

Spring 2018

Girls rock camp

Erica Lashley
James Madison University

Follow this and additional works at: <https://commons.lib.jmu.edu/honors201019>



Part of the [Music Education Commons](#)

Recommended Citation

Lashley, Erica, "Girls rock camp" (2018). *Senior Honors Projects, 2010-current*. 560.
<https://commons.lib.jmu.edu/honors201019/560>

This Thesis is brought to you for free and open access by the Honors College at JMU Scholarly Commons. It has been accepted for inclusion in Senior Honors Projects, 2010-current by an authorized administrator of JMU Scholarly Commons. For more information, please contact dc_admin@jmu.edu.

Girls Rock Camp

An Honors College Project Presented to
the faculty of the Honors College
James Madison University

by Erica Ann Lashley

May 2018

Accepted by the faculty of the Honors College, James Madison University, in partial fulfillment of the requirements for the Honors College.

FACULTY COMMITTEE:

HONORS COLLEGE APPROVAL:

Project Advisor: Dorian Taylor, M.M., M.B.A.,
Associate Professor, Music Industry

Bradley R. Newcomer, Ph.D.,
Dean, Honors College

Reader: Sharon Mazzarella, Ph.D.,
Professor, School of Communication Studies

Reader: Mikael Glago,
Instructor, Music Industry

PUBLIC PRESENTATION

This work is accepted for presentation, in part or in full, at Madison Union on April 18, 2018 at 10:30am.

Table of Contents

Acknowledgements.....	3
Abstract.....	4
Introduction.....	5
Project Design.....	10
Camp Experience.....	18
Conclusion.....	29
Appendix 1: Links to Additional Resources.....	34
Appendix 2: Evidence of Creative Work.....	39
Appendix 3: Links to Music and Creative Work of Volunteers.....	62
Appendix 4: Journal of Progress.....	63
Works Cited.....	68
References.....	69

Acknowledgements

I would like to thank Dorian “Ojo” Taylor for serving as my project advisor, and for being a mentor to me throughout my music industry studies at JMU. I would also like to thank Dr. Sharon Mazzarella and Mikael “Mickey” Glago for serving as my project readers. Without Mickey’s advice, connections, and guitar lessons, and without Dr. Mazzarella’s honors seminar course, “*Girlhoods, Identities, and Popular Culture*,” the idea for this project may have never formed or come to fruition. I would also like to thank the JMU School of Music for inspiring and motivating me to keep playing music and to keep stretching myself as a musician and songwriter.

I would like to extend a huge thank you to the volunteers and guest instructors that worked tirelessly and brought great energy to Girls Rock camp every day. I am so grateful to have had the opportunity to work with such awesome and inspiring people. Thank you, Lindsay Carlin, Hannah Crider, Isabel Florimonte, Casey Fodge, Emily “Roxy” Gallagher, Sophie Gibbs, Chelsea Goodspeed, Scarlett Jackson, Delaney Keefe, Bonnie Lashley, Billie Jo McDonald, Jackson McDonald, Brent McGill, Calah Mortenson, Guillermo Pereira, Jacob Rozmajzl, Gina Sobel, Sydney Thier, and Elizabeth Vaughn for being such incredible role models and teachers for our campers.

I would also like to extend my endless gratitude to everyone who donated to my GoFundMe campaign, contributed instruments and equipment, or helped move gear. Girls Rock Camp literally would not have happened without your generosity. Because of you, we were able to make camp free for participants and accommodate our campers’ instrument preferences. Hauling all of that gear into Godwin Hall was crazy, but it was so worth it.

Thank you to the Golden Pony for allowing us to use your space for the Girls Rock Camp Showcase, to JMU Events Management for working with me over the summer, and to the JMU Honors College for providing me with an extra push to take on this hefty task, and for giving me another reason to share the joy of music with others.

Lastly, I would also like to thank my family, especially my amazing mother, Bonnie Lashley, for supporting me in all my endeavors and encouraging me to pursue music. I love you, and hope to one day be as resilient, smart, and beautiful as you are. Thank you so much, Mom, and Billie Jo, for all of your support and your tremendous help during the week of camp.

Abstract

The objective of this creative honors project was to create, plan, fund, and spearhead a week-long day camp for girls ages 8-18 to learn the basics of a rock instrument and collaborate with other girls to form bands and perform. This paper synthesizes my experience organizing, fundraising for, and counseling Harrisonburg's first Girls Rock Camp, which took place August 14-19, 2017. In this paper, I outline the purpose and importance of Girls Rock Camp, the research and planning conducted to design the project, and the camp experience. I aim to provide insight, words of wisdom, and inspiration for future projects of this nature.

Introduction

Adolescence is a critical period for girls in terms of development of identity, self-esteem, and personality. According to “Girls Rock,” a 2007 film documenting the foundational Girls Rock Camp, girls are the only group in our society who begin school with a testing advantage and leave with a disadvantage. Twice as many boys as girls say their talents are what they like most about themselves, while girls are twice as likely to say a body part is their best feature. Additionally, and most striking, between ages 9-15, the number of girls who say, “I’m happy the way I am” drops from 60% to 29% (Johnson and King, 2007). It is during this crucial time that it is most important for girls to be taught not to be afraid of expressing themselves or having a voice. Personally, the way that I and many other women I know have been able to access these aspects of ourselves is through music.

As a student in Economics, multi-instrumentalist in rock bands, and sound engineer, I have experience trying to navigate male-dominated fields as a woman. When it came time to start brainstorming ideas for an honors thesis project, I knew that I wanted to do something that would actually make a difference for other people. So, after watching a Girls Rock documentary in Dr. Sharon Mazzarella’s “*Girlhoods, Identities, and Popular Culture*” seminar class, I decided to organize and plan a Girls Rock Camp of my own in Harrisonburg. Through this project, I felt I could begin a lifelong effort to empower women and girls around me.

Girls Rock Camps are an extremely important part of the movement to promote female voices. The mission statement given on the website of the Rock ‘n’ Roll Camp for Girls in Portland sums it up perfectly:

We believe...Girls can play any kind of music they want. Creative voices of girls and women need to be amplified to create social change. Girls need positive role models and support for their creative endeavors. We can build a community where girls support each

other rather than tear each other down. We can empower girls to recognize, understand, and respond to discrimination. 'Girls Rock' is more than just a slogan.

I believe that female empowerment, both generally and in the music industry, begins when females take a seat at the table and participate and cease sitting on the sidelines. It snowballs when women serve as role models and mentors for other women. In an interview with Forbes, Erin Tonkon, an accomplished studio engineer who worked with David Bowie on *Blackstar* and *The Next Day*, outlines the difficulties that come with the lack of female peers and role models in the music production world. She explains, "Growing up I never thought, 'No, I can't do that because I'm a girl.' But it was hard to see no other women in the studio. I felt like I had to be extra competitive and work a lot harder to be taken seriously. Even today walking into a room, no one ever assumes that I'm the engineer. I have to constantly prove my technological savvy" (Ross and Tonkon, 2018).

To enter into a community, one must assert oneself and occupy the space, much like Tonkon. In an NPR article on "How Women are Changing the Face of Engineering and Producing," author Lily Moayeri says "When women see other women in this environment, there is a good chance they will be encouraged to step into it and explore its possibilities. And having access to a network of other women working in the field, to whom they can ask questions and be given advice, shifts the paradigm, making it more likely for women to enter this line of work" (Moayeri, 2018). Professional engineer/producer and founder of Gender Amplified, Inc., Ebonie Smith makes similar comments about the importance of female role models in her recent guest column for Billboard, saying "Education and mentorship are integral to the development of women producers. And the importance of safe spaces where girls and women can learn about music production is critical" (Smith, 2018).

The importance of female role models is not only evident in the engineering and producing world but is also clear in the world of rock 'n' roll. Pick up almost any trade magazine for guitarists, and you will likely find that the overwhelming majority of the photos representing actual rock musicians feature males, while females tend to be represented as “groupies.” Academic and musician Mavis Bayton conducted sociological research in the late 1990s on why the electric guitar tends to remain in the hands of men. In her book, *Sexing the Groove*, she comments on the lack of famous female guitarists and notices that the predominant role of women in music is as a consumer, not a producer. Bayton points one of her fingers at the mainstream media and lack of role models for women:

As girls grow up they learn (from family, school, books, magazines and, above all, their friends) how to be 'feminine' and not to engage in 'masculine' activities. Playing the flute, violin and piano is traditionally 'feminine', playing electric guitar is 'masculine'. On TV and in magazines, young women are presented with repeated images of men playing electric guitar; there are few female role models to inspire them... The very first steps in learning the electric guitar force a young woman to break with one of the norms of traditional 'femininity'; long, manicured, polished fingernails must be cut down” (Bayton, 1997).

Since Bayton's time, the field has changed a bit, but there are still few guitar-oriented role models for girls in mainstream music. Phillip McKnight, founder of a guitar academy in Arizona, cites Taylor Swift as “the new Van Halen.” After he noticed girls outnumbering the boys in his classes, he asked his female students what inspired them to pick up the guitar. Eight out of ten of them said the reason was Taylor Swift. Andy Mooney, the CEO of Fender, agrees, saying “Swift is the most influential guitarist of recent years” (Edgers, 2017).

In a time of limited mainstream female guitar and “rock” heroes, when even Taylor Swift seems to be moving away from her guitar and “rock ‘n’ roll” roots, I wanted to provide more tangible, approachable role models for girls in my own community. This was my goal with Girls Rock Camp and its volunteers; it was extremely important to me to inspire a musical interest in girls, or at least expose them to the possibilities and joys that music can bring. Although it may be true that a sudden peak of interest can fade without continued exposure, I wanted the girls I worked with to realize that their pursuit of music is attainable if they choose to continue.

Apart from providing role models, Girls Rock Camp is also hugely important because it provides a space for girls to experiment and make mistakes loudly and freely. Many young girls, especially adolescents, shy away from something when they feel they cannot do it perfectly the first time. Through Girls Rock Camp, I wanted to create an environment where girls could build confidence and express themselves. A period of playing imperfectly and making mistakes is necessary to become a great musician. In an interview with the New York Times, 25 female indie rock musicians discussed their experience in the music industry. When asked how they first started making music, they responded:

Christina Halladay, Sheer Mag: You have to suck for a while.

Alex Luciano, Diet Cig: You have to suck for so long! No one tells you it’s okay to suck.

Laetitia Tamko, Vagabon: But I also feel like the fact that deciding to suck or figure it out openly with everyone in on it is like the most powerful thing, like that’s the brave thing (Coscarelli, Ganz, Caramanica, & Pareles, 2017).

Tamko’s comment hits the nail right on the head, and I sought to use my own experience to encourage other girls to be brave early in life. With these ideas at the forefront of my mind, I wrote my proposal for Girls Rock Camp, and outlined my goals for the project. My aim with camp was to cultivate a positive, open, and accepting environment to teach kids from all walks of

life positive life skills, foster leadership, build confidence and self-esteem, and help kids access and understand the power and voice they can have through music. I wanted to help participants understand the importance of speaking up, being heard, and being oneself. I hoped to cultivate independent thinking while creating a community of peers and mentors who inspire each other, create together, and learn from each other. In many ways, I think that Harrisonburg Girls Rock Camp achieved these goals.

Project Design

I knew putting on a Girls Rock Camp with these goals in mind was going to take a lot of planning (for a more detailed and chronological account of planning Girls Rock, please consult Appendix 4: Journal of Progress). To start, I wanted to model my camp after successful existing Girls Rock Camps in terms of structure, curriculum, and schedule. The first well-known “Rock ‘n’ Roll Camp for Girls” occurred in Portland, Oregon in 2007, and since then, tons of similar camps have popped up around the country and around the world (Johnson and King, 2007). I perused the website for the Girls Rock Camp Alliance (GRCA), a membership network for creatively-oriented and social justice youth organizations, for ideas and inspiration. GRCA’s website includes a list of its member organization’s websites and basic information.

Most Girls Rock Camps, including camps in the Bay Area, Los Angeles, Portland, Richmond, and Athens are structured in a similar way: they are week-long day camps held over the summer. Girls come together for a week to learn the basics of a rock instrument and form bands, learn about songwriting and performing, and participate in other fun and empowering workshops. Counselors and volunteers are typically female, trans, or gender-nonconforming, though any gender identity is usually welcome. The age range of campers for most Girls Rock Camps is about 8-16. To open my camp up to more girls, I decided to widen the age range for my camp to girls ages 8-18.

I also knew that I wanted to host the event on campus, as JMU is a fairly central and recognizable location to the Harrisonburg community. I am familiar with JMU facilities, and knew that if I hosted on campus, I would be able to use certain amenities such as the classroom projectors and speakers, which would be extremely useful for instruction. Hosting the event on campus would also signal to parents of potential campers that the event is legitimate, and that

camp counselors are safe and reliable. I worked with JMU Events Management and Conference Services to ensure that I followed all policies and guidelines in JMU's Policy 3115 on Camps and Other Residential Programs Involving Minors. Eventually, my event was approved to be hosted in Godwin Hall, in three classrooms on the third floor. One was a larger auditorium room, and two were relatively smaller classrooms great for a small group setting or band practice. To avoid scheduling conflicts with JMU 1787 Orientation and other summer events, I decided to host Girls Rock Camp the week of August 14-18, 2017, from 10am to 3pm.

