

# Guitar Course Outline

## Beginning/Intermediate

Students will be introduced to the study of instrumental music as they learn standard performance practices on the guitar. Students will be provided the opportunity to participate in solo and ensemble performance activities. Areas of instruction will include instrument care, techniques and fundamentals of musicianship, tone production, proper posture, and music literacy (reading and writing music).

### Class Requirements

**Oral Component** This would be satisfied in one of two ways. 1) an individual or group performance or 2) an oral presentation about either a song, musical collection, musical performer or musical style. Minimum length: 5 minutes.

**Music Reviews** This could be a review of either a CD, an individual song, or an individual musician or group. There will be one due on the last school day of each month. Minimum length: 2 paragraphs.

**Internet Research Assignment** This would be an individual or group research assignment on a subject related to the guitar. This could include a brand or make of guitar, a musical style, a musical trend, a technology related to music, or a musician or music group. Minimum length: 2 pages.

**Music Literacy** This is the ability to read and write music in both traditional notation and guitar tablature. This involves being able to identify musical notes on a treble clef staff and playing the corresponding note on the guitar. A working knowledge of guitar tablature, which is a simpler form of music notation is also required. Also required is the understanding of basic music theory which includes scales, keys, intervals, chords, melody and harmony

**Performance Skills** This is the ability to play various chords, melodies, rhythms and finger picking patterns at a steady tempo.

**Extra Credit** Students can turn in up to two music reviews of live music performances outside the classroom. The review must focus on; type of guitar(s) used, method of playing (pick or fingers), style of playing and audience reaction to the musical performance. Minimum length: 1 page.

All written assignments must be typed.

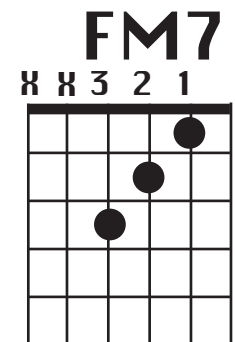
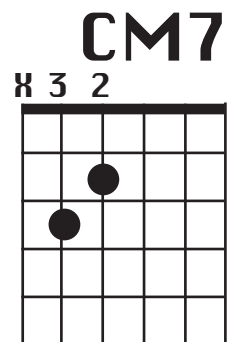
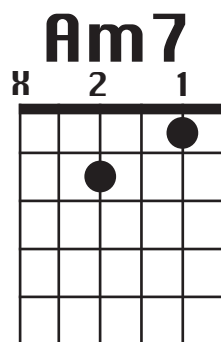
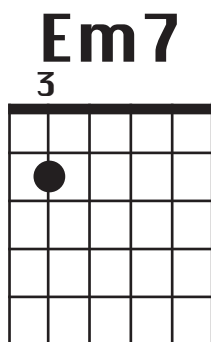
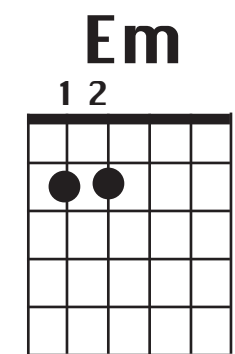
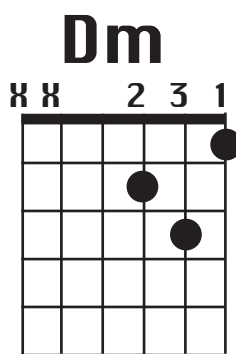
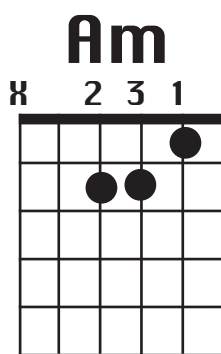
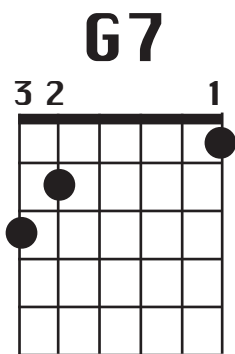
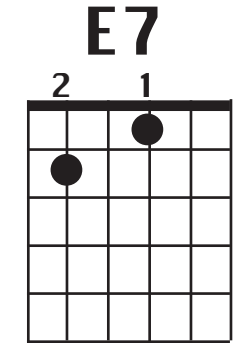
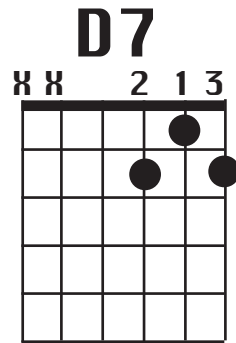
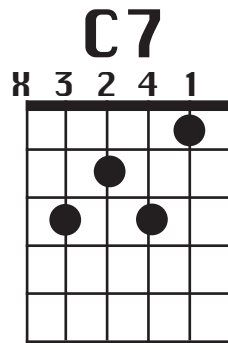
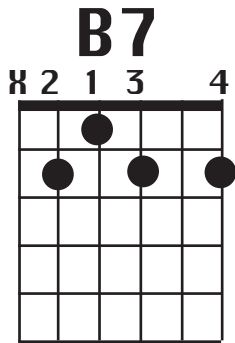
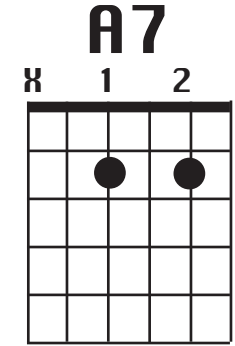
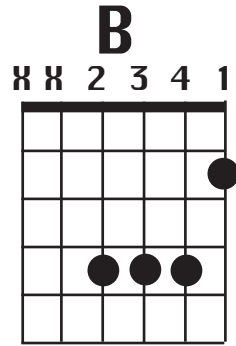
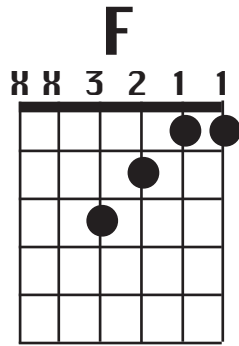
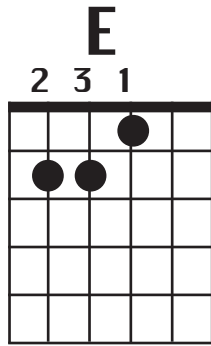
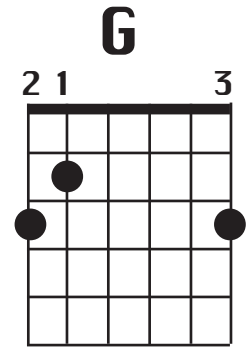
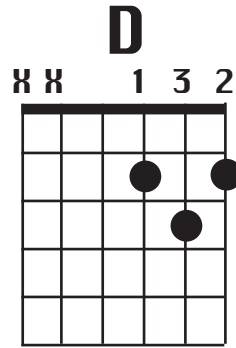
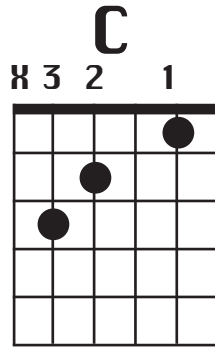
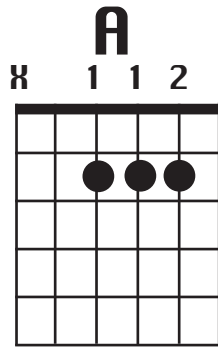
Figure 6.

