



Reading Music for **GUITAR**

An Easy To Follow Method For Reading Music



TEACHERS EDITION

INCLUDES:

 **64 Pages of Text & Notation Lessons**

 **123 Professionally Produced Backing Tracks**

 **Lifetime Membership for Online Lesson Support**

 **Digital eBook Version**





Reading Music for **GUITAR**

The Rock House Method for Reading Music Notation

Teachers Edition

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Words From the Author

I have spent my entire life sharing my passion for guitar with others; both as a musician and instructor. For more than 30 years the Rock House Method has been proven to work. I have personally taught thousands of students one-on-one, authored more than 40 books and DVDs and produced over 100 instructional products coaching guitar greats to teach in their own instructional programs. Now for the first time ever, I am sharing all of my knowledge of how I get results for the people who trust and rely on me to deliver a successful learning experience. If you follow my method, I truly believe that your students will enjoy the same level of success that mine have. Your business will become more profitable and your students will attain their dream of playing guitar. I have designed and carefully designed this curriculum to help you effectively utilize my learning system, a modern method based on today's guitar player's needs. Whether you are a seasoned instructor like me or someone who is just thinking about starting an instructional business, you will be able to effectively teach each lesson to your students. Below are the sections that will correspond with each lesson.

Lesson Quick Tips – These are great to review before each lesson to insure the important topics are covered in the lesson. There are many new and creative ideas on ways to present each lesson.

Teacher Notes – Features full descriptions of how to present each lesson. If you are new to teaching, it will give you a blueprint to effectively teach each lesson. For experienced teachers, this is a good review to help spark new ideas.

Teacher Play Along – One of the most effective ways to help students learn is to play along with them. I have included examples that will allow you to easily interact with each student. This interaction also benefits the student by preparing them to play with other musicians.

Music Assignment – The Rock House Method is based upon a system of applied learning. These assignments will give your student the opportunity to apply what you have taught them in a musical manner.

As a teacher you have the gift of showing people how to be creative and speak the language of music. Be mindful you are running a business, so it is important for the continued success of that business that your students reach their goals. The following pages contain helpful information that will assist you in creating a positive educational experience for your students. You will learn more about teacher etiquette, how to set up a great teaching environment, interacting with parents and tips on how to build a student base. I am honored to share the Rock House Method with you.

John McCarthy



Teacher Etiquette

Ask Questions – Asking questions makes your students think and respond. ALWAYS ask students questions about each lesson.

Be Polite – Each week ask your student how they are and what they have been up to.

Keep Music on Their Mind – Ask students if they heard any music they like on the radio new or old, ask if they are going to any live concerts.

Inspire your Students – You are a role model; play for your students for a few minutes each lesson. Let them hear what they can aspire to become.

Listen – Be sure to listen to the student to determine their needs, at times students may require encouragement along the way. Guitar is not an easy instrument and there will be lows that you must help them recover from.

Create Goals – The first week you see a student ask them to make a list of 20 songs they would love to play someday. From this list try to find a few that may be easier to play and try to incorporate this within their lesson plan. Have them up-date this list every 6 months.

Don't Overload – Students will learn at different speeds. It is good to push your students to get performance from them, but be careful not to overload them with too much work. I recommend giving them a little more than you think that they can learn in one week but tell them that if they don't finish everything that you will carry the balance over to the next week. Most students will strive to finish everything.

Writing Helps Memorization – Have your students write down their ideas on tablature sheets. As often as possible have them write out scale and chord note names. As they learn new chords have them write each out on blank chord sheets.

Play Along – When a student is first learning a lesson it helps them if you play along with them. It acts as a crutch to guide them through the first few times. This also gives them an accurate idea of how the lesson should sound.

Use a Metronome – As often as possible have your student play along with the metronome. You should also demonstrate each lesson along with the metronome to help the student get a sense of the timing.

No Physical Contact – There is a line that you must never cross. Physical contact between teacher and student is be permitted. I've seen teachers physically put student's fingers in place on the neck and go behind a student to physically put their hands where they should be on the neck. **THIS IS NOT GOOD ETIQUETTE.** Aside from a "great job" tap on the shoulder as a student leaves a lesson there should be no contact at all. Parents are entrusting you with their children and there should never be a reason for them to doubt that trust.



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Instill the Basics – For a new student it is important to establish a “common language.” The first sections are going to cover the basics: string names, the proper way to hold the guitar and pick, finger numbers plus how to read tablature and chord diagrams. These are the essentials all students will need (from day one) to be able to understand their assignments, the rudiments of the instrument and the core basic “guitar language.”

Make it Fun! Be an Inspiration – Make it fun! At the first lesson say something like “What’s your favorite band or songs?” or “Who do you want to play like one day?” This will keep it light and get your students ready to follow their dream. When students come for their first lesson they are aspiring to be guitar gods or goddesses, and they may seem a bit let down by the lack of playing in the first classes. However, it is important that you do a little 30 second playing demo for them and show what they will be learning in the coming lessons to get them pumped up. Let the student know the reasons needed to learn this information right from day one. It is to help them achieve fast, effective results. Encourage, inspire and guide them on their path. You are their teacher and you hold the reigns.

Set Up a Great Teaching Environment

A teaching room doesn’t have to be a big room but it should be well lit and comfortable enough for two people to sit in with a music stand and a parent to observe a lesson (if they so choose). Having the proper tools to teach the lesson will help you to begin teaching without wasting time. The following is a list of gear that I recommend a teaching room be equipped with:

- Two chairs without arms. It is very difficult to play guitar sitting in a chair with arms. Also, these chairs should not be too high to accommodate younger students. It is best if the chairs do not swivel to make sure the student is always facing the right direction.
- Music stand. I recommend a music stand that has clips on both sides to hold the sheet music flat when opened up to the page you are working on.
- Two foot stools. You can foot stools yourself with blocks of wood about 5 or 6 inches tall. These should go under the foot that is on the picking hand side of the player.
- CD player and MP3 docking station. You will need a device to play the backing tracks that correspond with each book with. It is vital that you have these tracks ready to use with each lesson to demonstrate and have students play lessons over. Students will also bring in songs they want to learn when they reach that level; you will need to have a player to listen to these songs as well.
- Backing tracks for each book. All the backing tracks should be either on a CD, in your computer or in an MP3 player and ready to use at each lesson.
- Writing tools. I recommend using a black pen. It is very dark and distinct which makes it easy for students to read. Some teachers feel more comfortable with pencil because they can erase if needed.
- Metronome. You should have metronome at each lesson to have students play examples over. As much as possible have the student play along with a click. This will help them get a great sense of timing and become comfortable playing with other musicians.
- Music of multiple genres. There will be many times that you should show students examples of different genres of music and how they are played by artists. Have songs from your collection ready to play for the students.



Icon Key

Throughout this book, you'll periodically notice the icons listed below. They indicate when additional learning tools are available for the section you're working on. When you see an icon in the book visit the member section of RockHouseSchool.com for musical information and learning utilities.

Backing Track

CD Track



Backing track icons are placed on lessons where there is an audio demonstration to let you hear what that lesson should sound like or a backing track to play the lesson over. Use these audio tracks to guide you through the lessons. **This is an mp3 CD, it can be played on any computer and all mp3 disc compatible playback devices.**

Metronome



Metronome icons are placed next to the examples that we recommend you practice using a metronome. You can download a free, adjustable metronome on the *Lesson Support* site.

Tuner



Also found on the website is a free online tuner that you can use to help tune your instrument. You can download the free online tuner on the *Lesson Support* site.

Worksheet



When you see this icon there will be a worksheet available in the back of the book in the "Student Worksheet" section that will correspond with that lesson. Worksheets are a great way to help your students learn music in a fun and interactive way. By writing things down your student will retain the knowledge more effectively.



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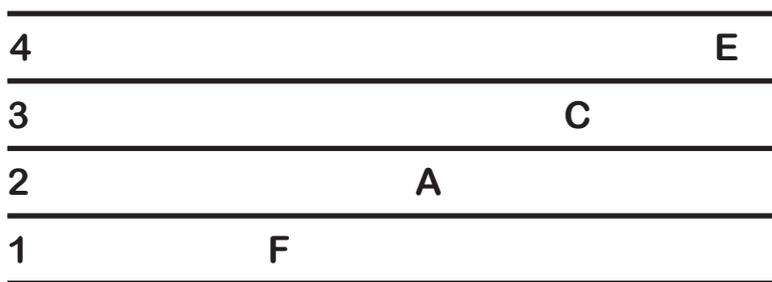
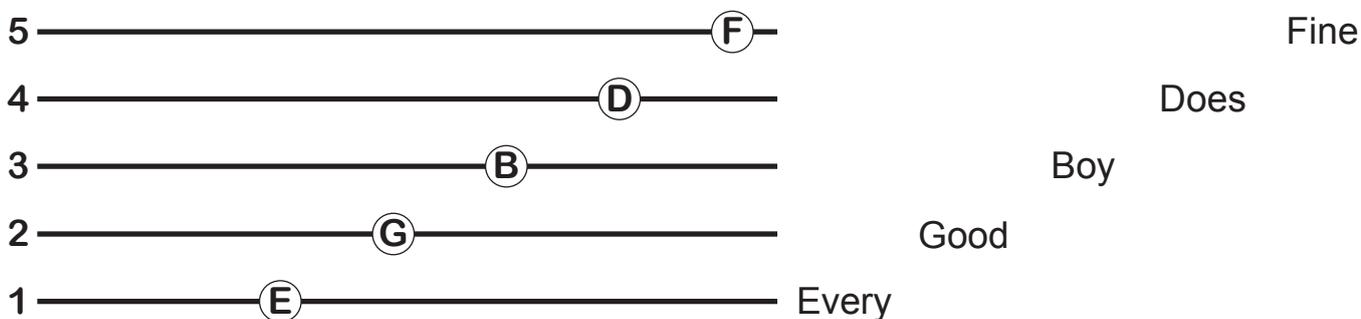
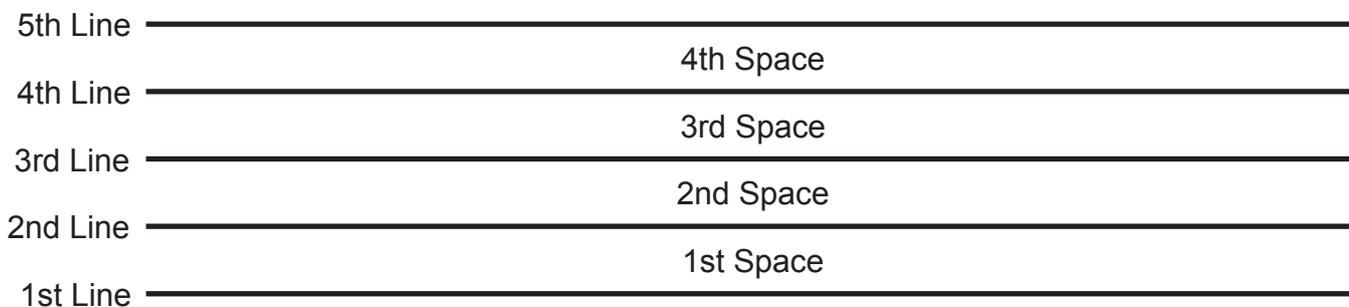
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The Staff



F-A-C-E



- The staff has 5 lines and 4 spaces
- The lines and spaces are numbered from the bottom up. Before you teach the names make sure the student knows the numbers
- Use the sayings: Every – Good – Boy – Does – Fine for the lines, and F – A – C – E for the spaces to help students memorize the names.
- Make sure to tell students that there will be notes placed on the staff. The line or space the note is placed on will be the note name.
- Use the worksheet as a test for your student.



This is the basic foundation for all that music written in this book. Make sure students have this memorized. The lines and spaces are numbered from the bottom up. Make sure they have the numbers memorized before you teach them the letter names. Take out a blank sheet music paper and write a few notes on the staff on lines and spaces. Explain that the note will take the name of the line or space it is on. Use the worksheet for this lesson the following week. Before their lesson begins, have the student complete the worksheet.

The Musical Alphabet

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



- These are the only seven letters used in all music.
- After G you return to A in a looping fashion.



Just make it very simple when explaining this. In all music there is only seven letters used A – G and after this it loops back to A. There are no H – I or J notes.

Staff Symbols

A diagram of a musical staff with a treble clef and a 4/4 time signature. The staff is divided into three measures by vertical bar lines. Brackets above the staff label each measure as 'MEASURE'. A double bar line at the end of the third measure is labeled 'Double bars indicate the end of a section or a piece of music'. Arrows point from labels to the clef, time signature, bar lines, and double bar line.

Clef

MEASURE MEASURE MEASURE

4/4

Time Signature

Bar Line Bar Line

Double bars indicate the end of a section or a piece of music.

Treble Clef



Time Signature



4 = Number of beats per measure.
4 = A Quarter note receiving one beat.



- Explain to your student that you know they are very excited to get started playing the guitar but before they start there are some important things they need to get familiar with so they can progress quickly.
- Bar lines are vertical lines on the staff that separate the staff into small sections that are called measures.
- The treble clef is found at the beginning of music that can be played on guitar or piano. It is also called a G clef because it circles around the G staff line.
- Tell students to concentrate only on the top number in a time signature that signifies how many beats that will be in each measure. The bottom number will be discussed further in another level.



Every new student wants to play and they don't want to learn theory; but, it is important that you explain these are the basics that will help them learn quickly and have fun. Here are some tips for teaching the staff symbols:

Treble Clef – Simply say that this symbol will be found on all notation music that can be played by guitar. Explain that piano and keyboard also reads the same music.

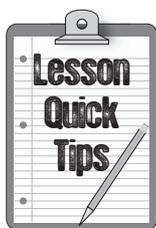
Measures & Bar Lines – When teaching bar lines explain that these vertical lines separate the staff into small sections called measures. There will be a certain equal number of beats in each measure that will be signified by the time signature.

Time Signature – Students focus on the top number. The number of beats per measure. In 4/4 timing there will be 4 beats in each measure. In 3/4 timing there will be 3 beats in each measure. 4/4 timing can also be shown in music with a capital letter C. This stands for common time since 4/4 timing is the most common time signature.



Names of the Open Strings & Tuning

(Thinnest)						(Thickest)	
1st String	2nd String	3rd String	4th String	5th String	6th String		
E	B	G	D	A	E		



- Go through the names of each string from E1 – E6. Students must memorize these for homework.
- Have students try to match the pitch of each string by turning their machine heads left or right. This is the beginning of ear training.
- Stress to students that it is important to always be in tune.
- A Tuner is Available for Students to Down Load.



When teaching, make it fun and use acronyms for different things whenever possible. For example, for the string names use something like: Every Bad Girl Deserves Another Egg. Have your student try to make their own acronym for the strings for homework, they love this.

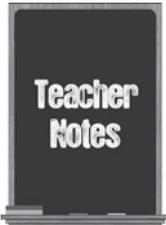
Picking Symbols

∩ = Down Pick (Toward the Floor)

∨ = Up Pick (Toward the Ceiling)



- Explain that there are two ways to pick any note, with a down pick or an up pick. Up pick is a V and down pick is an upside down U with a flat bottom.
- Have the student play down up picking on the open 6th string. This is the start of alternate picking.
- Have the student write the down and up picking symbols on a piece of blank paper. Writing things down will help students memorize information.



Picking symbols will be used throughout the book to depict picking patterns that are necessary for a lesson. In the lesson have the student pick the open 6th string down up for a few minutes. Make sure they are holding the pick and hands in the proper position. This is the first time students will play alternate picking. As an assignment have the students pick the open 6th string using a down up pick for 5 minutes daily.

Counting Beats

Foot Down



Foot Up



- Explain that a beat is the basic unit of time in music.
- One beat can be counted by tapping your foot down up. Have the student tap their foot while you count 1 – 2 – 3 – 4.
- Use a metronome to have the student start keeping time with a steady pulse.



Explain that a beat is the basic unit of time in music. One beat can be counted by tapping your foot down up. Have the student tap their foot while you count 1 – 2 – 3 – 4. Next have the student count while they are tapping their foot. This will help them start to get their body clock ticking. I like to have my student's use the body clock by putting a song on and having the student clap their hands, bob their head or even jump up and down to the music. The more you can get the student to move their body with the music the better they will get a sense of timing.

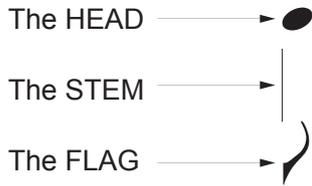
TEACHERS INSPIRATION

It is the supreme art of the teacher to awaken joy in creative expression and knowledge.

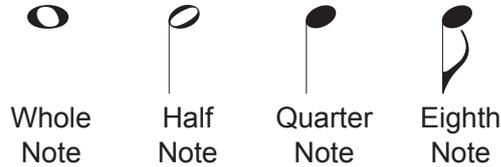
Albert Einstein

Music Notes

The Parts of a Note



The Types of Notes



- **Start with the parts of the note: the head, stem and flag.**
- **Explain what each note looks like and how many beats each will receive. Does the note have a solid or hollow head, and does it have a stem or flag?**
- **Show the relationship to money.**
- **Have your students play these timings with a metronome.**
- **Use the worksheet at the next week's lesson as a test for the student.**



This is going to be a very important lesson for your students, the students from this point forward will need to understand the basics behind these note values in order to progress properly. Remember, music is really nothing more than notes and harmonies spaced in time. The “time spacing” comes from the rhythms that the notes received. When teaching this to the students explain the terms like stem, note head and flags. Here are several other tips to help students understand and grasp note values.

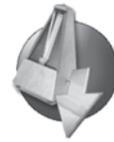
Relate the note values to money. A whole note is the equivalent of a dollar, half notes are equal to half dollars or 2 quarters and quarter notes are equal to a quarter. Using this approach the students can visualize each note value. Start with a dollar bill and 4 quarters and explain the dollar is equal to 4 quarters and compare this to a whole note and 4 quarter notes. Then explain that 2 quarters equals a half dollar and also a half note and 2 half notes will equal a whole note as two half dollars equals a dollar. Using money allows a student of just about any age to understand how the beats keep dividing in half. Later in the program when teaching the eight notes teach them as eighth notes. By the time you have to explain those, the student should pretty much grasp the concept of the subdivisions.

Next, when explaining the note values, use a metronome and play an open low E string while counting out loud with the metronome. Play all three note timings with the metronome then have your student play along with you. This will allow the students to actually hear the differences of each note value. Follow this up by having your student play along with the metronome alone.

Finally, make sure your students are always counting out loud and playing along with a metronome as they are working through the book. The more they do this the stronger the sense of rhythm they will develop. A lot of students will tend to “clam up” when told to count out loud. However you need to explain that when they “count in their head” they tend to have their minds conform to what their hands are doing not to the pulse. This can deter them from actually doing it right and impede their rhythmic progress.

Certain timings are best addressed in the beginning by the use of feel. It is easier to “feel” a swing shuffle groove than it is to count it when initially learning.

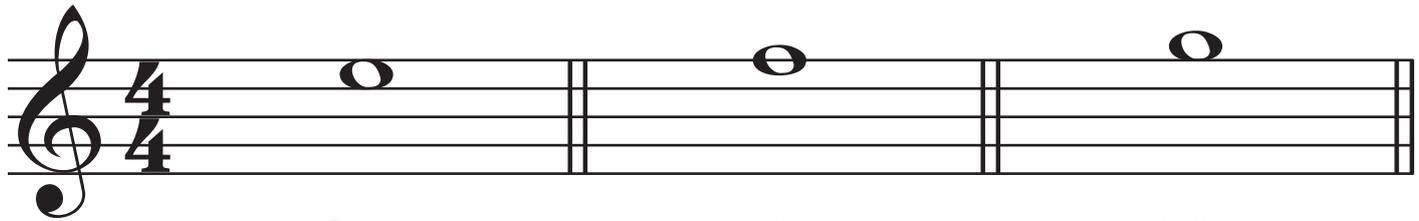
First String Notes



E

F

G



Open
1st String

1st Finger
1st Fret
1st String

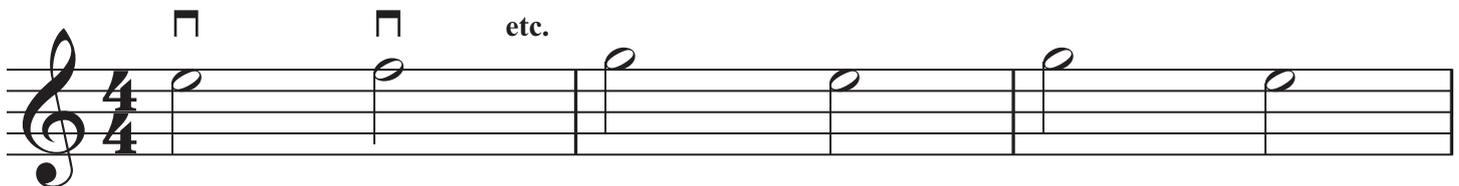
3rd Finger
3rd Fret
1st String

Whole Notes

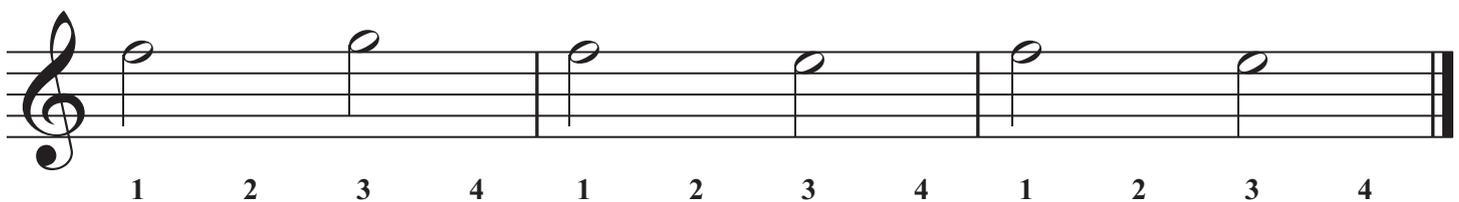


Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Half Notes

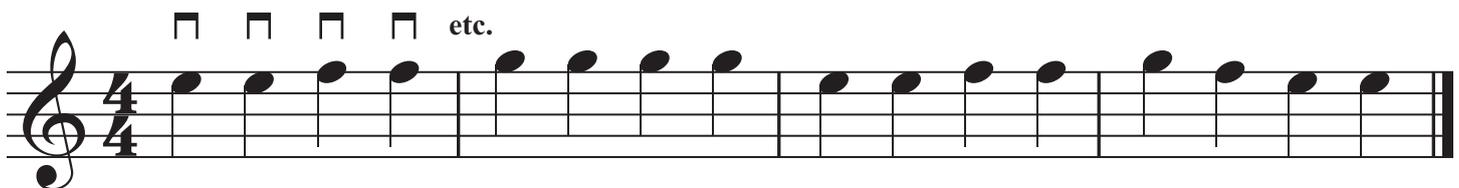


Count: 1 2 3 4 1 2 3 4 1 2 3 4



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

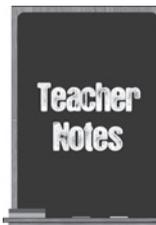
Quarter Notes



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



- Have students play each of the three notes and as they play it show them where each is located on the staff.
- Have the student say the name of each note out loud then tell you where it is located on the string and staff as follows: E – open 1st string – 4th space on the staff.
- On a blank staff paper have the student draw each note. Call them in a random order.
- Slowly go through the whole, half and quarter note exercises with the student in the lesson.