Almost every camp that I read about concluded with a camp showcase to exhibit what campers had worked on over the course of the week. The bands formed during camp would get the experience of performing in front of a live audience in a professional venue setting. I planned to culminate Girls Rock Camp with a showcase on the Saturday after camp as well. I wanted campers to be able to meet early to get ready for the performance and share closing remarks about their week at camp. I knew that the Golden Pony would be an ideal venue for an event like this, as they have a big stage, great sound, and a friendly atmosphere. I reached out to them and was able to book the space from 2-4pm for that Saturday, August 19th, 2017.

In terms of curriculum, most Girls Rock Camps offer group instruction on electric guitar, electric bass, keyboard, drums, and vocals. During most of the planning period before camp, I prepared to follow the same program. Experience was not required for campers, and our volunteers were prepared to teach girls with limited to no experience playing instruments. On the camper registration form, campers had the opportunity to rank their instrument preferences between the five aforementioned instruments. For the actual camp however, on a somewhat last-minute whim, I prepared to offer instruction on ukulele in addition to the other traditional rock instruments. As camp drew closer, a larger number of younger girls with fairly similar interests

and experiences started signing up for camp. I knew that younger girls, especially eight-year-olds, would be able to pick up ukulele easier and more quickly than guitar or bass, and would definitely be more able to physically hold the instrument, as I had limited access to child-sized guitars. Many of my volunteers and I had extensive ukulele experience, and we had access to enough ukuleles for a group of girls to learn to play. I also decided to have everyone sing at camp rather than a select group that focused on vocals. Not only were almost all of the girls interested in singing, but they also all wanted to focus on an instrument rather than solely on vocals.

In addition to instrument instruction in small groups, I planned for campers to divide into bands and spend time rehearsing and collaborating with other girls. Each band had at least one volunteer serving as a band coach to guide the girls through the aspects of playing, performing, and rehearsing music as a group and through the process of songwriting. I planned for each band to work together to write an original song to perform at the final showcase, though only one of the bands was able to actually complete an original song by the end of the week.

Following the curriculum of other Girls Rock Camps, I also planned for campers to participate in various workshops related to girlhood, empowerment and team building throughout the week. I set up guest performances from regional musicians who came in to speak about their experiences in the music industry. I had a lot of potential ideas for workshops, but because of limitations on time, supplies, and volunteers, our workshops for camp were meditation, dance class, yoga, stage presence through karaoke, Garageband and live sound gear, and a group vocal workshop.

I also planned for three guest speakers, Roxy Gallagher, vocalist of Lynchburg-based band From the Wild; Gina Sobel, a Charlottesville-based multi-instrumentalist and songwriter;

and Erin Lunsford, songwriter and multi-instrumentalist of Charlottesville-based band, Erin & The Wildfire. Unfortunately, Erin Lunsford ended up being unable to come to camp, but Gina Sobel still came to speak and perform for our campers, and also spent a few hours working with the bands. When Roxy came to camp, she spent two days with the girls and led the workshop on stage presence and karaoke. Links for more information on the guest speakers' creative endeavors may be found in Appendix 3: Links to Music and Creative Work of Volunteers.

Finding volunteers for camp was one of the most difficult parts of the planning process. Following JMU's 3115 policy and the overall theme of Girls Rock Camp, I hoped to have an all-female staff of volunteers. I reached out to friends, acquaintances, and other women in the regional community who had experience in rock music, music education, or in the content of a specific workshop. Because of the time of year of the camp, it was difficult to get as many student volunteers as I was hoping, but I was still able to get quite a few very committed women on board. A few male friends who were very excited and invested in the idea of Girls Rock Camp also came to volunteer at camp. Three of them were instrument instructors, and one of them conducted the meditation workshop.

All of my volunteers were found through community connections and online contact. Because it was so difficult for many of the volunteers to fully commit to the entire week of camp, we had about 13 volunteers who came for a few various days of camp, and about eight consistent counselors (including me) who attended camp every day. Volunteers also had to be screened in accordance with JMU's Policy 3115 and underwent volunteer training using resources from JMU's Conference Services website. Training included information on safety regulations, emergency action plans, and behavioral expectations. Because the volunteers from camp came from my regional network, it was quite easy to meet up with volunteers to go over

the training information and regulations for counseling children on JMU's campus. I also posted a volunteer registration form on the Harrisonburg Girls Rock Camp website I created for camp, though it didn't help as much as I had hoped with getting additional volunteers for camp (consult Appendix 2: Evidence of Creative Work for a link to the site and form).

In contrast to most of the Girls Rock Camps I read about, I wanted to make Harrisonburg Girls Rock Camp free for participants, including meals and instruments for the week. Because this was the first Girls Rock Camp in which I had ever participated, and because I had relatively limited time to plan it, I knew that it would be smaller-scale and perhaps more lax and experimental than existing camps in bigger cities. I also wanted camp to be accessible for girls of all walks of life in all parts of the community and wanted to avoid charging a tuition cost.

To fundraise for the event, I created a GoFundMe campaign to crowdsource funds online. I even added an extra incentive to the campaign: I announced that if we reached the fundraising goal, I would shave my head. I advertised my GoFundMe through handbills, posters, a small-scale website, and sharing on social media. I created the GoFundMe campaign in July, and in just about three weeks, my campaign had surpassed its goal of \$1,500. It was absolutely astonishing and uplifting to experience the overwhelming support of the community. I was amazed that so many people, some that I knew and many that I did not, generously donated to help me pursue this project.

In addition to crowdsourcing funds, I was also able to crowdsource instruments and equipment for camp by reaching out to regional musicians in my network. Bonnie Lashley and Billie Jo McDonald, who traveled from Richmond to volunteer at camp, brought about half of the instruments, amps, equipment, and the bulk of the necessary creative supplies (paper, writing utensils, scissors, glue, tape, markers, posters, and more). They brought ukuleles, guitars and

guitar stands, cables, guitar amps, a bass amp, a PA system with microphones, a drum kit, and more. The rest of the instruments were borrowed from local musicians, including the other two drum kits, most of the keyboards, the other guitars, guitar amps, PA systems and microphones, basses, and bass amps. Although I initially planned to rent instruments, I received overwhelming support from my family, friends, and community, and was able to forego the cost of renting instruments for a camp of this size.

Planning to provide lunch every day of camp was a risky challenge but, following from my commitment to make camp accessible for all girls in the community, I wanted to make sure that campers did not have to worry about packing a lunch. JMU has restrictions on catering outside food for events, so I had to get food sales/non-catered approval for the food I provided on campus before I could get access to Godwin Hall. I decided to order catering from Aramark's Chick-fil-a for two of our meals during camp. I had also planned to purchase meal vouchers for the campers to experience JMU dining halls, but as camp began and I realized the time restrictions of the curriculum we were attempting, I decided not to take the time out of the camp schedule to walk to D-hub for lunch. Because of our time constraints in preparing for the showcase on Saturday, I think that it was a good decision to forego the meal vouchers for D-hub, even though it would have been a fun experience for campers. I was also allowed to use donated, non-university funds to purchase ingredients from Costco and Walmart to provide lunches for the week. I was careful to ask campers of their dietary restrictions and their favorite foods on the camp registration form. I ordered quite a lot of Chick-fil-a, and their catering ended up lasting for multiple days.

Each day of camp, I tried my best to provide a variety of food options, and I felt that we were able to provide a good lunch for campers. Some examples of our lunch options, apart from

Chick-fil-a catering, were: peanut butter and jelly sandwiches, fruit, cookies, chips, pretzels, fruit snacks, granola bars, macaroni and cheese, barbecue sandwiches, pimento cheese, carrots, hummus, and even ice cream treats for the last day. We provided a substantial amount of water bottles.

As a college student with limited connections to the family community in Harrisonburg, I was worried about finding campers who would be interested in my camp. I was pleasantly surprised with the response I received. The first initiative I took to try to reach campers in the community was making handbills and posters and distributing them around town. Around the same time, I designed a logo for camp and created a simple website describing Girls Rock Camp (consult Appendix 2: Evidence of Creative Work for link). I included the web address on the handbills and posters. After completing an official camper registration form and volunteer application form, I updated the website to include a link to the Google Form and a link to request a paper copy of the forms via mail. The camper registration form was fairly detailed and included questions about campers' musical experience (although no experience was necessary), instrument preferences, workshop preferences, favorite foods, dietary restrictions, medical release form, favorite colors, and t-shirt size. After a few weeks, I started getting responses! I also found a few groups on Facebook for mothers in the area and shared information about Girls Rock Camp and a link to my website on their pages. I was lucky enough to be featured in Harrisonburg's newspaper, *Daily News-Record*, as well as on the front page of Rocktown Weekly (photos of newspaper clippings may be found in Appendix 2: Evidence of Creative Work). While I thought I would have to do much more to get a response from the community, word of mouth and connections on the internet took me very far for a project of this scale.

When the week of camp finally came, I made sure to plan extra details and tidbits to make camp fun for the girls. I purchased t-shirts for every camper (attempting to get each camper's favorite color in their size), spray paint, and stencils. I also purchased fun supplies and goodie bags for each camper, which included items like pens, composition notebooks, hair ties, water bottles, and lip gloss. The day before camp, a few volunteers and I loaded the three classrooms in Godwin Hall with the endless number of instruments and amount of gear required for camp. It took all afternoon into the night, but I was able to know that the rooms were ready for the campers, and it helped me better organize the daily flow of camp in my head.

A week before camp, I released an official camp schedule with more detailed location information and an outline of a few rules for camp. I mailed the schedule to each camper's household and emailed it to their parents (a copy of this may be found in Appendix 2: Evidence of Creative Work). Although we had to be much more flexible with our time constraints during the actual week of camp, it was entirely viable due to the fact that our camp was so small. Although it changed many times throughout the week, our camp schedule was finally determined, and I, my volunteers, and my campers were ready for a week of fun and musical learning!

Camp Experience

By August 14th, the first day of camp, we had 19 registered campers. Over half of the girls were ages 8-10, and the rest ranged from 10-18 years old. The week of camp was a whirlwind of energy, laughter, dancing, sweat, and a bit of stress on the volunteers' end. It was amazing to watch the campers' nerves quickly dissolve into genuine excitement and vibrant willingness to bond within the first few days. The campers clearly had a lot of fun, worked hard, and did an awesome job at the final showcase. A link to a slide show of photos of the camp experience can be found in Appendix 2: Evidence of Creative Work.

I organized the three classrooms in Godwin Hall so that the large auditorium served as our main meeting area as well as our guitar and bass room. The two smaller classrooms held the keyboards and drum kits. For group instrument instruction, I wanted campers and counselors to be able to separate into rooms entirely for their instrument. In terms of logistics and safety, I kept clipboards in every room with a list of campers' names as well as a camp schedule and paper and poster supplies. In the main auditorium room, I kept a file of campers' medical release forms and a first aid kit. Luckily, we had no health issues at all during the entire week of camp.

I spent a long time organizing the gear in the classrooms to streamline the transition between instrument instruction, band practice, and other camp activities. I made sure each room had a PA system with at least one microphone and stand set up. Each room also had at least one guitar amp and a multitude of cables and power strips for all instruments. Every amp had a cable, and all the instruments were set up and cradled by stands. Volunteers and band coaches emphasized the importance of campers helping each other move their instruments from room to room for various camp activities. Although it was chaotic at times, we had ample equipment and it worked out extremely well.

The schedule for the first day of camp (Monday, August 14, 2017) is shown below. The schedule for most days of camp look extremely similar (full schedule may be found in Appendix 2: Evidence of Creative Work).

10:00am-11:30am: “Open Mic” / Icebreaker Activities / Instrument “Sampling” – Please bring your instrument from home for this!
11:30am – 12:00pm: Lunch
12:00pm – 1:00pm: Divide into bands / first band meeting: discuss styles, band name, songs to learn, etc.
1:00pm – 2:00pm Focused Instrument Instruction
2:00pm – 3:00pm Band Practice

On the morning of the first day, we set up signs all around Godwin Hall and set a table on the patio in front of the doors for campers to sign in, turn in their paperwork and put on name tags. Volunteers took parents and campers on group elevator trips up to the rooms on the third floor of Godwin Hall. Once we were all together in the auditorium, we introduced ourselves, and told each other about our experience in music. Everyone was clearly nervous and shy as I told them the first rule of camp: “Do not apologize for not being perfect!”

I allotted time on the first day for an “open mic” session for the girls to share with each other what they already knew how to do. A few of the girls had experience singing, playing violin, and playing piano. One girl played a classical song on violin, and a few played melodies on the piano and sang. I was surprised that even though they were clearly nervous, they were brave enough to perform in front of everyone!

After everyone that wanted to perform had the chance to, the girls split up into three groups to try out various instruments in all three rooms. Some changed their minds about which

instrument they wanted to learn, but luckily, we were able to accommodate everyone's first choice. Five girls ended up deciding to focus on learning how to play ukulele, six girls decided on keyboard, five decided on guitar, and three decided on drums. Two of the campers who had some experience playing guitar ended up also learning a bit of bass from our volunteer and bass expert, Calah Mortenson, who brought her own bass, amp, and pedals to camp.

At the end of lunch, the campers divided themselves into bands. We used the projector to display a timer on the screen, and campers were limited to two minutes to talk amongst themselves and split up into bands. Each group had to have one drummer and could not have more than two guitars or keyboards. Surprisingly, the girls took much less than two minutes to group themselves. The newly formed bands then split off into separate classrooms with their band coaches to discuss their band name, make a band poster, and talk about their goals and songs they wanted to learn. Luckily, we had enough counselors for each band to work with two coaches. The youngest girls, most of the eight-year-olds, split into one group and called themselves "The Diamond Rock Stars." The oldest kids tended to gravitate towards each other and formed a band called "Denim." The last group had the widest age range and included a pair of sisters as well as our youngest camper. They decided on the band name "MACKM What?" which represented the first letter of each members' first name.