# MAJOR SCALE CHART

1	2	3	4	5	6	7	8	9	10	11	12	13
A	B	C#	D	E	F#	G#	A	B	C#	D	E	F#
Ab	Bb	C	Db	Eb	F	G	Ab	Bb	C	Db	Eb	F
B	C#	D#	E	F#	G#	A#	B	C#	D#	E	F#	G#
Bb	C	D	Eb	F	G	A	Bb	C	D	Eb	F	G
C	D	E	F	G	A	B	C	D	E	F	G	A
C#	D#	E#	F#	G#	A#	B#	C#	D#	E#	F#	G#	A#
D	E	F#	G	A	B	C#	D	E	F#	G	A	B
Db	Eb	F	Gb	Ab	Bb	C	Db	Eb	F	Gb	Ab	Bb
E	F#	G#	A	B	C#	D#	E	F#	G#	A	B	C#
Eb	F	G	Ab	Bb	C	D	Eb	F	G	Ab	Bb	C
F	G	A	Bb	C	D	E	F	G	A	Bb	C	D
F#	G#	A#	B	C#	D#	E#	F#	G#	A#	B	C#	D#
G	A	B	C	D	E	F#	G	A	B	C	D	E
Gb	Ab	Bb	Cb	Db	Eb	F	Gb	Ab	Bb	Cb	Db	Eb

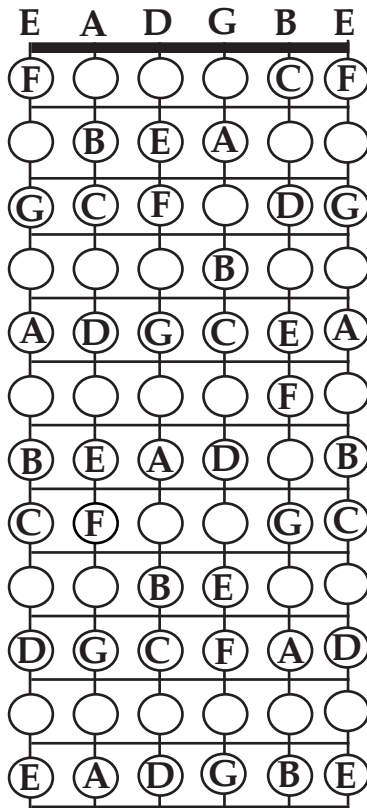
Figure 9.