This is the first time students will be reading notes in music notation. Go through each note with the student explaining that each note has a location on the staff and note that corresponds together.

As an exercise in the lesson I have my students play each note then say out loud where they are located on the staff. Here is an example:

- E – 1st string open – 4th space in the staff**
- F – 1st string 1st fret – 5th line in the staff**
- G – 1st string 3rd fret – one space above the staff**

Once the student feels comfortable playing the notes have them play the whole, half and quarter note exercises.

STUDENT INSPIRATIONAL QUOTE

“... everyone was using tiny brushes and doing watercolors, while Jimi Hendrix was painting galactic scenes in Cinemascope. We are working in a field of mystical resonance, sound and vibration... that’s what makes people cry, laugh and feel their hair stand up ... “

Carlos Santana



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By the Sil'very Moonlight



C C C C etc. G C

C G C

Detailed description: This block contains the musical notation for the first piece, 'By the Sil'very Moonlight'. It consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. Above the first four notes (C4, D4, E4, F4) are square boxes, with 'C' above the first and 'etc.' after the fourth. Above the next two notes (G4, A4) are 'G' and 'C'. The second staff continues the melody with notes B4, C5, B4, A4, G4, F4, E4, and D4. Above the first two notes of the second staff are 'C', 'G', and 'C'.

Amanda Lynn



etc.

Detailed description: This block contains the musical notation for the second piece, 'Amanda Lynn'. It consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. Above the first four notes (C4, D4, E4, F4) are square boxes, with 'etc.' after the fourth. The second staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, and F4.

Good King Wenceslas



F B^b C⁷ F

F B^b C⁷ F

Detailed description: This block contains the musical notation for the third piece, 'Good King Wenceslas'. It consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. Above the first four notes (C4, D4, E4, F4) is 'F'. Above the next two notes (G4, A4) are 'B^b' and 'C⁷'. Above the final two notes (B4, C5) are 'F' and 'F'. The second staff continues the melody with notes D4, E4, F4, G4, A4, B4, C5, and B4. Above the first two notes of the second staff are 'F', 'B^b', 'C⁷', and 'F'.

Go Tell Aunt Rudy



C G C

C G C

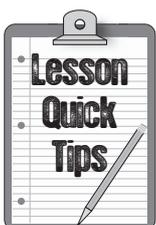
Two String Combo



C Dm G C

C Dm G C

Pick Up Notes



- Pickup notes are notes that precede the first bar.
- The same value of beats is deducted from the last measure to keep the entire number of bars in the piece of music at an even number.

I Saw Three Ships

CD Track



C G

Count: 1 2 3 1 2 3

C G C

G C G C

Count: 1 2 3

Runaway Train

CD Track



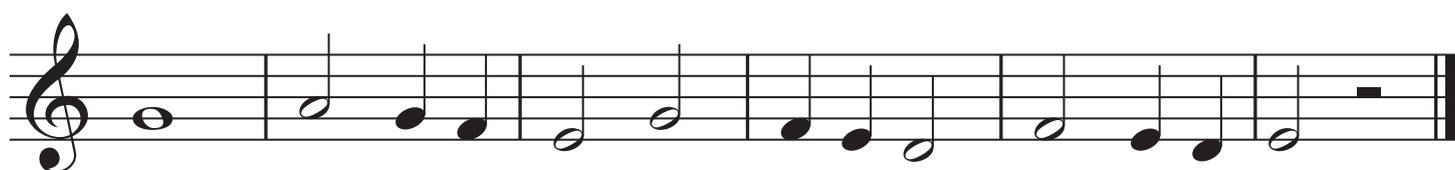
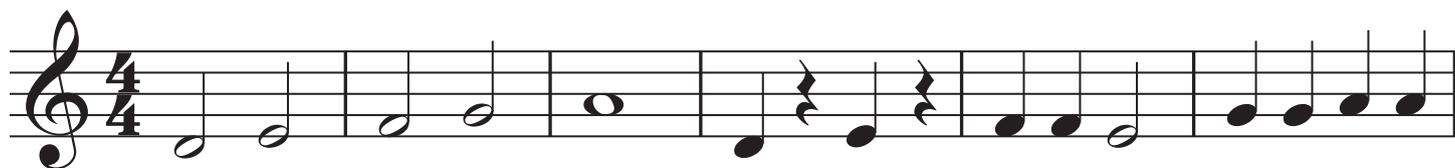
C Dm C G⁷

C Dm C G C

3rd & 4th String Etude



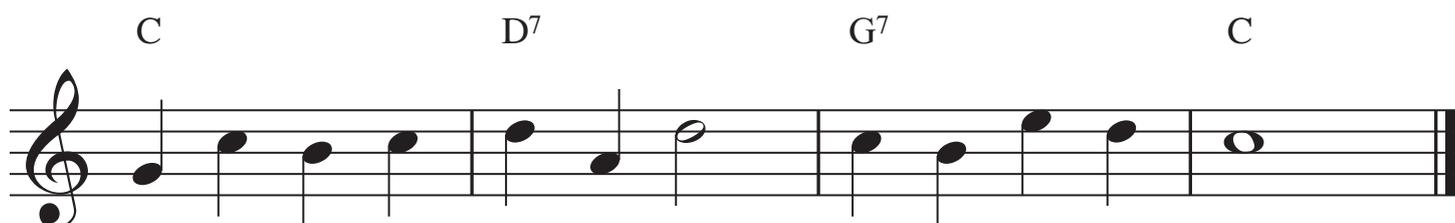
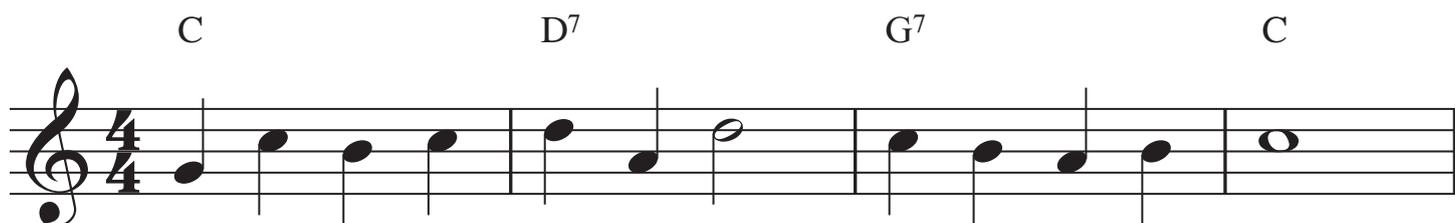
This song concentrates on these two strings only to help the student learn these new notes. There is no backing track just an audio example for this song. Have the student use a metronome when playing this to keep steady timing.



Aura Lee



This is a familiar sounding melody covering the notes on first three strings. There is a backing track for the student to use with this song.





Mystic Haze

This song will let the student hear a minor melody. It is a D minor melody. No backing track for this song but you can strum a D minor chord over the entire song as a backing rhythm.

Musical notation for 'Mystic Haze' in 4/4 time, consisting of four staves of music.



Johnny Blues

This song is in 3/4 timing and there is a pick-up note at the beginning so the count will be 1 – 2 – 3 – 1 – 2 leading into the song. There is a backing track for the student to play along

G Em Am D⁷

Count: 1 2 3

G Em A⁷ D⁷ G Em

Am D⁷ G Em Am D⁷ G

Musical notation for 'Johnny Blues' in 3/4 time, consisting of three staves of music.



Rockin the Bells

This is another familiar sounding melody that will make it easier for students to learn. There is a backing track for the student to play along with.

G C G

D⁷ G

C G D⁷ G

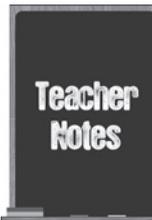
The Tie

Count: 1 2 3 4 1 2 3 4



- Explain that a tie is a curved line connecting two or more notes of the same pitch, indicating that they are to be played as a single note and ring the duration of both the individual notes' note values.

- Explain that two ties can be connected together to make a longer duration. They would still only pick the first note.



The tie will be used in the next lesson so the student must understand the concept of what the tie is and how they allow notes to ring out odd durations (like 2 ½ beats) or through the next measure. If you have other sheet music that contains ties show the student how they look in different perspectives.



Oh When the Saints

In this song there is a "tie" this is the first time they will play a tie. Explain that they should pick the first note and let it ring for the duration of both notes combined. There is a quarter note rest at the beginning of the song so the first note is played on beat 2.

G

D⁷

G G⁷ C

G D⁷ G

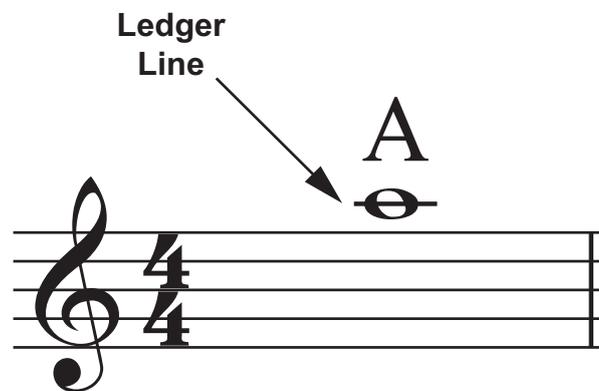
Count: 1 2 3 4 1 2 3 4

TEACHERS INSPIRATION

A teacher affects eternity:
He can never tell where his influence stops.

Henry Adams

The High A Note



4th Finger
5th Fret
1st String



- Explain that the notes can be written above or below the staff using ledger lines. These are small lines added above or below the staff.
- High A is located on the 1st line above the staff.
- There is a backing track for students to play this song over.



This is the first time students will encounter notes played outside the staff with ledger lines. The song "Bottoms Up" will have the student play the high A note in a song. There is a backing track for this song.



Bottoms Up

Two staves of musical notation in 4/4 time with a treble clef. The first staff shows a sequence of notes with chords C, Dm, Em, and F above them. The second staff shows a sequence of notes with chords C, Dm, Em, and C above them. The final note in the second staff is a high A note on a ledger line.

Amazing Grace

G C G

Count: 1 2 3

D⁷ G

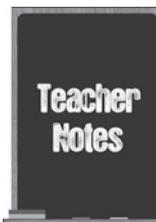
Count: 1 2 3 1 2 3 4

C G D⁷ G

Playing More than One Note at a Time



- Notes stacked on top of each other vertically will be played together.
- Talk to students about playing more than one note together and how to strum them with one swift pick swing.
- Have the student play the examples.



Explain that in music there will be times where notes will be played together. In these cases the notes will be stacked on top of each other vertically. Show how to play the notes with one swing of the pick in a strumming motion. Show the student in the next song that there will be two and three notes played together.

Explain that these are small form chords. A chord is when you play multiple notes at the same time. Also make sure the student uses only the tip of the pick when hitting multiple notes together.



Reading Music for Guitar - Quiz 1

Have your students take the quiz on-line at home. Review the quiz results with the students and work with them on any lessons they need help with.

Surprise Symphony



In this song the students will play two and three notes at the same time. Have the student play these multiple note combinations first before they play the song. Use the backing track for this song.

C G⁷

C G⁷ C

TEACHERS INSPIRATION

“The best teachers wear a large invisible button that reads “I Give a Damn.”

Myron Brenton



We Three Kings



There are many multiple note parts in this song. Again, go through these sections first before having the student play the whole song. As the student plays each combination have them tell you what the note names are they are playing. This will get the students used to knowing what notes sound good when played together.

Am Em Am

Am Em Am

Am G C Dm

Dm Am Em Am

Double Down



In this song simile marks are used to notate repeating a measure. Make sure to explain that these symbols are used to make it easier to read a piece of music. By knowing that you are playing a section of music twice you can concentrate on the section more. It really is another way of designating a repeat instead of using a conventional repeat sign they have learned earlier.

Jolly Old Saint Nick



In the 4th and 12th measures the student strums four notes together. They only fret one note, the 4th string E note, all the other notes will be open strings. Again have the student play the multiple note sections first. This helps to have these sections fresh in their mind when they play the piece in its entirety.

Fifth & Sixth String Notes



A B C

Open
5th String

2nd Finger
2nd Fret
5th String

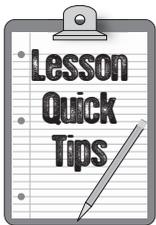
3rd Finger
3rd Fret
5th String

E F G

Open
6th String

1st Finger
1st Fret
6th String

3rd Finger
3rd Fret
6th String



- Spend a good amount of time on going through these notes with students because there are some notes that have several ledger lines.
- As with the other strings, as they play each note have the student say out loud the notes name and location on the staff.



The 5th and 6th strings are always a bit more challenging for students because they have multiple ledger lines. Notes like A and C on the 5th string and F on the 6th string (which are all on lines) are easy to confuse. Also E and G on the 6th string and B on the 5th string, which are all on spaces, can get mixed up. Point these notes specifically out to the students so they can get their mind to pin point them.



Back

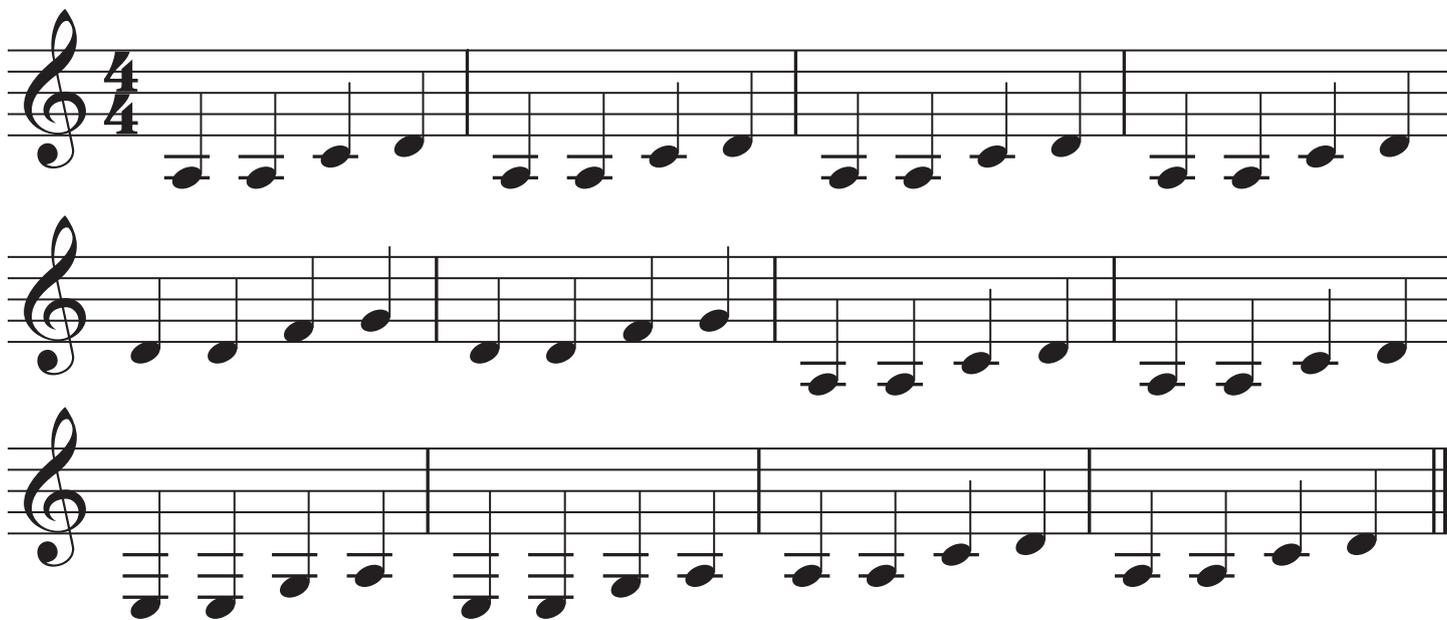
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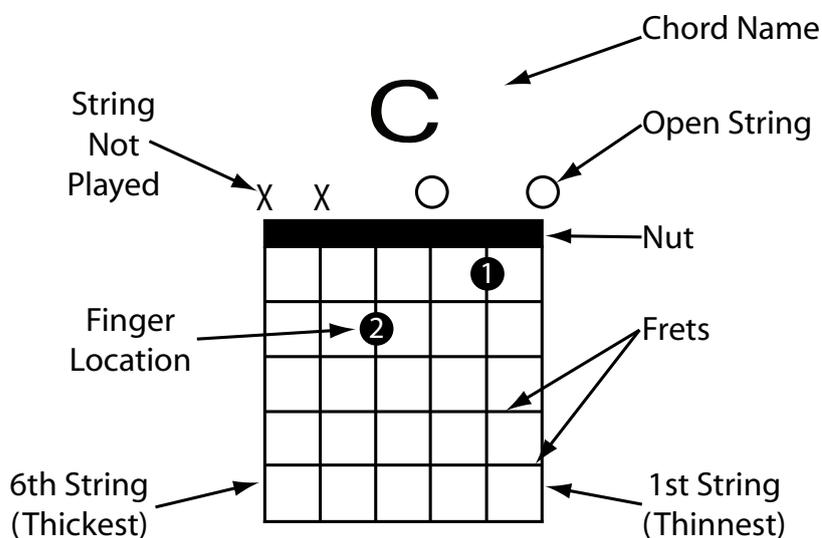
Next



During the studies of this lesson it is going to be of the utmost importance to explain and demonstrate the difference between the straight eighth feel and the shuffle feel. A common example of straight eighths is “Johnny B. Goode” from Chuck Berry and a good example of the shuffle feel is the intro section of “Bring it on Home” by Led Zeppelin.



Reading Chord Charts



1. The Finger
2. The Fret
3. The String



- Hold your guitar in front of you standing from floor to ceiling with the headstock highest, this emulates the same position that the chord chart references the guitar.
- Explain that the dots on the chart are where you place your fingers on the neck.
- Quiz students on the three steps to finding any note on a chord chart: a) string b) fret c) finger.
- Explain that an “O” below a string represents an open string and an “X” below a string represents a string note strummed.



This is the first means of reading music that your student will learn.

Students must find three things for each dot (or note):

- a. the string
- b. the fret
- c. the finger.

Use these three steps in this order as the method for students to read chord charts.

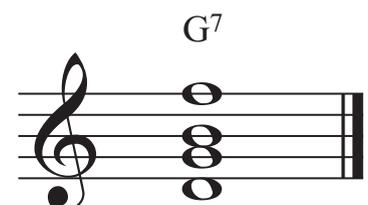
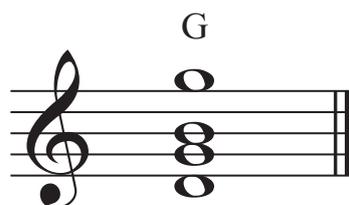
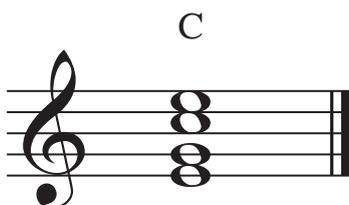
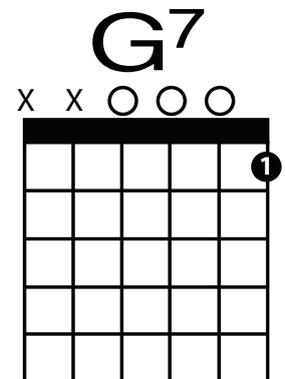
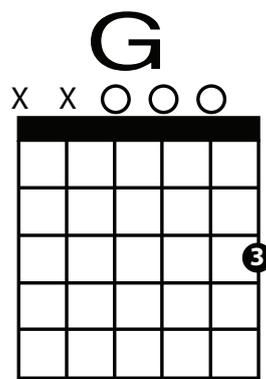
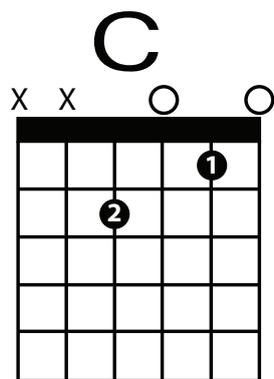
After your student has the three steps to finding any note on a chord chart outlined above memorized, point to any dot on a chord chart and have your student tell you the string, fret and finger, then have them play the note. The next step is to have your student write out a chord chart. Finger an open A minor chord, have your student start on the 1st string and write out each note in the chord chart. Writing out will reinforce that the student really understands this chart.

TEACHERS INSPIRATION

A teacher affects eternity:
He can never tell where his influence stops.

Henry Adams

Your First Chords





- Demonstrate each chord before they try to play them so they hear the how they are supposed to sound.
- Have the students play one note at a time through each chord.
- Instruct the students to keep their finger tips as close to the end of the fret as possible.
- Show the student that playing a note in the lower part of the fret will make a buzzing sound. When played at the higher end of the fret, next to the fret bar, the note will ring clearly without any buzzing noise.
- Demonstrate strumming multiple strings at once with open strings first then have your student do the same.
- Have student play the whole, half and quarter note examples along with the backing track.

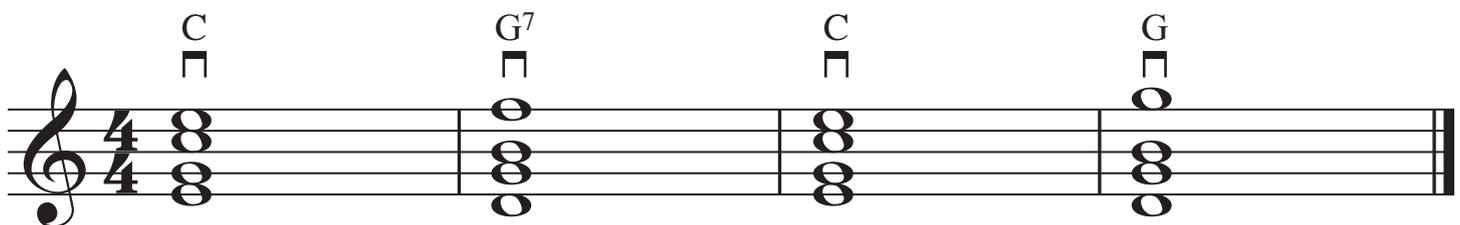


In this lesson students will start to play their first chords. These are a great primer to full open chords. These will teach the basic concepts such as arching fingers around adjacent strings and strumming multiple strings at the same time. Once they have learned the text and diagrams in the chapter, quiz them by calling out the chords names and having them play them without looking at the diagrams. Next have the students practice changing from chord to chord repeatedly (i.e. C to G, G to E and E to C over and over). This will help them develop the ability to change the chords fluidly.