After band meetings, we decided to change the schedule to spend the rest of the day on instrument instruction. Because some activities took much longer than planned, the allotted time for band practice and instrument instruction changed almost every day. It was nice that our camp was relatively small, because we could be very flexible with time and with structure. For instance, during instrument instruction on the first day, the girls who were learning ukulele decided to form their own band, "The Ukulele Girls." The Ukulele Girls seemed to work really

well together and with the camp instructors, Isabel Florimonte and Sydney Thier. The campers picked up on how to read chord charts and play chords very quickly, even the one girl who was left-handed! Isabel Florimonte was able to bring great ukulele teaching strategies to camp because of her experience in JMUke, a JMU music education group that works with the community. Because ukuleles are so small and portable, the ukulele girls were also able to spread out in the hallways around the classroom. By the end of the week, the ukulele girls knew how to play numerous basic chords. They also ended up being the only group to write a song together and perform it at the showcase. The song was entitled “Summer Beach Party,” and a copy of the lyrics may be found in Appendix 2: Evidence of Creative Work (it is really cute).

Focused instrument instruction was the most challenging part of the camp curriculum by far. Lesson plans by instrument are listed in Appendix 2: Evidence of Creative Work, and the following paragraphs will also describe instruction for each instrument in more detail. Not only was it often difficult to get the girls to focus, it was also rather difficult to teach the youngest girls with no musical experience about musical concepts and notes. Most instrument groups worked on the same basic things all week. For some instruments, the girls that had prior experience were able to serve as additional mentors for the girls who were struggling and less experienced. This was especially awesome and helpful for ukulele and guitar, but also happened a lot with vocals. It was fulfilling to watch the girls work together and help each other out. I am so incredibly proud of what all of the girls were able to accomplish in just one week.

The guitar students were definitely the toughest to teach. Most of them were eight-year-olds, and we only had access to two child-sized guitars. It was also difficult to teach guitar because of the space we used. The space in the large auditorium was mostly cramped cinema-style seating, and there was not a lot of floor space. With five guitar students each playing a

separate guitar, the room could quickly become noisy and chaotic. But, we were able to work through it and tried different strategies each day to teach the girls. Some of the girls even took their borrowed guitars home to practice (with the instrument donor's consent).

I taught guitar for a few days of camp, including the first day, along with at least two other volunteers. On the first day, I brought in a short packet of introductory information about the basics of the instrument, how it is tuned, how to hold it, and some basic chords. The guitar students worked with this packet all week. Most of the volunteers worked with the guitar students at some point during the week, and the best results came when each girl was paired one-on-one with a volunteer instructor. The two oldest guitar students caught on very quickly and ended up working mostly one-on-one with Calah to learn more advanced playing. Calah was even able to teach them a little bit of bass as well. Overall, most of the guitar students left knowing how to understand chord charts and play at least four basic chords.

The keyboard students were also mostly eight-year-olds. The volunteers who taught keyboard, Elizabeth Vaughn and Delaney Keefe, worked amazingly well with the younger kids. On the first day, the girls learned how to use the keyboards, many of which were older Casio models with a plethora of fun sounds and programs. Throughout the week, the girls learned the note names on the keyboard, and were able to form triads and chords. Many of the keyboards ran on batteries and were easily portable, so the keyboard instructors would sometimes split the girls off into smaller groups and play in the hallway. This allowed for more attentive instruction and for less noise in one room.

Drum volunteers were definitely the most challenging to find. Unfortunately, my main drum instructor had to drop out of camp just a few weeks before camp, so the girls worked with four different drum teachers over the week. On the first day, one of my male bandmates, Jacob

Rozmajzl, stepped up and was able to teach the three drum students. He taught them the parts of the drum kit, how to count rhythms, how to hold the sticks, and was able to teach them a basic beat. One of the campers even took home one of his drum pads to practice with. For two of the days of camp, I ended up having to teach drums, which is not my strong suit. I brought in a diagram of the drum kit and taught them how to use a metronome and how to do basic fills. The drum students seemed to have the strongest focus and attention, and it was especially fun because there were only three students, and we were all able to play and count together. Lindsay Carlin, of the local band Wineteeth, also came in one day and taught the girls some of her favorite basic beats. The instructor of our meditation workshop, Guillermo Pereira is also a drummer, and was able to help our drummers out a lot during their final rehearsal on Friday before the showcase. By the end of the week, our drummers could play a basic beat, a few different fills, and keep a tempo.

Band practice was one of the most exciting and rewarding parts of each day. Throughout the week, bands worked on learning cover songs together, and arranging the songs for their specific band. The Diamond Rock Stars worked on Bruno Mars' "Lazy Song" for most of the week, and because the original lyrics were slightly inappropriate, they worked together to write replacement lyrics for most of the verses. What they came up with really rocked, and a copy of the lyrics may be found in Appendix 2: Evidence of Creative Work. Denim decided to go a more classic rock route and work on covers of The Beatles' "Let It Be" and Journey's "Don't Stop Believing." I was a band coach for MACKM What?, and we spent the week working on a more contemporary set that included Walk the Moon's "Shut Up and Dance" and Coldplay's "Yellow."

On the second day of camp, each girl got her goodie bag, which including a string backpack, composition book, folder, and extra supplies. I wanted the girls to have a place to keep their handouts and a place to write down ideas during camp. Our first activity was a dance class taught by JMU dance major Casey Fodge. Dancing was a great way to start our morning, because it got us up and moving. The girls had a blast, and everyone got to go a little crazy and dance.

Afterward, we met in the main auditorium, and Hannah Crider and I led a workshop on Garageband and gear. In my experience, I have often noticed that in live show environments, female performers, especially young women, are very hesitant to touch any equipment, or even adjust their mic stand. I wanted girls to leave my camp being confident around musical equipment. I taught the girls about the basic types of cables, the meaning of knobs and buttons on amplifiers, how to plug in a microphone and guitar, and how to adjust a microphone stand. I taught them a little bit about feedback and showed them what happens when you put microphone in front of a speaker. Even though it seems rudimentary, I had all of the girls get up and complete each task. Theoretical knowledge about cables and mic stands is much different than practical knowledge, and I wanted everyone to be able to carry out each task with their own hands, so they would know how to do it. A copy of the handout I made for this workshop is included in Appendix 2: Evidence of Creative Work.

I also brought in my laptop and a midi keyboard and used the classroom projector to show the girls the capabilities of Garageband, a digital audio workstation that is widely accessible and easy to use for beginning music creators. None of the campers had ever seen Garageband before and were really excited about all of the different instruments and sounds they could make. All the campers crowded around my laptop, and everyone took turns playing with

the different instruments and Apple Loops. I showed them a few songs that I created when I was a young teenager using Garageband, headphones with a microphone, and my iPhone. Hearing the finished product of a song made with the tools that they were learning was really encouraging for them, and they seemed to be excited to hear songs I had created, which also encouraged me.

On the third day of camp, Wednesday, August 16, 2017, the volunteers and campers participated in a yoga workshop led by one of our camp counselors, Delaney Keefe. Although we all had to squeeze into a relatively small classroom, yoga was a great way to bond and a great way to start the morning of camp. After lunch on Wednesday, Gina Sobel, our guest performer from Charlottesville, came to camp to perform and work with the girls. She spoke to everyone about how she started playing music as well as her experience playing in bands and songwriting. She did an amazing and thorough job, and also played a few original songs for us. A few months after camp, I found a page of notes that a camper had written about Gina Sobel's performance and workshop. It was so cute, that I had to include a photo in Appendix 2: Evidence of Creative Work. Gina stuck around for the rest of the day and visited each band practice to work with them and give advice.

The fourth day of camp, Thursday, August 17, 2017, was going to begin with a self-defense class led by one of our volunteers, but because we had already done so many workshops that were more physical activity than music-related, we decided to work on group vocal exercises instead. All of the volunteers pitched in to teach the girls vocal warm-ups and exercises. We worked on learning a few rounds as a group and decided to sing "The Lion Sleeps Tonight" as a round at the showcase. Although some girls didn't seem interested at first, most of the campers enjoyed singing as a group, and had fun singing the round.

During and after lunch on Thursday, Roxy Gallagher also led a workshop on stage presence. Throughout camp, we put on music made by women during lunch as much as possible in an attempt to expose the girls to famous female rock musicians throughout history. We played videos of Heart, Chaka Khan, Frankie Cosmos, and many more. But Roxy took it a step further and had the girls sing karaoke to get them out of their shells and ready for the showcase performance. The girls had an absolute blast, especially because Roxy has an amazing stage presence and radiates confidence when she performs. She had everyone, even the volunteers, dancing like no one was watching.

The last day of camp, Friday, August 18, 2017, began with a meditation session led by Guillermo Pereira, who had experience with mindfulness classes through programs at JMU. He did a great job leading the very relaxing session, and it was comical to see all the girls who could not quite sit still. Although we had planned to have an additional guest speaker and trip to D-hub, the girls were excited to prepare for the showcase and work with their bands for the bulk of the day. As a group, we worked on additional vocal exercises and practiced our round together. At lunchtime, we distributed Girls Rock Camp t-shirts for each camper, and the volunteers helped the girls cut the shirts into cute designs. The girls loved the fact that they matched but still had a unique design to their t-shirt.

After lunch, the girls split up into their bands to rehearse their songs for the showcase. Guillermo, who led the meditation session, stayed at camp and gave the girls, especially the drummers, some helpful tips for their performances. During the last hour of camp, the girls had an informal dress rehearsal in the main auditorium. I wanted to give them an opportunity to practice performing in front of an audience, and to see what their peers had been up to all week.

All the girls seemed extremely nervous to perform in front of everyone else, and I was a little nervous for the showcase.

At the showcase, however, all of the girls really came out of their shells and put on an awesome show for their families and other members of the community. I could tell that they were having a ball being on stage in the spotlight. The showcase was a free event held at the Golden Pony on Saturday, August 19, 2017, at 2pm. To prepare, the volunteers and I brought glow sticks, all of the band posters and Girls Rock posters, lyric posters for all of the bands' songs, an outline for the Golden Pony's sound engineer, and all of the gear for the performance. All the campers wore their Girls Rock Camp shirts and glow stick jewelry, and they all sounded and looked amazing, confident and poised. I was so proud of them and all that they accomplished over the week!

The night before the showcase, I followed through with the incentive outlined in my GoFundMe fundraiser: I shaved my head! My bands, missangelbird and Slow Clover, left for an East Coast tour starting the night of the Girls Rock showcase. On Friday night, we performed a tour kickoff show at an underground venue in Harrisonburg, and during my set (as missangelbird), friends and volunteers from camp cut off sections of my hair while I was taking an extended guitar solo. After the set, we shaved my head more completely. It was a liberating experience, and I felt invigorated and inspired by the fact that throughout the week, the girls involved in Girls Rock had completed a similar task of exposing themselves and being vulnerable in front of others. I wore a beanie to the showcase, and the girls did not know that I had shaved my head until I made an announcement on stage at the showcase!

The order of performances at the showcase was as follows:

1. Erica Lashley (me) – 2 original songs

2. The Ukulele Girls – “Summer Beach Party” (original song)
3. MACKM What? – Coldplay’s “Yellow,” Walk the Moon’s “Shut Up and Dance”
4. Campers Charlotte and Lydia – Fall Out Boy’s “Young Volcanoes”
5. Denim – The Beatles’ “Let It Be,” Journey’s “Don’t Stop Believing”
6. All volunteers and campers – “The Lion Sleeps Tonight (Wimoweh)”

Conclusion

Reflecting back on Girls Rock Camp, I feel that I can say with confidence that we achieved the goals mentioned at the beginning of this paper. As is stated on my website for Harrisonburg Girls Rock Camp,

The mission of this camp is to empower girls as well as transgender, non-binary and gender-nonconforming youth from different backgrounds through music education and performance...Our camp aims to encourage girls not to be afraid of expressing themselves or having a voice...The goal of our camp is to cultivate a positive, open, and accepting environment where girls from all walks of life can build confidence, positive life and leadership skills, and explore expression through music (Lashley, 2017).

The participating girls, and even the volunteers, really came out of their shells during the week and bonded with each other. Of course, there were times when campers apologized for playing imperfectly, and times when they struggled to remain confident. But it was evident from the responses from girls and their families that Girls Rock Camp provided an engaging and fun opportunity for them to explore music and nurture their self-esteem. I could tell that the volunteers made great efforts to encourage an open and accepting environment for girls to be brave, and as Laetitia Tamko says, “[decide] to suck or figure it out openly with everyone in on it” (Coscarelli, Ganz, Caramanica, & Pareles, 2017). From the results of the final showcase, it was clear that the girls actually learned something. I am immensely proud of all the campers, who visibly stepped up to the plate even when they knew they would not be perfect.

In many situations, I could sense a difference in attitude between the younger and older girls. The eight-year-olds girls were much more confident, loud, and wild than the middle-school-aged girls. At the same time, the middle-school-aged girls were extremely mature and were never too

nervous to play. By the end of camp, they seemed comfortable making mistakes in front of their peers, yet continually put forth their earnest best effort.

