment in this module.

### Icons Used in this Module



Formative  
Assessment



Summative  
Assessment



Listening



Key Point



Extension



Cross  
Curricular



# ***Explore Music 8: Guitar - Following in the Steps of Heroes and Legends***

**(26 Instructional Hours)**

## **Overview**

### **Rationale**

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In the early 1900s millions of African Americans moved from the southern parts of the United States to the major cities in the north and east looking for work. As they settled over the next fifty years or so, their traditional blues and gospel music well established itself and strongly influenced the popular music of the time. This impact and influence created a unique and new style of music known as R & B (Rhythm and Blues).

During the 1950s and onward the music of R&B artists such as Chuck Berry and B.B. King caught the attention of the young people who enjoyed dancing to the new rhythms. Not long after, white musicians like Elvis Presley, Buddy Holly, Bill Haley and the Comets, and many others began to adopt this new style into their music. This merging of the two prominent styles produced what became known as Rock ‘n’ Roll.

One instrument that remained constant through these evolving musical styles is the guitar. Its portability and affordability supported by its melodic, rhythmic, and harmonic possibilities made it an essential instrument of the period. The fact that people could quickly learn to play a few basic chords on the guitar enabled many of the popular singers to accompany themselves. Elvis Presley was not considered an accomplished guitarist but the guitar certainly added to his stage presence. The guitar was also an instrument that could be modified as the music demanded, and conversely, improved designs and new guitar techniques soon influenced the new music.

In and around the mid twentieth century Les Paul designed his solid body electric guitar and Leo Fender introduced his Stratocaster and Telecaster models. At that time these guitar icons could not have guessed where popular music would take these new and radically designed instruments. In the sixties, a much thinner banjo string for greater range in string bending replaced the first string. Creative methods of articulation and new gadgets were soon to follow: the “slide” (stolen from the steel guitar players), the technique of “tapping”, altered tunings, the “whammy bar” (originally a motorcycle kick stand), and a full array of pedal effects such as overdrive/distortion, flanger, phase shifter, digital delay, equalizer, sustain, fuzz wah, and a host of others. All of these innovations provided a sound palette that has been standardized in the tonal spectrum used by all electric guitarists. Soon these new effects and colours became widely used across the board in many genres. For example, Ennio Morricone, the well-known film score writer, used the finger-tapping guitar genius of Eddie Van Halen in his scoring of the film, *The Legend of 1900*.

Guitar legends like Les Paul, Jimi Hendrix, Frank Zappa, Jimmy Page, Eric Clapton, Eddie Van Halen, Alan Holdsworth, Jerry Garcia and countless others advanced the guitar's range, articulation possibilities and speed so much so that conventional notation, which for hundreds of years kept pace with music's progress, suddenly fell behind. Guitar tablature (tab) satisfied this need as an alternative method of writing music for guitar. When conventional notation soon began to catch up, many new symbols and instructive text had to be added to represent the new sounds and techniques. Music publishers got busy and guitar magazines got thicker as transcriptions of guitar solos were laid out in both guitar tab and conventional music notation. Guitar tablature was well received by the budding guitarists eager to emulate the stylistic wizardry of their guitar heroes.

Suggested Guitar tab magazine websites:

- [www.guitarworld.com](http://www.guitarworld.com)
- [www.guitarplayer.com](http://www.guitarplayer.com)
- [www.acousticguitar.com](http://www.acousticguitar.com)

*Following in the Steps of Heroes and Legends* is a 26-hour module prepared for the young mind inspired by a world of great music—music delivered by an electronic media that only a generation ago teachers could never have dreamed. Knowledge will flow in both directions in the classroom during the course of the twenty-six hours as teacher and students share in the enjoyment of learning the guitar while making and presenting music together. This reciprocal learning process will inspire both students and teachers to research and return to the class to share their new findings.

## Outcomes Addressed

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- Learners will analyse how rhythm, meter, and tempo communicate meaning.
- Learners will analyse the role of melody and harmony in the communication of meaning.
- Learners will evaluate the role of texture and form in communicating meaning.
- Learners will evaluate how composers and performers synthesize the elements of music to communicate meaning.
- Learners will analyse how the cultures of local and global communities are expressed through music.
- Learners will create original musical works reflecting personal, social, and cultural contexts.
- Learners will perform music in ensembles to communicate meaning.

## Instruments and Equipment

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- student size acoustic guitars for each student
- case and strap for each guitar.
- 6 medium thickness (.76mm – 1mm) Jim Dunlop guitar picks per student
- one box each of 10 extra 1<sup>st</sup>, and 2<sup>nd</sup> strings as spares
- string winder
- one teacher's electronic guitar tuner.
- polishing cloth for each guitar
- student notebook, binder for hand-outs and new music sheets
- pencil

## Introduction

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The new electronic media have given students a head start in accessing the music of the last forty or fifty years. YouTube, iPods, mp3s, CDs, DVDs, cable, satellite and Internet sources like iTunes have made it easier to listen to new and established artists. In this way music curriculum materials are in part already present in the earphones of students who await the involvement and guidance of the teacher. With this in mind, teachers will create an environment for learning by guiding student listening, assisting in the development of instrumental techniques, and nurturing the expression of music.

## Teacher as Leader

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Considering the three fundamental areas of repertoire, music literacy, and technique, teachers will guide students while observing the varying rates of progress in each area. A student may ask about how and why things work in theory but they may not yet possess the technical agility needed for rapid passages. Some students may be more interested in learning to strum chords to a variety of songs while others may seem to have been born with a set of fast-flying fingers suited for soloing. There is little means of knowing the path a thirteen year old will follow through the learning process of the fundamentals of guitar. Teachers must recognize strengths while encouraging work in all relevant areas of general musicianship.

Teachers will enjoy playing along with the class, and playing for the class. Demonstrating in these ways is useful in illustrating proper techniques, and it also enhances student understanding of the rhythmic and melodic qualities of the music. Students will feel a sense of accomplishment as they observe and follow along with their new role model.

## Cultural Traction

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Cultural traction has been a catch phrase often used over the last decade by producers and publishers of new works by new artists. There are two interesting objectives that challenge new musicians today. The first is to play what others have already written and played. This concept is called *covering* and reinforces music both current and past with the application of personal creative and interpretive skills. Musicians and students in this way learn much and audiences are always there to listen. However, the second objective and the most challenging one is the ability of an artist to move the great wheel of “culture” one notch forward, called *cultural traction*. This involves uniquely creative and hopefully revolutionary new ideas in areas of rhythm, melodic structure, harmonic and tonal colours, and form. The music of the Beatles, Frank Zappa, Bob Dylan, Jimmy Page, to name just a few, possessed cultural traction in the world of pop music during the last half century.

Students will learn to appreciate and imitate the music that appeals to them and feel proud to actually reproduce even a few excerpts of the works of their guitar heroes. A simple two-measure riff found in a familiar six-minute tune is enough to inspire a young player and foster self-esteem and self-confidence. These gains in musical development will be of direct and indirect benefit to the overall academic growth of every student.



Students will enjoy writing their own music and encouragement in this area can lead to magnificent results. In her early teens, Sarah McLachlan started out as a classical guitar student playing in school concerts and music festivals. Music competitions are summative in nature and also use an external method of evaluation, i.e. an outside adjudicator. Although participation in competitions occurs periodically, each performance is considered a separate event and assessed and evaluated at that particular point in time with little consideration of the work leading up to that point. In MacLachlan's case, her teacher used a formative assessment of her progress while the adjudicator used a summative assessment in measuring her performance in the competition. Today her producers, studio engineers, and record company assess progress in a formative way while her audience will make a summative assessment of a new CD. However, from CD to CD the audience may assess in a formative way.

Assessment *for* learning procedures will be used throughout this module while assessments *of* learning will be conducted at key points—as in a performance or a final technical/musical achievement.

At the end of this 26-hour module teachers will assist students as they look forward. Some students may wish to use the guitar for singing and accompaniment while others may prefer the solo spot as the *lead* guitar player. More immediate may be the desire to join the school jazz band or other ensemble. The teacher therefore will review strengths and offer guidance as options are considered.

## Emphasis on Listening

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An Objibwe gentleman from Manitoba once said: *We have two ears and one mouth, therefore we should listen twice as much as we speak.* We can apply this First Nations wisdom to the study of music when emphasizing the importance of attentive listening. Guitar students come into the classroom having been exposed to much music and inspired to pursue practical studies on an instrument. However, when an instrument is placed into ambitious young hands it is normal to see the physical and mechanical aspects of playing take over. Therefore, teachers must continually keep students involved by presenting opportunities for listening and initiating interactive and analytical discussions about music in general. If questions are posed with curiosity, students will seek answers by listening with greater purpose and attention to detail.

Typical questions specific to guitar may be:

- What differences in tone are heard between a string attacked with a guitar pick and played with the fingers? (Brighter with the pick, warmer with the fingers.)
- What sound contrasts are experienced when picking beside the bridge of the guitar and over the sound hole or pickups? (More brilliant at the bridge, mellow over the sound hole or pickups.)
- Let's play any four notes on one string. How many different ways of playing these four notes can we find using different left hand techniques and different right hand techniques? (e.g., pick each note fret by fret along one string using the thumb to strike the notes, and then again using the pick. Describe the differences in sound.)
- After playing a selection of music, ask, "How do you feel this music fits into this specific genre and/or music in general? And perhaps, what qualities does the guitar add to the overall feel of the music?"
- When comparing the guitar solos in Led Zeppelin's *Stairway to Heaven* and *Communication Breakdown*, what tonal contrasts are noticed? (Notes overlap using arpeggios in *Stairway to Heaven* – What are other noticeable differences?)
- If amplifiers are available for the electric guitars, have students experiment with settings ranging between a bright treble sound and a dark bass timbre. Ask students where they may have heard similar sounds used in popular music. What sounds do students prefer and why?

Discuss with students the factors that determine tonal contrasts and sound possibilities of the guitar. Responses may include the varied articulations of the notes, the kind of guitar used, the type of amplifier and the specific settings applied, the effects pedals used, and selected alternative tunings. Students will be encouraged to make qualitative and expressive decisions about their sound production. Students should not just assume a quantitative mindset of such factors as the number of fast notes that can be played in the shortest period of time. Just as a vocalist can be known for the distinctive quality of her/his voice, another musician may be in the same way characterized by the unique and personal sound produced on their selected instrument.

Listening to recorded music, music played by the teacher, or guest performances in class should be an important part of the daily lesson plan. Teachers may feel the need to race to learn new tunes or prepare for an upcoming recital. However, music learning must be firmly grounded in listening. In addition, listening must be coupled with the expression in language about what is being heard. Student success through both listening and playing will follow its natural path.