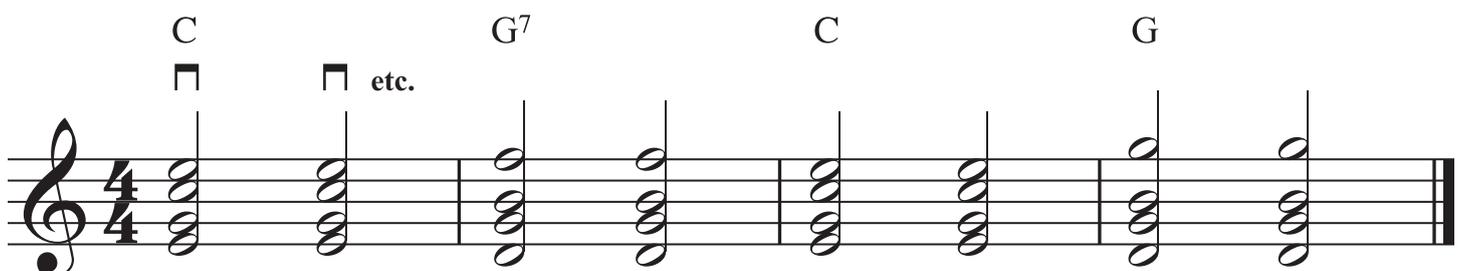


Strumming Chords

Whole Note Strums



Half Note Strums





This is the first time they will subdivide a beat, up to now it was single and multiple beat notes. The best way to explain this timing to students is to say, "Step on one note then kick the next repetitively." One note is picked when the foot hits the ground the next when the foot is up in the air. When counting the "&" will be when the foot hits the ground.

CD Track



Two for One

In this lesson, students will apply eighth note timing. It is important to have your student use alternate picking when playing eight notes. It will help them feel the timing better because the pick and foot will go up and down simultaneously. There is a backing track for this song.

C Dm C G⁷

□ □ V □ □ □ □ V □ □ □ □ V □ □ □ □ □ □

Count: 1 2 & 3 4

C Dm C G C

□ □ V □ □ □ □ V □ □ □ □ V □ □ □ □ □ □

CD Track



My Melody

This is another song that uses eighth notes. As in the last song, have the student use alternate picking when playing the eighth notes. This song is in 3/4 timing and a backing track is

□ V □ □ □ □ □ V □ □ □ □ □ □

□ V □ □ □ □ □ V □ □ □ □ □ □



The Arkansas Traveler

In this song, students will play longer phrases using eighth notes. This will be more challenging so have the student start slowly but still keep a steady time. I like to have the student play the eighth note clusters first before play the song so they are a little familiar with the notes when they come up in the song. There is a backing track available for this song.

Count: 1 2 3 4

STUDENT INSPIRATIONAL QUOTE

“Obstacles are those frightful things we see when we take our eyes off our goals.”

Chinese Proverb

C Blues



C
□ V □ V □ V □ V etc.

F

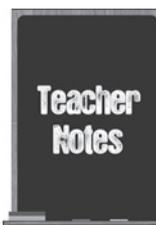
C G

F C

Detailed description: The image shows four staves of musical notation for a blues progression in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. Above the staff, the chord 'C' is indicated, followed by a sequence of square and inverted triangle symbols representing alternate picking: □ V □ V □ V □ V etc. The notes are eighth notes. The second staff continues the melody and introduces a bass line with eighth notes. Above the staff, the chord 'F' is indicated. The third staff continues the melody and bass line, with 'C' and 'G' chords indicated above. The fourth staff continues the melody and bass line, with 'F' and 'C' chords indicated above.



- This song incorporates eighth notes in a blues progression.
- Alternate picking should be used throughout the song.
- As the student is learning each section strum the chord changes over the notes as they are playing.
- Tell your student that guitarists of all genres have blues influences and learning the blues will make them a better guitarist.
- Give examples of songs from the genre they like that are blues influenced.



This is a blues song using eighth notes. It is a common blues pattern so it should sound familiar to students. Enforce alternate picking and have the student tap their foot along in the same direction as the pick. Strum the chords along with the student at the lesson and have them use the backing track with bass and drums to work on at home. This is very fun for students.

Show students some examples of blues found in different genres of music. For instance, on a pop progression could easily use a I – IV - V progression, which is a blues structure. Play examples of classic blues songs so they could hear some of the original blues sounds.

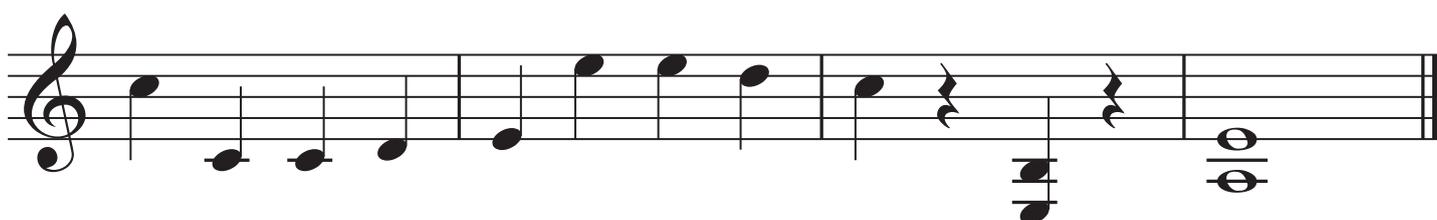
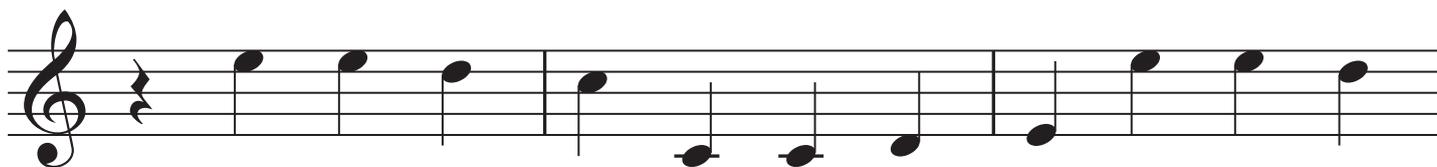
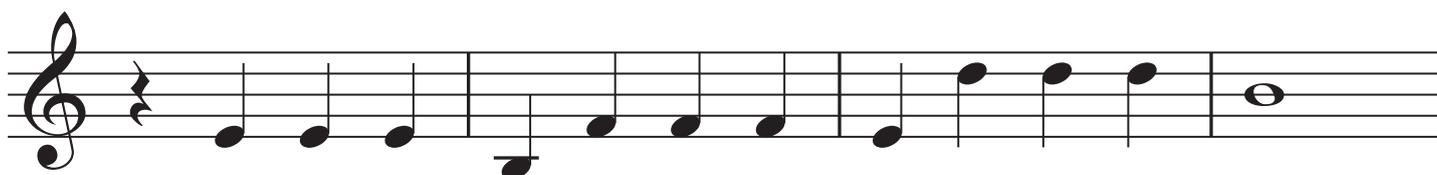
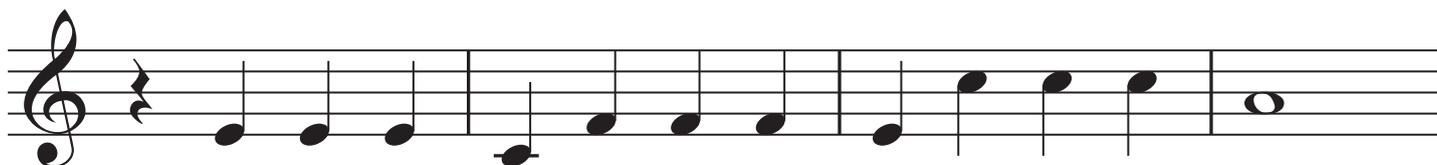
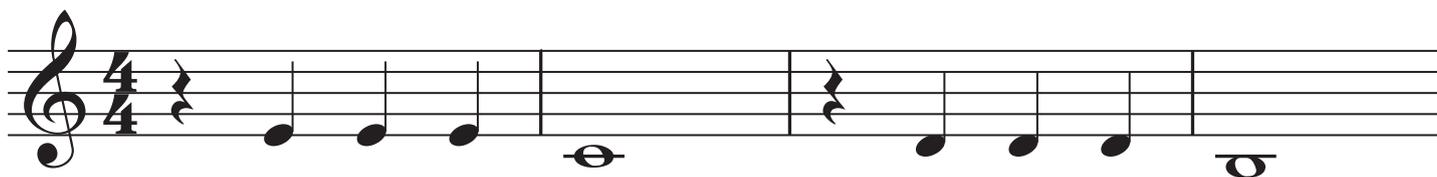
Have your students listen to the radio and see if they can find examples of the blues within different types of music. Have them make a list of the different songs they hear it in and bring the list to their next lesson. Always give the student recognition for doing these types of things; they will tend to “want” to do the assignments like this.

CD Track



Beethoven's 5th

This is a song that just about every student should know the melody. It is easy to play but it should be played at a fast tempo. The students have just learned the tempo markings and this is an allegro tempo, which means fast. The last two intervals are a perfect cadence which goes from a 5th to root as an ending. In this case it is from E to A. E is the 5th scale degree in A minor. Some students may be able to handle this information but some may not so use your discretion.



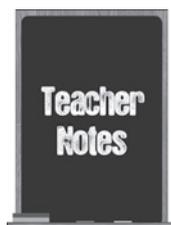
The Notes in the First Position



String:	6th	5th	4th	3rd	2nd	1st
Frets:	0 1 3	0 2 3	0 2 3	0 2	0 1 3	0 1 3 5
	E F G	A B C	D E F	G A	B C D	E F G A



- Go through all the names of the notes in the first position across all six strings, starting with the open strings.
- Homework – Have your student write them out on paper. These must be memorized. (See worksheet)
- Blank music sheets are available at the Lesson Support Site.



Have your student begin from the open strings and play the notes across all 6 strings. I recommend that you have students write out the notes on a blank piece of sheet music and write the letter name over each to help memorize the notes. Quiz them until they know these notes cold.

Here is a great exercise to give your student as they are getting to know the notes. Call random note's names out and have the student play all these notes in the first position. For example, if it was an "E" they would play the open 6th string, 2nd fret of the 4th string and open 1st string. In the beginning of this exercise it will be difficult but will ensure that the student has the first position notes memorized.

Have the student do the worksheet for this lesson.

STUDENT INSPIRATIONAL QUOTE

"Music is enough for a lifetime, but a lifetime is not enough for music"

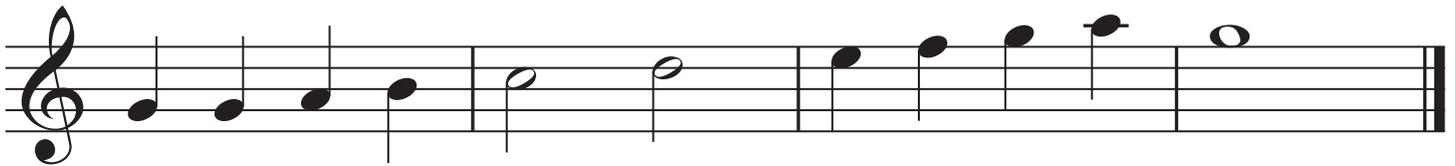
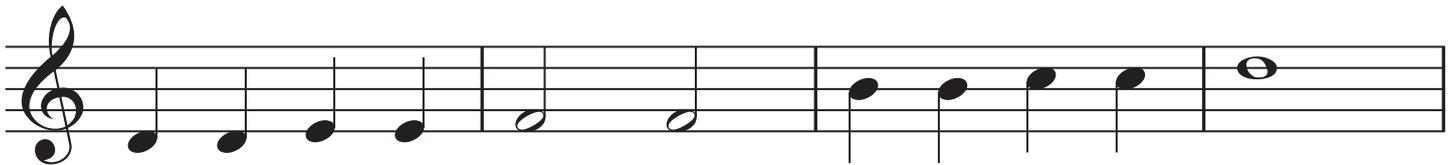
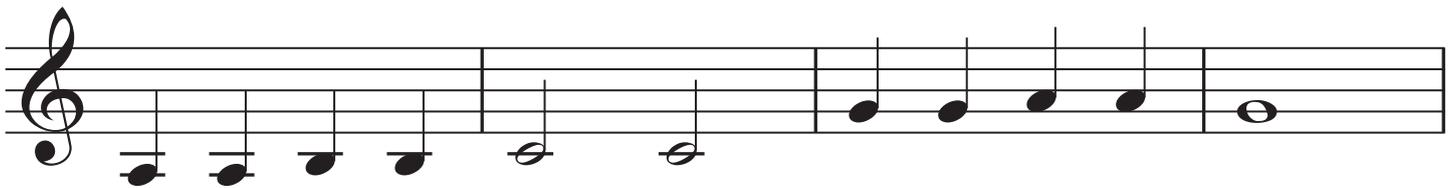
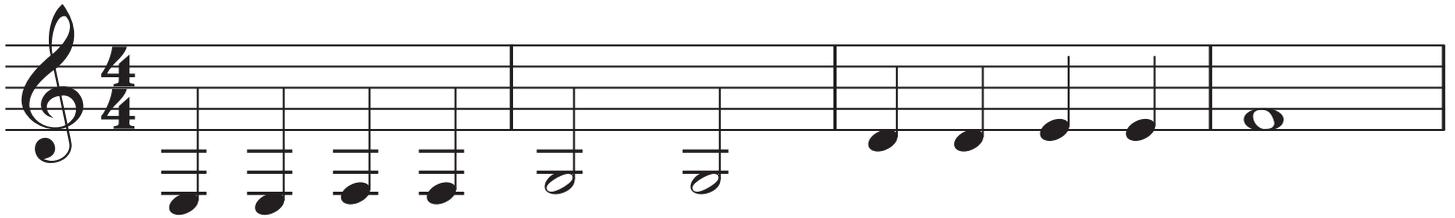
Sergei Rachmaninov

Hitting All Six



Moderato

Now that you have quizzed your student on all the notes in the first position here is a song where they will apply notes on all six strings. Use a metronome for students to play along with to keep steady timing.



The C Major Scale

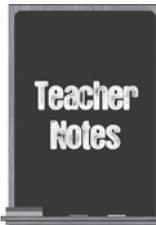


C D E F G A B C C B A G F E D C





- Explain that scales are a group of notes that all come from the same family and they are used to make songs and melodies.
- Tell students that the key of “C” major is the only natural key that doesn’t have sharps or flats.
- Let students that they will go through the theory of the major scale at the end of this book.
- Have students call out the name of each note as they play it.

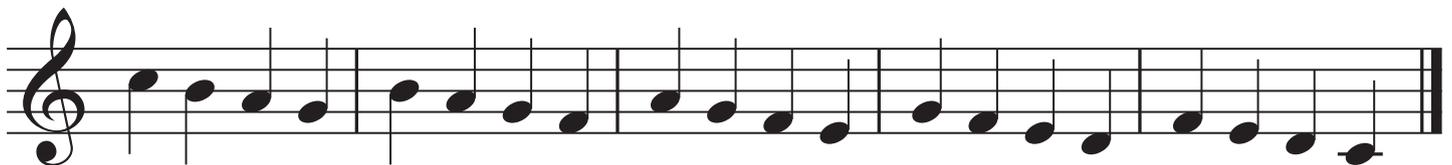
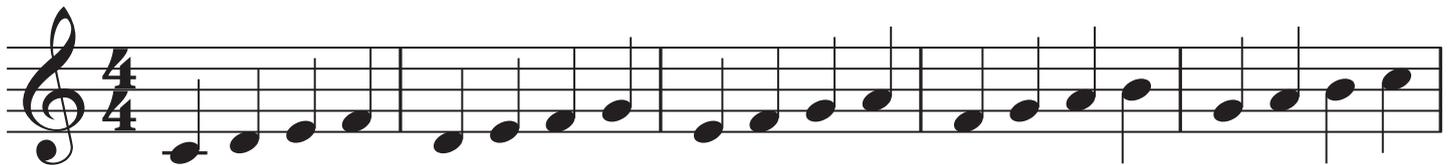


This is the first time a student will play a scale. You must explain that a scale is a group of notes that come from the same family. They sound good when played together and will be used to create melodies and to write songs. Although they have not learned sharps or flats yet you can start to plant the seed and talk about them and explain that the key of “C” major will be the only natural key that has no sharps or flats. Tell them that they will learn the theory behind making major scales at the end of this book.



C Major Scale Pattern

Now students will apply the C major scale in a pattern. This scale pattern goes up in four note intervals through the scale. This is important because it helps students see scales as a creative tool rather than just a group of notes played in a row. At this point you should give a demonstration of how to improvise using the scale. Play a series of simple melodies nothing too fast or flashy. Explain that they will eventually be able to use scales to write their own, melodies, leads and complete songs.



TEACHERS INSPIRATION

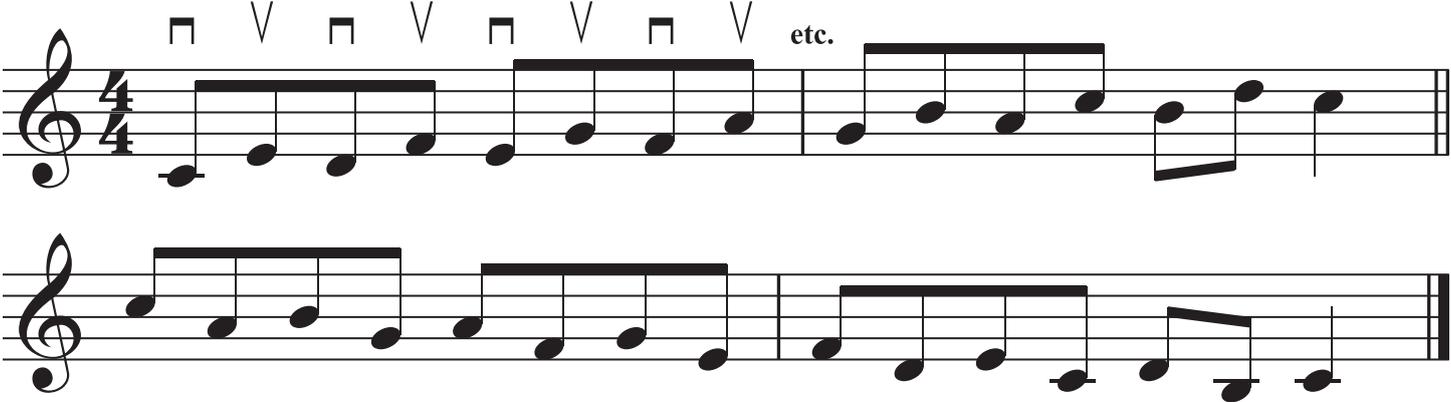
“The mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires.”

William Arthur Ward

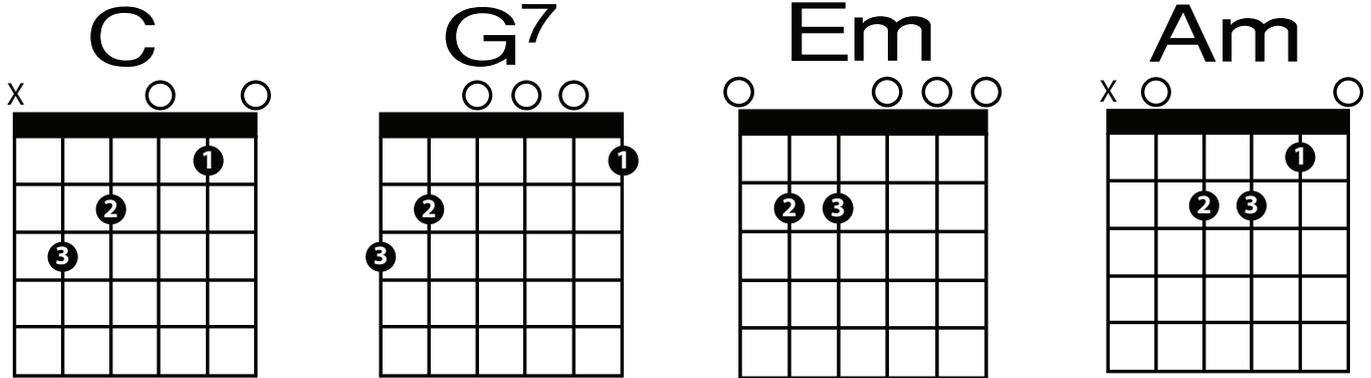


C Major Scale Study in 3rds

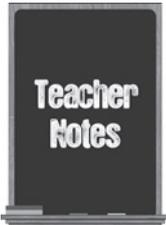
This song is a series of 3rds up the C major scale. It is all eighth notes. Alternate picking should be used. Explain how this pattern goes up in 3rds the following way: the first note is C the second note is E, if they look at the C major scale note they just learned C is the first note E is the 3rd note. The E is three scale degrees up from C. It continues this pattern with D to F, F is three scale degrees up from D. The pattern continues throughout this exercise.



Full Form Chords



- Go through each chord note by note with the student.
- Explain that these chords all are in the key of "C" major and can be used together to create songs in this key.
- Talk about the relationship each chord fingering has to the others. For instance: Am to C they just move the 3rd finger up to the 5th string 3rd fret.
- Make sure the student has all four chords memorized for the next week's lesson. Quiz them by calling the chord names out randomly and they should fret the chord as quickly as possible.
- Demonstrate the three progressions over the backing track so the student can see and hear them.



Start by going through each chord note by note. Make sure all the notes are coming out cleanly. Teach the relationship of the fingerings of these chords as follows:

1. Fret the Am chord, pick up the 3rd finger and place it on the 5th string 3rd fret and that is a C chord.
2. Fret the Am chord, pick up the 1st finger and move the 2nd and 3rd fingers down a string lower to the 4th and 5th strings and that is an Em chord.
3. Fret the C chord, move the 2nd and 3rd fingers down a string lower and the 1st finger up a string higher and that is the G7 chord.

Have the student play the Song Chord Progressions with these chords using whole, half and quarter note strumming.

Rhythm Notation Chord Strum Slashes



Whole Note



Half Note



Quarter Note



Eighth Note

Rhythm Slashes

Chord Name

Count: 1 2 3 4 1 2 3 4



- Show how each note type looks and compare it to the standard notation note, whole note hollow with no stem, half note hollow with a stem and so on.
- Rhythm notation will be used for chord progressions.
- Reinforce that even in rhythmic notation music is separated into small sections called “measures” by vertical lines called “bar lines.”
- Have your student complete the corresponding worksheet for next weeks lesson.



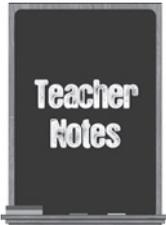
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Next





There will be two types of notation used in this book: standard, and rhythmic. Both will incorporate the note values. Each will have the same characteristics. Whole note is a hollow circle; half note is a hollow circle with a stem and so on. Rhythm notation is primarily used for writing chord progressions.



Song Chord Progressions

Progression 1

C G⁷ C G⁷

Progression 2

Am Em Am Em

Progression 3

C Am Em G⁷



- Go through each chord note by note with the student.
- Explain that these chords all are in the key of C major and can be used together to create songs in this key.
- Talk about the relationship each chord fingering has to the others. For instance; Am to C they just move the 3rd finger up to the 5th string 3rd fret,
- Make sure the student has all four chords memorized for the next week's lesson. Quiz them by calling the chord names out randomly and they should fret the chord as quickly as possible.
- Demonstrate the three progressions over the backing track so the student can see and hear them.