When camp was over, I received very kind and encouraging feedback from the girls and their families. Many girls expressed interest in participating in camp again in the future. One girl's mother told me she was already planning on getting her daughter a ukulele for Christmas. The families of two drum students reached out to me asking for recommendations for drum lessons. They have since started taking drum lessons from JMU students. Many of the guitar and keyboard students' families have also reached out to me for lesson recommendations (I typically suggest JMU students in my network and Queen City Studios, link in Appendix 1: Links to Additional Resources). In fact, one parent reached out to me as recently as January asking about lessons and included this in her email: "[S]he still talks about camp frequently. It was an amazing experience & I'm hoping it can happen again, perhaps as another student led project."

The volunteers of Girls Rock Camp also seemed to leave camp enriched and having learned something. One volunteer who was considering dropping her music education concentration said that Girls Rock Camp confirmed that working with kids was her passion. Another volunteer experienced similar confirmation of her passion for teaching, and has moved on to teach in Henrico County, Virginia. Though Girls Rock Camp steered other volunteers in the opposite direction, it seemed to be a beneficial experience for everyone, if only just to strengthen the network of ties in the local community of female musicians.

Girls Rock Camp was successful overall, but there are things that I could have done differently and would suggest doing differently in the future to make for a more efficient camp. My major regret for Girls Rock Camp is not planning further in advance. Although I began the

planning process in April, the bulk of the work for camp was done in the two months leading up to camp itself. If I had made more of an effort to spread the word about camp in the community earlier, I could have likely raised more money and reached more campers.

I had originally planned to reach out to public schools and music teachers in Rockingham County and Harrisonburg City before the kids got out of school. I hoped to work with local organization On the Road Collaborative and other community organizations. I came up with various ideas for fundraising events, including a “CD smash” at WXJM radio station and a benefit show, but only ended up pursuing the GoFundMe page. If I had more details and plans for camp locked down further in advance, it would have been easier to lock down volunteers and guest speakers, especially if I could have had the resources to pay all of them (for my camp, guest speakers who traveled were paid, but the local volunteers were not). I also may have been able to reserve better classrooms at JMU or use a different facility entirely. Though it would be awesome if future camps in Harrisonburg started planning and putting more effort into reaching out to the community further in advance, I believe that for a fairly small-scale camp that was the first of its kind in our community, Harrisonburg Girls Rock Camp was quite successful. Additionally, planning in a short period of time helped affirm the viability and benefit of crowdsourcing, the online community, and the value of one’s network. The supportive response I experienced from the community surrounding this endeavor was overwhelming and truly heartwarming.

In addition to advanced logistic planning, I also wish I had prepared more for teaching beginner lessons. Although I felt prepared, I really only thought of the way I taught myself to play guitar and piano when I was a girl. Different children with different experiences thrive with different teaching and learning strategies. I also should have been ready to move much more

slowly through the curriculum. Starting out as a group to discuss the parts of the instrument seemed to work, but to teach more complicated aspects of playing, it is beneficial for volunteers to teach fewer campers at a time. Our campers definitely seemed to thrive with one-on-one instruction. Although we had difficulties moving through the planned curriculum, Girls Rock Camp was not just about improving musicianship and techniques. It was equally about planting musical inspiration and giving girls tangible, approachable role models.

It was also nearly impossible to keep campers focused all day. Perhaps starting camp earlier in the morning would help with this, or planning to conduct all workshops after lunch, when the girls tended to have the most energy and the least focused attention. Adjusting the age range, time of camp, number and age of volunteers, or even facility and location of the camp could help ameliorate this problem as well.

It is my hope that this paper reaches others who want to make a difference in their community. Through this paper, I strive to be a resource and inspiration for community leaders who will plan events like Girls Rock Camp in the future. I am reaching out to other women in the community and hope to find a girl or group of girls who would be interested in continuing the legacy of Girls Rock Camp before I graduate and move away from Harrisonburg. While I know there are plenty of energized community leaders, and tons of music education students in the area, I am unsure if there is a community of local female rock musicians that is large enough to spend the time and energy necessary to continue a project like Girls Rock Camp. I hope to find someone to continue the legacy, as I believe Girls Rock Camp truly made a difference in the lives of girls in our community. The movement toward female empowerment starts with small influences and societal changes, and Girls Rock Camps and similar organizations are hugely important to the beginnings of these changes, even in a small city like Harrisonburg, Virginia. In

Appendix 1: Links to Additional Resources, I have compiled an extensive list of resources for organizations working toward empowering women in the music industry. For anyone interested in becoming involved in the movement, I strongly encourage you to consult the list of organizations and check out their websites.

Appendices

Appendix 1: Links to Additional Resources

1. Girls Rock Camp Alliance: <https://www.girlsrockcampalliance.org/>
“The Girls Rock Camp Alliance is an international membership network of youth-centered arts and social justice organizations. We provide resources and space for community building to our membership in order to build a strong movement for collective liberation.”
2. Girls Rock Camp Foundation: <http://www.girlsrockcampfoundation.org/>
“Girls Rock Camp Foundation generates support and funding for Girls Rock Camps which help girls develop life skills, creative expression and collaboration through music.”
3. Queen City Music Studios: <https://www.queencitymusicstudios.com/>
Located in Staunton, Virginia. “A school of music for learning by ear. Offering Musikgarten for families with babies, toddlers, and pre-schoolers, aural music classes based on learning by ear for school aged kids, and private lessons for teens and adults in voice, beginner guitar & piano.”
4. On the Road Collaborative: <https://www.ontheroadcollaborative.com/>
Located in Harrisonburg, Virginia. “On the Road Collaborative is a non-profit youth empowerment organization that sets middle and high school youth on the road to college and career.”
5. Beats by Girlz: <https://www.beatsbygirlz.com/>
“a non-traditional, creative and educational music technology curriculum, collective, and community template designed to empower females to engage with music technology. We provide young women with the guidance, access, tools and role-support to develop their interest...in music production, composition and engineering.”
6. Daisy Rock: <https://www.daisyrock.com/>

“The Daisy Rock is a line of high-quality instruments that are attractive and are a perfect fit for girls. My hope is that they will help give them an opportunity to build their self-assurance through music.”

7. Discwoman: <http://www.discwoman.com/>

“a New York-based platform, collective, and booking agency—that showcases and represents talent in electronic music. Started as a two-day festival in September 2014 at Bossa Nova Civic Club Discwoman has since produced and curated events in 15+ cities—working with over 250 DJs and producers to-date.”

8. Electric Girls: <https://www.electricgirls.org/>

“Transforming girls into confident, innovative leaders in technology.”

9. European Women’s Audiovisual Network: <http://www.ewawomen.com/>

“To create a strong community of European women audiovisual professionals who share their experience and provide mutual support...EWA network supports women through networking opportunities, training, research programmes and member benefits that encourage the professional development of women in the audiovisual sector and enables knowledge sharing online and offline.”

10. Female Frequency: <https://www.femalefrequency.com/>

“Female Frequency is a community dedicated to empowering female, transgender & non-binary artists through the creation of music that is entirely female generated.”

11. Gender Amplified: <https://genderamplified.org/>

“Gender Amplified, Inc. is a 501(c)(3) organization that aims to celebrate women music producers, raise their visibility and develop a pipeline for girls and young women to get involved behind the scenes in recording studios.”

12. Girl Mic: <https://grlmic.bandcamp.com/merch/grlmic-zine-issue-1>

“GRLMIC aims to support and empower a diverse spectrum of female-identifying + non-binary youth through music.”

13. Girls Club: <https://girlsclub.org/programs-grid/digital-and-audio-arts-wgrl/>

“The Lower Eastside Girls Club connects girls and young women to healthy and successful futures. Our state-of-the-art center offers a safe haven with programs in the arts, sciences, leadership, entrepreneurship, and wellness for middle and high school girls.”

14. Girls Make Beats: <https://www.girlsmakebeats.org/>

"Girls Make Beats (GMB) Incorporated is a 501(c)(3) nonprofit organization that empowers girls by expanding the female presence of DJs, Music Producers, and Audio Engineers."

15. Girls on the Run: <https://www.girlsontherun.org/>

“We inspire girls to be joyful, healthy and confident using a fun, experience-based curriculum which creatively integrates running.”

16. Go Girls Music: <http://gogirlsmusic.com/>

“Promoting women in music.”

17. International Alliance for Women in Music: <https://iawm.org/>

“The International Alliance for Women in Music (IAWM) is an international membership organization of women and men dedicated to fostering and encouraging the activities of women in music, particularly in the areas of musical activity such as composing, performing, and research in which gender discrimination is an historic and ongoing concern. IAWM members engage in efforts to increase the programming of music by female composers, to combat discrimination against female musicians, including as symphony orchestra members, and to include accounts of the contributions of women musicians in university music curricula and textbooks.”

18. Modesto Sound: <http://www.modestosound.com/>

“Our mission is to empower youth with real-world job skills to create music and artistic media. We are a recording studio open to all ages. We offer media duplication, and live sound services while providing job training to youth.”

19. Pretty Records: <http://prettyrecs.com/about.html>

“Founded in 2015, Pretty Records is a label dedicated to releasing music made by women and non-binary artists to combat the marginalization of these voices. We provide technical services, as well as art/multimedia direction and collaborative opportunities. Each release is a collaborative effort involving people from all over the US. We are beginning to include visual art, curate mixes, and organize educational events.”

20. Seattle Sound Girls: <http://www.seattlesoundgirls.org/>

“Seattle Sound Girls is a non-profit organization dedicated to helping women and girls to develop confidence and a strong foundation of technical skills needed to excel in the fields of live music production and audio engineering.”

21. She Said: <http://www.shesaid.so/>

“shesaid.so is a curated network of women with active roles in the music industry. Our vision is to create an environment that supports collaboration, creativity and positive values.”

22. She Shreds Magazine: <http://sheshredsmag.com/>

“The Magazine Dedicated to Women Guitarists & Bassists”

23. Sound Girls: <http://www.soundgirls.org/>

“Our mission is to inspire and empower the next generation of women in audio. Our mission is to create a supportive community for women in audio and music production, providing the tools, knowledge, and support to further their careers.”

24. The Women’s International Music Network: <http://www.thewimn.com/>

“The mission of the Women’s International Music Network™ is to create a hub to connect women in all facets of the music industry. You are not alone!”

25. Willie Mae Rock Camp: <https://williemaerockcamp.org/>

“Willie Mae Rock Camp for Girls is a year-round, non-profit music education and mentoring program dedicated to empowering girls and women through arts and activism.”

26. Women in Music: <https://www.womeninmusic.org/>

“WIM is the industry's leading non-profit of 100+ volunteers working daily to serve thousands of women worldwide.”

27. Women in Sound Zine: <http://www.womeninsound.com/>

“Women in Sound is dedicated to women, queer, and trans people in all areas of live and recorded sound.”

28. Women in Sound Women on Sound: <http://www.wiswos.com/>

“Women in Sound Women on Sound (WISWOS) is an international hub of networks and individuals, including artists, researchers, technologists, musicians, archivists and everything in between, with an interest in sound, technology and education. This network plays a pivotal role in supporting this interventionist activity.”

29. Women’s Audio Mission: <https://www.womensaudiomission.org/>

“Changing the face of sound by providing hands-on training, work experience, career counseling and job placement to over 1,500 women and girls every year in creative technology for music, radio, film, television and the internet.”

Appendix 2: Evidence of Creative Work

1. Website link for Girls Rock Camp Harrisonburg: <https://girlsrockburg.weebly.com/>.
Links to camper registration form and volunteer application can be found on the website.
2. GoFundMe link for Girls Rock Harrisonburg fundraising campaign: <https://www.gofundme.com/girlsrockburg>
3. Collection of photos link: <https://www.youtube.com/watch?v=SIbZHe8df0I>. Photos of newspaper clippings, camp activities, lyrics, lessons, band practice, and the showcase can be found in the video.
4. Newspaper clippings from Daily News-Record and Rocktown Weekly. More information may be found at: <http://www.dnronline.com/>.

Rock Camp Aims To Empower Girls

By JUSTIN McILWEE
Daily News-Record

Because Erica Lashley watched a documentary, a girl's life could be changed forever. Lashley, a rising senior at James Madison University and member of the Honors College, was sitting in her Girlhoods, Identities, and Popular Culture class when the professor showed a documentary titled "Girls Rock!" The film follows a rock 'n' roll camp strictly for girls.

"We watched this documentary about one of the first Girls Rock! camps in Portland, and I just thought, 'Wow, this is really cool. This had an effect on these girls,'" Lashley said. "The documentary followed a few specific girls, and they talked about their experience throughout the camp."

Fast forward eight months, and Lashley was having trouble coming up with an idea for her Honors Capstone Project, which is an independent research project done by Honors College students on a topic of their choosing. After some thought, she decided to host a Girls Rock! camp for the Harrisonburg area.

"The original reason I decided to do the camp was for that project," Lashley said. "I'm doing a creative thesis project."

But more than just for school, Lashley said she decided also to run the camp because of the huge influence music has had on her life, and she now wants to pass that on to other girls in the area.

"I've always had a strong connection to music," Lashley said. "Playing guitar has had a huge effect on me throughout my life, and I wanted to spread that to other people."

The camp will focus on how to play certain instruments, such as guitar, bass, drums, keyboard and more. They'll also learn about songwriting and working together as a band instead of individual musicians. Guest instructors will also work with the girls throughout the week.

Beyond the music, Lashley just wants people to see the bigger picture of the camp. Its mission, as stated on her Girls Rock! website, is to "empower girls as well as transgender, non-binary and gender non-conforming youth from different backgrounds through music education and performance." She wants girls to leave the camp knowing that they can do anything, regardless of gender.