# THE BASIC CHORDS

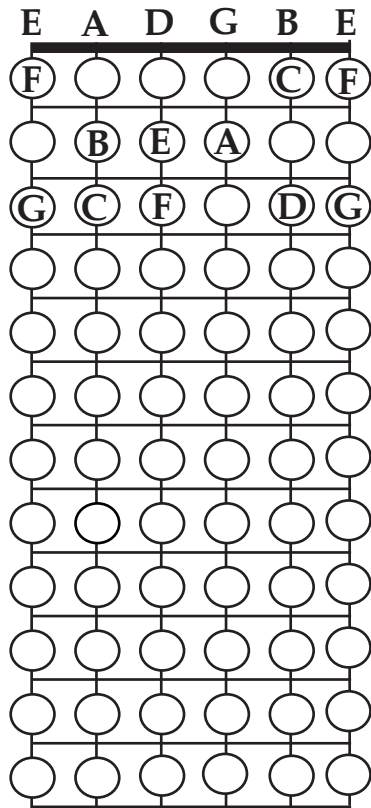


# Fingerboard Note Chart

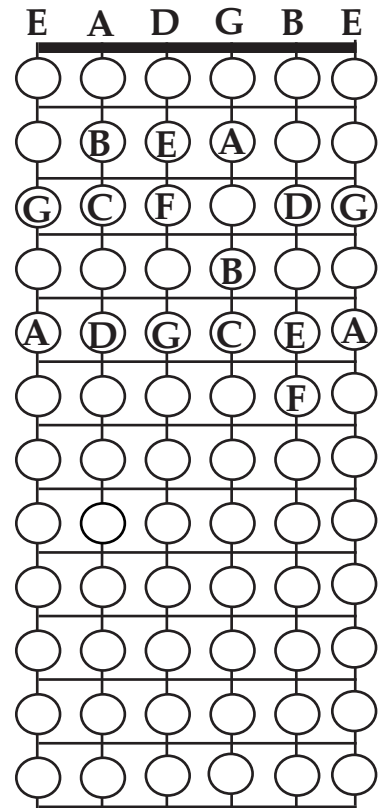
Figure 12



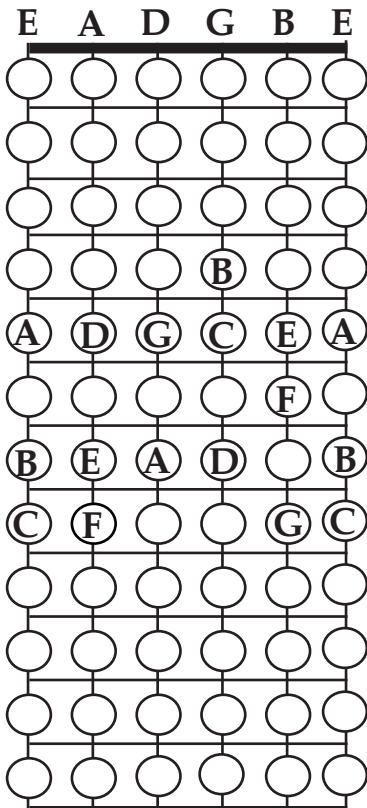
## FIRST POSITION



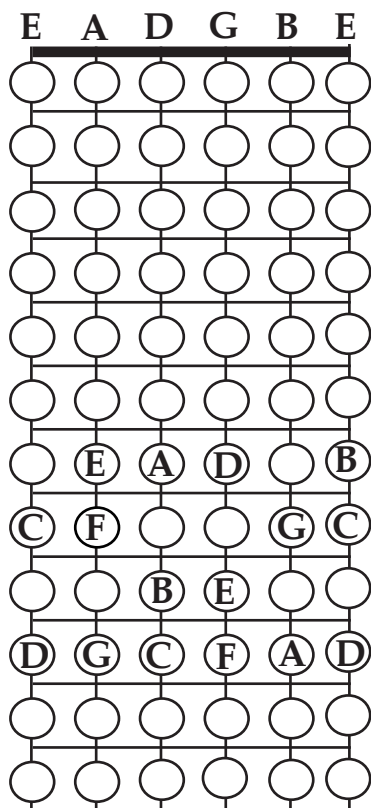
## SECOND POSITION



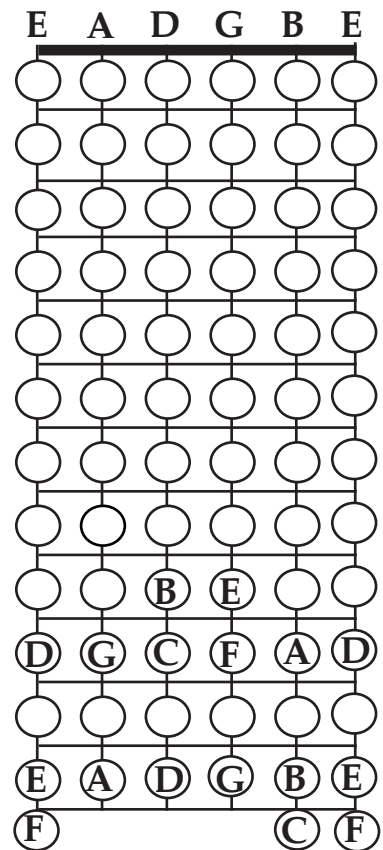