Suggest to students the use of Internet music streaming using software such as iTunes. Music is available in a wide variety of genres. Time can be spent listening attentively while making note of selected music of interest. Other times may be spent listening during homework or research. Although YouTube may be a useful resource for listening to music with video, caution and guidance must be given to students regarding content and quality. Provide students with specific names and topics for assignments.



Here are two YouTube URLs students should hear. Ask students to listen and compare guitar sounds and express their personal opinions in class and in their listening journals.

- Stairway to Heaven, Led Zeppelin
- Communication Breakdown, Zeppelin

Listening to music is an integral part of learning and performing music. Regular analytical listening time is beneficial to all students as it sharpens aural perception, aids in the expression of music, and heightens interest and enjoyment.



To assess listening progress, it may be interesting to compare an early response to a particular piece of music with the response to the same piece several weeks later.

Using My General Listening Response Journal (Appendix D of *Explore Music 7–9: Appendices*), allow students to write freely when hearing music played in class by the teacher, fellow students, in-class recordings, and music listened to outside of class. Interesting guitar work can often be heard in TV commercials (jingles), TV shows, and in film. As these General Listening Journals are collected throughout the module they can be used as assessment for learning purposes.

My Specific Listening Response Journal (Appendix D of *Explore Music 7–9: Appendices*) can be used during the portion of the class when a teacher wants to analyze in greater detail the significance of a work in terms of its historical or cultural content. These pieces of music may or may not be within reach of current technical abilities (Stairway to Heaven, Communication Breakdown), but are useful in other areas of musical development.



Listening in class should be broadened to include music from other cultures. An artist will tell us that the frame encompassing a photograph or painting can significantly affect the overall visual impression of the work. While the subject may be the focus, an ornate and gilded frame in the periphery can directly affect the viewer's impression of the work.

When singer/songwriter Bryan Adams stepped out of his usual realm and recorded *Have You Ever Really Loved a Woman*, we saw and heard the Canadian pop singer in a Spanish Flamenco setting with one of the world's leading flamenco guitarists, Paco de Lucia, coupled with the renowned British classical guitarist, Julian Bream. The combination of styles and sounds across the different cultures was quite striking. There are many other examples where musicians find themselves in different and contrasting musical environments. Paul McCartney and Wings was a notable contrast to his work with the Beatles; the young female pop singer Jewel performing Ave Maria before a symphony orchestra was also quite a surprise.

There is a very informative cultural website highlighting much of the world's finest music: [www.songlines.co.uk](http://www.songlines.co.uk). This is a must visit cultural and cross-cultural experience

for young open-minded music students. Some suggestions found on this website are:

- Kiram Ahluwalia, India;
- Rokia Traore, Africa;
- The cross-cultural collaboration of Jah Wobble & The Chinese Dub Orchestra.
- Yair Dalal, Israel, playing the string instrument called the Oud

Frequent exposure to music indigenous to other cultures will allow students to see their music preferences in a framework and context of their global community. We have seen many scales and harmonies from 18<sup>th</sup> century European music used in popular music today. And many instruments have been brought to North America from Europe and other countries that have become integral to pop music; e.g., the guitar and violin. Artists continue to look for new and contrasting sounds for their music, as did the Beatles in the sixties when they discovered the timbre of the Indian sitar to be useful in some of their arrangements. To add greater enjoyment to the musical experience, students must be encouraged to broaden their perspectives. By providing a global context students will deepen their appreciation and understanding of music and begin to add to its quilted fabric their own creative contributions.

## Assessment

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The aim of this module is to have students make music, expand their creative abilities and begin to share their musical talents with their audience. While teachers strive to address general and specific outcomes, consideration must be given to the contrasting and personal interests of the individual students and their varying rates of progress in different areas. While it is important to keep students moving along in parallel to their peer group it is also important that students are permitted to develop on a personal level. Teachers must therefore show flexibility within the program in meeting personal needs and interests while maintaining class continuity and general progress.

The recommended resources for the course include a variety of materials that can be used to provide students with their basic requirements. It will be seen however that as class progress occurs it is influenced by the individual progress of each student.

Educators must realize that an audience enjoying a concert will assess the performance on a summative level. However, teachers will use individual assessment for learning procedures from lesson to lesson and assessment of learning methods just prior to performances. On a professional level, one could say that the long, hard work in the recording studio is formative but the CD final release is summative.

In making music and striving for excellence, other factors must be considered in the development of early musicianship. At the professional level, musicians may work better when partnered with other musicians with whom they feel compatible. Musical duos, trios, quartets, etc., excel as a result of synergetic relationships of the individual members. Changing one member may affect the overall dynamic of the group, and sometimes for the better. It is also known that musicians may work far better in certain musical relationships where a symbiosis has developed over time through the close personal and/or professional collaboration of the musicians.

In the classroom, these points can be considered in the early stages taking into account current levels of ability, individual strengths and weaknesses, and general needs. In the short term as groups are formed for various activities, a suggestion may be to pair a strong lead player weak in rhythm with a strong rhythm player who has underdeveloped soloing skills. Then after some time have them switch roles. In time, groups may be revised as relationships build and overall progress occurs.

Formative assessments of repertoire, technique and music literacy should be conducted during each of the five units with a modifiable summative assessment done at key points during the latter part of the units. The following methods of reporting can be used for assessment for and assessment of learning:



The performance of *stage-ready* repertoire toward the end of the module will permit a summary assessment of a student's newly acquired skills. Teachers will use an “along the way” assessment of student progress through their descriptive feedback and verbal expression of music’s meaning and context. Along with verbal feedback, teachers will assess individual portfolios containing periodic journal entries, as well as the gradual improvement in the student’s playing ability. Data may be collected in a variety of other ways as well. Keeping a record of students’ responses to objective or subjective questions about the music may also assist in this process. For example, after listening to a recording of a selected artist, *objective* questions having a single correct answer might be:

- After what verse does the guitar solo occur?
- Is the guitar solo played on the low bass strings or farther up the fingerboard?
- What instrument plays the opening riff just before the singer begins to sing?

*Subjective* questions about the music may be:

- Do you feel the guitar solo is too long before the singer comes back in?
- How do you find the balance between the guitar and the bass player?
- Do you think the guitar solo suits the overall character of the piece?

As these listening activities are carried out throughout the module the answers to the suggested questions and others will be a means of gathering data on assessment for learning throughout the units.



See Appendix D of *Explore Music 7–9: Appendices* for examples of assessment instruments.

#### *Tips for Teaching Success*

Assessment can occur in a variety of forms to allow students opportunities to demonstrate authentic learning. Many authentic assessment techniques are available for fair and equitable student assessment. These may include student portfolios, rubrics, and performance reports based on class activities or invited audience showcases. Teaching and assessment methods such as direct instruction, inquiry-based learning, cooperative learning, and information processing strategies can be found at:

<http://www.teach-nology.com/>

# Unit 1: Guitar Basics (6 hours)

## Introduction

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In this unit, students will review or be introduced to some of the concepts covered in *Explore Music 7: The Art of Guitar*. Students will also develop further knowledge and skill as they gain a greater understanding of the development of guitar related music over the past several decades. Specific topics covered in this unit include:

- research ideas
- types of guitars
- overview of guitar parts
- introduction to the fingerboard and technical exercises
- reading notation and tablature
- chords and power chords
- tuning the guitar
- first tunes

Before the end of this unit students will acquire the following additional skills and understandings:

- have an understanding of note values and time signatures
- show the use of good right and left hand technique
- care and respect for their instrument, names of parts of the guitar
- open string names and fretted note names up to the third fret (GRS-1 page 22). (some students may already know this, if so, note names to the 5<sup>th</sup> fret is the next task)
- know the names of several guitar makes and models
- know the names of several key artists and provide context and meaning to their cultural contributions
- growing musical vocabulary and ability to use vocabulary in daily conversation
- an awareness of tonal possibilities of the guitar with a consciousness of the student's own personal sound qualities
- at least ten chords played with basic rhythmic variation and the ability to move power chords to different positions
- using the text *Guitar Rock Shop 1 (GRS-1)*, attempt to complete music up to page 15
- a few simple riffs (introduced above under *Tips for Teaching Success* or from other sources, teacher or perhaps another student)
- *Hot Rod Ford* should be fairly well played, and perhaps one or two others

# Teaching, Learning and Assessment Process

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## PART A: GETTING STARTED (2 HOURS)

### *Introduction*

Take the time to get acquainted with students and to conduct a needs assessment. This time will help determine who may already have guitar experience or who may be taking private lessons. This will be important when forming small groups and partnerships in class. It will also fix a starting point and determine what can reasonably be achieved in this module. Perhaps those who have played guitar before may be invited to share with the class some of things they already know. Watching those who can already play will permit the teacher to see what needs to be addressed.

Lead a discussion about the reasons for taking this course and what some expectations might be. This time will enable the teacher to find out who may be the heroes and legends who inspired the enthusiastic young guitarists. This will also assist in determining specific needs and personal interests and help in the selection of repertoire.

#### *Tips for Teaching Success*

Initial diagnostics are essential for the reasons stated. However, this must be done with care and consideration given to the sensitivities of the young minds. A student may enter class having played for a number of years and is eager to show the teacher and class her/his prior achievements. In focusing on specific weaknesses or bad habits, an overly critical teacher can very easily bruise a student's self-esteem. Sometimes when an individual problem is noticed, a teacher may want to be more sensitive when exposing a student's weakness. It is always best to suggest tips in a positive and encouraging way.

#### *Tips for Teaching Success*

Although the theme of this module is primarily rock guitar with many of rock's guitar legends being highlighted, it is important teachers remain focused on the music and its context rather than on the often dark and questionable lifestyles of some of these artists. Although it may be difficult at times to exclude mention of some of the individual moral weaknesses exhibited over the last fifty years of rock and roll, appreciation nevertheless can still be given to the impact of rock music on the cultural fabric of contemporary society. At the same time a teacher must instill in students a sense of their own moral values while inspiring them to emulate the musicianship of their idols.



## *Opening Procedures*

*Tuning:* The teacher will tune the guitars prior to the start of the first class and have them ready to go. A guitar tuner should be available to save time. Some students may be more advanced and can tune their own guitars. A formal tuning lesson will take place later.

*Instruments:* Assign guitars (amplifiers if electrics are used) and accessories. *Guitar Rock Shop 1* (hence referred to as *GRS – 1*) can be distributed.

*Setup:* If students have electric guitars and amplifiers, show them how to properly connect the guitar to the amp (amplifier). Remember to insert the patch cord into the guitar first before turning on the amp. When the session is finished, turn off the amp, disconnect the patch cord from the amp and then from the guitar.

*Posture:* Have students sit with a straight back with a balanced and relaxed symmetrical of posture. Students will sit during most of class time but may stand for group playing if they wish.