Erica Lashley designed the logo for her Girls Rock! camp.

Courtesy of Erica Lashley

See CAMP, Page A9

Camp To Be Held Aug. 14-18

By JUSTIN McILWEE
Daily News-Record

From PAGE A7

The camp is free and meals are provided. For more information, along with how to register, visit girlsrockburg.weebly.com.

Lashley is also looking for instruments that people are willing to lend to complete for the week. To help offset the costs of the camp, Lashley has started a GoFundMe page. If interested, visit gofundme.com/girlsrockburg.

The camp is open to girls ages 13 to 18 and will run Aug. 14-18 from 10 a.m. to 3 p.m. on the JMU campus. A showcase performance will be held on Aug. 19 at The Golden Tropy.

Erica Lashley, the organizer of Harrisonburg's Girls Rock! camp, plays in two bands: Stone Clover and Misadventure.

Courtesy of Erica Lashley

rocktown weekly

August 18-24, 2017 | vol. 12, issue 32 | dnronline.com

COVER STORY
US PROTECTS PHOTO
PROPERTY

See
THE SCHLITZ THEATRE AND SCHOOL OF PERFORMING ARTS is presenting "The Sound of Music" through Aug. 20. The 1965 musical is being performed at the Schlotzky Theatre and School of Performing Arts. Tickets range from \$15 to \$25.

See
THE VALLEY COUNCIL OF THE VALLEY'S COURT SQUARE THEATRE is presenting "The Sound of Music" through Aug. 20. The 1965 musical is being performed at the Valley Council of the Valley's Court Square Theatre. Tickets range from \$15 to \$25.

See
AFTER DARK AT NEW PARK. Generators Park, 415 N. Main St., Harrisonburg, Va. 22801. Shows at 8 p.m. Friday through Aug. 25. Shows include "The Sound of Music" and "The Sound of Music Live!". Tickets range from \$15 to \$25.

See
ARTS COUNCIL OF THE VALLEY'S COURT SQUARE THEATRE. 401 Court Square, Harrisonburg, Va. 22801. Shows at 8 p.m. Friday through Aug. 25. Shows include "The Sound of Music" and "The Sound of Music Live!". Tickets range from \$15 to \$25.

See
ARTS COUNCIL OF THE VALLEY'S COURT SQUARE THEATRE. 401 Court Square, Harrisonburg, Va. 22801. Shows at 8 p.m. Friday through Aug. 25. Shows include "The Sound of Music" and "The Sound of Music Live!". Tickets range from \$15 to \$25.

See
BLUE RIDGE MOUNTAIN DOGWOOD CLUB. 1000 Mountain Dogwood Club, Harrisonburg, Va. 22801. Shows at 8 p.m. Friday through Aug. 25. Shows include "The Sound of Music" and "The Sound of Music Live!". Tickets range from \$15 to \$25.

JMU student hopes to change lives with music

By JUSTIN McILWEE
Daily News-Record

Erica Lashley, a rising senior at James Madison University, is hoping to change lives with music. She is organizing a Girls Rock! camp for the Harrisonburg area. The camp will focus on teaching girls how to play instruments, write songs, and perform. Lashley says she wants to empower girls and give them a chance to express themselves through music.

Erica Lashley designed the logo for her Girls Rock! camp.

Courtesy of Erica Lashley

SEE & DO

Thursday, August 10, 2017 A9

SEE & DO
The original reason I decided to do the camp was for that project," Lashley said. "I'm doing a creative thesis project."

But more than just for school, Lashley said she decided also to run the camp because of the huge influence music has had on her life, and she now wants to pass that on to other girls in the area.

"I've always had a strong connection to music," Lashley said. "Playing guitar has had a huge effect on me throughout my life, and I wanted to spread that to other people."

The camp will focus on how to play certain instruments, such as guitar, bass, drums, keyboard and more. They'll also learn about songwriting and working together as a band instead of individual musicians. Guest instructors will also work with the girls throughout the week.

Beyond the music, Lashley just wants people to see the bigger picture of the camp. Its mission, as stated on her Girls Rock! website, is to "empower girls as well as transgender, non-binary and gender non-conforming youth from different backgrounds through music education and performance." She wants girls to leave the camp knowing that they can do anything, regardless of gender.

Erica Lashley designed the logo for her Girls Rock! camp.

Courtesy of Erica Lashley

5. Copy of Lyrics to "Summer Beach Party" by The Ukulele Girls

V1: Let's go to the beach and play with
the puppies and the kitties

V2: Let's make lemonade and iced tea
for the pets at the beach

Chorus: It's a summer beach party
It's an amazing summer beach party
It's a fun summer beach party

V3: Let's look at the fish swimming in the
ocean how amazing

V4: Let's eat ice cream and near the sea
where the sun shines so brightly

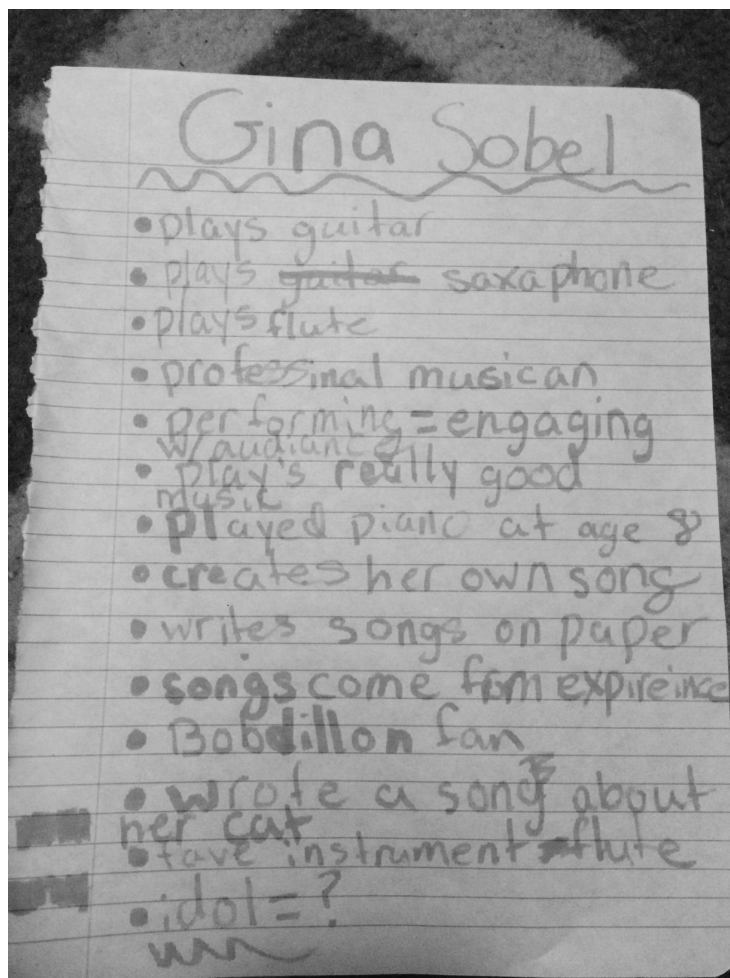
Chorus: It's a summer beach party
It's an amazing summer beach party
It's a fun summer beach party

It's ah-ma-zing

6. Edited Lyrics for "Lazy Song" by Bruno Mars, written by the Diamond Rock Stars

Today I don't feel like doing anything	But sorry, that will just have to wait
I just wanna lay in my bed	Oh Yes I said it I said it I said it 'cause I can
Don't feel like picking up my phone	Today I don't feel like doing anything
So leave a message at the tone	I just wanna lay in my bed
'Cause today I swear I'm not doing anything	Don't feel like picking up my phone
Uh I'm gonna kick my feet up and watch some tv	So leave a message at the tone
Eat some pizza and also ice cream	'Cause today I swear I'm not doing anything
Nobody's gonna tell me I can't	No I ain't gonna comb my hair
Sit in my chair and read a book	'Cause I ain't goin' anywhere
Peter Pan, Wendy, Captain Hook,	No no no no no no no no no oh
I love all these books that I've read	I'll just strut in my favorite dress
Yes I said it I said it I said it 'cause I can'	And my hair is all a mess
Today I don't feel like doing anything	Yeah yeah yeah yeah yeah yeah yeah yeah
I just wanna lay in my bed	<div style="border: 1px solid black; padding: 5px;"> <p>Oh, today I don't feel like doing anything</p> <p>I just wanna lay in my bed</p> <p>Don't feel like picking up my phone</p> <p>So leave a message at the tone</p> <p>'Cause today I swear I'm not doing anything</p> <p>Nothing at all Ooh hoo ooh hoo Hoo ooh ooh</p> <p>Nothing at all Ooh hoo ooh hoo Hoo ooh ooh</p> <p>Nothing at all</p> </div> <p>Don't Play</p> <p>OP</p> <p>START</p>
Don't feel like picking up my phone	
So leave a message at the tone	
'Cause today I swear I'm not doing anything	
Nothing at all Ooh hoo ooh hoo Hoo ooh ooh	
Nothing at all Ooh hoo ooh hoo Hoo ooh ooh	
Tomorrow I'll wake up and go to the pool	Nothing at all Ooh hoo ooh hoo Hoo ooh ooh
Get some new shoes, be an alpha wolf	Nothing at all Ooh hoo ooh hoo Hoo ooh ooh,
Nobody's gonna tell me I can't	Nothing at all
I might mess around, ride my bike with my friends	
Play a whole song to the very end	

7. Notes on Gina Sobel, written by a camper



8. “Final” Camp Schedule and Information

Girls Rock Camp Harrisonburg 2017

Mon-Fri, August 14-18, 10am-3pm at Godwin Hall

Showcase Sat, August 19th, 2pm at the Golden Pony

Pickup and drop off for camp is 10am and 3pm at Godwin Hall (261 Bluestone Dr, Harrisonburg, VA 22807). Look for a group of volunteers outside the building with a table! The best parking for pick up and drop off is at the JMU Bookstore next to Godwin Hall. The camp will take place in Godwin Hall rooms 336, 337, and 338.

Should you need to contact your child during camp, you may contact Erica Lashley at (804) 432-0510, or Bonnie Lashley at (804) 350-7273.

In the event of an emergency, we will contact you via the phone numbers listed on the Medical Release/Permission Form. PLEASE turn these in before the date of the camp or on the morning of the first day. Your child won't be able to participate in camp without these!

Lunches will be provided, but please bring snacks if you feel you'll need it. On Monday morning, we will be having a casual open mic/jam session, so if you already play an instrument, please BRING YOUR INSTRUMENT if you can (I know a few of you play violin, etc.). Keep in mind that on Friday, we will be walking to the JMU dining hall (D-Hub), so you may want to bring wear good walking shoes (it's a short but hilly walk).

CAMP DAILY SCHEDULE

Monday, August 14

10:00am-11:30am: “Open Mic” / Icebreaker Activities / Instrument “Sampling” – Please bring your instrument from home for this!
11:30am – 12:00pm: Lunch
12:00pm – 1:00pm: Divide into bands / first band meeting: discuss styles, band name, songs to learn, etc.
1:00pm – 2:00pm Focused Instrument Instruction
2:00pm – 3:00pm Band Practice

Tuesday, August 15

10:00am-10:45am: Dance Class!
10:45am-11:30am: Instrument/Gear Run Down with Hannah
11:30pm-12:00pm: Lunch
12:00pm-1:30pm Focused Instrument Instruction
1:30pm-3:00pm Band Practice

Wednesday, August 16

10:00am-10:30am: Morning Yoga Session
10:30am-11:30pm: Focused Instrument Instruction
11:30pm-12:00pm: Lunch
12:00pm-1:00pm: Band Practice/Preparation for Gina Sobel "masterclass"
1:00pm-2:00pm: Gina Sobel workshop/performance
2:00pm-3:00pm: Band practice with Gina Sobel

Thursday, August 17

10:00am-10:30am: Self Defense Class/Demonstration
10:30am-12:00am: Focused Instrument Instruction
12:00pm-12:30pm: Lunch
12:30pm-2:00pm Band Practice
2:00pm-3:00pm Group Vocal/Ear Training/Music Theory Workshop

Friday, August 18

10:00am-10:30am: Meditation Session
10:30am-11:30pm: Focused Instrument Instruction
11:30am-12:00pm: Quick Band Meeting / Plan for Showcase
12:00pm-12:45pm Erin Lunsford Workshop / Performance
12:45pm-1:45pm Lunch at JMU Dhub
1:45pm-3:00pm Band Practice

Saturday, August 19

1:00pm-1:30pm: Meet at Golden Pony, be there at 1pm if you would like Lydia to do make up for you!
2pm-4pm (tentative end time) – Camp Showcase!!

If your child needs medication during the time of the camp, volunteers can administer with parent/guardian permission and instruction. If your child will administer their own medication, please still let us know on the Medical Release/Permission Form.

Thank you so much!! I'm really looking forward to meeting you!! If you have any other questions, please contact me at missangelbird@gmail.com.

Lastly, please review the JMU and Girls Rock Camp Rules/Policies with your child:

-Parents/guardians are responsible for transportation to and from camp every day, which goes from 10am to 3pm. They are also responsible for transportation to and from Saturday's showcase at the Golden Pony at 2pm. Please contact me if this will be a problem, and I may be able to help coordinate carpools with other parents.

-Campers can bring cell phones, but I do ask that they are tucked away unless we are discussing music apps or are using them for something. Please be polite about cell phone use.