## THIRD POSITION



## FOURTH POSITION

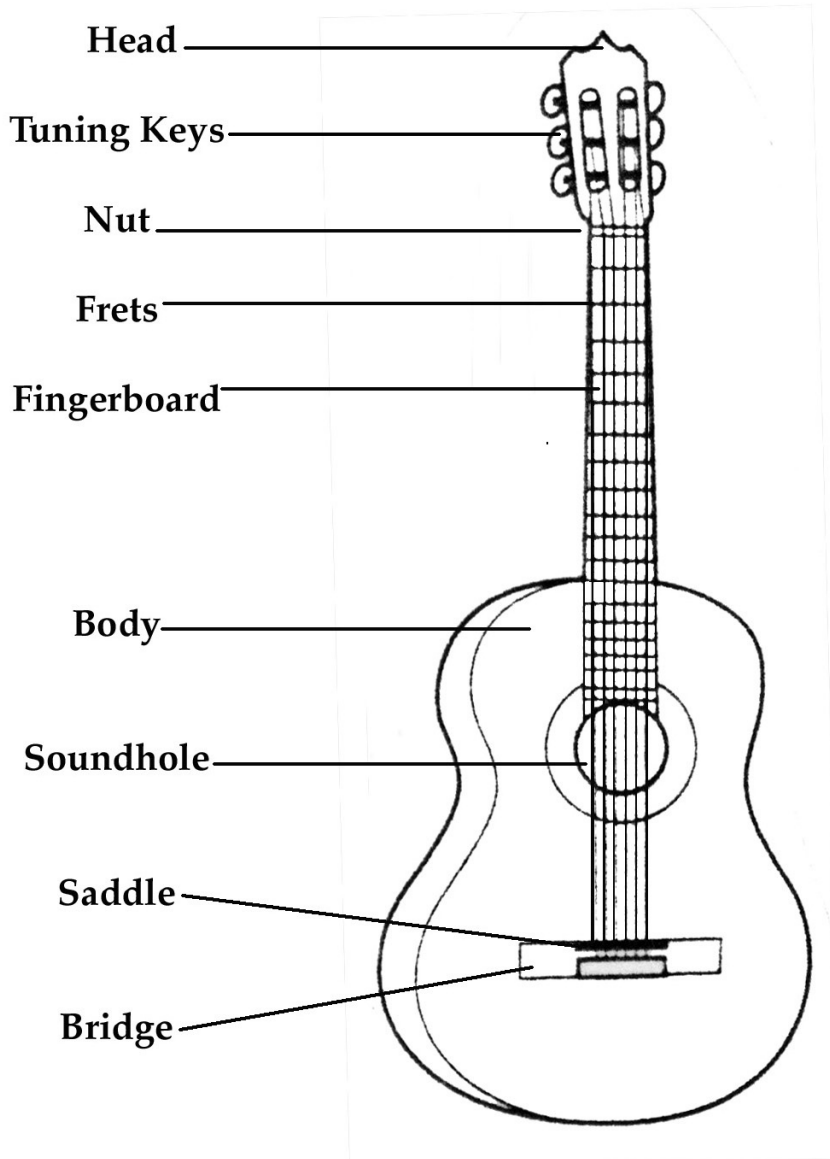


## FIFTH POSITION



## Anatomy of the Guitar

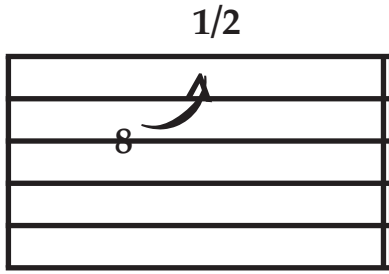
Now is a good time to study the anatomy of an acoustic guitar, as opposed to electric guitars, which we will study later.