*Left hand:* Show how the left thumb is correctly positioned pointing up behind the neck.

*Right Hand:* Illustrate the proper method of holding the pick and the relaxed movement of the hand and wrist while playing as opposed to a stiff wrist where playing is done from the elbow.

The opening minutes after tuning can be used for discussion about the many different types and designs of the guitar. Begin by looking around the room. Although a recommended school guitar may be available, some students may come in with their own instruments. After examining the varieties within the class, invite students to do some Internet research on guitars before the next class and return with pictures, names and descriptions of guitars they found interesting. Discuss the different and contrasting guitar designs with the origins of manufacture, and perhaps find out which professional guitarists may be using a particular model. Most manufacturers produce both electric and acoustic guitars and students will learn that for the most part both are played the same way. The acoustic guitar is generally introduced first so that strength and technique can develop sooner. Many students may already know the term *unplugged* where major artists perform with unamplified acoustic instruments to achieve a more natural sound. With this in mind students should come to realize that the electric guitar does not replace the acoustic guitar. Each guitar design will have its purpose and use within a specific musical context.

Suggested websites for this research are:

- [www.epiphone.com](http://www.epiphone.com)
- [www.fender.com](http://www.fender.com)
- [www.gibson.com](http://www.gibson.com)
- <http://www.yamaha.com/guitars/home/>
- [www.treganguitars.com](http://www.treganguitars.com)
- [www.rickenbacker.com](http://www.rickenbacker.com)
- [www.bcrich.com](http://www.bcrich.com)
- [www.ibanez.com](http://www.ibanez.com)

Music store salespeople are often friendly in welcoming students accompanied by a parent or guardian into their store to try out their selection of instruments. This is a good way to explore the world of guitars and to report experiences back to the class. Trying out an instrument used by one of their guitar heroes is an inspiring way to work harder.

As mentioned earlier, students will learn the accepted and standard way of holding the guitar while standing or sitting. Good posture and body symmetry will allow a student to stay focused and may extend practice sessions. Students will come to know that there are times when guitarists move freely about the stage and times when being seated is required. In the recording studio, for example, musicians remain in a fixed position determined by instrument proximity and microphone settings. When doing backup work (playing behind the main artist), musicians are often seated in the shadows on stage as attention is given to the soloist out front.



After showing and naming the parts of the guitar, illustrate the standard positioning of the right and left hands. Ongoing reminders will be given to keep the left hand thumb behind the neck pointing up (never parallel to the neck) and generally following behind the neck opposite and slightly between the index and middle fingers (*GRS-1*, page 2).

Illustrate how the left hand fingers depress the strings beside the frets.

*Tips for Teaching Success*

*Tip:* A finger should depress a string just beside the metal fret without going past or sitting on the fret.

*Why?* This way the string need only touch the metal fret wire and not the wood of the fingerboard. Pressing to the metal fret wire instead of all the way to the wood requires less effort, allows for better tone, and also reduces intonation problems. If the finger falls between two frets, unwanted buzzing or muted sounds may occur.

*Problem:* Some of the young fingers will be small and sensitive and will find pushing down strings a little painful.

*Solution:* Make students aware that with regular daily practice calluses will develop on the fingertips within a short time. Daily practice is important, as long breaks between practices will return the fingertips to their soft and sensitive state.

Illustrate the correct right hand method of holding the plectrum (pick). Have students make a fist and then slowly open it until the thumb is lined up with the first segment of the index finger. The pick will rest on the *side* of the index finger while supported by the pad of the thumb. The hand is never clenched and the index and thumb form an open circle or oval with the hand.

*Tips for Teaching Success*

*Problem:* A student misses strings or picks the wrong string.

*Solution:* Follow the correct method of holding the pick described above. Hold the hand and wrist close to the strings and only allow a small portion of the pick to protrude between the thumb and index finger. Be sure the wrist moves freely and the arm remains somewhat still. Do not freeze the hand and wrist and pick from the elbow.

## First Technical Exercises

The following suggested exercises are provided to ensure that correct technique develops early. Similar exercises can be found in the recommended resources or provided by the teacher. An early awareness of correct technical methods with regular practice will have a positive effect on the performance of repertoire.

Show students the names of the open strings and their respective string numbers (as shown on page 3 in *Guitar Rock Shop – 1* (GRS-1) (Tuning the guitar on, page 3, will take place in Part B)

### Warm up Exercise # 1



- Using the fingertips of the left hand press the 1<sup>st</sup> string at the 1<sup>st</sup> fret with the 1<sup>st</sup> finger. Pick this string down with the guitar pick. Then remove the finger and pick up on the same string without the finger depressed (the open string).
- Do the same thing with the 2<sup>nd</sup> finger at the 2<sup>nd</sup> fret but remain on the 1<sup>st</sup> string. Then pick the open 1<sup>st</sup> string again.
- Do the same at the 3<sup>rd</sup> fret (1<sup>st</sup> String), open, and then the 4<sup>th</sup> fret, and then open.
- Do this four-finger/four-fret pattern on each of the remaining 5 strings. Depress the string (closed) followed by the open string with each of the four fingers. Match finger with fret. e.g. 1<sup>st</sup> finger 1<sup>st</sup> fret, etc.

Warmup exercise #1 above can be represented in guitar tablature like this:

E 1 <sup>st</sup> string	1	0	2	0	3	0	4	0
B 2 <sup>nd</sup> string								
G 3 <sup>rd</sup> string								
D 4 <sup>th</sup> string								
A 5 <sup>th</sup> string								
E 6 <sup>th</sup> string								

*Continue on all six strings*

This exercise should be done regularly as a class warm-up and during home practice.

On page 4 in *GRS-1* show students how the notes on the fingerboard can be represented in tablature and music notation. Pages 12 and 13 of Usborne's *Learn to Play Guitar* illustrate the tablature method of reading for guitar.

## Warmup exercise #2

Try the reverse (starting with the pinkie) on each of the 6 strings

E 1 <sup>st</sup>	4	0	3	0	2	0	1	0	
B 2 <sup>nd</sup>									
G 3 <sup>rd</sup>									
D 4 <sup>th</sup>									
A 5 <sup>th</sup>									
E 6 <sup>th</sup>									Continue on all six strings

## Warmup exercise #3

### Music Excerpt



The above excerpt is based on a familiar rock song. Played quickly, students may recognize its origin. Here is the same excerpt transcribed into guitar tablature.

2<sup>nd</sup> string only \_\_\_\_0\_\_\_\_7\_\_\_\_0\_\_\_\_4\_\_\_\_0\_\_\_\_7\_\_\_\_0\_\_\_\_4  
Repeat several times then....

2<sup>nd</sup> string only \_\_\_\_0\_\_\_\_8\_\_\_\_0\_\_\_\_5\_\_\_\_0\_\_\_\_8\_\_\_\_0\_\_\_\_5  
Repeat several times then play 1<sup>st</sup> line again....

## *Special Note on Tab*

Tablature is a method of representing music specific to the guitar. It is a useful way to get students on the instrument and playing right away. Guitar Tablature has become more sophisticated since its sudden popularity in the 80s. At that time there was no method of indicating note duration. Today tab borrows stems, beams and flags from conventional notation to indicate note values. It is good to see this collaboration since it provides students a pathway to reading music notation, which is the system used in reading and writing for all instruments. Young guitar students need to be aware that if they want to open up greater possibilities for success, they must learn to read traditional music notation. Some advantages of reading and writing music notation include:

- provides the skill for writing for other instruments
- permits playing music written for other instruments
- can join a concert or jazz band
- studio recording work is possible
- can write arrangements for large groups (ensembles, orchestras, etc.)
- there's greater access to music as more music is available in notation than tab
- notation can provide great fun and enjoyment

It will be difficult to have students learn to master tab and notation simultaneously in this module. Making students aware and encouraging further studies in music writing is one of the keys to student achievement.

### *Tips for Teaching Success*

Suggestions for reinforcing music writing in notation and tab may be

- Have the students convert a very simple line of tab (5 or 6 notes) into music notation.
- Then do the reverse. Convert a four to six note passage into tab.
- Divide the class in half. Give each half a short excerpt of music - one in tab, one in notation. See how many in each group can learn their part first (allow group members to help each other).

Toward the end of class before review and wrap-up, introduce a simple piece that may become a part of the repertoire. The teacher may have a personal selection or the old standard *Hot Rod Ford* may be fun to use. This tune is easy to play since it uses only the middle finger of the left hand in the second fret only. It can later be expanded upon if a more advanced student wants to be challenged. As class is winding down, encourage students to practice at home what they learned that day while the music is still fresh in their minds and then continue practicing each day. Wind down each class at least ten minutes early to allow for a quick review of the items taught, outline things to practice and answer questions. Students will need time (perhaps while questions are addressed) to pack up instruments and accessories.



An EXIT CARD as students leave the classroom is an excellent form of assessment for learning (Appendix D of *Explore Music 7–9: Appendices*).

### EXIT CARD

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_

State two main points from today's lesson you will want to remember and practice.

1.

2.



In class have students review and talk about the key points of good posture and correct hand positioning. Record these observations on a wall chart so that all students can see them for continued reference and reinforcement.

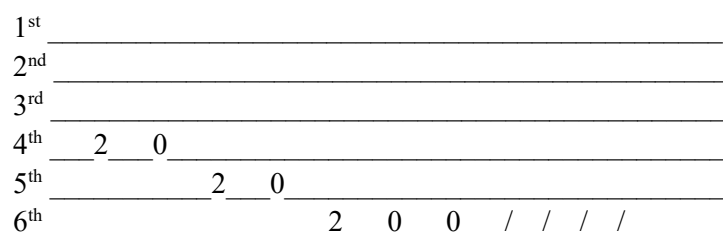
From the era of the 60s old Rock 'n' Roll here is Hot Rod Ford (see next page)

# Hot Rod Ford

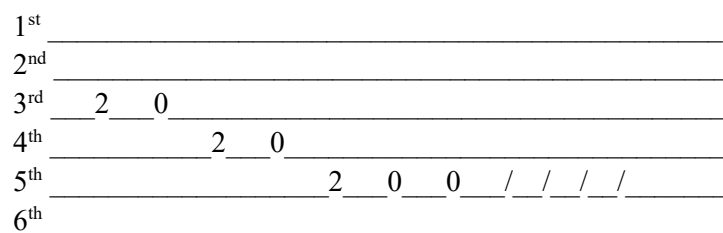
Anon



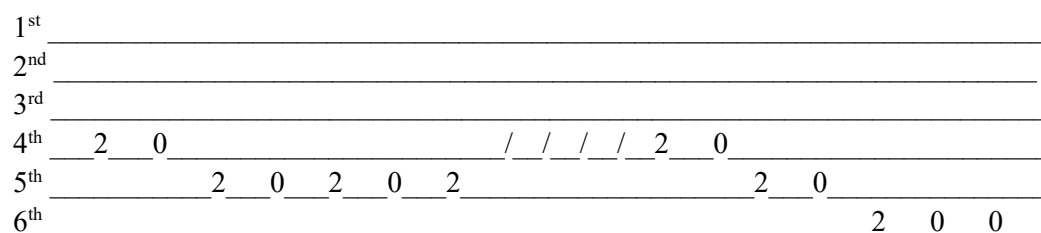
Hot Rod Ford (transcribed to guitar tablature)



Play as eighths,  $\frac{1}{2}$  beat each, then wait 4 beats. The phrase is 8 beats or taps of the foot. Repeat this line.