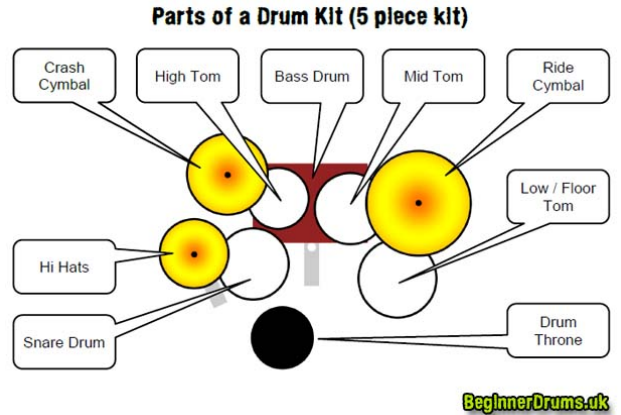
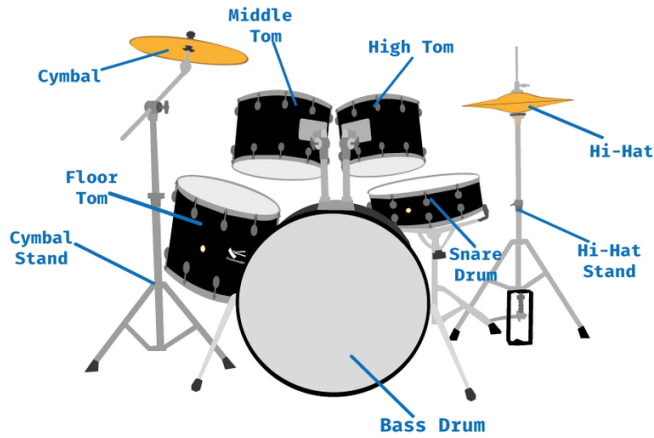
-Tablets and laptops, if campers have them, are also allowed (and encouraged) - we will likely be discussing online resources for learning music as well as home recording techniques, so if campers would like to discover these on their own device during our discussions, please bring them. Again, please be polite about usage of electronic devices, and if you bring them, be willing to let other campers who may not have these devices look on with you.

JMU Policies:

1. The possession or use of alcohol and other drugs, tobacco products, fireworks, guns and other weapons by any authorized adult or participant is prohibited. Smoking is prohibited in all university buildings (Policy 1111).
2. The operation of a motor vehicle by minors is prohibited while attending and participating in the program.
3. The parking of program staff and participant vehicles must be in accordance with university parking regulations.
4. Rules and procedures governing when and under what circumstances participants may leave university property during the program must be specified. In no circumstances may minors be allowed to leave university property without being accompanied by appropriate authorized adults.
5. No violence by any authorized adult or participant, including sexual abuse or harassment, will be tolerated.
6. Hazing of any kind by any authorized adult or participant is prohibited. Bullying, including verbal, physical, and cyber, are prohibited.
7. No theft by any authorized adult or participant will be tolerated.
8. Misuse or damage of university property by any authorized adult or participant is prohibited. Charges will be assessed against those participants who are responsible for damage or misusing university property.
9. The inappropriate use of cameras, imaging and digital devices by any authorized adult or participant is prohibited, including use of such devices in showers, restrooms, or other areas where privacy is expected by participants.

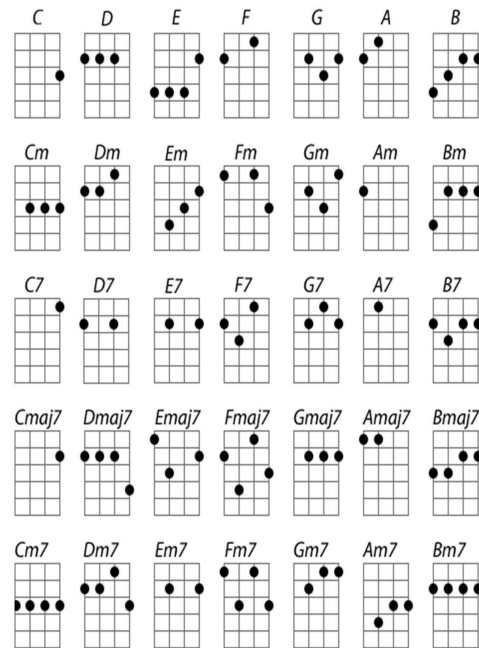
9. Lesson and Teaching Guides for Instrument Instruction

a. Drums



b. Ukulele

BASIC UKULELE CHORDS



c. Handout for Gear Rundown/Garageband Workshop



Quarter Inch Instrument Cable



XLR cable (usually microphone)



Power Cable

Mic Stand – circle the knobs!!





Guitar amp

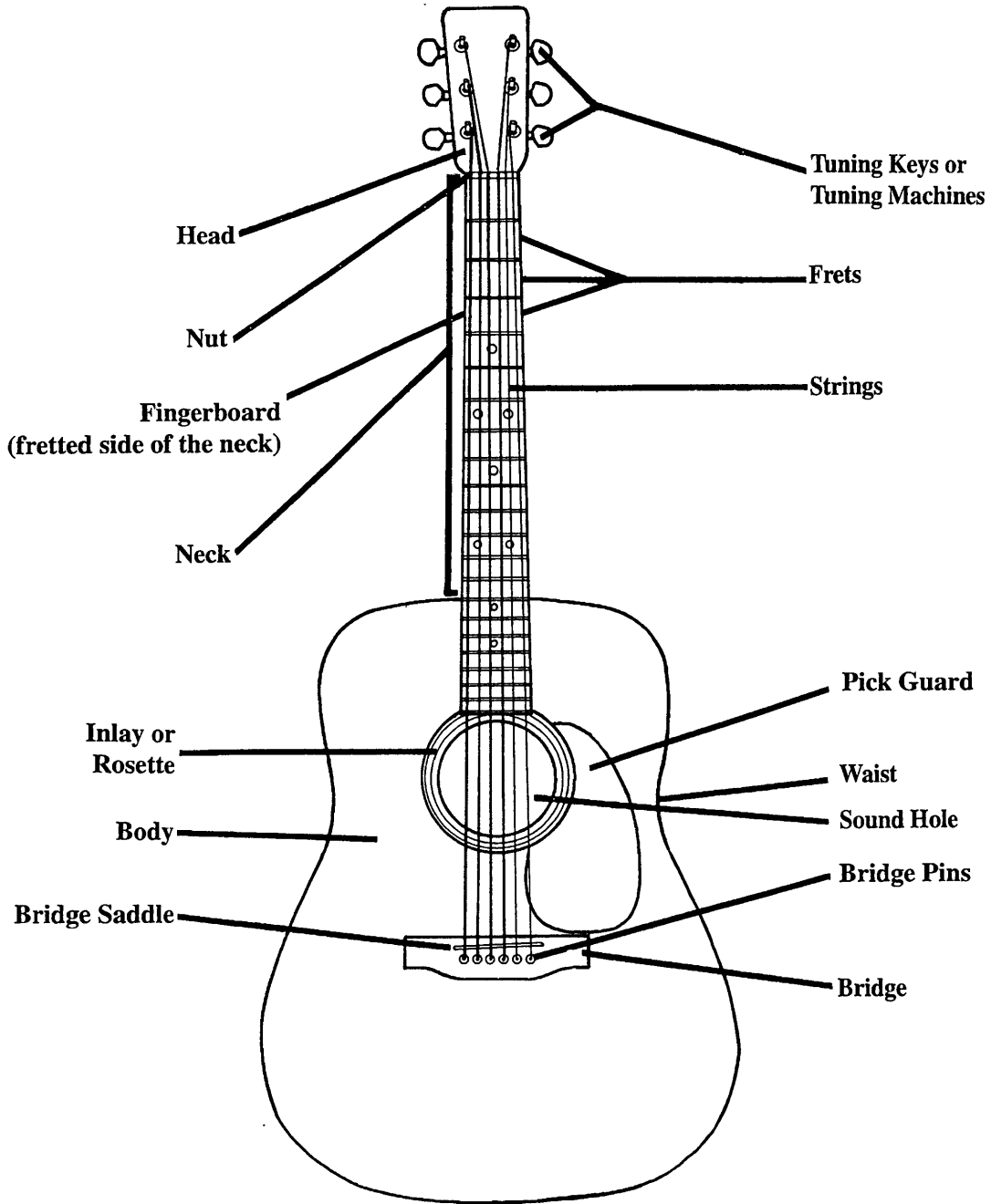


PA system (power amplifier)

d. Guitar Packet

8

This is a Guitar!



The Preliminary How-To's

How To Hold The Guitar

- Find a nice comfortable chair, without arms.
- Slightly elevate your right leg, perhaps by using your guitar case or an old phone book.
- Hold the guitar with its waist placed on your right leg.
- Your right arm should rest just passed the elbow on the body of the guitar so as to have free movement when you strum.



How To Hold A Pick

The pick is placed at the end of the index finger, with the thumb placed over the pick. The strings are strummed with the pointed part of the pick.

How To Position Your Left Hand

Pretend you are holding a phone with your left hand:

- Your fingers should be slightly spread out with space in between them.
- Fingers ought to be curved.
- The left hand thumb should be positioned on the back of the guitar neck, just underneath the first finger.



How To Finger Notes

When placing your left hand on the fretboard:

- Use your fingertips to press down on a string just behind the fret. Placing the finger too far away from the fret will result in a nasty sounding note.
- Keep a pocket of space between the guitar neck and the palm of your hand.
- Press your fingers down as if you are squashing a bug.

- Use your fingertips - make a bridge with your fingers!!

How To Learn The Guitar Strings

There are **six** strings on the guitar. Each one is identified with a letter. The terms low and high refer to the pitch of the string, like a low voice and high voice. The strings are as follows, in order from the lowest to the highest pitch:

E A D G B E

Memorize them by saying: **Elephants And Donkeys Grow Big Ears**

4 3 2 1

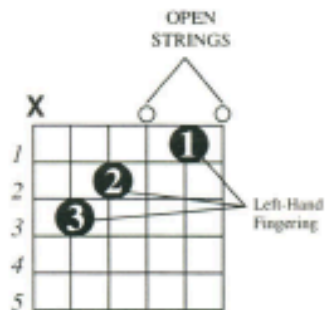
Left-Hand Fingers

The left hand has numbers to designate each finger:

1 - index 2 - middle 3 - ring 4 - pinkie



How To Read The Chord Charts



Chord charts are what you will be referring to when you learn a chord. The vertical lines represent the guitar strings, with the high E string on the right, and the low E string on the left. The horizontal lines represent the frets. The dots or numbers on the chart tell you where to place your fingers. The zero above the chord chart represents a string that is played open (there is no left hand finger pressing on the string). The 'X' above the chord chart refers to the strings that are not to be played.

How To Tune Your Guitar

Tuning the guitar is very difficult. When you are learning how to speak a foreign language, it takes a long time to be able to understand when people speak to you in that language, even if you know most of the words. In the same way, it takes time for your ear to understand the slight differences in the pitches of the strings on the guitar.

The most common way of tuning the guitar is simply to tune it to itself:

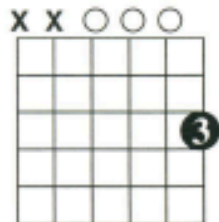
1. Start with the low E (6th) string and get it at the right pitch, using a tuner, pitch fork, or piano.
2. Now, place your finger on the fifth fret of the E string. Play that note, then play the A string open. Adjust the A string until it sounds the same as the note on the fifth fret of the E string.
3. Next, place your finger on the fifth fret of the A string. Play that note, then play the D string open. Adjust the D string until it sounds the same as the note on the fifth fret of the A string.
4. Place your finger on the fifth fret of the D string. Play that note, then play the G string open. Adjust the G string until it sounds the same as the note on the fifth fret of the D string.
5. It changes here! Place your finger on the fourth fret of the G string. Play that note, then play the B string open. Adjust the B string until it sounds the same as the note on the fourth fret of the G string.
6. Finally, place your finger on the fifth fret of the B string. Play that note, then play the E string open. Adjust the E string until it sounds the same as the note on the fifth fret of the B string.

Or, you can buy an electronic guitar tuner! A few dollars buys you the most efficient and easy way to tune your guitar. Tuners are available at most music stores. Fretboard Fellowship has one at a special price. Call 1-800-770-0390.

Week 1

The G, C and D⁷ Chords

Let's get started learning how to play the guitar with the chord named **G**. A chord is whenever you play two or more strings at a time. Don't get the **G** chord mixed up with the third (G) string.




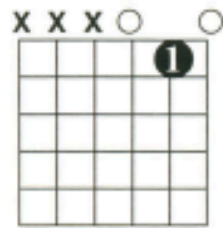
G

Left Hand Check List:

Here is a check list of what to look and feel for in your left hand when playing the **G** chord:

- Play with your fingertips.
- Place your third finger just behind the third fret on the first (high E) string.
- Press down on the string as if you were “squashing a bug”.
- Thumb is placed behind the neck, right behind your first finger.

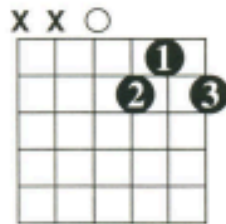
 Now, to strum the **G** chord, place your pick on the fourth (D) string, and brush the pick straight down toward the floor, so that you strike all four bottom strings.



C

This chord is a little more difficult, since your first finger tends to bump into the first string.