Start by going through each chord note by note. Make sure all the notes are coming out cleanly. Teach the relationship of the fingerings of these chords as follows:

1. Fret the Am chord, pick up the 3rd finger and place it on the 5th string 3rd fret and that is a C chord.
2. Fret the Am chord, pick up the 1st finger and move the 2nd and 3rd fingers down a string lower to the 4th and 5th strings and that is an Em chord.
3. Fret the C chord, move the 2nd and 3rd fingers down a string lower and the 1st finger up a string higher and that is the G7 chord.

Have the student play the Song Chord Progressions with these chords using whole, half and quarter note strumming.

CD Track



Canon/Rehearsal Marks

Andante

A C G Am Em

F C F G

B C G Am Em

F C F G



- Canon is a very popular song progression that has been used in many songs.
- Point out to the student that the chord progression is above the staff. Strum the chords through the progression before the student plays it.
- There will be alternate fingers used in this song. They are designated by finger numbers written next to the note.
- Rehearsal marks are used in this song to show where the three variations of the song begin. They are the letters A, B and C in boxes.
- Have the student go through each variation slowly and help guide them through the alternate fingerings.
- As they are able to play the song smoothly from beginning to end strum the chords with them to create a little jam session.



This is a common classical progression that has been used in many songs in all genres. Strum the chords above the staff and play the progression for the student so they can hear how it sounds. This progression has a distinct sound.

Explain that rehearsal marks are placed at the beginning of each variation of the song to help see where each begins. They are the letters A, B and C in boxes above the staff.

Go through the alternate fingerings before they start so they understand what hand shifts they will need to do. Explain that they are playing the notes of the chords in an arpeggios fashion, which means picking them out separately.

After they can play this smoothly have your student try to create their own picking pattern. Always encourage creativeness.



Bass Note Strum Studies

Example 1 - Whole Note Bass

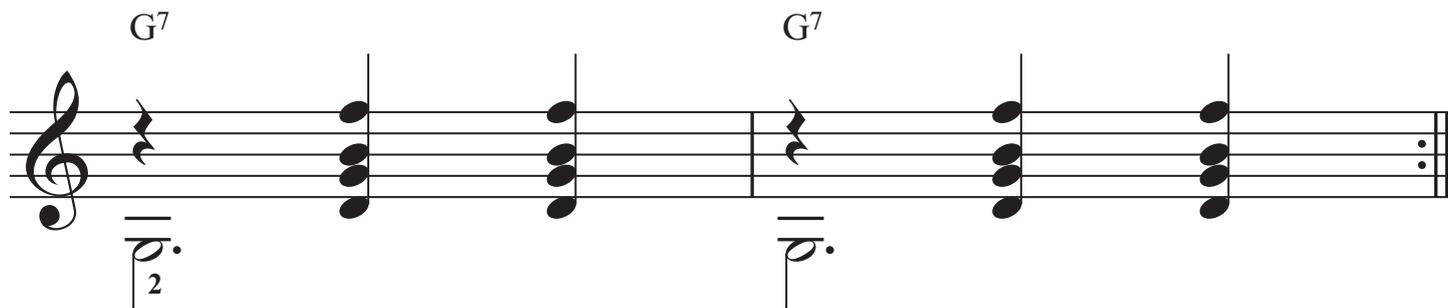
Example 1 - Whole Note Bass

Example 2 - Half Note Bass

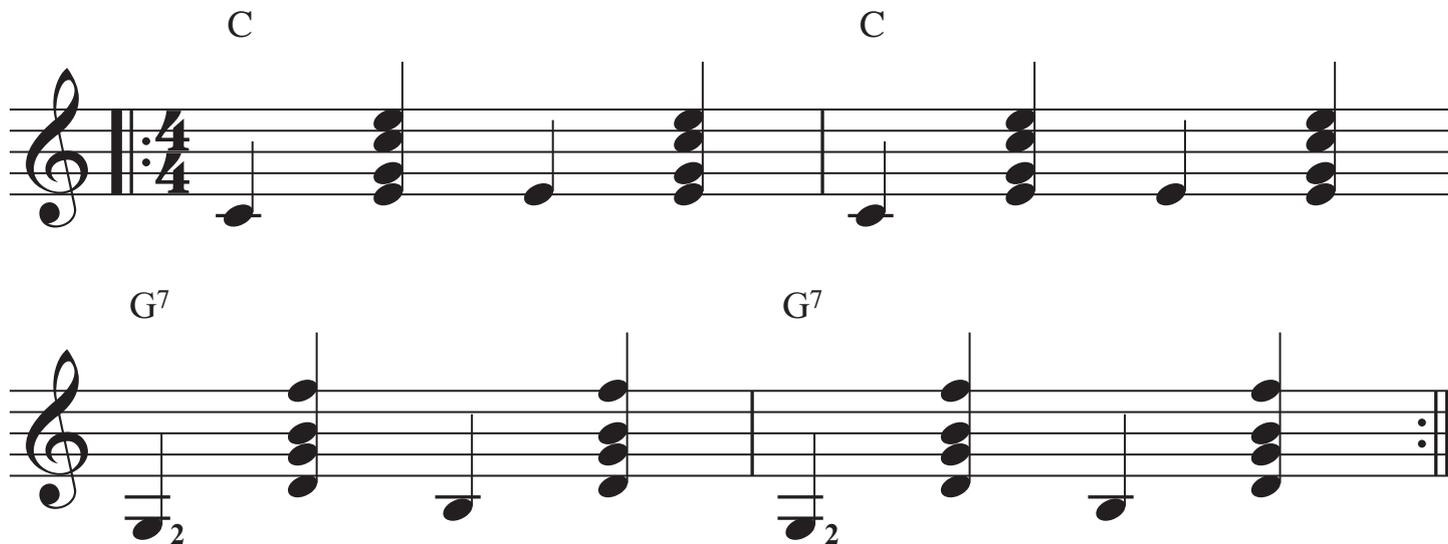
Example 2 - Half Note Bass

Example 3 - 3/4 Timing

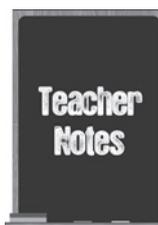
Example 3 - 3/4 Timing



Example 4 - Alternating Bass



- Explain that these exercises have students playing a rhythm combining bass notes and chord strums.
- Students must fret the chords and pick the notes within them.
- Play these with the accompanying backing track.



These studies are great to help students get used to using chords in creative rhythm variations. Explain that the first note is the bass note in the chord and the strum is the rhythm so they are combining two components in one rhythm. They must hold down the chord above the staff for each section and pick the notes out from that chord to play each rhythm variation.

There are four variations using whole and half bass notes, $\frac{3}{4}$ timing and alternating bass notes. Play all these along with the backing track. Once the student can play these examples encourage them to try to make their own variation within the chord changes.

Dynamics in Music/ This Land is Your Land

p - Piano, meaning soft

mp - Mezzo-piano, meaning medium soft

mf - Mezzo-forte, meaning medium loud

f - Forte, meaning loud



This Land is Your Land

Moderato

mf F C

G⁷ C

F C

Am G C



- Dynamics are the difference between loud and soft within a song.
- Follow the book to show what each dynamic marking symbols looks like and its dynamic.
- “This Land is Your Land” has an *mf* symbol meaning medium loud dynamic level.



- Teach that a dot placed after a note increases its value by half of the original value. So a dotted quarter note will receive 1 ½ beats of sound.
- Kum-Ba-Ya will have the dotted half notes in the song. The count for these is below the staff.
- Count the timing as the student plays the dotted quarter note sections. Next have the student count as they play.
- If the student has trouble understanding the timing, have them tap the timing with a pencil as you count along.



Teach that a dot placed after a note will increase the notes value by half of its original value. In this case a quarter note gets 1 beat, half of 1 is ½, add 1 plus 1/2 and a dotted quarter note gets 1 1/2 beats.

“Kum-Ba-Ya” will have dotted quarter notes. Play the song for the student and have them tap their foot along to understand the timing. I have included the timing count below the staff to help the student follow along. This is a play along track to use with this lesson.

I have found that some students will have more trouble then others grasping the 1 1/2 beats, in this case have the student tap the timing with a pencil as you play the song. Also have them count out loud along with you. Once they can tap and count the timing then they will be able to play it much easier.



The New Years Song

This is “Auld Lang Syng” but I have found that almost every student can not pronounce it correctly so just referring to it just as “The New Years Song” made things much easier. This song includes more examples of playing the dotted quarter notes. There is a play along track to use with this lesson.

Moderato

C G C

Count: 1 2 3 4

F C G Am G C

Using the Metronome to Practice/ Finger Flexing #1



□ V □ V □ V □ V etc.

The exercise is written in 4/4 time and consists of five staves of music. The first staff includes a rhythmic pattern of squares and inverted triangles above the notes. The notes are eighth notes, and the exercise involves alternate picking (indicated by the V symbols). The pattern repeats every four notes, with 'etc.' indicating it continues. The exercise starts on a G4 and moves up and down the scale.



- Read through and explain the tips I have included in the book for using the metronome to practice with the student.
- Apply these tips while teaching the “Finger Flexing #1” lesson.
- Reinforce the use alternate picking, consistently, throughout this exercise.
- Have students find a slow tempo that they can play this exercise at the lesson. Then have the student increase their speed gradually each day while practicing.





First read through the “Using a Metronome to Practice” text with the student and explain how these tips will help them practice more efficiently. Next, while you are teaching the Finger Flexing 31 lesson use the metronome in the lesson and apply these techniques.

Make sure the student is using alternate picking consistently throughout the exercise. There is a pattern that this exercise follows, for each measure. Have the student find a slow tempo that they will start at home practicing with and tell them to increase the tempo a few numbers each day. They should write the tempo setting in the book and see how much speed they can increase in the week. Make sure to tell students that they should not increase speed unless they can play the pattern at the current speed without mistakes.



Ode to Joy

This song has something new. There are two parts in each measure for the first three measures in each staff. Explain that this is why there is double the notes and rest timing in these measures, 8 beats. This is done because there will be notes held down to ring while others are picked. Go through these sections with the student and explain what notes will be held down and for how long.

Andante

The musical score for 'Ode to Joy' is presented in four staves, all in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The music consists of eighth and quarter notes, with some measures containing two parts per measure. The second staff continues the melody with similar note values. The third staff features a more complex rhythmic pattern with eighth notes and rests. The fourth staff concludes the piece with a final cadence.



My Country tis of Thee

This is a difficult song and may take students a little time to master. Walk through this song in two measure increments with the student in the lesson. This is how the phrasing lays out. As the student can play the song on their own, strum the chords above the staff along as they play. Do a soft one strum per chord pattern.

The musical notation is in 3/4 time and consists of three staves. The first staff contains measures 1-5 with chords C, G7, C, Dm, C, and G7. The second staff contains measures 6-7 with chords C and Dm. The third staff contains measures 8-12 with chords G7, C, Dm, C, F, C, G7, and C.

Triplet Timing

The notation shows four groups of triplets on a single staff in 4/4 time. Each group is labeled 'One trip - let', 'Two trip - let', 'Three trip - let', and 'Four trip - let'. Each triplet is marked with a '3' below it.

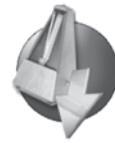


- Demonstrate the triplet feel on the open 1st string.
- Have students tap their foot along.
- While tapping have them count One-trip-let, Two-trip-let, Three-trip-let, Four-trip-let.
- Have them accent the down beat on each number counted.



Up to now all the student has done is break note timings in even halves. Now they have to understand breaking a beat into 3's. Demonstrate the triplet feel by playing the open 1st string in triplets while they tap their foot along. It's important for your student to understand the feel the timing while tapping their foot before they try to play triplets. Once they can tap and feel the rhythm they will be able to play it easily. Teach the count: **One**-trip-let, **Two**-trip-let, **Three**-trip-let, **Four**-trip-let and enforce accenting the down beat on each number counted.

Next, teach your student how to play in triplets on the open 1st string. When presenting this lesson to your student play triplets against a metronome to help them hear the timing better.

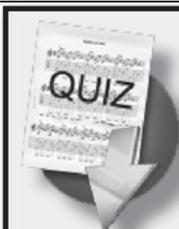


6 String Triplet Pattern

□ ∨ □ ∨ □ ∨ □ ∨ □ ∨ □ ∨ etc.

3 3 3 3 3 3 3 3

Count: 1 T L 2 T L 3 T L 4 T L



Reading Music for Guitar - Quiz 2

Have your students take the quiz on-line at home. Review the quiz results with the students and work with them on any lessons they need help with.



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Intervals/Sharps & Flats

Half Steps
Whole Steps

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

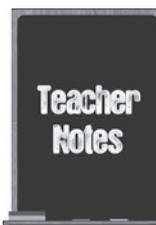
A A# D D^b G G#

= Sharp
b = Flat

Fret: 2nd 3rd 3rd 2nd Open 1st



- Explain that an interval is the distance between two notes.
- A half step is one fret on the guitar; a whole step is two frets. Have students play half and whole steps.
- Show how a sharp and flat work to raise and lower a note.
- Explain enharmonic notes i.e. C# & D^b.
- Show the chromatic scale starting with each string open, up to the 12th fret.
- Quiz students to find the names of the notes on the guitar. For example, “What is the name of the 7th fret of the 3rd string.”
- Have the student write out the chromatic scale on a blank sheet of paper during the next week’s lesson.



Start with a basic explanation of half and whole steps. Play them on your guitar then have them play random half and whole steps on their guitar for you.

Explain what a sharp and flat are and demonstrate them on your guitar. Then have them show you on their guitar as well. Explain that there are two natural half steps in music that are B to C and E to F and between all other notes there will be a whole step or two frets on the guitar. Tell them that the 12 notes that make up the Chromatic scale are all the notes that make up every song they have ever heard just mixed up and combined in different ways.

A good rule to follow here is repetition. Have the students write the complete chromatic scale several times on a piece of notebook paper over the course of the next week. When they come in for their next lesson, look at it and quiz them. If they still don’t have it down cold, make them write it again. Writing things down will make it stick in their mind.

The G Major Scale - Two Octaves



- Explain that key signatures are used to designate specific keys and tell you what notes will be either sharped or flatted within a song.
- The key signature is at the beginning of each staff and has the sharps or flats depicted there.
- The key signature of “G” major has one sharp “F#” so all F notes will be played one fret higher within this key unless otherwise indicated.
- Have the student play the G major scale with the metronome.
- Explain that an octave is when you start with a note in a scale and go up to that same name note again. It is eight notes higher that is why it is called an OCTave. The prefix OCT mean 8 like in octagon.



Talk to your student about keys. Explain that notes in a certain key are like brothers and sisters in the same family. They work together perfectly. Every major scale key will have a different group of notes. The only one that will have no sharps or flats will be C major, all others will have at least one.

Teach that the key signature is a series of sharps or flats located at the beginning of each measure. Show that the key of “G” major has the F# in the book. This means that ALL F’s will be sharped in this key.

Talk to the student and explain that an octave is when you play up a scale and come back to the note you started from. It will be 8 notes higher that is why it is called an OCTave OCT is the prefix meaning 8 like in OCTagon.

Have the student play the two-octave G major scale along with the metronome and call the name of each note out as they play it.



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G Major Lead Pattern - Eighth Notes and Triplets



Although the “G Major Lead Pattern - triplet” lesson doesn’t appear for a few lessons, the directions here apply to both lessons collectively. These two exercises are a great way for the student to get more familiar with the G major scale. It also gives them an opportunity to play the scale in a creative fashion. This is the beginning of improvising, they can start with these patterns and then begin to alter the pattern a little to create their own interesting patterns. Always encourage creativeness.

Make sure students use alternate picking and play these patterns with a metronome to keep even, steady timing.

□ V □ V □ V □ V etc.

TEACHERS INSPIRATION

Nine-tenths of education is encouragement.

Anatole France





- Explain that every key will have main chords that sound perfect together and can be used to create songs.
- The chord they are learning here are the one and five chords, G is the first note of the G major scale and D is the fifth note of the G major scale.
- Teach that when alternate strumming they must keep their shoulder, arm and wrist loose and relaxed and pivot the strum from their elbow.
- When teaching the two strum patterns talk about the “Ghost Strum.”
- Student will play these strum patterns over the accompanying backing track.



Talk to the student about how every key has a group of chords that work the best together. In this case, the G is the one chord or root chord because G is the 1st note in the scale. D and D7th are the five chords because D is the 5th scale degree in the G scale.

Tips to give students for alternate strumming:

1. Keep the shoulder, arm and wrist loose and relaxed when strumming. If they tighten up it will make the strum sound stiff and unnatural.
2. Keep a loose grip on the pick. Let the pick have a little play in it. This will also give a more relaxed strumming sound.
3. Pivot from your elbow. Many players will try to only move their wrist back and forth to strum. Make sure they move the whole arm and get a flowing rhythm.

In the strumming examples students will use the “Ghost Strum.” To keep the strumming arm moving down and up there will be times when the pick will go over the strings but not strum them. This is the “Ghost Strum.” Make sure the students keep their arm moving constantly down and up when playing the patterns.

There is a bass and drum-backing track for students to play these patterns over.

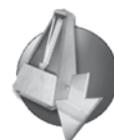
STUDENT INSPIRATIONAL QUOTE

“Music is a higher revelation
than all wisdom and philosophy.
Music is the electrical soil
in which the spirit lives, thinks and invents.”

Ludwig van Beethoven



G Major Lead Pattern - Triplets



□ ∇ □ ∇ □ ∇ □ ∇ □ ∇ etc.

TEACHERS INSPIRATION

Seldom was any knowledge given to keep, but to impart;
the grace of this rich jewel is lost in concealment.

Bishop Hall



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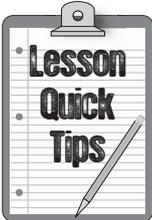




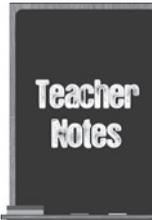
Minuet in G

Andante

The musical score is written on four staves in treble clef, G major, and 3/4 time. The melody is marked *mp*. Chords are indicated above the notes: G, C, G, D7, G, D7, G, D7, G, D7, G, D7, G, D7, G.



- This is a popular classical piece written by Bach.
- Play the song for the student so they can hear the song and see how to play it.
- Make sure to point out the F# notes that they will be playing.
- Students should play along with the backing track.



This is a very popular classical song written by J.S. Bach. Play the same for the student so they can hear how it sounds and see the fingering. There are a few F# notes within the song, you should point out where all these are and have the student play each before they begin. Make sure the students use the backing track to play along with. During the lesson you should strum the accompaniment chords under as they play the melody. This will create a full sound and a solid base for the student to play over.

Minuet in G - Rhythm Solo

This song is in the style of the bass note strum exercises. It shows how the student can apply them in a song fashion. You should play the melody over this as they play so they can make the connection. Make sure the student holds down each chord above the staff and pick the notes from them as they play the song.

Andante

The musical score is written in G major (one sharp) and 3/4 time. It consists of four staves of music. Each staff shows a series of chords with fingerings indicated below the notes. The chords are G, C, G, D7, G, D7, G, C, G, D7, G, D7, G, D7, G. Fingerings are: G (2), G (1), C (3), G (1), D7 (1), G (2), G (1), C (3), G (1), D7 (1), G (2), D7 (1), G (2).

G Boogie Blues

Moderato



- Explain that a boogie blues rhythm is an up tempo repetitive blues pattern.
- This is a I – IV – V pattern explain how the chord changes above the staff are G, C and D which are the 1st, 4th and 5th degrees of the G major scale.
- Make sure the student uses alternate picking consistently.
- Have students use the backing track to practice with at home.



This is a common blues rhythm pattern. It follows a I – IV – V progression. Show the student the chord changes above the staff and have them count up from G to C and D to see why this is a I – IV – V progression.

To get a smooth flowing blues sound students must use alternate picking. There is a backing track that students should use to practice these progressions over.

Have the student play this over the backing track during the lesson and improvise using the G pentatonic scale over it. This will turn the lesson into a mini jam session and will let the student see how this can be used to interact with other musicians.



G Major Bass Note Strum

In the same fashion as they play the first Bass Note Strum Study this is patterns using the chord in the key of "G. As before, make sure the student holds down the chord and picks the notes out from them. They should play this along with the backing track at home.

Example 1

Example 2

The Star Spangled Banner/The Fermata

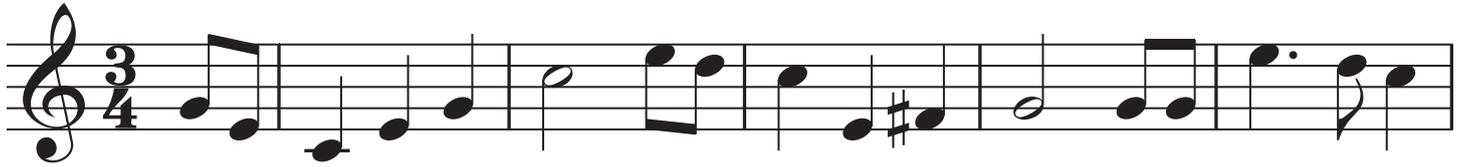
Andante

CD Track

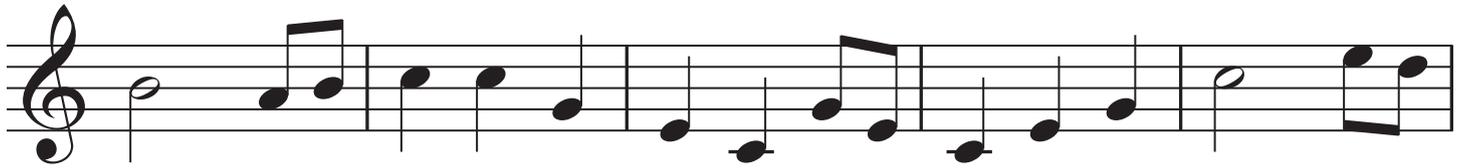


106-107

C Am E Am D G C



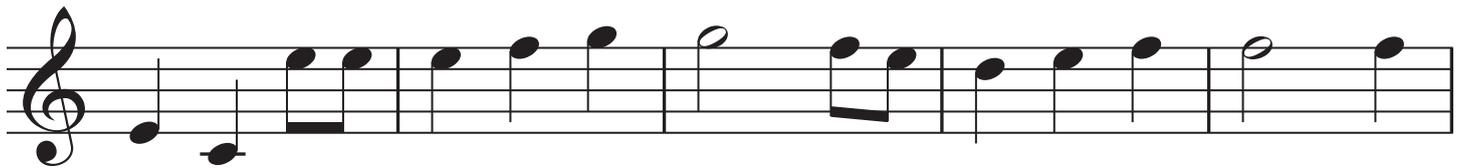
G C Am E



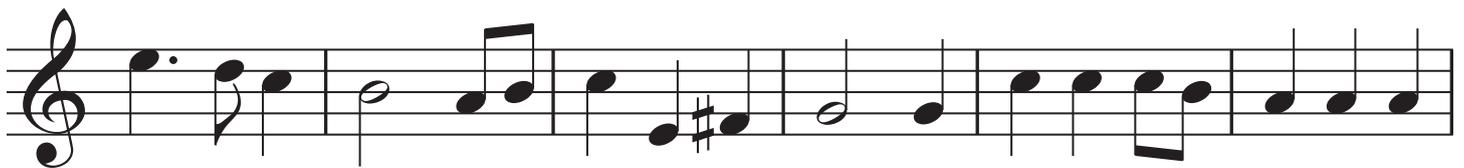
Am D G C G C



G⁷



C G C D G C F A⁷



Dm G  C Am C G⁷ C





Relative Minor Theory



- Teach the basic concept of a relative minor scale. Say that every major scale has a relative minor scale. This scale is built from the 6th degree of the major scale.
- The key signature of both the major and relative minor scale will be the same.
- Demonstrate how A minor is relative to C major. Play both scales back to back so the student can hear how the same notes can have a totally different sound when played in a different order.