Now play line 1 again as above...



A student, if ready, or the teacher can play the chords (E, A, B7) in quarters note values as accompaniment. Follow the music notation above.





To allow students to see their progress and to self-evaluate, use the *KWL* chart found in the Appendix D of *Explore Music 7–9: Appendices*. Assessment of progress throughout the module will be the fundamental basis for student evaluation.

While the class is tuning and getting started, students can take some time to talk and write about the things they already know about guitar. Have students write in their personal *KWL* chart about the things they want to know and learn to play. This allows teachers to customize the course to satisfy tastes and desires leading to greater satisfaction in the learning process. If a piece of music is out of reach at the time perhaps a watered down or simplified arrangement can be made. Often a student will be satisfied with just an introduction or a few measures of a piece. These musical fragments can be included with songs already learned and recorded in the What I Learned part of their *KWL* chart.

## PART B: BASICS CONTINUED (1 HOUR)

Teachers should strive for a balance between technical and theoretical development, and the building and maintaining of repertoire. Consider repertoire as an asset both for technical development and for demonstrating musical growth. If time seems short in some areas, flexibility in the structure is acceptable with segment adjustments from class to class. Avoid spending too much time in one area and try to maintain a balance in study areas of chords, melodies, reading, writing, listening, research and discussion.

### *Tips for Teaching Success*

Until Unit 5, a recommended lesson structure with suggested times might be:

- Tuning and set-up, opening discussions and bringing in new discoveries. Students may submit listening journals and KWLs if they wish, and questions may be asked and answered by the teacher or redirected to the class. (10 min.)
- Warmup exercises and review of a learned piece or two. Following this, something unexpected may be taught such as a new riff or guitar technical trick (presented by the teacher or an obliging student). (10 min.)
- Listening component with discussion. Research submissions. (12 min.)
- Introduce new material. New chords and exercises. Continue steady progress in GRS-1 (approx. 1 –3 pages each class). New handouts distributed. (20 min.)
- Review, journal entries, and expectations for next class, packing up, Exit Cards.

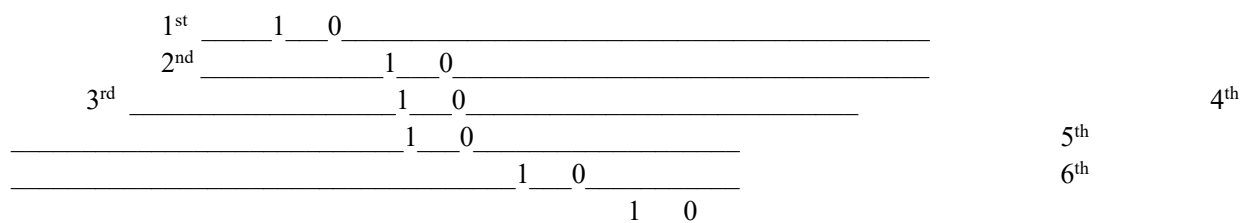
### *More warmup exercises*

Play these exercises slowly using each of the four fingers in their respective frets over each of the six strings (1<sup>st</sup> finger – 1<sup>st</sup> fret, 2<sup>nd</sup> finger – 2<sup>nd</sup> fret, etc.). Gradually increase speed while maintaining clarity, smoothness, and evenness of rhythm and tone.

### Warm up Exercise #4



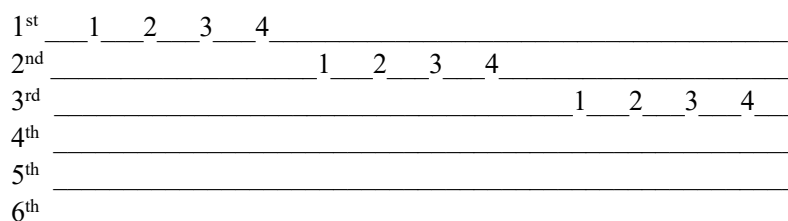
*Warmup Exercise #4 in guitar tablature (1<sup>st</sup> fret only)*



## Warm up Exercise #5



*Warm up Exercise #5 in Guitar tablature (1<sup>st</sup> three strings only)*



Continue on the remaining six strings and repeat, and then play each exercise backwards.

### *Tips for Teaching Success*

When ascending only, have the students leave their fingers on the strings as they are added.

Once classes get under way, a teacher can use any of the exercises from *GRS-1 (Guitar Rock Shop – 1)* as warm-up exercises. Exercises may be an excerpt from a song, or a fragment of music that posed some difficulty at one time.

During the few minutes after warm-ups students may present any of their findings or discoveries found on websites from the list of guitar manufactures given out last class. Perhaps there are photos to be shown. Ask students if they listened to some of the suggested music links and wish to comment on something they found interesting.

### *Tips for Teaching Success*

Often students will enjoy material that is *in the style of* something they like. They may also get excited about a tune that is contrasting in nature to music they like to play. Try something completely different from time to time. Students are very receptive if material is delivered in a fun sort of way. Unexpectedly teaching a short riff or intro can be fun and well received. Here is a simple fragment in the style of a familiar tune that may easily be recognized.

### Sample Riff



1<sup>st</sup> \_\_\_\_\_  
2<sup>nd</sup> \_\_\_\_\_ (quick) \_\_\_\_\_  
3<sup>rd</sup> 2 2 2 2 2 2 2 2 2 2 2 2 0 0 2 (repeat) \_\_\_\_\_  
4<sup>th</sup> \_\_\_\_\_ 2 \_\_\_\_\_  
5<sup>th</sup> \_\_\_\_\_  
6<sup>th</sup> \_\_\_\_\_

### *Tips for Teaching Success*

Having a chart of the notes on the fingerboard is a good idea for reference purposes. A bristol board with a simple line drawing may not take long to create. Perhaps a student could prepare one for the following week, or all students could submit one in a class competition where the class votes and the winning drawing remains displayed in the classroom while the others are taken and used at home.

## *Let's Talk About Heroes and Legends*

There is no doubt that thousands of popular bands and artists now and through the years have made music that has had an impact on society and culture as a whole. Teachers can reflect on those artists who have had an effect on their own lives and speak about the many singers and musicians who even today stand out among the rest. These are the heroes and legends – those whose music has shown *cultural traction*.

It may be surprising to know how many long-established artists of the last generation are quite well known to today's young students. Teachers will be aware that it is not just the heroes with whom students are familiar, but the musical era and genre itself.

When speaking, teachers may use descriptors, musical colloquialisms, and relevant music vocabulary to enhance class appreciation of music on a deeper level.

### *Tips for Teaching Success*

Have an area of the classroom wall set aside for new words and call it, "The Word Bank". Each time a new word is introduced in class make a bank deposit. Write the meaning beside each word and encourage students to use these words in discussions. They can record this new vocabulary in their notebooks as well.

From a list of several artists significant to the last half decade students will begin to assess artistry on two distinct levels. The first objective is to have students identify the band, names of musicians, origin, hits, and other related facts. On a more subjective level, students will learn about artists by asking questions like:

- What impact do I feel this music has had on society?
- What impact do I feel this music has had on me?
- Do I think it was the band or the guitarist that made the difference? (For example, some might say it was Jimmy Page of Led Zeppelin who defined the band, while George Harrison (Beatles) just played his part, albeit a good one.)
- For what purpose was this music intended, and do I feel it satisfied its purpose?
- Why do I feel this artist's music is still popular today?
- If I were this artist, what would I do to remain popular? (Change style, new band)
- Did I notice any other characteristics specific to this artist's music?

Here is a compilation of some of the significant guitar heroes and legends of the last half century. There are many more names and teachers are free to add to the list. Most guitarists listed here are from the rock music genre but a few others are included who are significant to pop music in general.

Have students research and return with information gathered about their selected musician(s). Allow students to engage in open discussion about their findings. Using objective and subjective reasoning, guide students through a ten to fifteen minute open forum. For example, Angus Young always wore schoolboy shorts on stage (objective) but I found his music to be the most significant part of the band's material (subjective). Students may play a riff or intro from an artists' music, if they like.

Rory Gallagher	Ritchie Blackmore
Eric Clapton	Jimi Hendrix
Jimmy Page	Angus Young
John Petrucci	Slash
Eddie Van Halen	Duane Allmann
Stevie Ray Vaughan	Jeff Beck
George Harrison	Brian May (Queen)
Pete Townshend	Joe Satriani
James Burton (Elvis Guitarist)	Steve Vai
Mick Taylor	Tweke Lewis
Yngwie Malmsteen	Mark Knopfler
John Frusciante (Red Hot Chili Peppers)	Alex Lifeson
Steve Howe (YES)	Joe Perry (Aerosmith)
Criss Oliva	Prince
Tommy Iommi (Black Sabbath)	The Edge (U2)
Jason Becker	Carlos Santana
Randy Rhoads	Jerry Garcia
Keith Urban	Michael Hedges
Chet Atkins	Paco De Lucia
Roy Buchanan	Steve Lukather (Toto)
Joe Walsh	Brian Setzer
Chuck Berry	Frank Zappa
Al DiMeola	Billy Gibbons ( ZZ Top )
Robert Fripp	Johnny Winter
Wes Montgomery	George Benson
Tommy Emmanuel	John Mayer
Steve Morse	Buddy Guy - Blues Guitarist
Mike McCready (Pearl Jam)	Jeff Healey
Rik Emmett	BB King
Adrian Belew	Keith Richards
Allan Holdsworth	Paul Gilbert
Tom Fogerty (Creedence Clearwater Revival)	Larry Carlton
Pat Metheny	Larry Coryell

## PART C: TUNING AND CHORDS (2 HOURS)

Begin this part of the unit by introducing a simple tuning method as found on page 3 of

*GRS - 1*. Review this page in class and inform students that when practicing at home, the first thing to do is check the tuning of the guitar and make the necessary adjustments. As students get settled in class they should be permitted to tune up first with help from the teacher only when necessary.

### *Tuning Tips for Students*

If no reference note is available for the sixth string as a starting point, use instinct with some precaution to come close to what might be correct. The other guitar strings will then be tuned relative to the low sixth string. If another player is close by and is in tune, proceed string by string while listening carefully. Never turn a key too many turns too quickly. Strings break easily if tension is changed abruptly. A quarter turn can make a significant difference.