**Figure 13**

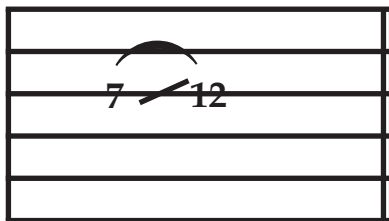
Study Figure 13 carefully. Your teacher will be giving you a quiz on the guitar requiring you to name its various parts.

Figure 17 Rock Lead Techniques



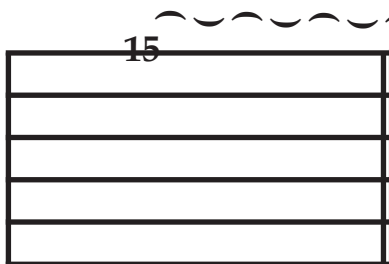
Bend

Strike the note and bend up either 1 or 2 half-steps



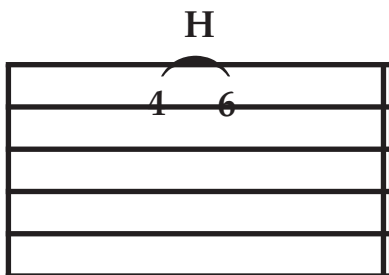
Slide

Strike the first note then move the same left-hand finger up to the second note.



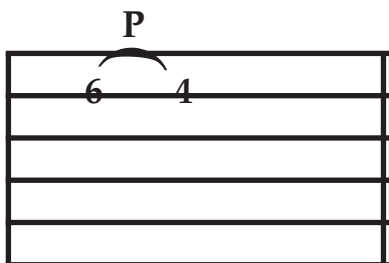
Vibrato

The string is vibrated by rapidly bending and unbending the string.



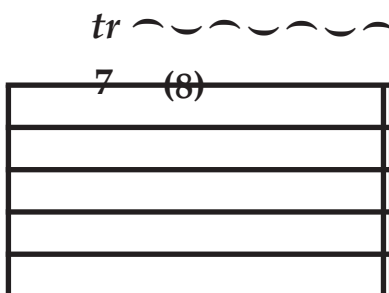
Hammer-On

Strike the lower note, then pretend another finger is a hammer and have it come down on the other note so it sounds without picking it.



Pull-Off

This is the hammer-on in reverse.



Trill

Rapid hammers-on and pull-offs between the two notes indicated.

Figure 18

12-Bar Blues

1. (Bar number)

2.

3.

4.

<b>I</b>	<b>IV</b>	<b>I</b>	<b>I</b>

5.

6.

7.

8.

<b>IV</b>	<b>IV</b>	<b>I</b>	<b>I</b>

9.

10.

11.

12.

<b>V</b>	<b>IV</b>	<b>I</b>	<b>I (V)</b>

Figure 19 12-bar tablature chart

**A**




## Improvising with the Blues Scale

The blues scale in Figure 20 is the most commonly used one. This particular one is in the key of A, but the pattern can be used in any key. At first play the notes from the lowest to highest and then back down again as shown in Figure 20. Countless numbers of rock and roll songs were made using blues scales.

Figure 20 "A" Blues Scale

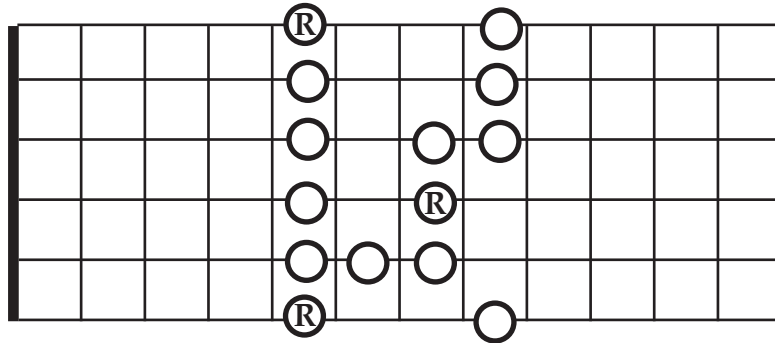
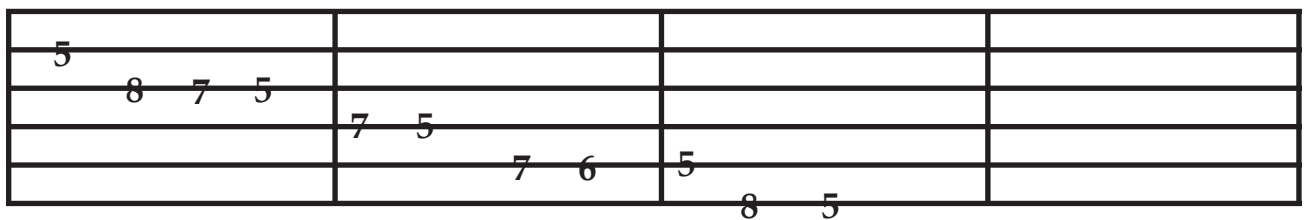
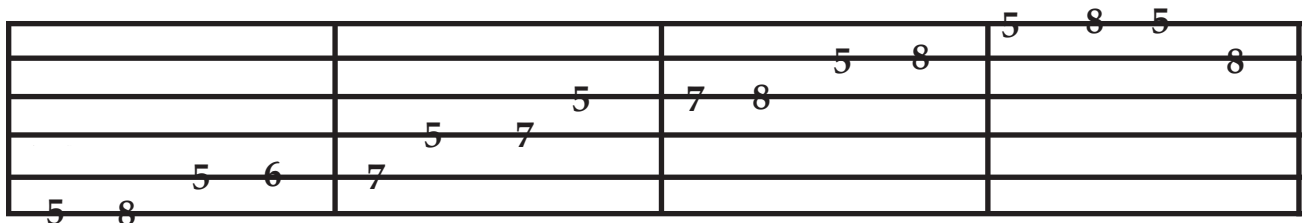