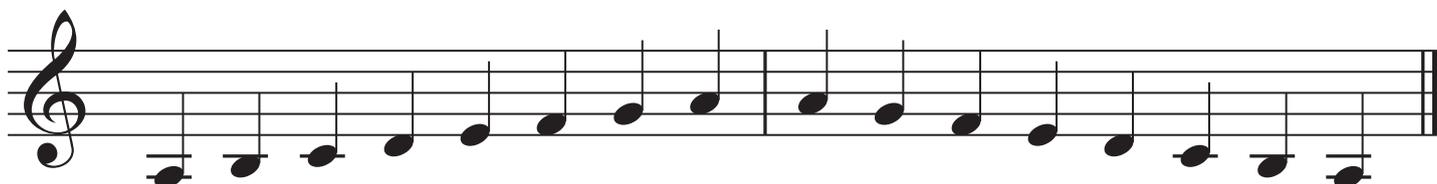
Here you must teach the basic concept of relative minor theory. You don't want to get too deep at this point, just give them enough information so they know the connection these two scales have. Here are the points to make clear with your students:

1. Every major scale has a relative minor scale that is built from the 6th degree of the major scale. Demonstrate this with the key of "C" major. Play the C major scale up six notes to A, tell them that is the relative minor scale. Next play the A minor scale.
2. The key signature of both scales will be the same. So let them know that in C major there were no sharps or flats; therefore, A minor will also have no sharps or flats. In the key of "G" major there is one sharp F#, the relative minor scale to G major is E minor and it will also have one sharp F#.
3. Even though both scales contain the same exact notes by having a different starting note or "Root Note" the scale will take on a totally different sound.
4. Often times within a song it can change from the major scale key to the relative minor key. This helps to give emotion and dynamics to a song.



The A Minor Scale

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



- A minor is relative to C major and will have no sharps or flats.
- This scale has a sad tone or sound. This is characteristic of minor keys.



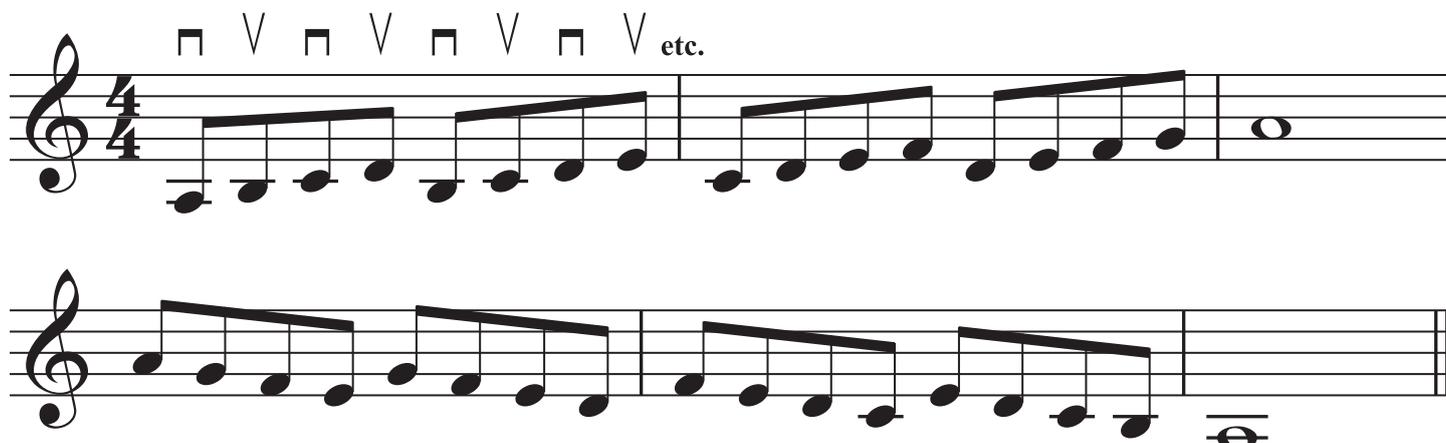
This is the first minor scale your student is playing, you must let them hear the minor sound it creates. Do this by playing an A major scale then immediately play the A minor scale. When they hear them back to back the concept of major and minor will sink in.

Strum an A minor chord as they play the scale. Then once they are comfortable playing it over the A minor chord play a complete A minor progression. One good one I use is Am – F – C – G. This really makes the scale come alive and will get the students excited.

Minor Scale Pattern in A



This is a simple eighth note pattern that goes up four scale degrees at a time. Make sure the students see the pattern because it will help them play the exercise easier. Enforce using alternate picking and they should build speed gradually using a metronome.





Solo Guitar in A Minor

In this song there are a few alternate fingerings. Go through these with the student before they play the song. Make sure they fret the chord above the staff, these are the fingerings that are used.

Softly strum each chord above the staff as they play the song. This will help give a full sound. Once the student can play the song play melodies over it using the A minor scale. Explain that this is improvising and using the scales as a creative tool. Always encourage the students to be creative, you can play the song and also have the student play the A minor scale over it and improvise. Some students will be able to do this easier than others so you must use your own judgment.

Andante

The musical score is written in 4/4 time and consists of four staves. The first staff contains a melody with chords Am, C, G, and Am. The second staff contains a bass line with chords Am and Em. The third staff contains a melody with chords G, Em, and Am. The fourth staff contains a bass line with chords C, G, and Am. Fingerings are indicated with numbers 1-4.

Home on the Range

CD Track



Musical score for 'Home on the Range' in 3/4 time, featuring guitar chords and a melody line.

Chords: C, F, Fm⁶, D⁷, G, G⁷, Am, F, Fm⁶, G⁷, C.



- This is a difficult song to play. Guide the student through the song a few measures at a time.
- Point out that on the 2nd staff 3rd measure the D and B notes played together have a different fingering. The B note is not open 2nd string; it is played on the 3rd string 4th fret.



This is a difficult song and will require your guidance through the first few times. There is some alternate fingering needed. On the 2nd staff 3rd measure, the D and B notes will be played with the 1st and 2nd fingers. The B note will be on the 3rd string 4th fret. All the student has to do is slide the C and A notes they are playing before that up two frets.

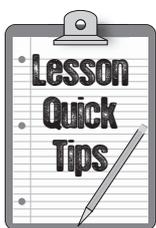


I - IV - V Progression

Strum: \square \square \vee \square \vee \square \vee etc.

Count: 1 & 2 & 3 & 4 & etc.

F G⁷



- The I – IV – V progression is one of the most common progressions.
- Explain how these chords are built from the 1st, 4th and 5th degrees of a major scale.
- Play a few examples of songs using the I – IV – V chord progression. A good example is Johnny B Goode. Also many Ramones or Greenday songs are simple I – IV – V progressions.



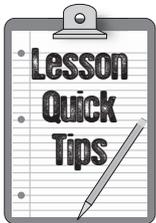
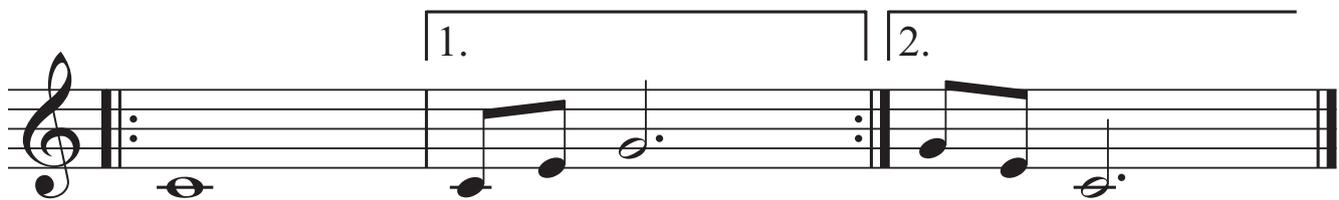
The I – IV – V chord progression is a common progression that many songs use. It's important to expose your student to its structure and sound. Although they have not learned the major scale formula yet you can begin to explain how these chords are built from the major scale. Get the student first to see the relationship of each chord to the next. Count up C-D-E-F and C-D-E-F-G to show that the F is four scale degrees and G is five scale degrees up from C. There are many songs that use this progression, find a song from the student's favorite band to give them an example. You can also use standards like Johnny B. Goode or Wild Thing. Greenday and The Ramones have many songs using the I – IV – V progression as well.

MUSIC ASSIGNMENT

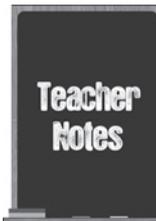


Show another I – IV – V progression in the key of “G.” In the same fashion as you counted up the letters for the progression in C explain how these three chords are related.

First & Second Endings



- First & Second endings are used when a composer wants to have two ways to end one section.
- This makes a song easier to learn.
- Play the first ending the first time through the second time through skip the first ending and only play the second ending.



Explain that sometimes the composer wants to repeat a section in a song and add a different ending. These are called first and second endings. First and second endings are notated by numbered brackets over each ending. The endings can be any number of measures in length. Teach that you play through ending one, go back to the beginning play up to the first ending, skip the first ending and play the second ending. In the next song there will be 1st and 2nd endings.

TEACHERS INSPIRATION

The true aim of every one who aspires to be a teacher should be, not to impart his own opinions, but to kindle minds.

F. W. Robertson



Greensleeves

Andante

Am C G

Am Em Am

C G Am E

Am C G

1. Am Em

2. Am E Am



- “Greensleeves” is a difficult song. Guide the student through this in small sections or phrases.
- There are accidentals (sharps) at the end of the 3rd staff. Point these out and show the student where these notes will be played on the guitar.



In “Greensleeves” there are some things that you need to go through with the students before they jump into it. First you must let them know that the chord changes above the staff will help them use the proper fingers. Go through these chords with them, have the student hold the chord down and ask them which strings they should strum. They should be able to tell you by looking at the sheet music.

There are also some accidentals in the song. On the 3rd staff there is an E chord in the last measure. This will require playing the G# note on the 3rd string 1st fret and there is also an F# note.

This is a difficult song and may take the student a few weeks to master. Once they start to learn the song you can softly strum the chord changes above the staff.

House of the Rising Sun



Am C D F

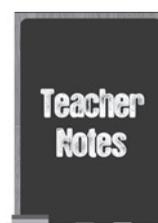
Am C E

Am C D F

Am E Am E



- Explain that this song is triplets played in an arpeggio-picking pattern.
- The chord changes above the staff must be fretted and held down.
- Strum the song progression before the student plays it so they can get the sound and feel of the song.
- Once the student can play the song through you can play the melody over it or improvise using the A minor scales.



When teaching this song you must explain that it has a triplet arpeggio pattern. Explain that an arpeggio is a chord played one note at a time. In this song they must hold down each chord and pick the notes out of them.

This song gives a great opportunity for you to interact with your student. As they play the song you can either play the songs melody or improvise using the A minor scale. It is important for students to learn how to interact with other musicians.

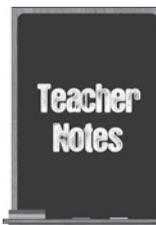
The A Minor Pentatonic Scale - Open Position

A C D E G A C D E G A

A G E D C A G E D C A



- Explain that a scale is a series of different notes that create a specific sound when played in a row.
- Minor Pentatonic scales are a 5 note scale Penta (five) Tonic (first note).
- Teach the scale in the first position. It is: A – C – D – E – G.
- This is a two octave A minor pentatonic scale.
- A is the root note or name of the key.
- Show where the root notes are within the scale.



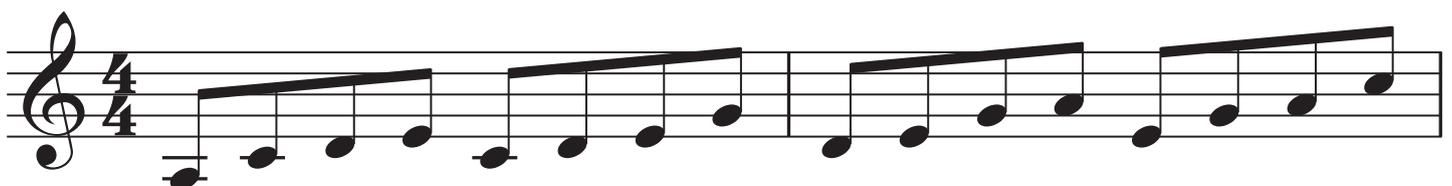
When teaching this scale, first explain that it is a 5 note scale “Penta” meaning 5 “tonic” meaning root note. Have your student play through the scale and call out the name of each note as they play it. Show where the root notes are and have your students memorize them.

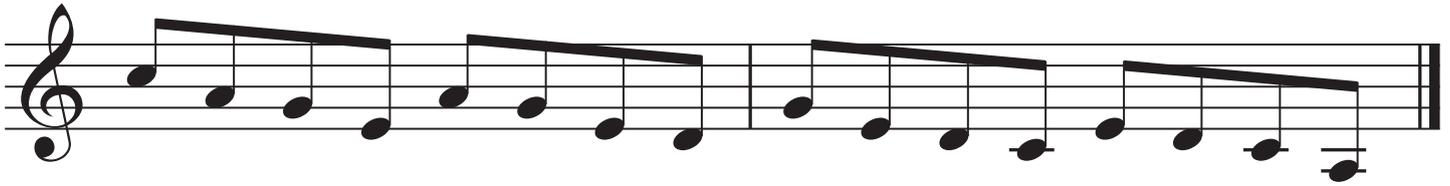
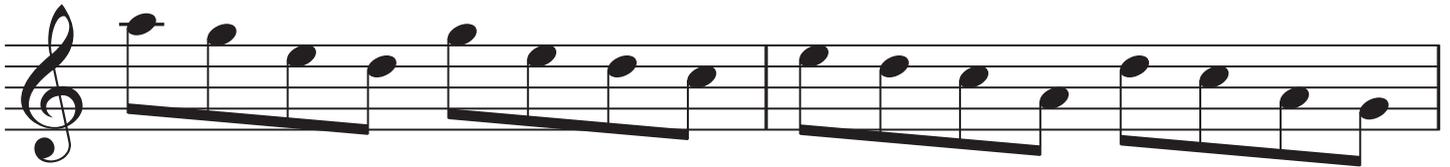
This will be the first time your students are seeing this scale so it is a good opportunity to inspire them a bit. Many students hear the word “scale” and think “boring exercises.” When you are beginning this topic explain to your students that the scales are a means to express themselves melodically on their instrument. They are the tools of the trade and will become their means to master the fretboard. Inspire them with some licks and riffs based from the scales they are about to learn. You might even try throwing on a backing track and play over the track with the scale. Ideas like this will inspire the student and get them away from the mind-set of “boring exercises.”

A good way to explain scales is they are the musical alphabet. Before you learned to talk you learned the alphabet, then words, then entire sentences. In the same fashion you learn the scales, then riffs and leads and finally you will be able to talk with your guitar “make music.”

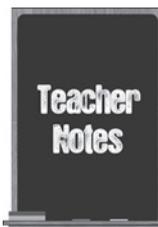


Pentatonic Lead Pattern Eighth Notes & Triplets





- These patterns are a great way for your student to get their first chance playing these scales in interesting patterns.
- Enforce alternate picking.
- Have students use the backing track to play the pattern over.
- Build speed gradually with the metronome.

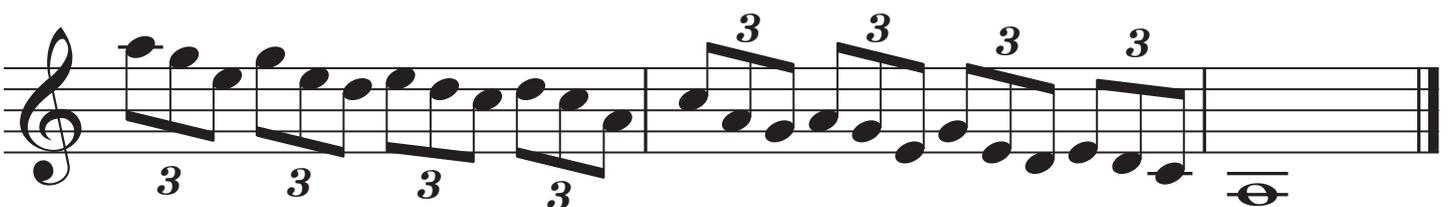
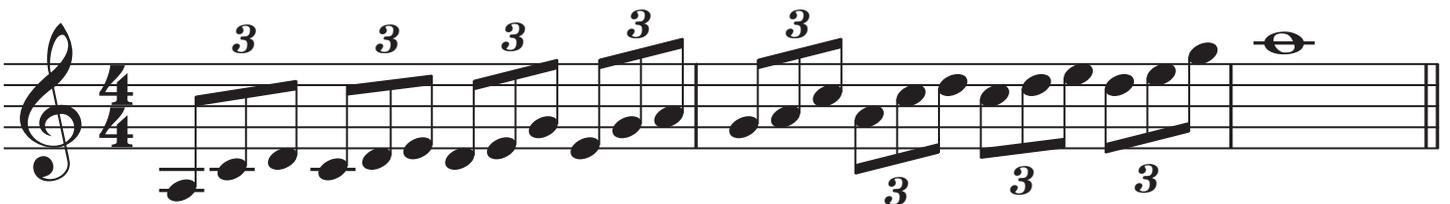


Lead patterns are a staple to lead guitar and the memorization of scale patterns. These types of patterns bring a musical sound out of the scales and make them “cooler” to a student that is beginning lead guitar. Lead patterns also give the student a starting place when they begin to improvise on their own.

The added bonus is the backing track here. Once the student is getting comfortable with the lead pattern, the backing track jam session will make the experience much more exciting; and they will feel like lead players for the first time in their lives! Make sure to demonstrate this pattern over the backing track.



Pentatonic Lead Pattern - Triplets

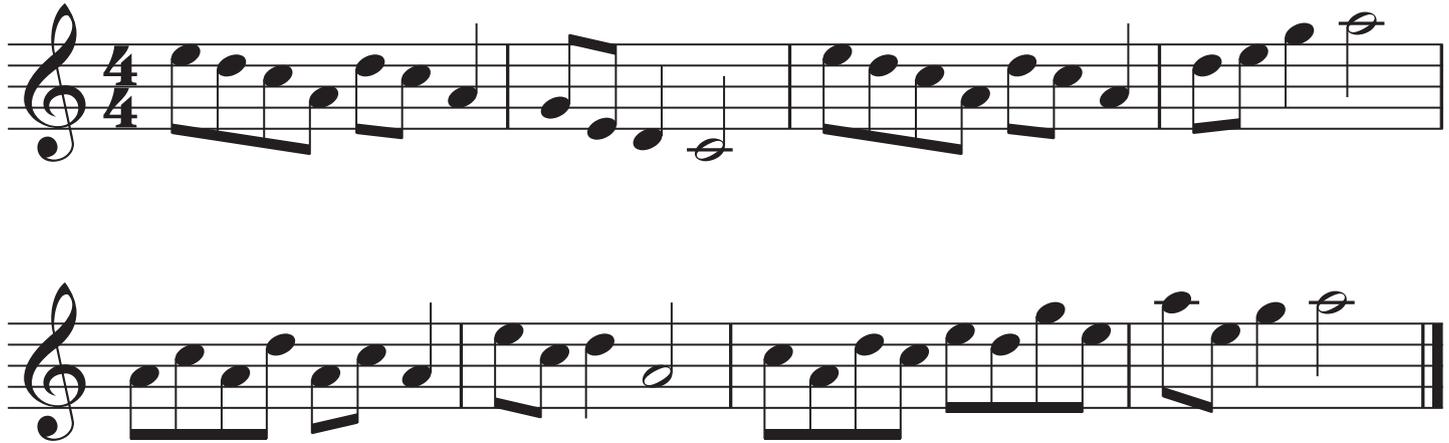


Pentatonic Lead Melody

This is an example where students will play four lead riff phrases. I ended each phrase with a half note so you can teach each separately. It is important for students to see how scales become riffs and melodies.

You also need to teach the shuffle feel for this lesson. Instead of steady eighth note timing have the student apply an uneven tempo to give the riffs some soul. The shuffle feel is easier to show the student than to explain. I have the student first play an open string along with me with the shuffle feel to get them used to how it is played. They usually get it easy this way.

♩ = $\overbrace{\text{♩} \text{♩} \text{♩}}^3$

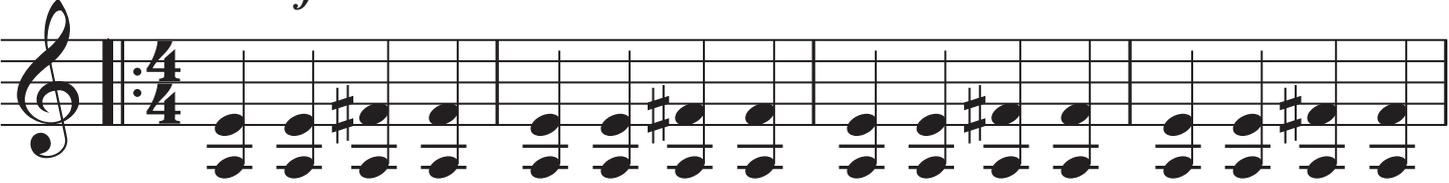


12 Bar Blues in A

This is a simple two note blues progression. Tell the student that there will always be an open string as the bottom note. On the 2nd staff in the 1st measure they will need to play the B note on the 3rd string 4th fret with the 3rd finger. There are C# and F# notes in the song. Make sure to show the student where to play these notes.

This is another great opportunity to interact with the student. As they play the “12 Bar Blues in A” play the “Pentatonic Lead Melodies” over. Next, switch and you play the rhythm and have the student play the lead.

♩ = $\overbrace{\text{♩} \text{♩} \text{♩}}^3$ A *mf*



D A

E A

Lead Techniques Bending

Example 1

B

Example 2

B



- When bending always use the other fingers before the finger bending to help control.
- Use the two fret up note as an exercise for students to gauge how high to bend a note.
- Give examples of leads from guitarists they like that have bends.
- Explain about the uniqueness of bending notes and how it can create a signature as a player.
- **Bending = emotion**



Have your students do some bends with you. Then show them how to gauge their own bends. For example, one way would be to have them play the 9th fret on the third string, let it ring for a second, then bend the 7th fret to the same pitch they just heard. Have them do this repeatedly in various places on the neck. They need to practice bends in all different fret board locations because they need to learn the difference in a whole step bend at the 2nd fret on the third string and on the 22nd fret on the high E string. The location of a bend in reference to the distances of the nut and bridge will alter the tension of the string against their fingers when they bend the strings.