Discover by careful experimentation which way to turn a key to raise or lower the pitch. Tightening the string tunes the string higher in pitch; loosening the tension drops the pitch. First, determine if the string being tuned is higher or lower than desired, and then carefully make the adjustment.

Use a guitar tuner when having difficulty, but use it also to develop the ear. Tune one string with the tuner, then, from that reference point, tune all the others by ear using the Fifth Fret Method (Page 3, *GRS - 1*), then go back and compare the results with the tuner. This method develops the ear significantly. For a tuning reference go to:

*Guitar Players Center:* <http://www.guitarplayerscenter.com/guitar-tools/>

### *Tips for Teaching Success*

While students are tuning during the opening of class, teachers can walk about and assist to save time. When some students have tuned or are already tuned, have them assist others. Developing the skill is important for every student but class time is limited. Encourage students to have guitars tuned in advance, if possible.

## *The Chords of Rock Guitar*

Guitarists of any style of guitar are faced with the dual task of playing both single note melody or solo lines (lead playing), and chord playing to provide accompaniment behind a vocalist or another instrumentalist or group. Chords add two distinct qualities to the music: harmony and rhythm—two of music’s essential elements. Chords contain three or more notes that add harmony to a melody line. Chords can also be strummed or struck in various patterns to provide rhythmic interest and structural support to a melody.

Students may begin this module having had some experience using chords. Others may know very few. Most will require right hand development to produce a satisfying sound using a variety of rhythmic patterns. The chords necessary for this module are found within the recommended resources.

One of the most informative websites for chords and many other aspects of guitar is:  
[www.chordbook.com](http://www.chordbook.com)

A detailed attractive guitar chord poster can be found on many websites including:  
[www.walrusproductions.com](http://www.walrusproductions.com)

*The Essential Elements Flash Cards* contain most of the basic chords students should know at this level.

### *Chords 1*

For homework, assign each student one or two chords to draw on a sheet of construction paper. Post them on a classroom wall for reference. Spend a few minutes each class randomly selecting a chord and have the class strum down strokes to a moderate pulse or tempo. When all students have placed their fingers properly and are strumming in time, say aloud the name of another chord. Stroll around the classroom making corrections and suggestions as strumming continues, and check for proper left hand fingering and right hand positioning of the pick.

### *Chords 2*

Decide on a simple rhythmic pattern and work with two related chords at a time. Use tonic (I) and dominant (V) e.g. A & E7, D & A7, Dm & A7, E & B7. Play the selected chords over a two-measure repeated pattern, and then a four-measure repeated pattern. This daily drill may only require a few minutes of class time but it develops skill in chord changing and reinforces the sound of one of the strongest harmonic relationships found in music. Teachers can search for popular songs that have only two chords (there are many) and use these as chord drills. The Beatles’ *Get Back* is such a song with A for six beats (strums) and D for two repeated throughout. And *Twist and Shout* is based on a repeated pattern too: D (2 beats) G(2 beats) A(4 beats).



### Chords 3

When teaching new chords, have students correctly position fingers and then lift the fingers off the strings about an inch and then back in place again. The task is to drop all the fingers in place at the same time. Do this while alternating between two selected chords.

Basic chords and relationships students should know by the end of this module:

A     E & E7  
C     G & G7  
D     A & A7  
E     B7  
F     C7  
G     D7

Am, Bm, Dm, Em (m - minor, a letter only, denotes Major, e.g. A is A Major)

### Chords 4

The two following simple chord progressions have been found in the accompaniment of many popular songs. Once students become familiar with these chord patterns, they will recognize them when they turn up again in other songs. Learning common progressions such as these will assist when playing by ear.

#### Familiar Chord Pattern 1

G - 4 beats, C - 2 beats, D or D7 - 2 beats

In Roman Numerals (Unit 3) this pattern would be represented as:

I            IV V or (V7)

/ / / / / / / / (Strumming once for each stroke)

This progression was used in Paul Simon's *Diamonds on the Soles of Her Shoes*

#### Familiar Chord Pattern 2

G        Em        Am        D7     (Strum each chord four times, then try two strums)

I        vi        ii        V7     (Roman numerals denote scale steps, Unit 3)

/ / / / / / / / / / / / / /

#### Variation on Chord Pattern 2

G        Em        C        D7

I        vi        IV        V7

These progressions have been used in many songs like, *Blue Moon*, *The Way You Look Tonight* and *Chop Sticks*

Pages 28 – 37 in Usborne’s *Learn to Play Guitar* show many chordal and rhythmic ideas. And the Usborne Website has links with many more simple songs that students can learn to play and sing as they develop their knowledge of chords. Go to: [www.usborne-quicklinks.com](http://www.usborne-quicklinks.com)

### Chords 5

Perhaps students can arrange a chord progression of their own. Choose chords from the above list and allow the students time to experiment following one chord with another. Standard songs are usually comprised of four- or eight-measure structures. Students can work in groups to create a chord progression. This can also be a home assignment. Anything creative work should be met with support and encouragement.

### Power Chords

Power chords are two-note chords and are used quite often in popular music. Because they do not contain the third of the chord (regular chords contain the 1st, 3<sup>rd</sup>, and 5<sup>th</sup> degrees of the scale) these power chords are sometimes referred to as “5” chords, as in E5 or A5. Power chords have a deep heavy quality and are usually played on the lower bass strings of the guitar. Pages 6 to 11 in *GRS-1* introduce power chords with some useful stylistic exercises.

If students are to continue working with power chords it will be essential that they become more familiar with the layout of the guitar fingerboard. The following chart shows the fretted notes to the seventeenth fret.

E	F	G		A	B	C		D		E	F		G		A
B	C	D		E	F	G		A		B	C		D		E
G		A		B	C	D		E	F	G		A		B	C
D		E	F		G	A	B	C		D	E	F		G	A
A		B	C		D	E	F	G		A	B	C		D	E
E	F	G		A	B	C		D	E	F	G		A	B	C

Fret:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
-------	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----

The unmarked spaces are named as a sharp taking its letter name from the note below (left) or as a flat taking its name from the note above. For example, the 2nd fret on the first string is named F<sup>#</sup> and also named G<sup>b</sup> (flat).

## PART D: REVIEW AND JAM (1 HOUR)

Before proceeding to the next unit, students will need time for review and catching up with items that may have fallen behind. Allow the last hour of each unit for some flexibility to see where work is needed or if any points need restating. By this time students will have come to know each other more personally and may wish time to simply play whatever comes to mind, or to just *jam*. Groups or pairs of students can be formed to play some of the things learned and to share ideas. Although this may seem like a random exercise, it can be quite productive in developing rapport, ensemble playing, and rote learning as students learn from each other. The website, [www.chordbook.com](http://www.chordbook.com) has a special feature under *Cool Stuff* called “Jam Session.” Here, a variety of chord progressions are sampled, providing accompaniment for students wishing to try out some of the things they know.

### *Tips for Teaching Success*

When jamming, group the students according to their wishes first, but suggest group switches from time to time so that students will get to know other students and perhaps learn a new idea or two (cooperative learning). The class may get a little noisy so strategic placement of work groups is advised. Usually a group in each corner works well and even a group can be placed outside the door if it doesn’t disturb other classes. At the end of a jam, invite groups to play something they created for the class. This leads to goal setting and enhances productivity.



While students are working in groups, teachers may walk around the class noticing individual improvements in different areas and these changes should be recorded over time. To determine if appropriate skills are developing, individuals may informally be taken aside. These assessments can be recorded periodically and modified toward the end of the module as certain skills develop.

## Unit 2: Working The Basics (6 hours)

### Key Concepts

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- the importance of pulse and rhythm
- the concepts of motif and riff used in soloing
- the scales used by the *Legends and Heroes*

### Introduction

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Now that diagnostics have been done in the first unit and a foundation has been laid, students can work toward productivity of music output. Students will be keen to learn new pieces of music, and it is important that this expansion of repertoire be supported by continued technical and theoretical progress. As growth occurs in all three areas, it must run in parallel to good listening habits, research, and the verbal expression of music's context and meaning. The emphasis in this unit is on pulse and rhythm, with the guitar concepts of *motif* and *riff* being introduced.

Students will gain greater proficiency in the following skills and musical understandings:

- continue working with chords, including 16 – 20 first position chords known and played without interruption of rhythm
- improve music reading skills in parallel with guitar tablature
- develop an understanding of power chords and how they are named in different positions
- achieve fluency in first position (1<sup>st</sup> four frets) scales in at least keys: 3 major, 3 minor, and 3 pentatonic
- expand vocabulary and apply it in classroom discussions. Students should be able to express theoretical concepts with correct terminology (e.g. motif, hook)
- show progress in understanding of music's context and purpose
- develop a feeling of *ensemble* while playing with other students
- make progress in implementing the creative process
- continue to develop listening skills

# Teaching, Learning and Assessment Process

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## PART A: INTRODUCING RIFFS AND MOTIFS (3 HOURS)

### *Tips for Teaching Success*

It is a good idea to begin class with recorded music playing as the students enter. This may be music from another country or culture; or something the teacher may feel might interest the students. It could be a piece played by a very familiar artist yet not a number 1 hit. Before tuning, have students sit with their attention focused on the music. Then encourage them to express their thoughts about the music while making listening entries in their journals. Although lesson structure and predictability are important factors in the daily lesson plan, complacency can be avoided by periodic changes in the routine. This may often pique curiosity and may improve the spirit of the class.

As always, the importance of good rhythm and good time will be stressed. Students should come to realize that playing in time to an established pulse is analogous to the daily scheduling in our lives. Students are in guitar class each week at set times. Their routines are scheduled around the days of the week, their favourite TV shows are written in a TV guide, and their birthday comes once a year at the same time. This is all based on the pulse of life and time. Students need to understand that in music the pulse and its rate (tempo) are fixed, and that notes or chords are only correct if played at the correct time. For example, if a G is played late and falls on a beat where an F note should be, then the G can be considered a wrong note. Or, if a half note is valued at two beats but an extra beat is taken to move the finger into position, then essentially a quarter rest is being added to the total value. This should be considered when strumming chords too.

### *Tips for Teaching Success*

It is important that teachers select a reasonable tempo for any piece or exercise to permit better rhythmic continuity. It can be said that anything can be done if sufficient time is allowed. Select a series of chords in a repeated progression or notes in a scale or melodic pattern and sustain each for four beats. After repeating several times reduce the duration of each note or chord by one beat at a time (without slowing down the tempo). See who remains still playing at the end.