Figure 21 Tab version of Figure 1, played from lowest note to highest and then back down.



The following exercises are meant to help you with developing the ability to improvise and play lead guitar. The most important thing to good improvisation is not being able to play a lot of notes but to be able to *hear* what you're playing with a critical ear. While you're learning to improvise, you should be constantly evaluating what you're playing. If you play something that sounds bad, you have to think to yourself; "I won't play *that* again," and if you play something that sounds good, you have to catalogue and file it away in your musical memory and call it up when you have a chance to play it again.



# Blues Scales

Key of A

Figure 22

Diagram 1

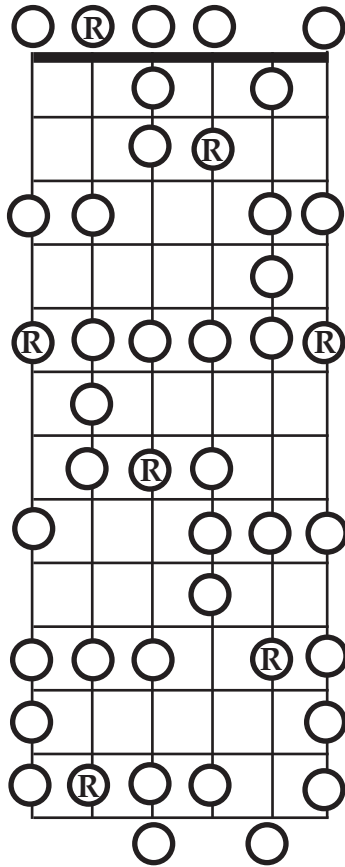


Diagram 2

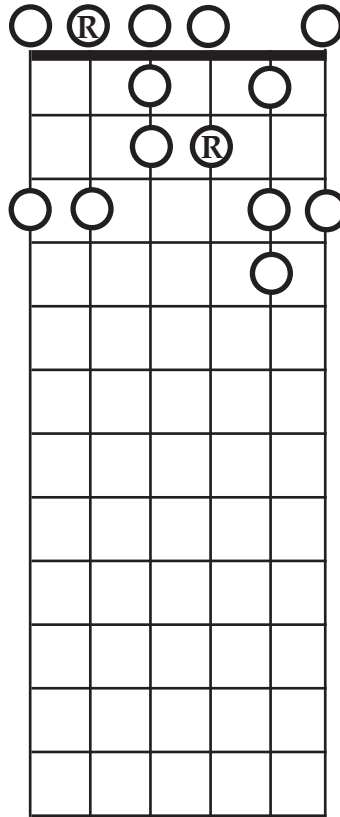


Diagram 3

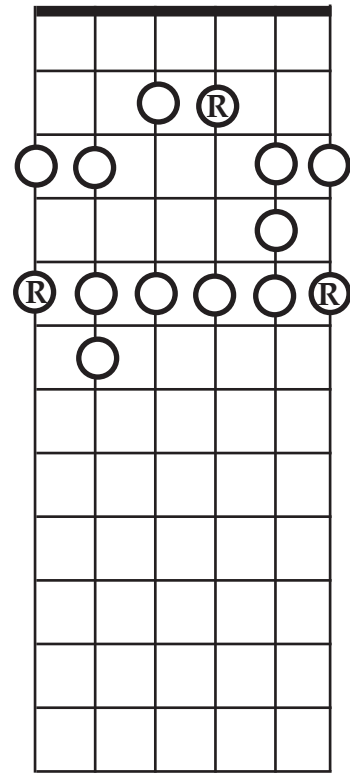


Diagram 4

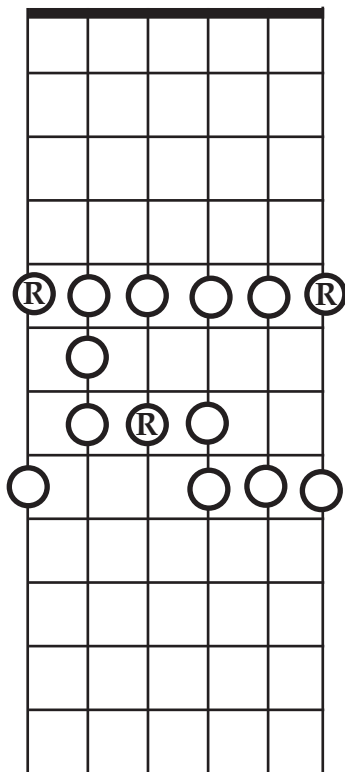


Diagram 5

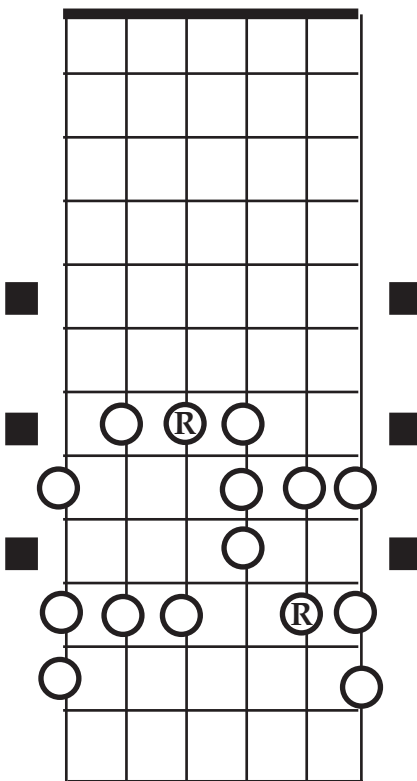
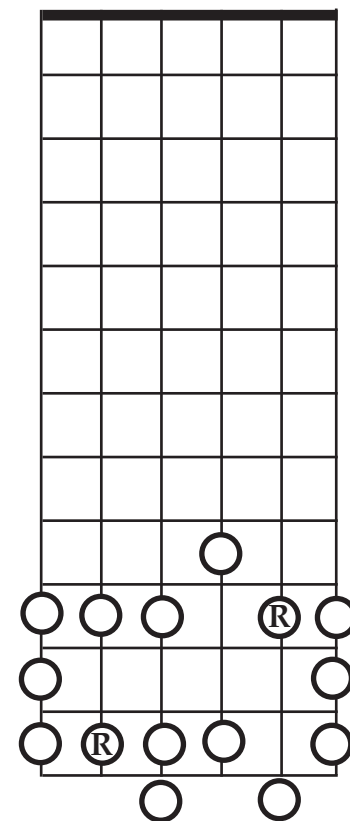


Diagram 6



## The Circle of Fifths

### Exercise 41. Make The Circle of Fifths

Procedure:

1) Fill in the following key letters on Figure 23 starting with the key of C. Using the piano keyboard, count 7 half-steps from each key letter to find the next key letter. Any black notes will be labeled as flats. The last key letter should be 7 half-steps below C.

2) Turn to the Major Scale Chart on page 19. Cover up all the letters in columns 8-13. Then count and write down the number of sharps or flats in each of the keys. For example, the key of C has no sharps or flats, so you would write 0 for sharps and zero for flats.

Congratulations, you have just created the Circle of Fifths, a useful tool to understanding key signature relationships. A fifth, or more precisely-- a perfect fifth is an interval of 7 half-steps and the circle of fifths shows how closely related 2 keys are. The closer they are on the wheel, the more closely related they are because they share more of the same notes. For example, the key of C and the key of G share all of the same notes excepts F and F#.

### Exercise 42 Minor Key Relationships

The circle of fifths also applies to minor keys. As mentioned on page 12, you can find any related minor key by counting three half-steps down from the major key. For example, to find the related minor key to the key of C Major, just count three half-steps down from the C note on a piano keyboard, which would give you the A note. So the key of A Minor is the relative minor to the key of C Major. Answer #37 to #48 by filling in the relative minor keys to the major keys. The minor key letters are usually written in lower case.

The Circle of Fifths also tells us the three primary chords of any key. The three primary chords are simply the I, IV and V chords that we talked about in the section about the 12-bar blues on page 34..

### Exercise 43. Finding Primary Chords

Procedure:

- 1) Assume that the key letters are chord letters
- 2) The other two primary chords are the ones to the left and right of the chord letter.