When bending, make sure students use the other fingers to help control the bend. The 1st finger bend is the only one they will be played with one finger.



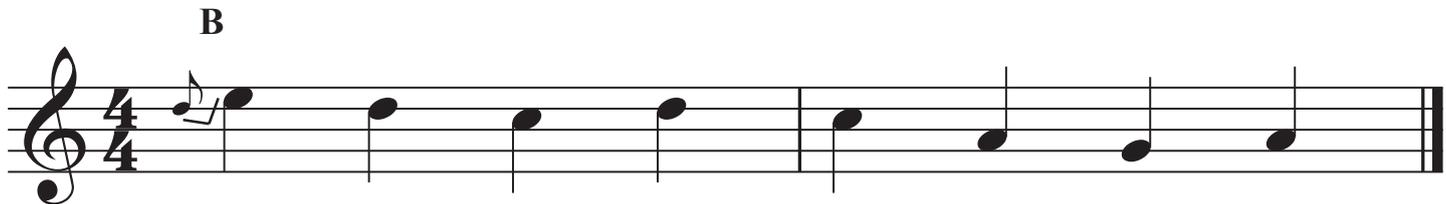
Pentatonic Lead Riffs



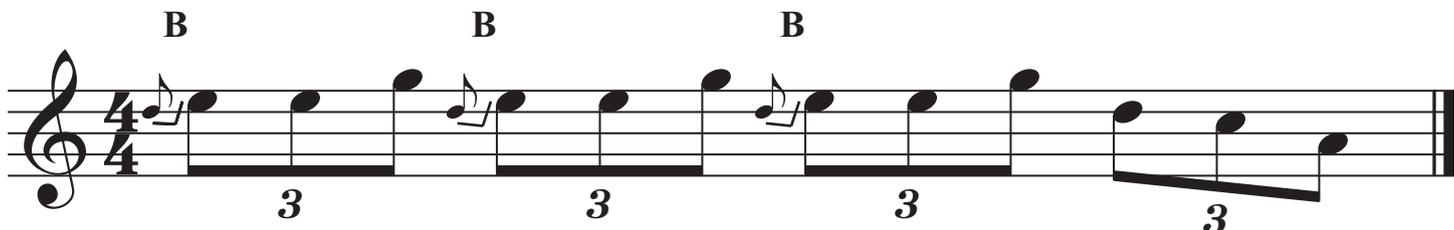
CD Track
122-123

These are two lead riff examples where the student can apply the bending technique. If the student has an acoustic guitar they can still play these but it will be a little harder to bend the notes. Let the student get creative with the riffs. They can change the timing or add their own riff notes. As always encourage the student to be creative and use the things they are learning in their own way.

Example 1



Example 2



STUDENT INSPIRATIONAL QUOTE

“A person does not hear sound only through the ears;
he hears sound through every pore of his body.

It permeates the entire being,
and according to its particular influence either slows
or quickens the rhythm of the blood circulation;
it either wakens or soothes the nervous system.

It arouses a person to greater passions
or it calms him by bringing him peace.

According to the sound and its influence
a certain effect is produced.

Sound becomes visible in the form of radiance.

This shows that the same energy which goes into the form of sound
before being visible is absorbed by the physical body.

In that way the physical body recuperates
and becomes charged with new magnetism.”

From: “Mysticism of Sound”
Hazrat Inayat Khan



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Next



The Chromatic Scale



- Explain that an interval is the distance between two notes.
- A half step is one fret on the guitar; a whole step is two frets. Have students play half and whole steps.
- Show how a sharp and flat work to raise and lower a note.
- Explain enharmonic notes i.e. C# & Db.
- Show the chromatic scale starting with each string open, up to the 12th fret.
- Quiz students to find the names of the notes on the guitar. For example, “What is the name of the 7th fret of the 3rd string?”
- Have the student write out the chromatic scale on a blank sheet of paper during the next week’s lesson.



Start with a basic explanation of half and whole steps. Play them on your guitar then have them play random half and whole steps on their guitar for you.

Explain what a sharp and flat are and demonstrate them on your guitar. Then have them show you on their guitar as well. Explain that there are two natural half steps in music that are B to C and E to F and between all other notes there will be a whole step or two frets on the guitar. Tell them that the 12 notes that make up the Chromatic scale are all the notes that make up every song they have ever heard just mixed up and combined in different ways.

A good rule to follow here is repetition. Have the student’s write the complete chromatic scale several times on a piece of notebook paper over the course of the next week. When they come in for their next lesson, look at it and quiz them. If they still don’t have it down cold, make them write it again. Writing things down will help their memorization.

MUSIC ASSIGNMENT



Writing things on paper will help students memorize important information. Have your student write out the chromatic scale first starting on A forwards and backwards. Next, have them write the chromatic scale starting on F and C. Make sure they include both enharmonic sharp and flat notes.

The Major Scale Formula



The first staff shows the G major scale: G A B C D E F# G. The intervals between notes are W, W, H, W, W, W, H.

The second staff shows the D major scale: D E F# G A B C# D. The intervals between notes are W, W, H, W, W, W, H.



- The major scale is the mother of all music.
- The Major scale whole half step formula is W – W – H – W – W – W – H.
- Give your student an assignment to write the scales out in the downloadable chart and in tablature too.



When starting this lesson, make sure you stress the importance of the Major scale to your students. Play through the C Major scale with them up the neck going through the whole steps and half steps; make sure they understand this process. The homework given is the music assignment creating the Major scales in the other keys, in the keys of “G,” “D” and “A.”

Show them how it works. Have them do it as homework. Write it out on paper and in tablature for you, and hand in the next week at their lesson.



Reading Music for Guitar - Quiz 3

Have your students take the quiz on-line at home. Review the quiz results with the students and work with them on any lessons they need help with.



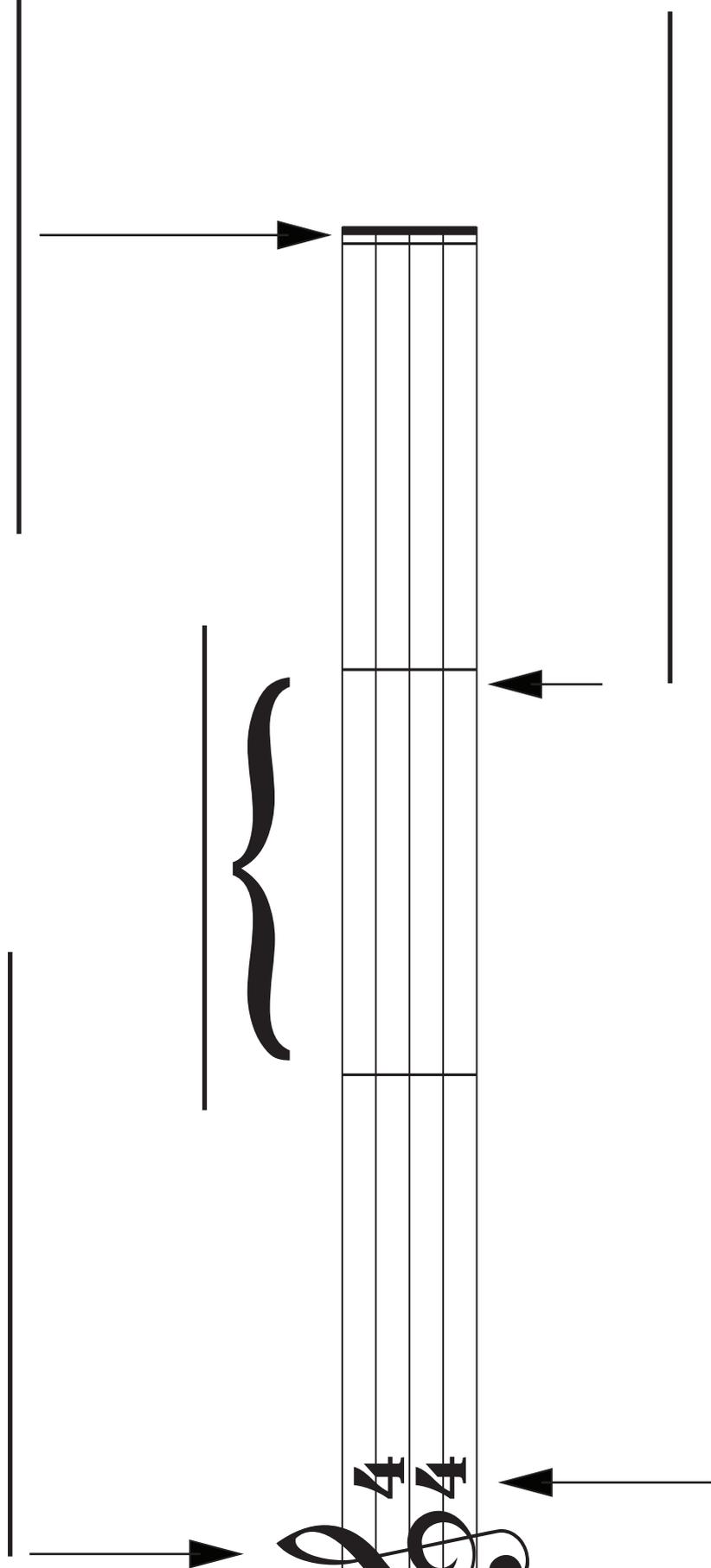
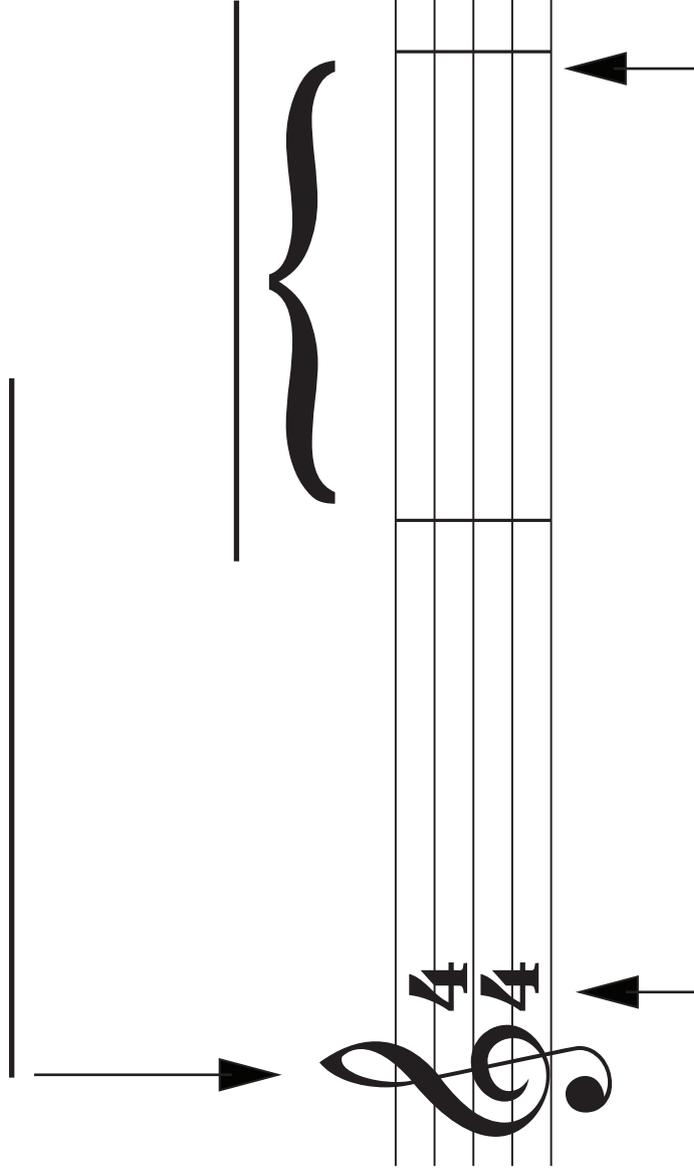
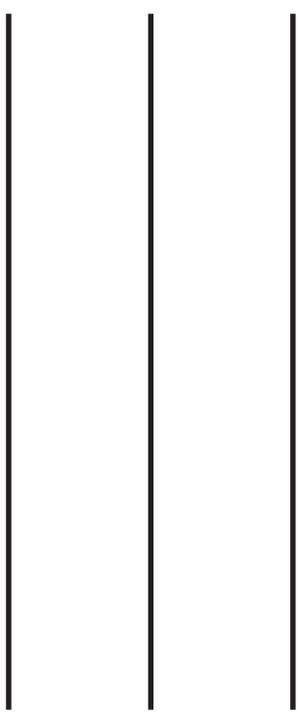
Student Worksheets

Staff Symbols

Double bars indicate:

Name: _____

Fill in the blanks in the diagrams below:

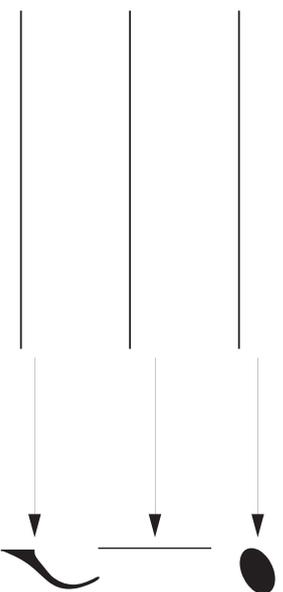


Timing Explanations – Note Values Worksheet

Name: _____

Fill in the blanks for the diagrams below:

The Parts of a Note



The Types of Notes



_____ Note _____ Note _____ Note _____ Note

 = Beats

 = Beats

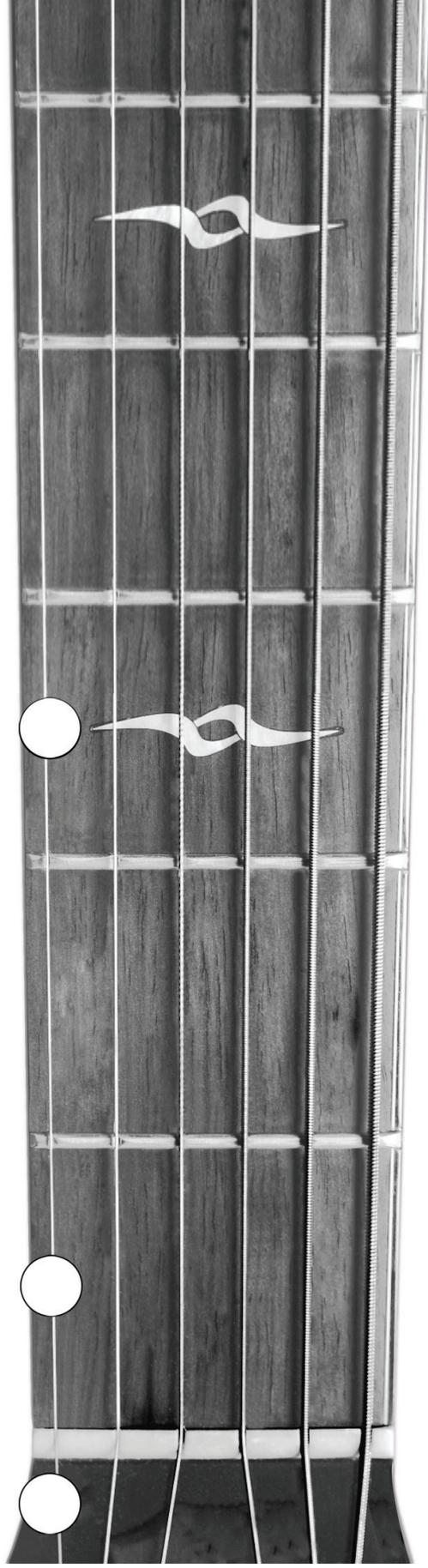
 = Beats

 = Beats

First String Notes

Name: _____

Fill in the blanks in the diagrams:

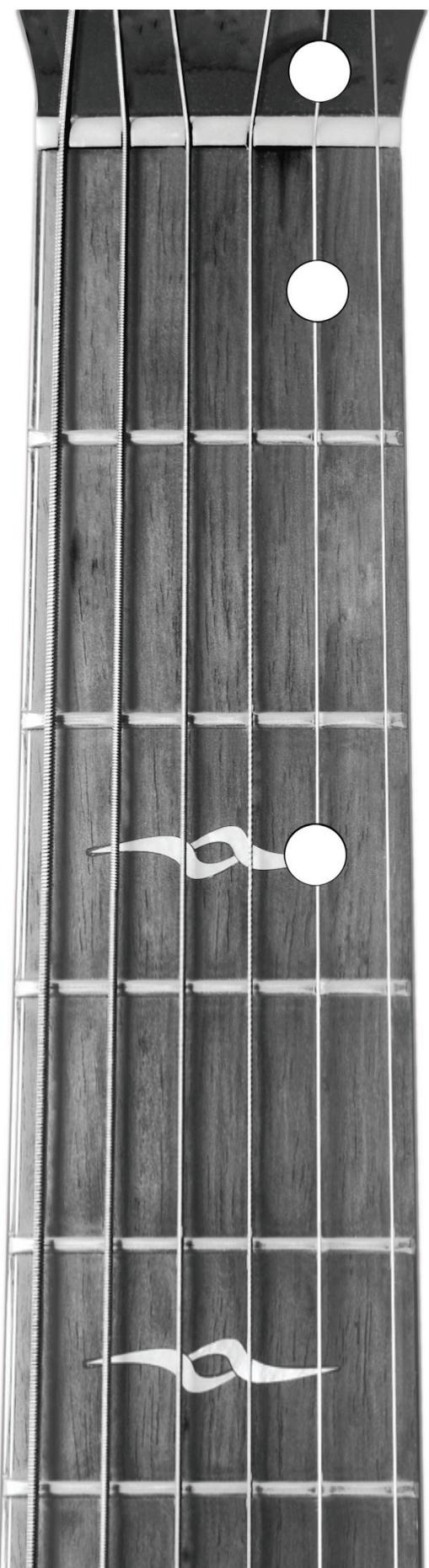


A musical staff in treble clef with a 4/4 time signature. The staff contains three whole notes: the first is on the first line (F4), the second is on the second line (G4), and the third is on the second space (A4). The notes are positioned above the boxes from the previous diagram.

Second String Notes

Name: _____

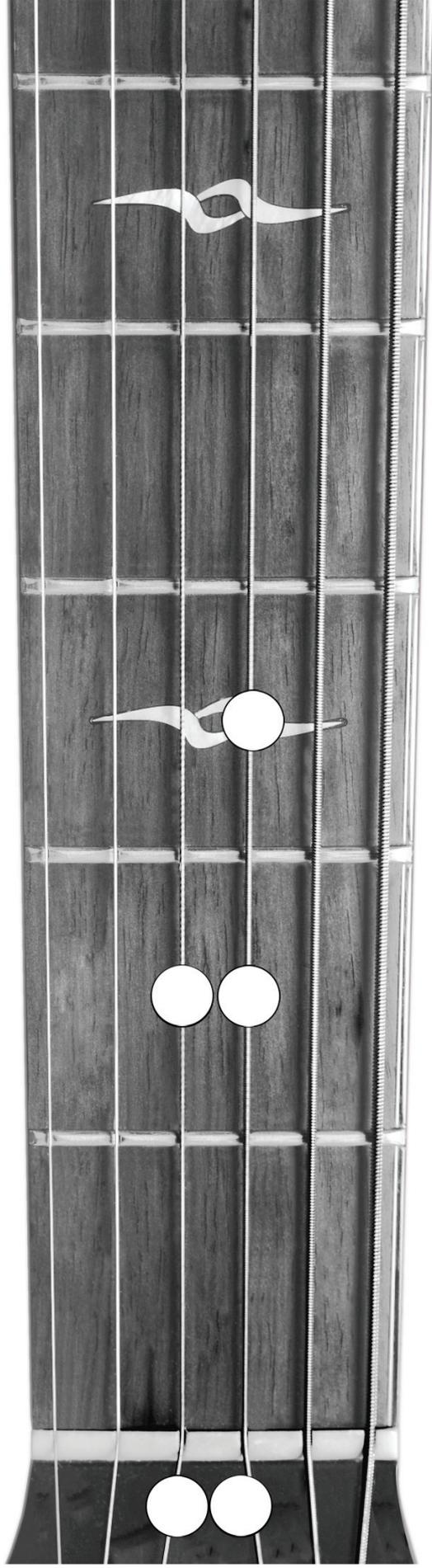
Fill in the blanks in the diagrams:



Third & Fourth String Notes

Name: _____

Fill in the blanks in the diagrams:

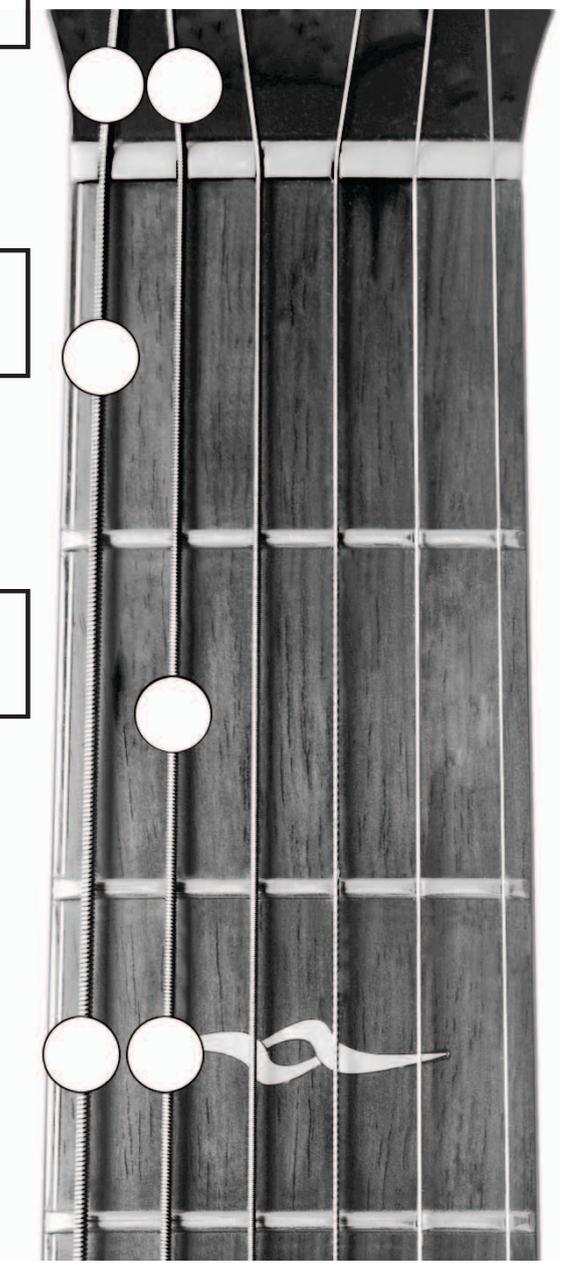


A musical staff with a treble clef and a 4/4 time signature. The staff contains four whole notes: the first note is on the first line (E4), the second note is on the second line (F4), the third note is on the second space (G4), and the fourth note is on the third line (A4).