## *Scales*

*GRS-1* is a wonderful resource for getting students started on the guitar. The materials in it are introduced in an appealing style for young players. A page-to-page progression through the resource need not always be followed. Some skipping may be justified at the teacher's discretion to meet needs and immediate requirements. In the first two hours of Unit 2 a recommended jump to pages 38 and 39 will introduce the power of scales. While learning these useful devices, students will develop a sense of *key* or *tonal centre*. They will learn the theory behind scales and notice improvement in their technique and coordination. With these alphabetical sequences of notes, students will learn the essence of melodic structures, which will in turn form the basis for *soloing* and *improvisation*. This may serve as a review for all students as they should have completed the *Explore Music 8: Introductory Module* containing the unit on scales.

After review of previous work in *GRS-1*, work toward completion of pages 16 and 17.

### *Tips for Teaching Success*

When a new scale is learned, check for accuracy of finger placements and the proper way to hold the pick. Have students play each note of the scale four times ascending and descending. Then pick three times on each note, twice, and finally single notes. This exercise keeps the left hand moving slowly at first then eventually catching up to the frequency of the right hand picking. (i.e. a left hand finger moves once for four strokes of the pick, then eventually once for each stroke of the pick.)

Have students play the scale tones as whole notes, half notes, quarters, and eighths. They can use all down strokes at first and then alternate down – up strokes as the tempo increases.

For additional resources and support, have students visit, [www.chordbook.com](http://www.chordbook.com). Click on “scales”, charts of all the basic scales will come up with audio and visual.



For self-assessment and peer assessment have students use a rubric like the one below or perhaps they can design one of their own (see Supporting Materials).

Observation	What I can do	What others suggest
My scale notes are not connected	Hold fingers down longer before moving to next note	Leave fingers on string when ascending
I miss strings often	Keep pick closer to the strings	Pick from right hand wrist, not elbow
Other observation		
Other observation		

### *Motif*

As students become more proficient at scales, ask them to create short 3 to 6 note motifs. A motif is the second smallest unit of music next to a single note. Many pieces of music can be reduced to this tiny fragment. Sometimes a motif can actually define the music itself. The motif is often called the *hook*. Songwriters realize that if they can't create a good hook, they may not have the hit that sells a million.

Play the four notes: GG (short) A (long) G (long). Now ask students to identify the song. Most of them will quickly say, *Happy Birthday*. This fragment is the hook. Try:  
G G D D. You will find many will say, "*Twinkle, Twinkle*".



During the listening component of class ask students to identify a particular hook or main motif in a given piece of music (there may be more than one). This should be more of an objective assessment of the music than a subjective one. With a specific listening target like this in mind, students will find this gets easier over time.

Sometimes a short motif may be used to support a melody. Between the lines of verses or choruses while a singer is breathing, one might hear a distinctive guitar line consisting of just a few notes. This short fragment or motif can also be called a *lick*, *fill*, or *riff*. Many popular songs contain this kind of embellishment. A riff may also be used at the opening of a song and recurring throughout to distinctly characterize a piece of music. Think of Roy Orbison's, *Pretty Woman*, or the Beatles, *Day Tripper*, or Deep Purple's, *Smoke on the Water*. These are three of the most distinctive guitar riffs in the history of pop music.

### *Tips for Teaching Success*

Have students create a simple two or three chord progression. They can use standard chords or power chords. Next, have the small groups create an original guitar riff to be played over the chord progression. The group members can choose who plays the chords and who plays the riff. Then have the groups present their riff and chord arrangement to the class. Continue this kind of creative work while noting the progress of the individual members and the synergy developed within the group.



Watch for the overall sound of the ensemble work and take special note of how each member is able to remain *tight* within the group. By playing with others, students over time will develop a sense of unity, steadiness of beat and pulse, and “rhythmic feel”. Record this development over a period of several classes.

## **PART B: BUILDING ON WHAT IS ALREADY KNOWN (3 HOURS)**

Spend the next few hours bringing together all the materials learned. Allow time for listening and analysis of student-chosen music selections along with teacher contributions.

As students continue to make their way through *GRS-I*, have them extract bits and pieces of the power chord samples and other interesting materials found within the pages. These extractions or excerpts can be modified into something of their own creative genius. Variations on these simple exercises can usually turn into something quite appealing and original sounding. The aim is to stir the creative spirit in the young guitarists and to encourage musical productivity. By playing along with some of the sample tracks at [www.chordbook.com](http://www.chordbook.com), students will develop skills that can be carried forward beyond the completion of the module.



Allow time for students to practice on their own or in small groups. This time can also be used to update journals. While students are working on their own challenges, the teacher may spend time providing individual assistance on a one-on-one basis. This provides an opportunity for assessment *for* and *of* learning with future expectations and an assessment of the specific accomplishments.



## Unit 3: The Blues (6 hours)

### Introduction

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The *Blues* is an African-American music that expresses a wide range of emotions through its simple yet meaningful form. Blues first became popular in the early twenties as African-American musicians from the south moved northward to the urban areas of the United States. They began to settle in the booming towns and cities like Detroit where the automobile manufacturing industry was in its heyday. Blues music was one of the first musical styles to thrive in the early days of the recording industry giving song artists like Bessie Smith and Robert Johnson historical significance. As blues began to impact on the popular music of the time, a style called *rhythm and blues* developed to become one of the origins of today's rock music. Blues was often based on a simple structural form, often just twelve measures and supported by a very simple chord progression. It will be of benefit to students interested in pursuing studies in rock music to explore the blues in terms of its history and cross-cultural significance.

Students will continue to develop the following skills and musical understandings:

- express historical significance of the blues using appropriate language
- increase awareness of other instruments and sensitivity to balance
- illustrate technical proficiency of assigned part
- supply creative rhythmic and melodic ideas to the work
- play guitar parts with expressive qualities in the style of the blues
- develop an understanding of the 12 Bar Blues and its basic harmonic structure

### Teaching, Learning and Assessment Process

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#### PART A: INTRODUCING THE BLUES (3 HOURS)

##### *Tips for Teaching Success*

Have students research American history from the latter part of the 19<sup>th</sup> and early 20<sup>th</sup> century with a focus on the historical and geographical context of the blues. This will permit both cross-cultural and cross-curricular learning and add greater appreciation for the significance of this early style of music.



To date students have done research into guitar models from a variety of manufacturers and have made submissions and presentations. Students have also contributed information about many of the leading artists—the guitar heroes and legends that have impacted music—and have an understanding of *cultural traction*. As research into the fascinating story of the blues is being done, students should be more skilled and relaxed about making class presentations.

Begin class with tuning and warm-ups followed by a collection of journal reports or research submissions about different artists or new technology. Continue with work in *GRS-1* (a section on the blues is found on pages 12–17), and basic chord review (approximately 20 minutes).

With the progress made to date, students are ready to apply their skills to creating an original blues composition. A common form and chord structure over which literally hundreds of blues melodies and lyrics have been written is the *12 Bar Blues*. This refers to a twelve-measure (12 bar) form usually in the meter of four and divided into three equal sections. The first section of four measures is often referred to as the *statement* (lyrics often sad or melancholy in nature). The next four measures contain the *response* (which may include a reiteration of the statement), and the closing section, is a *conclusion*. See a sample lyric below.

### *I Can't Get Outta This Town - Anon*

Statement: *I can't get outta this town; I can't get outta this town,*

Response: *This life keeps holding me down; I can't get outta this town,*

Conclusion: *So I'll just keep singing the blues, yes I'll just keep singing the blues.*

To accompany a simple 12-bar blues form, three basic chords are used. These chords can be found built on the first (tonic), the fourth (sub-dominant), and the fifth (dominant) degrees (steps or notes) of the major scale. Letter names and Roman numerals can be assigned to these scale steps in this way:

### *C Major Scale*

<b>C</b>	D	E	<b>F</b>	<b>G</b>	A	B	C
<b>I</b>	ii	iii	<b>IV</b>	<b>V</b>	vi	vii	C
(Tonic)			(Sub-Dominant)	(Dominant)			

Below is a typical progression of chords commonly used in the 12 Bar Blues. Each numeral indicates a measure of four beats. Assigning numbers to the letter names allows for easier transposition to other keys. (Page 18, *GRS-1*)

I	I	I	I
IV	IV	I	I
V	V	I	I (or V, if repeating)

Using letter names of the chords in the key of C the sequence would look like:

C	C	C	C
F	F	C	C
G	G	C	C (or G, if repeating)

### Transposition to Other Keys

Roman Numeral	<b>I</b>	ii	iii	<b>IV</b>	<b>V</b>	vii	vii	<b>VIII</b>
Scale of C	<b>C</b>	D	E	<b>F</b>	<b>G</b>	A	B	C
Scale of G	<b>G</b>	A	B	<b>C</b>	<b>D</b>	E	F#	G

Just the key and principal chords:

Key of E	<b>E</b>	<b>A</b>	<b>B7</b> (easier to play than B)
Key of A	<b>A</b>	<b>D</b>	<b>E7</b>

An interesting thing about the Blues is its flexibility of tempo. A Blues can be played or sung at any tempo so long as the lyrics can be articulated clearly and with expression. (The V7 can replace V for a different and bluesier colour.)

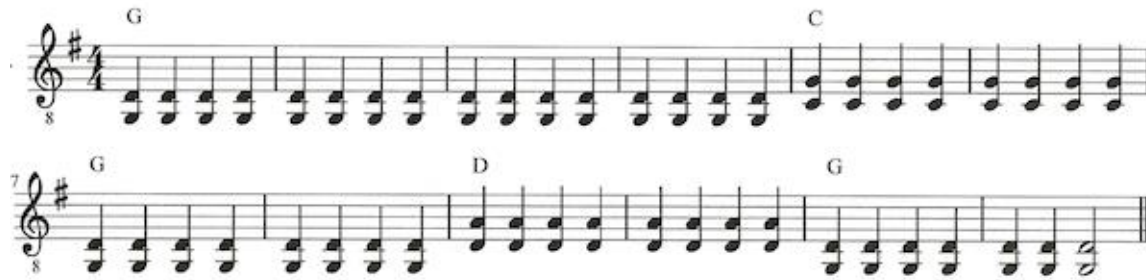
Here is the blues, “*I Can’t Get Outta This Town*” with an accompaniment using power chords. The words can be sung to any melodic or rap line at the discretion of the singer.

<b>G</b>	<b>C</b>
<hr/>	
<hr/>	
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3	
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 3	
3 3	
<i>I can’t get outta this town,</i>	<i>this life keeps holding me down,</i>

<b>G</b>	<b>D</b>	<b>G</b>
<hr/>		
<hr/>		
7 7 7 7 7 7 7 7		
5 5		
3 3		
<i>I can’t get outta this town,</i>	<i>So I’ll just keep singing the blues,</i>	<i>Yes, I’ll just keep singing the blues.</i>

Following is the music notation transcription of the above power chord accompaniment.