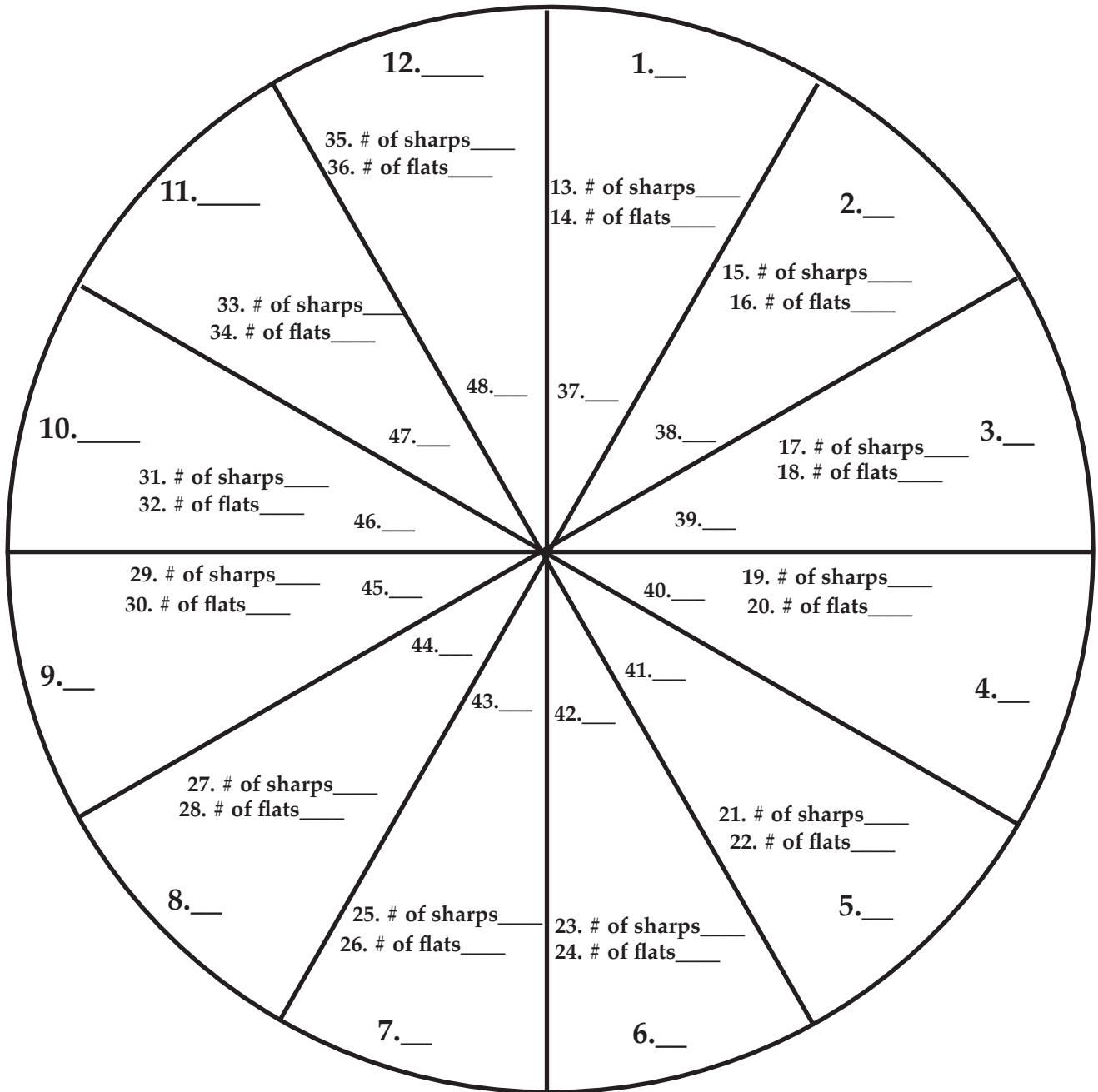
Example; The primary chords to the key of C are 1. C 2. F and 3. G

Find the primary chords in the following keys.

1. key of G \_\_\_\_\_
2. key of A \_\_\_\_\_
3. key of Ab \_\_\_\_\_
4. key of F \_\_\_\_\_

The more you play, the more you will remember these primary chords and the more they will come naturally to you. This comes in handy in the following scenario; you are in a situation where you are called upon to play lead to a rhythm guitarist playing a chord progression you have never heard before. You could ask him what key he is playing in but he probably won't know. The three chords he's playing the most are probably the three primary chords and knowing the three primary chords will tell you the key he is playing in. Knowing the key he is playing in will tell you the scales you can use to improvise.

**Figure 23 The Circle of Fifths**



# The Bass Fingerboard