Fifth & Sixth String Notes

Name: _____

Fill in the blanks in the diagrams:



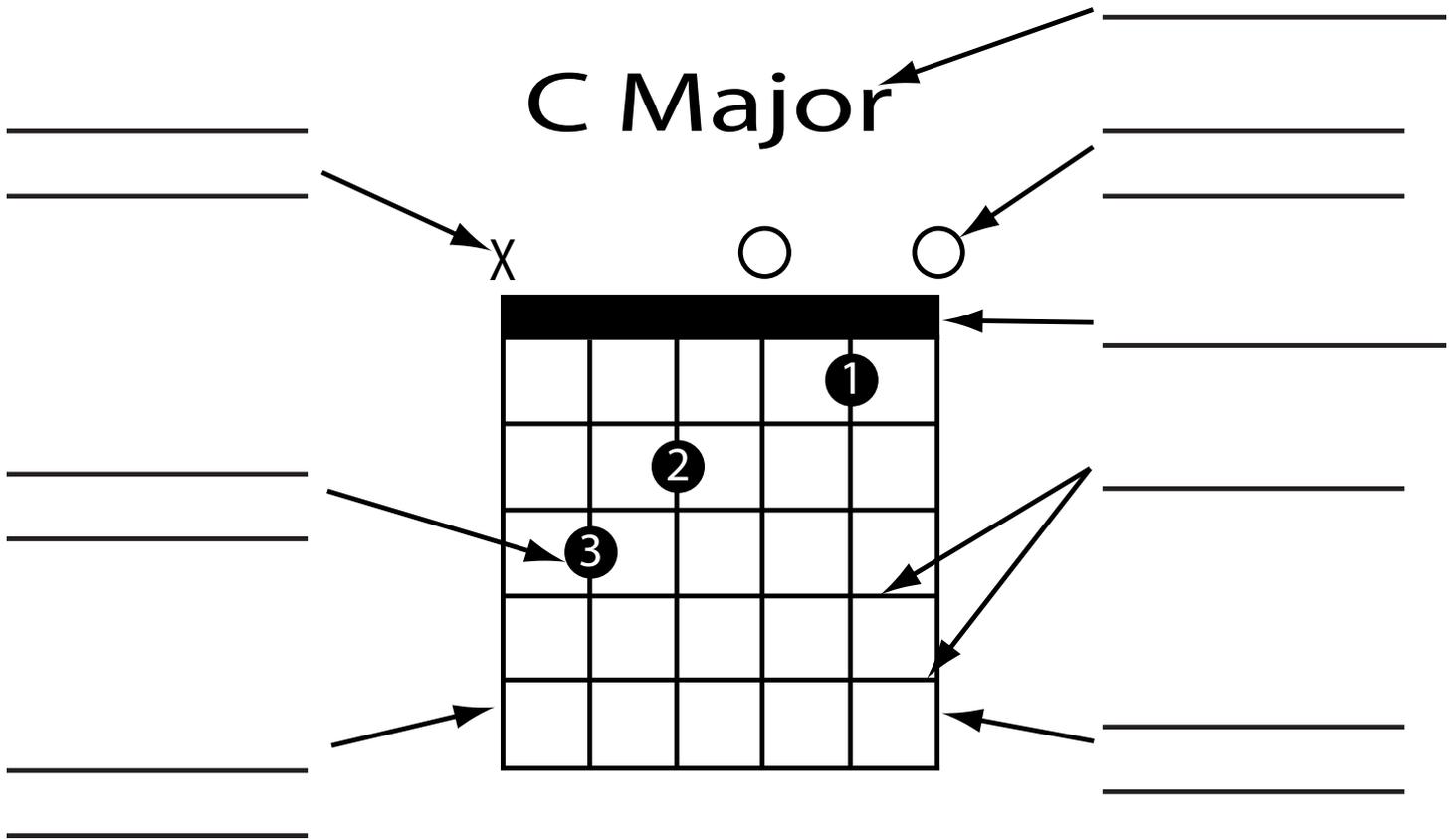
A musical staff with a treble clef and a 4/4 time signature. The staff is divided into three sections by double bar lines. Each section contains a whole note on the fifth line of the staff, representing the open fifth string. The notes are positioned on the fifth line of the staff.

A musical staff with a treble clef and a 4/4 time signature. The staff is divided into three sections by double bar lines. Each section contains a whole note on the fourth line of the staff, representing the open sixth string. The notes are positioned on the fourth line of the staff.

Reading Chord Charts Worksheet

Name: _____

Fill in the blanks in the diagrams below:



Answers:

- 1st String (Thinnest)
- 6th String (Thickest)
- Chord Name
- Finger Location
- Frets
- Nut
- Open Strings
- String Not Played

Notes in the First Position Worksheet 2

Name: _____

Date: _____

Fill in the notes on the staves below:

String:	6th	5th	4th	3rd	2nd	1st
Frets:	0 1 3	0 2 3	0 2 3	0 2	0 1 3	0 1 3 5

4/4

The C Major Scale

Name: _____

Fill in the blanks in the diagrams:

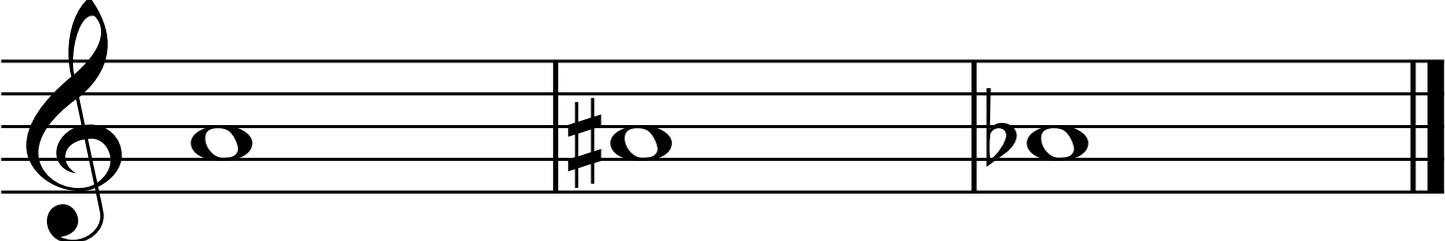
Sharps & Flats

Name: _____

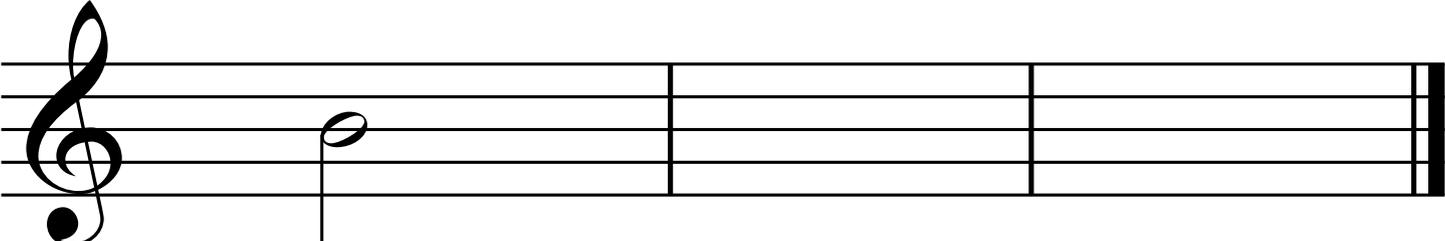
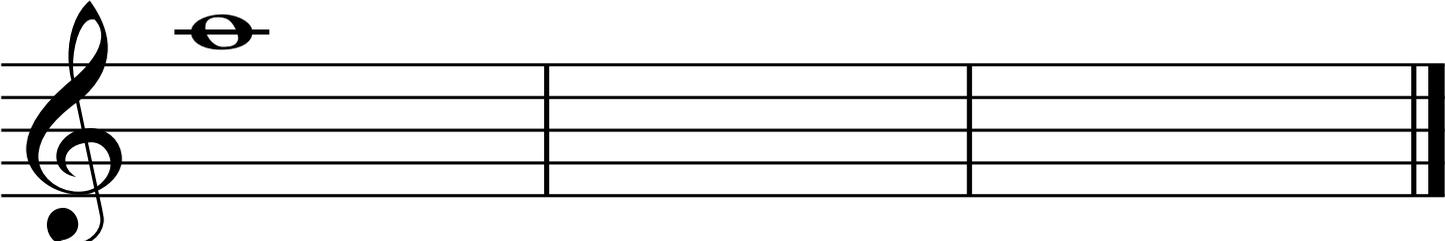
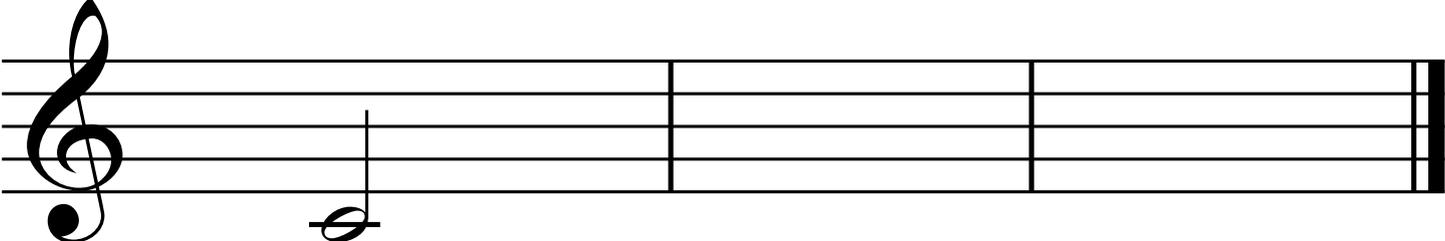
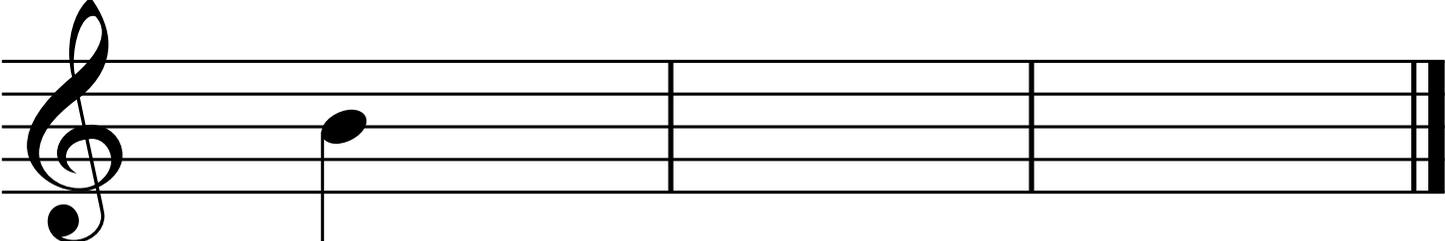
Date: _____

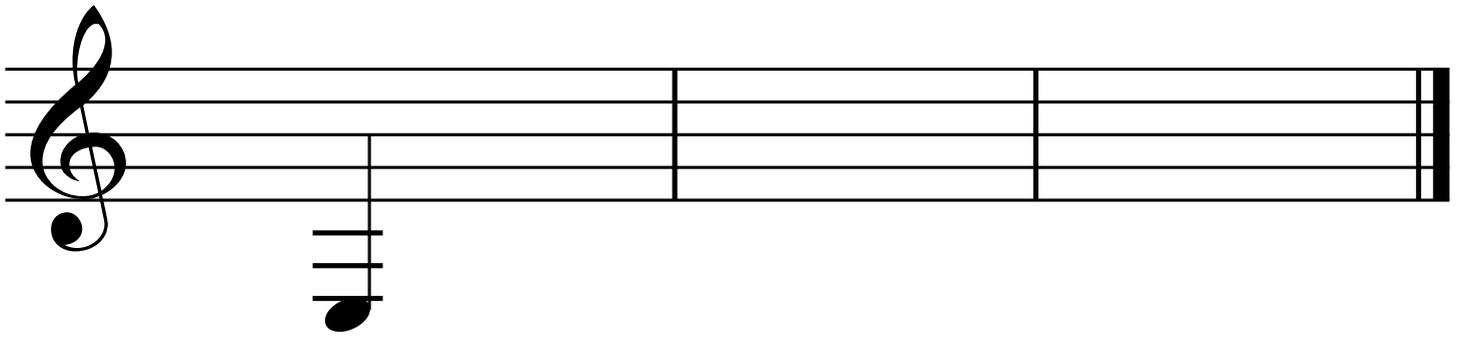
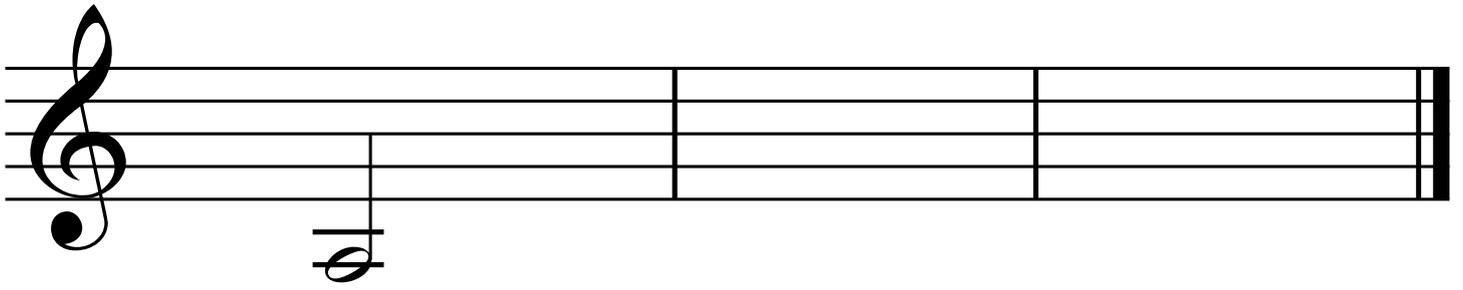
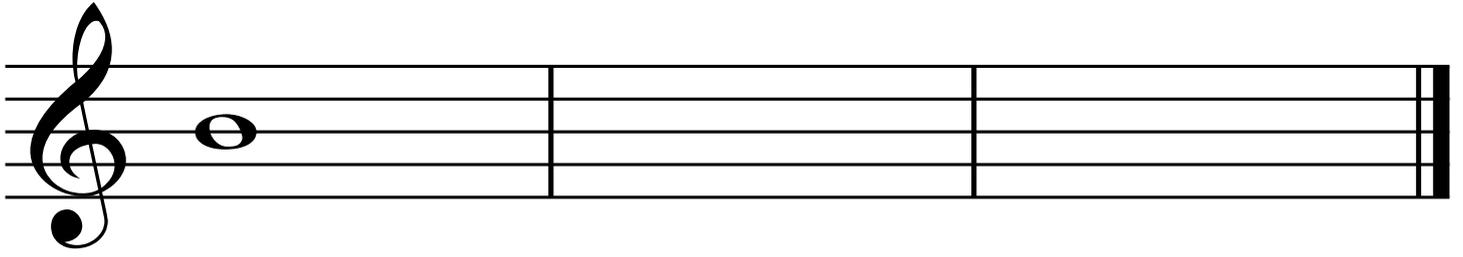
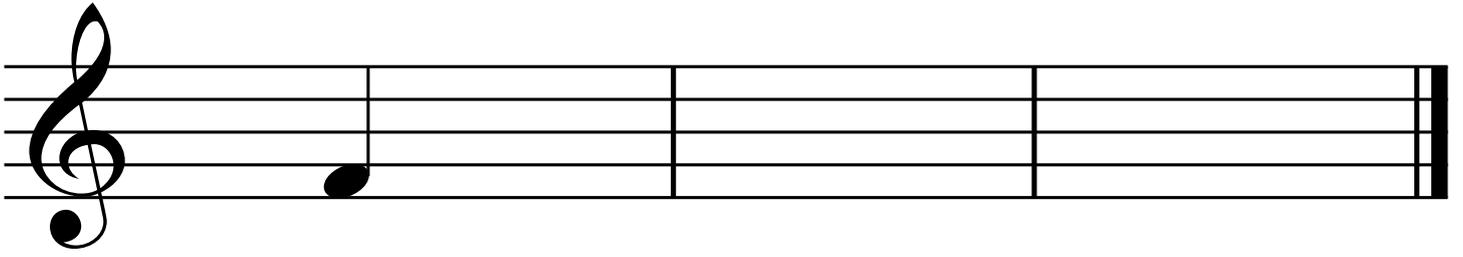
Fill in the sharped & flatted notes on the staves below, the first one is done for you.

Example



Complete the rest of the diagrams on the next two pages.





The G Major Scale

Name: _____

Fill in the blanks in the diagrams:

--	--	--	--	--	--	--	--	--	--

--	--	--	--	--	--	--	--	--	--

The A Minor Scale

Name: _____

Fill in the blanks in the diagrams:

A musical staff with a treble clef and a key signature of one flat (Bb). The staff contains eight empty rectangular boxes for notes, corresponding to the notes of the A minor scale: A2, Bb2, C3, D3, E3, F3, G3, and A3.

A musical staff with a treble clef and a key signature of one flat (Bb). The staff contains eight notes of the A minor scale: A2, Bb2, C3, D3, E3, F3, G3, and A3.

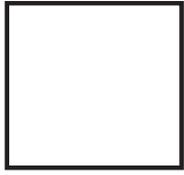
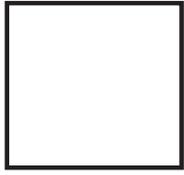
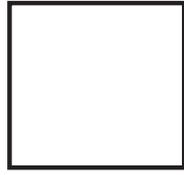
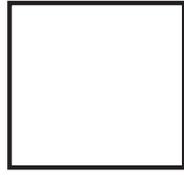
A musical staff with a treble clef and a key signature of one flat (Bb). The staff contains eight empty rectangular boxes for notes, corresponding to the notes of the A minor scale: A2, Bb2, C3, D3, E3, F3, G3, and A3.

A musical staff with a treble clef and a key signature of one flat (Bb). The staff contains eight notes of the A minor scale: A2, Bb2, C3, D3, E3, F3, G3, and A3.

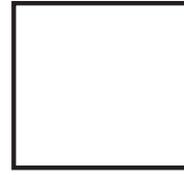
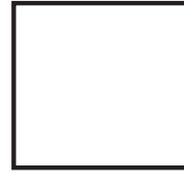
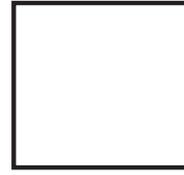
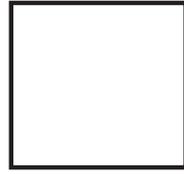
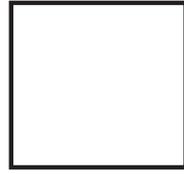
The A Minor Pentatonic Scale

Name: _____

Fill in the blanks in the diagrams:



A musical staff in treble clef showing the ascending A minor pentatonic scale. The notes are A2 (open string), A3 (2nd fret), B3 (3rd fret), C4 (5th fret), and D4 (7th fret). Each note is represented by a black oval with a stem and a flag.



A musical staff in treble clef showing the descending A minor pentatonic scale. The notes are D4 (7th fret), C4 (5th fret), B3 (3rd fret), A3 (2nd fret), and A2 (open string). Each note is represented by a black oval with a stem and a flag.

The Chromatic Scale

Name: _____

Date: _____

Fill in the chromatic scales below. Once you have filled everything in, go back and circle all of the enharmonic notes.

A _____

E _____

G _____

B _____

A[#]
B^b _____

D[#]
E^b _____

C _____

F _____

C[#]
D^b _____

D _____

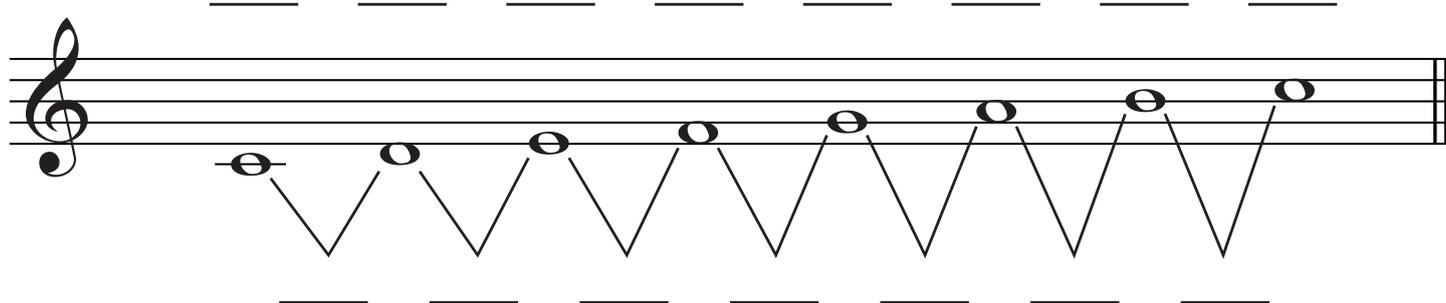
The Major Scale Formula

Name: _____

Date: _____

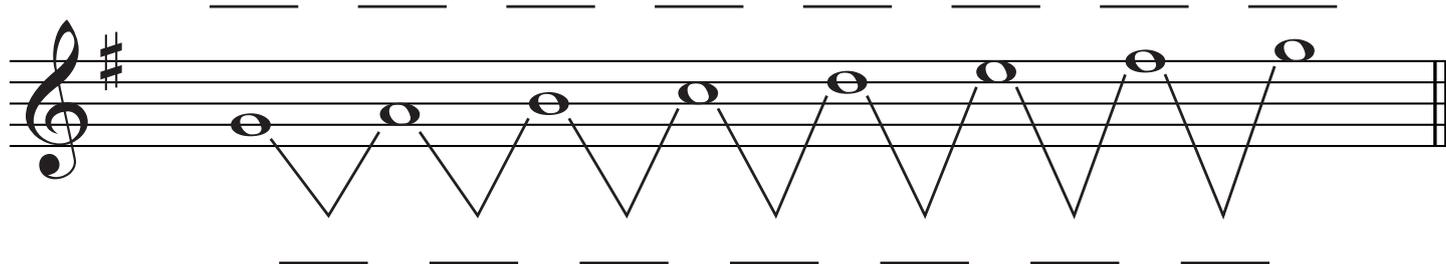
Fill in the note names and half/whole step formula on the staffs below:

C Major



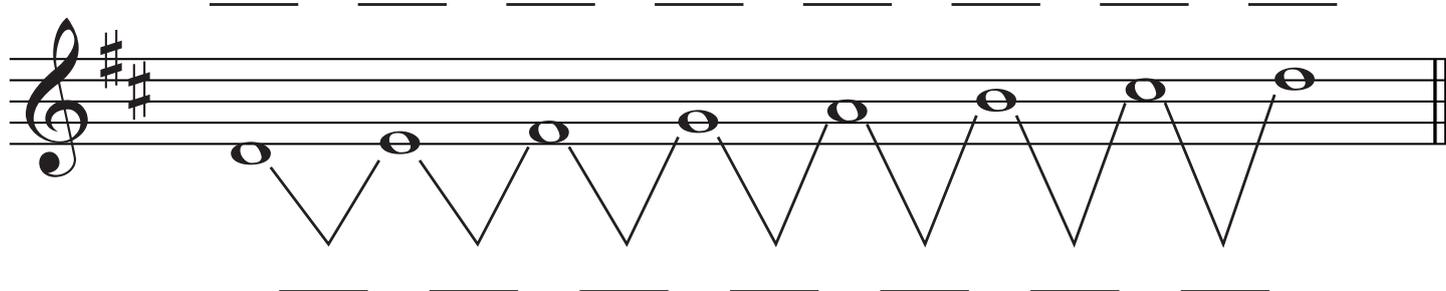
A musical staff in treble clef with a C-clef. The staff contains eight whole notes connected by a zigzag line, representing the C major scale. The notes are positioned on the lines and spaces of the staff. Below the staff are eight horizontal dashed lines for writing the note names and the interval formula.