# I Can't Get Outta This Town



## *Tips for Teaching Success*

Have the students try a twelve bar blues, chords only, in each of the suggested keys above. Have them all use regular chords first, and then power chords playing to the beat (quarter note values for each strum). Ask them to describe the stylistic differences between the two methods

In the Supporting Materials you will find a structure for “Writing the Blues.” Try this activity with students.

## **PART B: COMPOSING IN A BLUES STYLE (3 HOURS)**

In the usual format, class begins with warm-ups and opening exercises as well as continued work in *GRS-1*. The musical ideas and exercises from *GRS-1* are well delivered in an appealing way and will be useful when students look for material to use in their own creative work.

For the remaining two hours of this unit guide students through a process of creating or *composing* their own music in a blues style. Groups of two to four students will work on a piece to be performed in the last portion of the unit. The format will be:

- Some students will play accompaniment using power chords, full chords, or both to a rhythm pattern of their own.
- A student (*lead* guitar player) or two will play a melody derived from riffs, or scales. If using more than one player, prearranged *unison* parts may be used, or have them alternate so that there is only one lead at a time. When not playing lead, play soft background (chords) rhythm.
- If a student is courageous, a vocal line with original lyrics may be sung.
- Work for balance of parts. If a vocal part is sung have the lead players fill in riffs between the phrases. When a vocalist is not singing, a lead player may play straight through the twelve measures.

For additional information on the blues, have students look at suggested websites mentioned earlier and: <http://blues.about.com/>



<http://blues.about.com/> As students are assigned parts (chords, melody, vocal) allow time to experiment with some musical ideas that may be found in *GRS-I*, that are already known, or as teacher suggest some that may be interesting. As this blues creation begins to take shape, it is important to walk around making observations during the ongoing process.

When the blues work is completed as a functional instrumental arrangement, it can be performed before a small audience or in class. The performance should show each individual's ability to meet certain criteria consistent with the specific learning targets for this unit. A summative assessment of this final effort can be made based on the targets listed at the beginning of this unit.

To assess the progress made in *GRS-I* to page 22 look within the blues composition and performance for any application of the materials learned to this point.

# Unit 4: Playing by Ear and Improvisation – Soloing

## (4 hours)

### Introduction

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As students become familiar with the musical devices and mechanics of playing guitar they will often be found instinctively playing by ear. It is hoped that by listening to music they will attempt to reproduce and manipulate the sounds they hear in much the same way that speech develops from hearing others speak.

A child learns the spoken language by listening to and repeating sounds. Soon, short phrases are eventually followed by more complex sentences. This happens long before a child learns to read. In the same way, young musicians can learn to hear music and reproduce the sounds on a musical instrument. Teachers use rote learning, music notation, tablature, charts and diagrams to assist students in their efforts to make music. However, the most important means of making music is to play by ear, and this often proves to be most enjoyable. Through reinforcement, students will develop an association between a music note heard and a corresponding action on an instrument. Having an understanding of this principle is important to all musicians.

Students will continue to develop the following skills and musical understandings:

- *GRS-I* to page 31 or beyond with isolated points
- play simple chords from memory to at least two songs
- play at least two memorized pentatonic melodies
- show an ability to creatively alter simple melodic lines without losing sense of form or phrase structure
- understand the relationship between C major and A relative minor, and how to derive the pentatonic scales from each. They should be able to play these scales and the same relationships in G and D major.
- understand the principle of Tonic, I; Sub-dominant, IV; and Dominant, V relationships
- show skill development in improvisation over simple chord progressions. e.g. 12 bar blues progression using I, IV, & V

## Teaching, Learning and Assessment Process

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### PART A: PLAYING BY EAR (2 HOURS)

As guitarists, students know they are responsible for playing chords (accompaniment) and playing melody (lead or solo). Because the notes used in melodies are largely found within the make-up of the chords that accompany the melody, it is recommended that students learn to play and memorize as many simple songs as possible using chords. In this unit students should be able to accompany by ear at least two songs using chords only.

Begin with simple songs using two chords. *He's Got the Whole World in His Hands* or *Lou, Lou, Skip To My Lou* are easy to learn. Both use the same chord progression:

I    I    V    V    I    I    V    I  
(Each chord symbol receives 4 beats or 4 strums)

The progression is easy to memorize and through repetition students should be able to play the song by listening to the melody without having to count the beats.

Teachers may select other simple tunes from the resources or use the suggestions above. Have students play the selected chord progression in a repeated loop. While either the class or the teacher sings the melody, take note of who is playing the chords by ear and who is guided by the counting of the beats. Encourage students to allow the ear to guide them and to use their instincts. Chords normally change at the beginning or end of a phrase, or often at predictable points within a phrase. As students are challenged to memorize chord progressions, they will begin to anticipate correct chord changes as they occur within the continuity of the music. Assess the stepwise progress a student makes as he or she learns to play by ear. The steps to playing by ear are:

1. Learn the fingerings of the chords in the song.
2. If lyrics are available, read or sing as chords are being followed.
3. Make note of where chords are changing: end of line, beginning, or on certain key words, or even before a word is sung.
4. Play while testing the ear and memory while only casually glancing at the music.
5. Play without looking at the music.



Create a rubric using the steps above to assess playing by ear.

*Tips for Teaching Success*

Pick a simple folk or popular song. Do some ear training exercises by singing or playing a selected piece while providing the key and chords that will be used. Students may follow the teacher's left hand chord changes at first.

*Tips for Teaching Success*

Play a note without showing the position or string and then ask the class to find the same sound on their instrument. Students may need to search by striking other notes before finding the correct one. As students search, the teacher will determine if an understanding of the aural proximity of the note's relative position is shown. In searching, does the student move away from the correct note or toward it? This is a challenging skill that may not be mastered in just a few weeks but will encourage future learning.

*First Steps to Improvising*

Begin each class with the usual warm-ups, journal submissions, some listening followed by further work in selected areas of choice. Review repertoire pieces, or a blues song can be played. Allow students to make suggestions. Some of this material may be memorized through repetition and review. As students begin to play by ear through the natural process of memorization, they will become poised for an exciting new level of musicianship—*Improvisation*.

Playing by ear through the memorization of the songs learned will allow for creative changes to the rhythms and notes in a melody. Ideas may be used such as, playing a long note over the time of two notes of shorter value; a repeated note may replace a single long note of the same duration; or notes can be reversed or changed to reshape a simple melody into something new. As this skill develops and notes begin to flow more freely, a student may break away from the melodic structure altogether to create a whole new melody. To play or solo freely in this way is to enjoy the freedom of *improvisation*. Some students may not yet be ready for this concept. However, making subtle changes to a melody is the first step, even if just a few notes or rhythms are changed. Warn students not to wander too far from the melody since getting lost in the structure can easily occur.





Students can be assessed over time based on their developing ability to make small changes to a given melody without losing the sense of the phrase length or measure structure.

Improvisation need not be structured from a given melody. Free improvisation can involve creating music on the spot from ideas that just come to mind. From this spontaneous process may come melodic ideas that can be used in the composition of new songs. New motifs may be found and applied to other musical works. Students should be encouraged to think in short phrases as if they were speaking the notes in much the same way a vocalist sings the lyrics. This permits ideas and musical thoughts to come to mind and helps develop a sense of phrasing.

Monitor the ongoing development of the creative process. In time, what may seem at first like random notes being played in no coherent order, through trial and error and good listening can become catchy melodic ideas.

#### *Tips for Teaching Success*

An assessment for learning can be carried out using a chord progression of four measures in length. A suggestion might be I V V I played as 4 measures of four beats each. Have the class repeat this short progression as a rhythm accompaniment while the teacher selects one student at a time to play a solo. When all students have played, go through the cycle again as a more detailed assessment is recorded.

## PART B: THE EARLY TOOLS (2 HOURS)



After tuning, preliminary exercises and reporting, about twenty minutes of analytical listening should occur where students are exposed to some soloing styles of their legends and heroes. Have students bring in CDs or mp3s for this purpose. Since recordings will be used, it may be interesting to discover if guitar solos are improvised in the true sense (created on the spot) or if they were prearranged prior to recording.

CDs produced in the recording studio environment can allow for a variety of improvised solos to be recorded and kept with one chosen for the final mix (recording studio talk for combining and balancing the instruments). At other times a solo may be carefully thought out, rehearsed and repeated over several takes before one is chosen for the final mix. Sometimes albums have been recorded live where the musicians would have one shot at a solo part. Some ways of determining which method was used is to do some research by consulting magazines or websites looking for details on studio procedures. If videos are available on YouTube, checking for an earlier version to compare with a later version of a song may reveal quite a different guitar solo.

The next step is to create fresh new melodies using simple scales. One simple scale can be constructed by removing two notes of another scale. Such a scale is called a *pentatonic scale*. The pentatonic scale is a five-note scale widely used by professionals and beginners alike since it sounds melodically pleasing to the ear. It is also found in many folk songs and in other melodic genres. Being derived from the major scale by the removal of the 4<sup>th</sup> and 7<sup>th</sup> steps, the notes of this scale when used in soloing seem to work through any part of a song or blues progression. The elimination of the 4<sup>th</sup> and 7<sup>th</sup> steps prevents many of the clashes with notes contained in the chord accompaniment. These two notes are also unstable in that they seem to want to rise or fall while all the remaining notes can stand alone. Chordbook.com shows many useful guitar fingerings for the pentatonic scale. *Note:* The pentatonic scale is also covered in *Explore Music 8: Introductory Module*.

### *Tips for Teaching Success*

The pentatonic scale is used in the popular gospel song, *Amazing Grace*, and the Jim Croce hit, *Bad, Bad, Leroy Brown*. These tunes are easy to play and can be found easily on line or in most music songbooks. Have students learn to play one of these melodies by ear and experiment by making subtle changes.

The pentatonic scale may come in two forms: major pentatonic and minor pentatonic. The following chart may help in understanding these scales and websites listed earlier will contain additional relevant information.

## The C major scale and its relative minor scale of A

Step Number:	1	2	3	4	5	6	7	8					
C Major Scale	C	D	E	F	G	A	B	C					
A Minor Scale						A	B	C	D	E	F	G	A
C Major Pentatonic	C	D	E	-	G	A	-	C					
A Minor Pentatonic						A	-	C	D	E	-	G	A
Step Number:						1	2	3	4	5	6	7	8

The A minor (relative minor) scale begins on the 6<sup>th</sup> step of the C Major Scale. They both share the same notes just as the C pentatonic scale shares the same notes as the A minor pentatonic scale. The 4<sup>th</sup> and 7<sup>th</sup> steps are removed from the C Major Scale to form the C Pentatonic Scale, however, leaving out these same two note names from the A relative minor scale results in the removal of the 2<sup>nd</sup> and 6<sup>th</sup> steps of that scale to form the A minor pentatonic scale. (See pages 24 - 25 in *GRS-I*)

### *Tips for Teaching Success*

Students should be aware that the above scales can be transposed to other keys. Have students prepare a similar chart showing the same relationships in the keys of G and D. The scale charts can be posted on a wall and students can be selected to demonstrate the scales in each chart.