- Place your first finger on the first fret of the second (B) string.
- Press down.
- To strum the C chord, place your pick on the third (G) string, and brush the pick straight down in like manner.



D⁷

Since you are using three fingers, this chord is a little harder. Allow yourself plenty of time.

- Place your first finger on the first fret of the second (B) string, your second finger on the second fret of the third (G) string, and your third finger on the second fret of the first (high E) string.
- To strum the **D⁷** chord, place your pick on the fourth (D) string, and brush the pick straight down accordingly.

PARTS OF THE GUITAR

CONGRATULATIONS on your decision to learn to play guitar! The guitar is an incredibly versatile instrument, and, if you've ever been to a music store, you know that there are many types of guitars to choose from. You can start learning on either an acoustic or an electric guitar—they're both tuned the same way and contain the same notes. An acoustic guitar, though a bit rougher on the fingers at first, is a great place to start (and when you do pick up an electric guitar, it'll feel so easy to play in comparison!). If you want to start on electric, that's cool too; just know that you'll also need to invest in an amplifier so you can hear yourself rock out.

Before you begin playing, make sure to check out the diagrams and familiarize yourself with the different parts of the acoustic and electric guitar. Feel free to flip back to this page as you read, since we'll be referencing these parts of your guitar throughout the book.



POSTURE

While you're first learning to play, you'll probably be seated most of the time you practice. Whether you sit or stand, here are some basic guidelines:

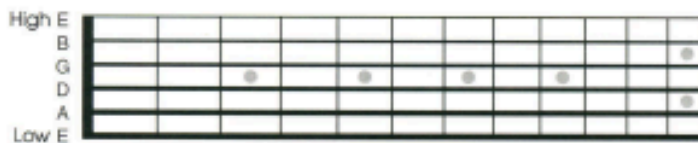
- Choose a comfortable chair with no armrests. Make sure your feet easily reach the ground (or a footstool) so you can rest the guitar securely on your lap.
- Balance your weight evenly from left to right, sit up straight, and keep as much tension out of your entire body as possible.
- If you start to feel tension (which often happens when you're concentrating on learning new skills and songs), take a few moments to relax and then adjust your position.
- Tilt the guitar's neck upward (not downward).
- Avoid the temptation to angle the topside of the guitar up and toward you to see the fretboard better. Ultimately, it's best to be able to play the guitar without having to look at the fretboard too often. With consistent practice, you'll be able to do it. In the meantime, keep your guitar as vertical as possible.

PITCH

The six strings of the guitar are ordered from the highest-sounding string to the lowest (closest to your head). These differences in the lowness and highness of a sound are called *pitch*. Each string is tuned to a particular sound, or pitch, when open (not fretted, or pressed down). In order from highest (string 1) to lowest (string 6), these pitches are E-B-G-D-A-E. Strike each string in turn and notice the different sound each one makes.

THE FRETBOARD

Each guitar string is named after the pitch it sounds when you play it open (without fretting it). The highest-pitched string (the thinnest one) is tuned to E and is often called the *high E* string, or the first string. The next string is tuned to B and called the B string, or the second string. Next is the G, or third string; then the D, or fourth string; then the A, or fifth string. Lastly is the sixth string (the thickest), commonly called the *low E* string.



Notice that different pitches are produced when you press on each string at different frets. When a string is pressed at the frets located "lower" on the neck (toward the nut), the sound is lower; when the same string is pressed at the frets located "higher" on the neck (toward the bridge), the sound is higher.

Standing Up

When you play guitar standing up, you'll need to use a shoulder strap. While some of the coolest rock stars out there play with their guitars slung super-low, when you adjust the length of your guitar strap, please make sure that the guitar is set at a level that's comfortable for you to play. Remember that everyone is built differently—your arms may not be as long as a 30-year-old male rock star's, and trying to play your guitar while it's slung around your knees can be dangerous for your wrist health (not to mention very hard to do!). As a general rule, always make sure that every part of your body feels comfortable while playing so as to minimize any chance of injury.

*"All I've done is
point out that you need
to be yourself and
that's rock and roll."
—Chrissie Hynde*

Easy Way To Memorize Your String Names!

String 1: Every
String 2: Bold
String 3: Girl
String 4: Deserves
String 5: An
String 6: Encore

maj

MAJOR

1 3 5

Open Chords

A

E A E A C# E
5 1 5 1 3 5

A

E A E A C# A
5 1 5 1 3 1

B_b

D B_b D F
3 1 3 5

B_b

F B_b D F
5 1 3 5

B

F# B D F#
5 1 3 5

C

E C E G C E
3 1 3 5 1 3

C

G C E G C E
5 1 3 5 1 3

C

E C E G C G
3 1 3 5 1 5

D_b

F A_b D_b F
3 5 1 3

D

A D A D F#
5 1 5 1 3

E_b

G B_b E_b G
3 5 1 3

E

E B E G# B E
1 5 1 3 5 1

F

A F A C F
3 1 3 5 1

F#

F# A# C# F#
1 3 5 1

G

G B D G B G
1 3 5 1 3 1

G

G B D G D G
1 3 5 1 5 1

A_b

E_b A_b C A_b
5 1 3 1

A_b

A_b C E_b A_b
1 3 5 1

MINOR Open Chords

Am

E A E A C E
5 1 5 1 ♭3 5

B^bm

F B^b D^b F
5 1 ♭3 5

Bm

F[♯] B D F[♯]
5 1 ♭3 5

Bm

D B D F[♯]
♭3 1 ♭3 5

Cm

G C E^b G
5 1 ♭3 5

C[♯]m

E G[♯] C[♯] E
♭3 5 1 ♭3

C[♯]m

G[♯] C[♯] E G[♯]
5 1 ♭3 5

Dm

A D A D F
5 1 5 1 ♭3

Dm

A F A D F
5 ♭3 5 1 ♭3

E^bm

G^b B^b E^b G^b
♭3 5 1 ♭3

E^bm

E^b B^b E^b G^b
1 5 1 ♭3

Em

E B E G B E
1 5 1 ♭3 5 1

Fm

F A^b C F
1 ♭3 5 1

F[♯]m

A F[♯] A C[♯] F[♯]
♭3 1 ♭3 5 1

Gm

D B^b D G
5 ♭3 5 1

Gm

G B^b D G
1 ♭3 5 1

A^bm

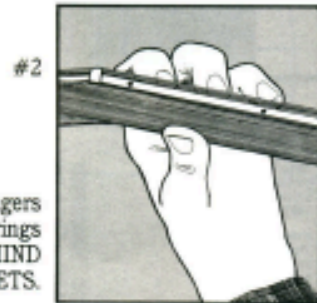
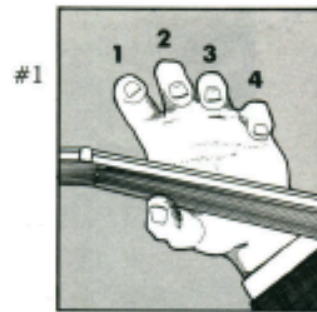
A^b C E^b A^b
1 ♭3 5 1

REMEMBER, A[♯] = B^b, C[♯] = D^b, D[♯] = E^b, F[♯] = G^b, G[♯] = A^b. SEE ENHARMONICS on page 138.

HOW TO HOLD THE GUITAR & PICK



The correct way to hold the guitar.



Place your fingers **FIRMLY** on the strings **DIRECTLY BEHIND** THE FRETS.



This is the pick.



Hold it in this manner firmly between the thumb and first finger.



 = **DOWN STROKE OF THE PICK.**



TUNING THE GUITAR

The six open strings of the guitar will be of the same pitch as the six notes shown in the illustration of the piano keyboard. Note that five of the strings are below the middle C of the piano keyboard.

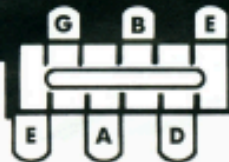
The diagram illustrates the relationship between piano keyboard notes and guitar string pitches. At the top, a piano keyboard shows the notes E, A, D, G, B, and E. Below this, a guitar fretboard is shown with strings numbered 6 to 1 from left to right. The notes E, A, D, G, B, and E are written above the strings. To the left, 'PIANO NOTATION' shows the notes E, A, D, G, B, E on a bass clef staff. To the right, 'GUITAR NOTATION' shows the notes E, A, D, G, B, E on a treble clef staff.

ANOTHER METHOD OF TUNING

1. Tune the 6th string in unison with the E or 12th white key to the LEFT of MIDDLE C on the piano.
2. Place the finger behind the fifth fret of the 6th string. This will give you the tone or pitch of the 5th string (A).
3. Place finger behind the fifth fret of the 5th string to get the pitch of the 4th string (D).
4. Repeat same procedure to obtain the pitch of the 3rd string (G).
5. Place finger behind the fourth fret of the 3rd string to get the pitch of the 2nd string (B).
6. Place finger behind the fifth fret of the 2nd string to get the pitch of the 1st string (E).

The diagram shows a fretboard with strings 6 to 1. The notes E, A, D, G, B, and E are written above the strings. The frets are numbered 1 to 5 on the left. The notes A, D, G, B, and E are written below the strings at the 5th, 5th, 4th, 5th, and 5th frets respectively.

PITCH PIPES



Pitch pipes with instructions for their usage may be obtained at any music store. Each pipe will have the correct pitch of each guitar string and is recommended to be used when a piano is not available.

Medical Release/Permission Form

Camper Name _____ Birth Date _____

Primary Physician Name _____ Physician Phone # _____

Health Insurance Company _____ Policy # _____

Insured's name _____ Allergies/dietary restrictions _____

Other physical/mental/medical conditions volunteers should be aware of? _____

If your child requires medication, please use this space to outline the medication/dosage and a procedure for administering the medication for a volunteer, or state if the child will carry/administer the medication themselves _____

Parent/Guardian Information and Authorization:

If parents live at different addresses, list both, and indicate which is the primary residence (put N/A if only one guardian)

Name(s) _____

Address(es) _____

Please put a check next to preferred phone number

Home phone(s) _____

Work Phone(s) _____

Cell Phone(s) _____

Person to notify in case Parent/Guardian cannot be reached:

Name _____ Relationship _____

Home phone _____ Work phone _____

PARENTAL CONSENT:

____ (✓ or X) I give full permission for my child to attend Girls Rock Camp held at James Madison University on the dates of August 14 to August 19, and _____ I give permission for my child to attend and perform at a showcase on August 19th at 2pm at the Golden Pony.

I DO/DO NOT (circle one) give my permission for photographs or video footage of my child to be taken. These photographs would be used only for academic presentation(s) at James Madison University, and possibly for promotional purposes for future camps, or for the photographers' portfolios.

MEDICAL RELEASE:

____ I also give permission to the leaders of this program to secure emergency medical or surgical treatment for my child if there is insufficient time to contact me, and to secure routine, non-surgical medical care as needed. Basic training and first aid kits are provided to volunteers, but James Madison University does not provide medical care or medical insurance.

WAIVER OF LIABILITY:

I agree to indemnify, release and hold harmless Girls Rock Camp, James Madison University, the State of Virginia, and their respective officers, agents, employees and volunteers from any and all costs, liabilities, expenses, claims, compensation, demands, or causes of action on account of any loss or damage to person or property of the aforementioned child arising out of or in connection with his/her participation in the aforementioned camp and related camp activities.

Parent/Guardian Signature _____ Date _____

Appendix 3: Links to Music and Creative Work of Volunteers

1. Erica Lashley: <https://missangelbird.bandcamp.com/>,
<https://soundcloud.com/missangelbird-1>, <https://slowclover.bandcamp.com/releases>
2. Emily “Roxy” Gallagher, guest performer/speaker:
<https://fromthewildband.bandcamp.com/>
3. Gina Sobel, guest performer/speaker: <http://www.ginasobel.com/>
4. Lindsay Carlin, volunteer: <https://wineteethva.bandcamp.com/releases>
5. Delaney Keefe, volunteer: <https://deadbedroomsva.bandcamp.com/>
6. Calah Mortenson, volunteer: <https://cybertwin.bandcamp.com/>
7. Erin Lunsford, planned guest speaker: <https://www.erinandthewildfire.com/>

Appendix 4: Journal of Progress

FEBRUARY 24, 2017

- After contemplating and abstractly thinking of preliminary plans for an honors project, I met with Joseph Taylor, one of my most trusted professors, and pitched the idea to him. He agreed to be my advisor for the project, and I started thinking about other professors who may also be willing to be a part of my committee.
- Was hoping to do the project in winter 2017/2018 but was convinced to host over the summer instead because of potential weather issues. Decided to make week-long day camp.
- Began research on other Girls Rocks Camps, possible workshops, logistics.
- Throughout March, I began reaching out (via Facebook and in person mostly) to potential volunteers for camp.

APRIL 7, 2017 (early weeks of April)

- In the weeks before the honors proposal was due, I worked on emailing JMU building coordinators, JMU Conference Services, and JMU Events Management to get approval and more information about reserving rooms over the summer and hosting events on campus involving minors. (I sent over 20 emails...most of which ended up being forwarded to Deanna Carter from Events Management and Jason McClain from the Provost's office (Alumnae Hall Suite 101).
- Wanted to host in UREC, Forbes, or Music building but can't because of other events and "mediated classrooms"
- Decided on dates August 14-19 due to other campus events, my bands' touring schedules, and classes starting. Make day camp 10am-3pm.
- Also reached out to Hometown and Wonder (music stores in town) about renting instruments. Hometown offers discounts on PAs.
- Emailed On The Road Collaborative, a similar children's organization in the area for help, ideas, and possible location for event. Never heard back, but talked to Ryan Clark, who works with them and teaches kids about DJing about teaching children.
- Continued to reach out to volunteers online about camp. Often hit or miss – MANY people were busy because of the time of year.
- Reached out to the Golden Pony and Paul Somers about hosting a daytime showcase on August 19th. Even though there is a show that night, giving me a hold for the daytime!
- Continued to brainstorm fundraisers and curriculum of camp.
- Reached out to Mickey Glago and Sharon Mazzarella to be my project readers. Mickey runs a local guitar studio and is very involved in the local/regional music scene (runs Spaghettifest), so he will be great resource for this project. Dr. Mazzarella taught an honors seminar class on Girls and Girlhoods and will be another great resource for that side of planning for camp.