G Major



A musical staff in treble clef with a G-clef and a sharp sign on the F line. The staff contains eight whole notes connected by a zigzag line, representing the G major scale. The notes are positioned on the lines and spaces of the staff. Below the staff are eight horizontal dashed lines for writing the note names and the interval formula.

D Major



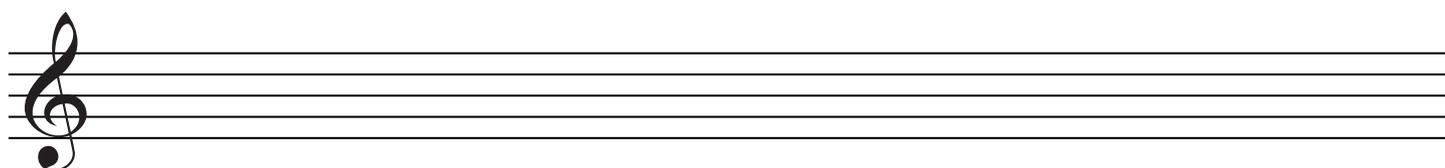
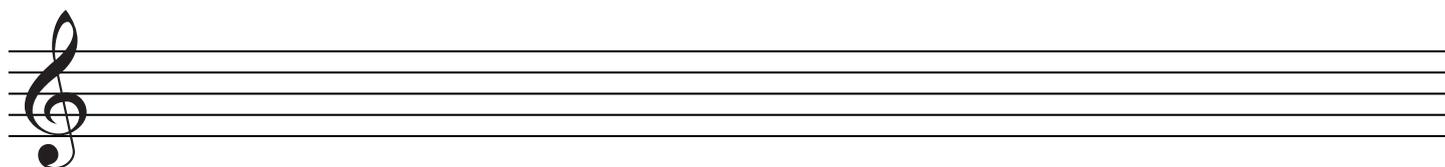
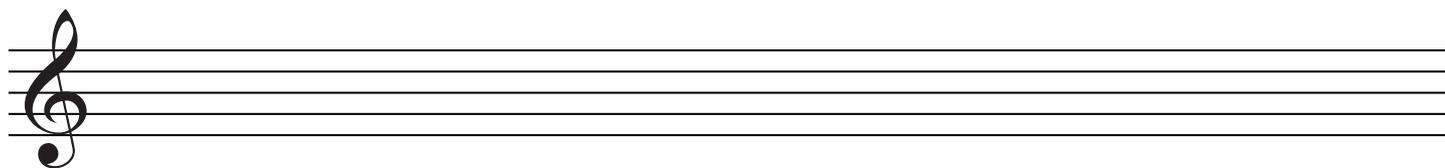
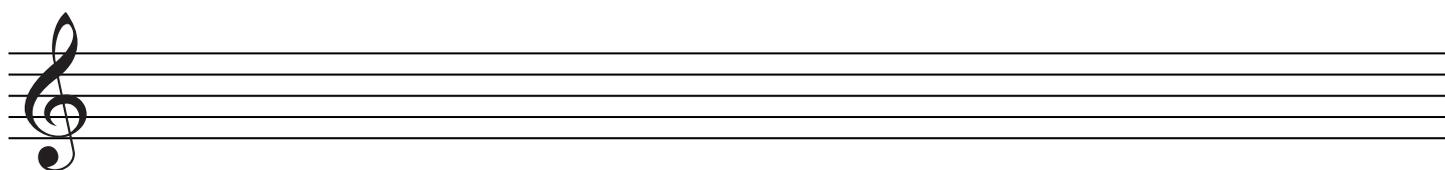
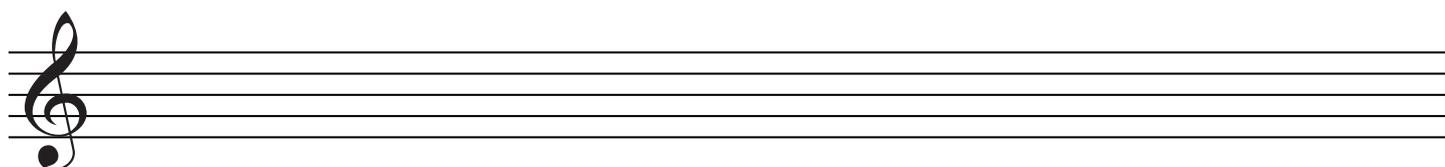
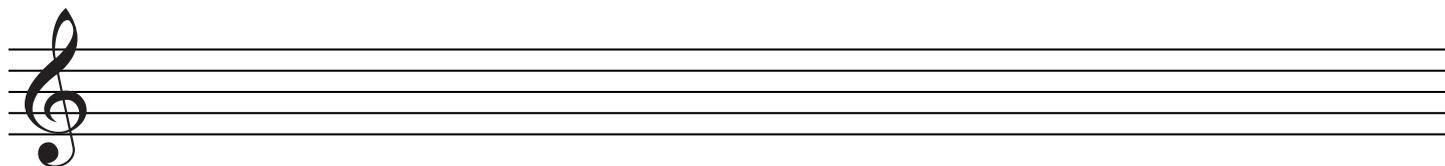
A musical staff in treble clef with a D-clef and sharp signs on the F and C lines. The staff contains eight whole notes connected by a zigzag line, representing the D major scale. The notes are positioned on the lines and spaces of the staff. Below the staff are eight horizontal dashed lines for writing the note names and the interval formula.

Blank Papers

Reading Music for **GUITAR**

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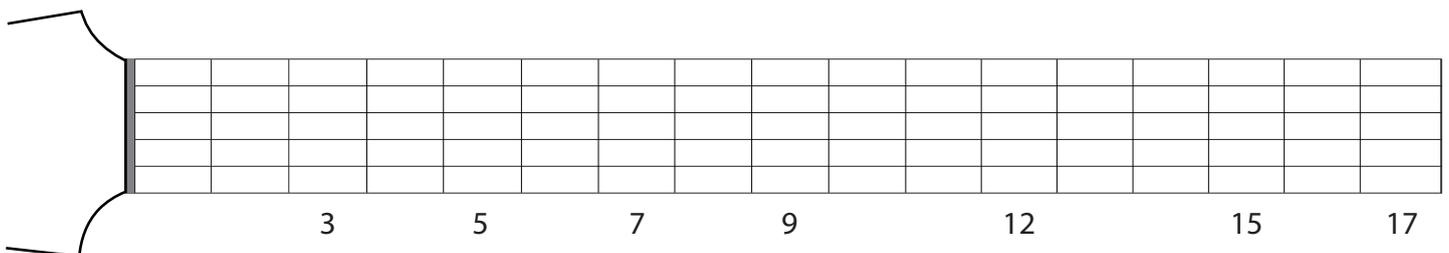
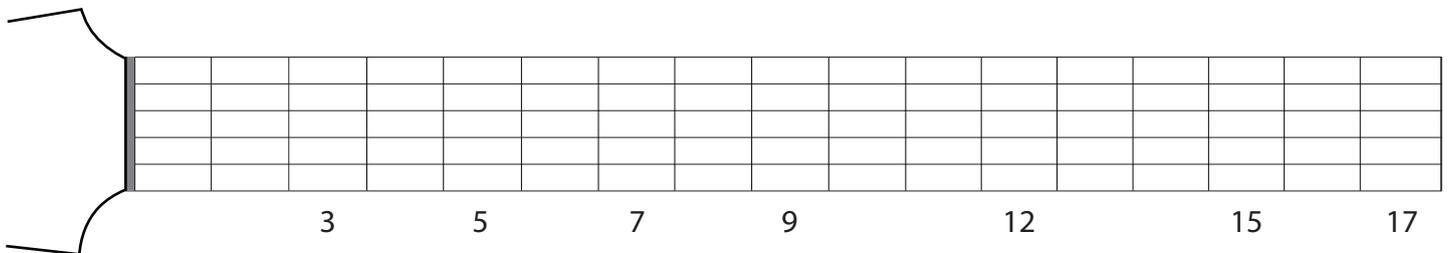
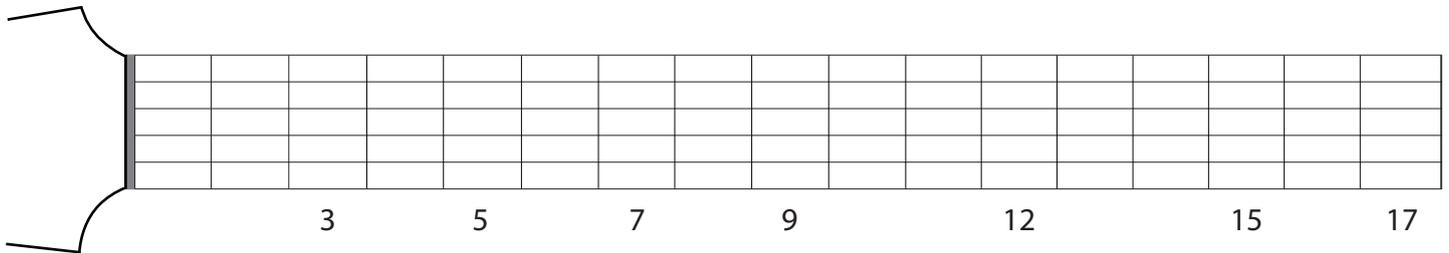
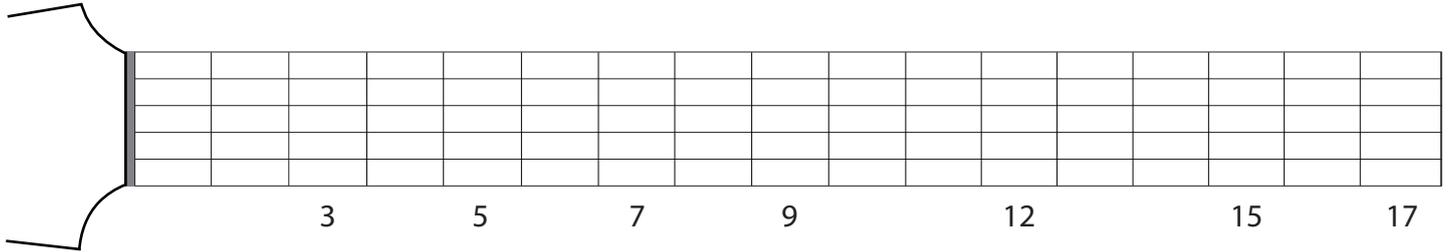
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Reading Music for **GUITAR**

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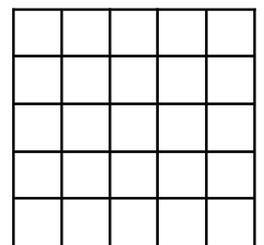
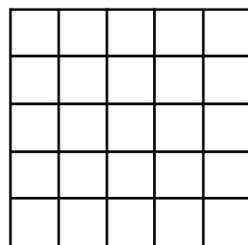
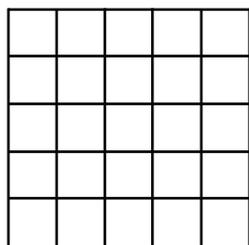
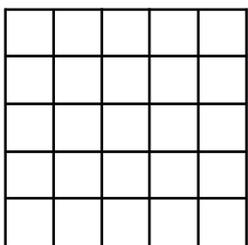
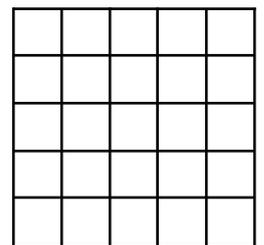
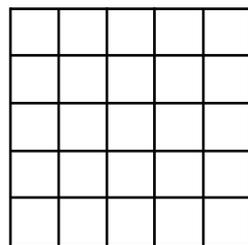
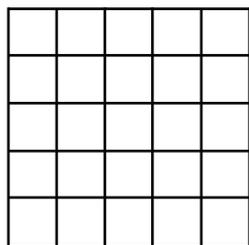
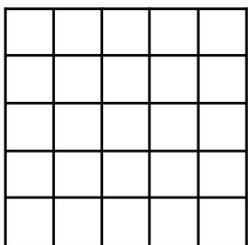
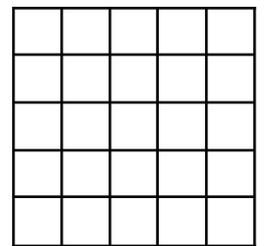
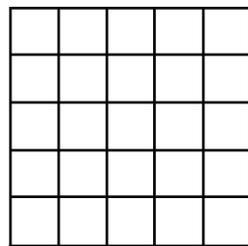
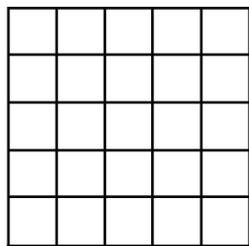
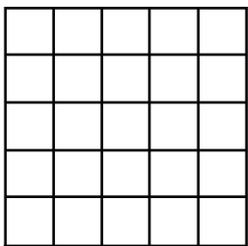
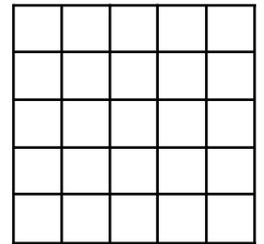
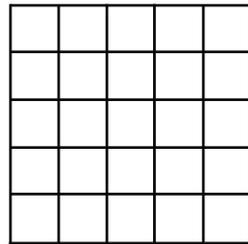
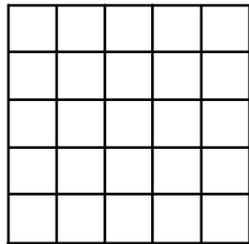
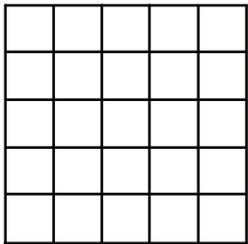
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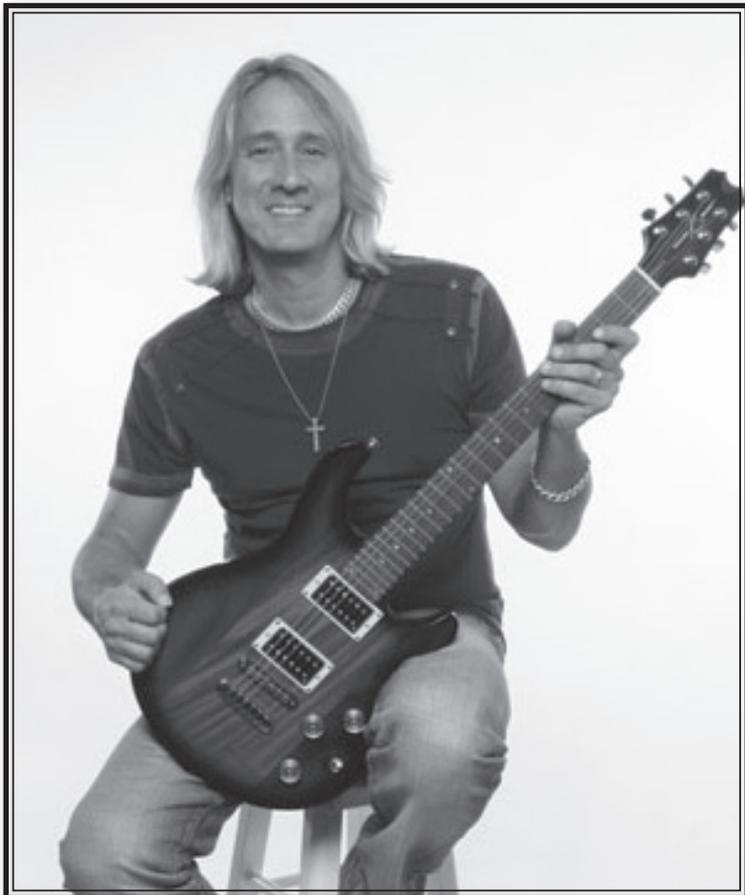
Reading Music for **GUITAR**

Name: _____

Date: _____



About the Author



John McCarthy
Creator of
The Rock House Method

John is the creator of **The Rock House Method®**, the world's leading musical instruction system. Over his 20 plus year career, he has produced and/or appeared in more than 100 instructional products. Millions of people around the world have learned to play music using John's easy-to-follow, accelerated program.

John is a virtuoso guitarist who has worked with some of the industry's most legendary entertainers. He has the ability to break down, teach and communicate music in a manner that motivates and inspires others to achieve their dreams of playing an instrument.

As a guitarist and songwriter, John blends together a unique style of rock, metal, funk and blues in a collage of melodic compositions that are jam-packed with masterful guitar techniques. His sound has been described as a combination of vintage guitar rock with a progressive, gritty edge that is perfectly suited for today's audiences.

Throughout his career, John has recorded and performed with renowned musicians like Doug Wimbish (who's worked with Joe Satriani, Living Colour, The Rolling Stones, Madonna, Annie Lennox and many more top flight artists), Grammy Winner Leo Nocentelli, Rock & Roll Hall of Fame inductees Bernie Worrell and Jerome "Big Foot" Brailey, Freebass, Gary Hoey, Bobby Kimball, David Ellefson (founding member of seven time Grammy nominee Megadeth), Will Calhoun (who's worked with B.B. King, Mick Jagger and Paul Simon), Jordan Giangreco from the acclaimed band The Breakfast, and solo artist Alex Bach. John has also shared the stage with Blue Oyster Cult, Randy Bachman, Marc Rizzo, Jerry Donahue, Bernard Fowler, Stevie Salas, Brian Tichy, Kansas, Al Dimeola and Dee Snyder.

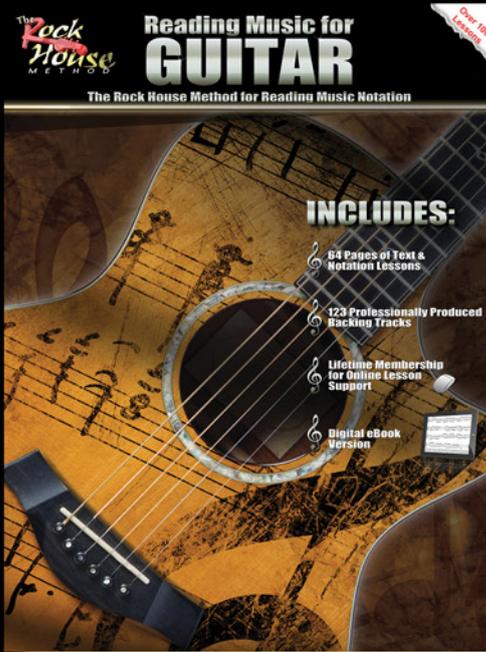
For more information on John, his music and instructional products visit RockHouseSchool.com.



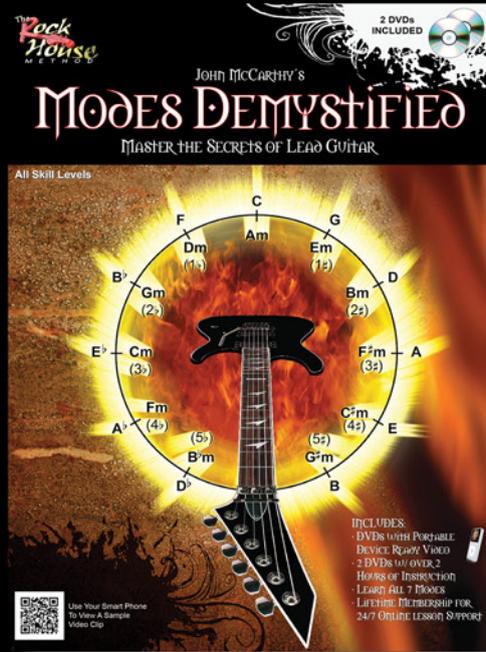


At Rock House we make learning music fun, easy and effective. That means no more confusing explanations or mind-numbing out-dated songs to learn. Rock House is a modern method that helps make learning music second nature. Millions of musicians in more than 150 countries have already used the Rock House Method to fulfil their dream and play music. You are next!

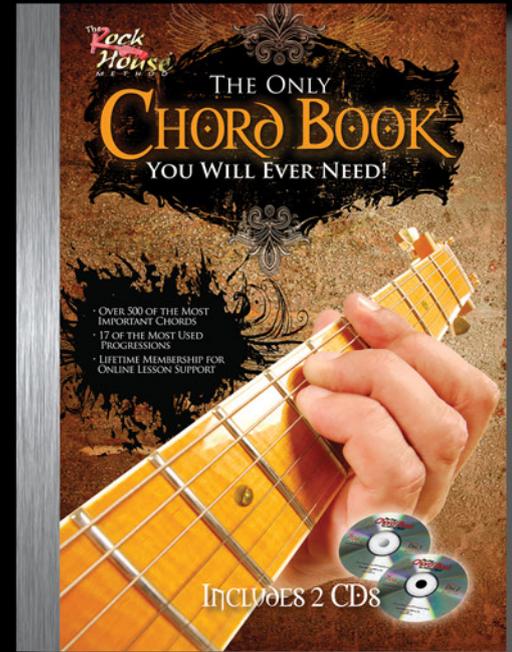
A NEW Revolutionary Approach to Learning Guitar!



Reading Music for Guitar is a modern, unique learning system that starts from beginner level and progresses through advanced techniques. This comprehensive method covers melody, rhythm, chords, scales and even lead guitar techniques. Learn theory, dynamics, syncopation, the major scale formula and how to apply it all to the guitar. Learn the basics of blues, rock and many songs and progressions. Over 120 professionally recorded audio backing tracks and playing examples on the included MP3 CD will guide you through each lesson. Use the in-depth quiz system to gauge your progress at each step and help ensure an effective learning experience. There is no other method that even comes close to this easy to use and effective method to read music.



Designed for all skill levels by renowned guitarist John McCarthy, this program starts with learning major scale theory and how to play the major scale in every key. Easily find the relative minor key for each major scale and create master charts that are the source of leads, chord progressions and songs. John teaches all seven modes derived from the major scales and their distinct sound, which you will apply while playing over full band backing tracks. Learn passing tone theory, chordal soloing, how to create a chord scale and chord progression for each mode plus the extended positions of the seven note scale across the neck. This program cracks the code that will intensify your guitar playing!



This book teaches the building blocks to play songs or create your own music. The learning system, which includes this book, 2 CDs and 24/7 online lesson support, has been designed by guitarist John McCarthy to teach you over 500 of the most important chords to play any genre of music. Each chord is shown with player's perspective view, front view and tablature to assure that you get the finger position correct. You will also learn the chord formulas used to create each chord so you can develop your own inversions. There is a section that shows all of the chord scale formulas for creating your own progressions. This will help teach you how to put chords together to write your own songs.