### *Tips for Teaching Success*

Pick a simple chord progression like Am and G for four strums each while students take turns soloing on the A minor pentatonic scale from the chart above. Suggest short phrases of four to six notes followed by a break and a new phrase. After a minute or so, pass the solo to another brave student.

# Unit 5: Guitar Heroes and Legends - The Concert

## (4 hours)

### Introduction

---

Organizing a concert is key to promoting music and is the culmination of all studies, hard work and efforts made during the learning process of making music. Presenting music to an audience provides musicians and bands an opportunity to test the waters to determine for themselves what achievements have been made. It allows for a self-assessment of accomplishments and helps plan for future learning. As mentioned earlier, for the audience, assessment is summative in nature. For the teacher, however, the concert is summative as it is an assessment *of* learning, but also formative since it is an assessment *for* learning that has taken place during the preparations.

In this unit, students will learn about the many responsibilities involved in the production of a successful event. Although the concert will be simple in style it nevertheless will be treated as a serious undertaking, as any event should, with respect shown for the supporting audience.

### Teaching, Learning and Assessment Process

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#### PART A: PLANNING A CONCERT (3 HOURS)

##### *Expectations for this Unit*

##### *Students will*

- have learned the criteria involved in assembling a concert
- show the ability to perform *stage ready* concert material before an audience
- show the ability to speak about the music being performed
- show a culmination of work required in the presenting of performable music

##### *Preparations*

Planning and organizing a concert can be done with certain key concepts in mind.

One of the first things needed is a *set-list* of several well-developed pieces of music that can be considered *stage ready*. A good set-list will consist of some original material created by students along with some *cover* songs (written and played by other artists).

##### *Key Considerations*

**Duration of concert:** About 30 - 40 minutes. Allow for set-up and tune-up before the audience arrives and packing up time after the event.

**Programme:** Students and teacher will work out a balanced programme of pieces that will best present the musical skills of students. Having five blues pieces in a row, or four consecutive songs in the same key and at the same tempo may not be as pleasing to an audience as carefully selecting pieces in a creative or contrasting order.

**Venue:** Plan a separate event in the classroom or perhaps a performance at a monthly school assembly in the auditorium or gymnasium.

**Stage Presence:** Performers will walk on the stage or performance area, dressed appropriately, and position themselves with little shuffling. They should look respectfully at the audience and, following introductions, begin to play. Once finished, students must bow, again showing respect for their audience, and leave the performance area together.

**Audience:** Estimate the size of the audience - parents, friends, general public, or if a public performance is not possible, students can prepare a performance in the same way for their fellow classmates.

**Set-up:** The classroom or auditorium is a suitable venue and should have sound and light arrangements.

**Publicity:** Design and print posters, brochures, flyers, ads, banners and choosing the right locations to distribute promotional materials. Find web sites where an event can be posted.

**Master of Ceremonies (MC) for the concert:** The teacher can welcome the audience and say a few words about students and then turn the program over to a selected student to perform the duties of MC. The MC will introduce the performers who will speak briefly about the pieces they are about to play.

**Personnel and Volunteers:** Determine who will be responsible for producing the concert and if volunteers may be needed (parents, friends from other classes).

**Feedback:** Ask for audience feedback if possible and have participants evaluate the performance to determine how improvements can be made. Students will learn that a concert rarely goes as planned and the unexpected often occurs. Contingency plans are good to have ready in the event last minute changes have to be made.

#### *Tips for Teaching Success*

The week prior to the final concert students and teacher can be reminded to bring in nutritious treats and drinks to have available following the concert. At the end of the concert, members of the audience can be invited to socialize for a few moments with the soon-to-be Heroes and Legends of the guitar.

Once planning is in progress and duties assigned, students can spend the remaining time rehearsing their pieces. Some students may be playing solos and also performing with other students. Scheduling rehearsal time is important and should be planned early on. Changes will undoubtedly be made during preparation prior to the performance and may include having someone cover in the event of a no-show the day of the concert. The teacher may choose to play along with some of students for added support.

A complete dress rehearsal of the concert should take place in the third and final hour of this unit preceding the concert and if time permits, a brief run-through of key repertoire can occur before the audience arrives. Be sure to leave ten to fifteen minutes of silence before the concert opening as the audience is arriving and being seated.

## **PART B: THE CONCERT (1 HOUR)**

Students may be a little nervous even though this is not a formal concert. As all performers want to please their audience, the jitters show respect for concertgoers and are only natural. Quieting the nerves can be achieved by breathing slowly and steadily from the stomach and focussing on the music to be performed. Also, students must understand that people realize the challenges of public performance and appreciate the wonderful gift of music given them by the performers. Errors do occur because performers are only human and making mistakes is a common occurrence in the business. Reading concert reviews is a testament to that. Performing in public is a skill in itself and developing that skill requires practice. With these points in mind, students must also know that achieving excellence is a realistic goal while achieving perfection is rarely possible. Few performers are able to satisfy themselves when presenting music to an audience. What may seem acceptable to the public is often unsatisfactory to the performer. Students must therefore balance their personal expectations with the response of and feedback from their listeners. They must learn to continually strive for delivery of the highest degree of musical expression in order to create the most enjoyable experience for all.



Following the concert, teachers and students will need to assess the overall level of achievement. It is important the pieces with other related concert criteria be considered in the marking a final assessment. However, this assessment must be balanced with the assessments for learning leading up to the final performance of the concert pieces. With these are added the assessments of other materials not performed yet integral in the development and outcome of students' overall work. A variety of data are essential to permit the best opportunity for students to demonstrate authentic learning.

# Supporting Materials

## My Observations

---

My Observations	What I can do	What others suggest
My notes are not connected	Hold fingers down longer before moving to next note. Listen for desired sound.	Leave fingers on string when ascending.
I miss strings often	Keep pick closer to the strings. Practice scales.	Pick from right hand wrist, not elbow
Other observation		
Other observation		
Other observation		
Other observation		



Name \_\_\_\_\_

## Writing the Blues

### ▪ 12 Bar Blues

Complete the following 12 bar blues song structure with the missing chords (given below):

I	I		I
	IV	I	
		I	I

Missing chords:      IV    I    V    IV    I

### ▪ Lyric Structure

*"I was with you baby when you didn't have a dime. I was with you baby when you didn't have a dime. Now since you've got plenty of money, you have throwed your good gal down. Once ain't for always, two ain't but twice. Once ain't for always, two ain't but twice. When you get a good gal, you better treat her nice".*

Write these 2 verses out with the correct structure:

A<sup>1</sup> \_\_\_\_\_  
 A<sup>2</sup> \_\_\_\_\_  
 B \_\_\_\_\_

A<sup>1</sup> \_\_\_\_\_  
 A<sup>2</sup> \_\_\_\_\_  
 B \_\_\_\_\_

### ▪ Create Your Own Verse(s):

Find a topic you can write about from your every day life (can be serious or funny), and write it out in the Blues structure.

A<sup>1</sup> \_\_\_\_\_  
 A<sup>2</sup> \_\_\_\_\_  
 B \_\_\_\_\_

A<sup>1</sup> \_\_\_\_\_  
 A<sup>2</sup> \_\_\_\_\_  
 B \_\_\_\_\_

**Perform your verse(s) for the class!**



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## Assessment *for* Learning Record (for use during each unit)

Student name: \_\_\_\_\_ Date: \_\_\_\_\_ Unit # \_\_\_\_\_

Assessment *for* Learning: Record of General Musical and Personal Skills (use throughout each unit)

1. Development of Guitar repertoire
2. Achievement of basic technical proficiency
3. Expansion of theoretical concepts and musical vocabulary to communicate purpose and context of the music being learned
4. Development of rapport and relationships with peers

1. Repertoire (list songs)	Strategies / Materials	Assessment and Indicators of Achievement
2. Technique (list skills)	Strategies / Materials	Assessment and Indicators of Achievement
3. Music Literacy and Context	Strategies / Materials	Assessment and Indicators of Achievement
4. Relationship and Interpersonal Skills	Strategies	Assessment and Indicators of Achievement

## Assessment of Learning Record (for use at end of each unit)

Student name: \_\_\_\_\_ Date: \_\_\_\_\_ Unit # \_\_\_\_\_

1. The Completion of “stage ready” repertoire
2. Achievement of basic technical proficiency
3. Application of theoretical concepts and musical vocabulary to communicate purpose and context of the music being learned

1. Repertoire (list solid pieces)	Source of Materials (book, internet tab, etc.)	Assessment and Indicators of Achievement
2. Technique (state accomplished abilities)	Strategies Used (drills, rote)	Assessment and Indicators of Achievement
3. Music Literacy and Context (indicate vocabulary and usage in communicating music’s purpose)	Strategies / Materials (text, internet, class discussion)	Assessment and Indicators of Achievement

## Individual Self-Assessment Report

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Student Name	My Overall Playing At This Time	Date
<b>Questions I asked myself about notes:</b>  1. Do I know all the notes in this music? 2. Do my notes sound clear? 3. Do my notes sound connected? 4. Do I miss notes?	My Comments about <i>Why</i> , and <i>How</i> I can improve	
<b>Questions I asked myself about rhythm:</b>  1. Are my note values always correct? 2. Do I hesitate and delay certain notes? 3. Do I remember to count the beats for long notes? 4. Do I tend to rush the beat and go too fast?	My Comments about <i>Why</i> , and <i>How</i> I can improve	
<b>How is my Technique?</b>  1. Do I hold the pick properly? 2. Is my left hand positioned correctly? 3. Do I practice my exercises often enough? 4. Are my fingers beside the frets when I play?	My Comments about <i>Why</i> , and <i>How</i> I can improve	
<b>How is my Reading?</b>  1. Is reading notation a problem for me? 2. Is reading tablature getting better?	My Comments about <i>Why</i> , and <i>How</i> I can improve	
<b>How are my chords?</b>  1. Do I know all the chords I should by now? 2. Can I change chords smoothly? 3. Where do I have the most difficulty?	My Comments about <i>Why</i> , and <i>How</i> I can improve	

# References

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## WEBSITES

<http://www.guitarplayerscenter.com/guitar-tools/>

[www.usborne-quicklinks.com](http://www.usborne-quicklinks.com)

[www.chordbook.com](http://www.chordbook.com)

*The Usborne Guide To Playing The Guitar*, British publisher [www.usborne.com](http://www.usborne.com)