APRIL 14, 2017 (through the rest of April)

- Met with project readers and advisor to go over Honors Proposal and application. Got signatures and turned in proposal.
- Working with JMU Conference Services and the Senior Vice President for Academic Affairs and Provost to get approval to host the camp on campus, and to ensure that I follow all policies and guidelines outlined in JMU's Policy 3115 on Camps and Other Residential Programs Involving Minors. Met with Jeremy Hawkins from Conferences Services, who helped a lot with my understanding of JMU's Policy 3115 and how to train volunteers.

Deanna Carter from Events Management told me about the policy and gave me paperwork and an Events Approval form to move forward with the camp.

- Used these resources:
- <http://info.jmu.edu/conferences/staff/> - staff
- <http://www.jmu.edu/JMUpolicy/policies/3115.shtml> - policy
- <http://info.jmu.edu/conferences/resource-library/> - training and emergency resources
- Researched dining services and food guidelines.
- <https://jmu.campusdish.com/Catering.aspx>

MAY 2017

- Met with Jason McClain in Provost's office to sign Events Approval form and document the camp. Official Event Approval!
- Continued seeking volunteers and planning curriculum and logistics. Reached out to friends in town and in the region to see if interest in volunteering or donating instruments.
- Tried to plan fundraising event on campus with WXJM but didn't have enough time left in the school year to follow through with it.
- Tried to plan benefit show at an underground venue, but bands couldn't make it on the same date, and it didn't end up working out.
- Reached out to friends to see if someone could design a logo. When I didn't hear back, I hand-drew my own logo and scanned it at the library. Worked on editing the image online and coloring it in.

JUNE 2017

- Continued to reach out to volunteers and instrument donors. Tried to coordinate schedules and spent a long time doing this.
- Made plans for curriculum and workshops. Reached out to workshop volunteers and reached out to prominent musicians in the community for guest speakers.
- Researched liability forms of other camps. Reviewed resource library at JMU and made my own waiver/permission to be photographed form, etc.
- Made volunteer and camper registration forms, including the fun and paperwork -type questions.
- Had to include medical release form for campers, which I made myself based off of JMU's similar form. Based off of other Girls Rock Camp's medical release and media forms as well. Copy included in appendix.
- Finished editing the logo online with a free program.

JULY 2017

- Launched website on 7/5. Made using my free account with Weebly. Edited the original logo and designed each page on the site using portions of the logo.
- Used: <https://www.canva.com/> and <https://www.weebly.com/home/>
- Edited and added volunteer application form and camper registration form and added links to website. Also added link to accept by mail. Most campers registered on website.
- Contacted Deanna Carter from Events Management and coordinated volunteer paperwork to turn in to her before the end of the month in to reserve the rooms. She needed necessary documentation for volunteers as outlined in 3115 by the end of 7/27 or so. Also needed to meet with dining services coordinator to get non-catered food approval.
- Conducted inexpensive background checks on each volunteer and planned to meet up with each volunteer and go through training packets

- Volunteer packets (some I went over myself, but authorized adult training was required for policy 3115 and I had volunteer go over sponsor training packet as well and sign the form)
 - https://info.jmu.edu/conferences/wp-content/uploads/sites/12/2017/03/1617_CS_SponsorTrainingPacket.pdf
 - <http://info.jmu.edu/conferences/wp-content/uploads/sites/12/2014/10/Authorized-Adult-Training.pdf>
 - http://info.jmu.edu/conferences/wp-content/uploads/sites/12/2017/03/1617_CS_WorkingwithMinors.pdf
 - <https://info.jmu.edu/conferences/wp-content/uploads/sites/12/2014/11/Camp-Emergency-Planning-Worksheet.pdf>
 - <https://info.jmu.edu/conferences/wp-content/uploads/sites/12/2014/11/Emergency-Training-Manual.pdf>
 - All of these came from: <https://info.jmu.edu/conferences/resource-library/>
- Made handbills and posters, used Staples printing service to print out in black and white and color. Passed out to local business, public buildings, and friends all around Harrisonburg. Got a nice email from Hometown music, who put up a big poster in their window!
- Posted in groups on Facebook for local Harrisonburg moms. Got great response, and many more parents emailed and messaged asking for more information. Many more campers ended up registering.
- 7/13 emailed dining services about non-catered event approval.
- Planned to meet with Angela Thompson, who works in Dining Services Operations. Made phone calls back and forth to figure out what was allowed and what wasn't as well as what fit in my budget. Decided against catering due to the relatively high price, with the exception of catering from Chick-fil-a, which was a good price for a lot of food.
- Emailed Debbie Bahr to try and coordinate the purchase of meal vouchers for D-hub. Originally planned to either go every day or to go on the last day of camp. Ended up deciding to forego dining hall experience for more time rehearsing for showcase.
- Launched Go Fund Me only weeks before camp on 7/25. <https://www.gofundme.com/girlsrockhburg/>
- Heavily pushed GoFundMe on all social medias, also mentioned in flyers. So many people shared and donated that no other fundraiser was needed. Plan to shave my head upon reaching donation goal.
- Touched base via email on 7/21 with my project reader, Dr. Mazzarella. Shared progress, website link. Had 15 campers and 10 volunteers at that point, which is what I was aiming for: enough kids to form three bands, but intimate enough to focus on their specific interests.
- Still coordinating with Events Services as to the specific rooms in Godwin. Must turn in Events Approval form with non-catered approval and other paperwork to Events Management before I can make official reservation and get keys.

AUGUST 2017

- Turned in academic class-sponsored events approval form with Jason McClain's and Angela Thompson's (dining services) signature to events management, as well as documentation from 8 main camp leaders/volunteers (training documents and signatures, background checks). Because of a delay with Angela's signature, turned into Deanna in events services a few days late on 8/3.

- On 8/3, spoke with Deanna to reserve three rooms in Godwin Hall on the third floor. We were in email contact as well about getting keys to the rooms. Reserved 336, 337, and 338 for the week of August 14-18 from 9am-4pm, allowing one hour before and after camp starts.
- Emailed Diane Sharpe to try and get keys for event. Had to make sure that I could be in the building after the university technically closed at 12pm on Friday. Ended up having to email others, as Diane was no longer the building coordinator. Emailed Ty Phillips, Laura Lear, who coordinated with Karen Moyers to put in a work order request for keys for me.
- On Monday 8/7, I went to pick up the key to the rooms from the lock shop in the facilities management building. Found out via email that I can leave musical equipment and other supplies overnight, which is a huge relief.
- The week before camp, was still receiving medical release forms from campers and receiving more camper registration.
- Bought t-shirts and supplies at Michael's.
- Continued updating GoFundMe, coordinating to train volunteers, planning through which workshops were when, etc. Coordinated gear with people in the community willing to donate.
- Week before camp, sent out "final" camp schedule with workshops and daily times for rehearsal. Had contact information, rules/guidelines, including those outlined by JMU. This can be found in appendix. Mailed and emailed to parents.
- On 8/7, Justin from the Daily News Record reached out to me about doing an interview for the paper about Girls Rock Camp. We met at the Artful Dodger on Tuesday August 8 in the morning, and the article in the DNR was out on that Thursday before camp. Link in appendix. Also featured on front page of Rocktown Weekly. Had to find photo to send.
- Week before camp, had to put in catering order at Chick-fil-a. Planned to eat Chick-fil-a for two days of camp.

AUGUST 13-19 – NIGHT BEFORE CAMP, CAMP, SHOWCASE

- Had 19 campers, many 8-10-year olds.
- Night before: spent about 8 hours loading in gear to classrooms with two volunteers. Very difficult and sweaty. I organized classrooms by instrument.
- Bought a lot of food at Walmart the night before camp as ingredients. Fruit snacks, water bottles, granola bars, lots more...
- Bought goodie bags and supplies for kids at the dollar store and Walmart. Gave them out on the second day.
- Put other supplies – poster and office supplies, clipboards with emergency procedures and camper list, first aid kit, food.
- Put posters around Godwin leading to camp.
- Printed lesson plans for each camper for each instrument. Lesson plans can be found in appendix. Collected my old guitar books and did research online.
- Led camp every day from 10am-3pm, see schedule. Workshops all went great. Some adjustments had to be made (Erin Lunsford couldn't come, didn't go to D-hub). Coordinated with all the volunteers for instrument instruction, band practice, etc. Some helped each other for guest parking passes (which was kind of a nightmare!), getting Chick-fil-a catering.
- Everything was planned on, but much happened on the fly and everyone was flexible. It was AMAZING!

- Broke up into 3 bands plus the ukulele girls. Every band learned at least one cover song, and ukulele girls also wrote a song together.
- On Thursday night, finished making t-shirts for each camper (tried to get their favorite color in their size. Made a template and painted each shirt). Handed out on Friday, and we all crafted/cut up t-shirts into different designs.
- Had to remove all gear by 4pm on last Friday. Had 5 volunteers working on it, so it didn't take as long as load-in. Shaved my head last night of camp at my bands' gig!
- Night before showcase and day of, chose which was the best gear for the showcase, loaded car. Also made lyric posters, bought glow sticks, etc. Made list for sound engineer at Pony.
- The order of performances at the showcase was as follows:
 - Erica Lashley (me) – 2 original songs
 - The Ukulele Girls – “Summer Beach Party” (original song)
 - MACKM What? – Coldplay’s “Yellow,” Walk the Moon’s “Shut Up and Dance”
 - Campers Charlotte and Lydia – Fall Out Boy’s “Young Volcanoes”
 - Denim – The Beatles’ “Let It Be,” Journey’s “Don’t Stop Believing”
 - All volunteers and campers – “The Lion Sleeps Tonight (Wimoweh)”

AFTER CAMP

- Received emails from parents with positive notes about their child’s experience, and recommendations for future lessons. I have connected some with JMU students, and always recommend Queen City Music Studios.
- Met with advisors and readers to share draft and camp experience. Ongoing process to reach out to other women in the community and hopefully get Girls Rock Camp to be a tradition every summer.

Works Cited

- Bayton, Mavis. "Women and the Electric Guitar." In *Sexing the Groove: Popular Music and Gender*, edited by Sheila Whiteley, 37-49. London and New York: Routledge, 1997.
- Camps and Other Residential Programs Involving Minors. (2017, December 18). Retrieved from <https://www.jmu.edu/JMUpolicy/policies/3115.shtml>
- Coscarelli, J., Ganz, C., Caramanica, J., & Pareles, J. (2017, September 05). Women Are Making the Best Rock Music Today: Listen Now. Retrieved from <https://www.nytimes.com/interactive/2017/09/05/arts/music/25-women-making-best-rock-music-today.html#>
- Edgers, G. (2017, June 22). The Death of the Electric Guitar. Retrieved from https://www.washingtonpost.com/graphics/2017/lifestyle/the-slow-secret-death-of-the-electric-guitar/?utm_term=.9e246c1b07c9
- JMU Conference Services – Offering Service, Technology and Convenience for Conferences. (n.d.). Retrieved from <https://info.jmu.edu/conferences/>
- Johnson, A. King, S. (Director). (2007). *Girls Rock!* [Video file]. Shadow Distribution. Retrieved April 9, 2018, from Kanopy.
- Lashley, E. (2017, July 5). *Girls Rock Harrisonburg*. Retrieved from <https://girlsrockhburg.weebly.com/>
- Moayeri, L. (2018, February 27). 'If You Want to Be Somewhere, You've Got To Occupy It'. Retrieved from <https://www.npr.org/2018/02/27/588422558/if-you-want-to-be-somewhere-you-ve-got-to-occupy-it>
- Rock 'n' Roll Camp for Girls. (n.d.). Retrieved from <http://www.girlsrockcamp.org/>
- Smith, E. (2018, March 1). Why Are Female Music Producers Everywhere, Yet So Invisible? (Guest Column). Retrieved from <https://www.billboard.com/articles/business/8221814/ebonie-smith-female-music-producers-everywhere-guest-column>
- Tonkon, E. (2018, February 26). David Bowie's Last Engineer on Crashing Music's Boys Club [Interview by D. Ross]. Retrieved from <https://www.forbes.com/sites/dannyross1/2018/02/26/david-bowies-last-secret-weapon/#3dc6fd333a9f>

References

Camp Overview. (n.d.). Retrieved from <http://www.girlsrockrva.org/camp/>

GRCA. (n.d.). Retrieved from <https://www.girlsrockcampalliance.org/>

Rock 'n' Roll Camp for Girls. (n.d.). Retrieved from <http://www.girlsrockcamp.org/>

Summer Camp. (n.d.). Retrieved from <http://www.rockcampforgirlsla.org/summer-camp/>

Summer Camp. (n.d.). Retrieved from <https://www.bayareagirlsrockcamp.org/pages/summer-camp>