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Revamping the Guitar Curriculum: Adapting Piano Methods and Theory to Apply to the Guitar

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Capstone Project

Revamping the Guitar Curriculum: Adapting Piano Methods and Theory to Apply to the Guitar

Abstract

In this paper I will discuss the importance of a well rounded pedagogy for beginning guitar students. The existing piano pedagogy has courses outlining lessons and appropriate pieces correlated with lessons in technique, theory, ear training, sight reading, as well as other disciplines; the guitar has nothing like it to compare. I will also include a creative project including examples of piano lessons adapted for the guitar, including theory ideas using the fretboard, finding intervals on one string using half steps represented by the frets, and example pieces that offer a variety in genres, among other things. I will draw from the existing piano courses available to the young student and expand upon the already existing guitar lesson books. I will also draw on articles and publications advocating for a well rounded education in music. I hope to show that, as the popularity of the guitar continues, a pedagogical approach to the instrument should also evolve. Piano might be the more established discipline, but there's no reason to take music education less seriously with the guitar. Many students get by without learning to read music, or get stuck learning just one style of music, even though the guitar is one of the most versatile instruments out there.

Introduction

My interest in this topic stems from my time as a music instructor, mostly teaching piano, guitar, ukulele, and other instruments as well. Teaching these different disciplines, I'm aware of the similarities and differences in the approach to and practice of teaching these instruments. Classes for young beginners on the piano, around the preschool and kindergarten age of four to

six years old, offer fun lessons away from the keyboard and approach musical concepts in a refreshing way to keep their attention. With small fretted instruments like the guitar and the ukulele we're trying to sit still, stay on task, and we get to do so in a fun way by playing popular music in the interest of the student. With piano lessons we have a more disciplined approach to our curriculum, and after all, the piano is one of the more popular disciplines that parents are interested in having their children participate in.

While the piano has a rich number of curriculum books to choose from, other instruments are lacking in this department. I've reached out to local music stores to ask what kind of theory books I might use for my ukulele lessons and didn't get quite what I was looking for. While there are a few books out there and I was able to find some theory books that worked for our purposes, what I was really looking for was a comprehensive graded course like what might be found for the piano. There are plenty of instructional books written for the guitar, focusing on theory, chords, songwriting, but again, not as a graded course presented for the young student to study through for a number of years.

One such guitar book is the Royal Conservatory of Music's *Guitar Series*. This is a graded course for the classical guitar including a student repertoire of the historical musical periods and specific techniques, like scales and arpeggiations, that are designed as a standard for performance testing. While this is an outstanding resource for the classical guitarist, it lacks other disciplines like theory, ear training, and warm-up exercises as well as a varied repertoire that might be found in a piano method. *Guitar Series* requires that the student has learned the rudiments of music elsewhere.

Piano classes for the younger beginner, around 4 to 6 years of age, take musical concepts away from the keyboard to keep students engaged in a creative, exploratory way. The piano curriculum for the young beginner engages the student in a well rounded way, including lessons in performance, ear training, theory, and interactive ways of experiencing the lesson away from the keyboard. This is an important approach for working with the

preschool-to-kindergarten age range since their attention span is so short: the students need to get out of their seats and need to be exposed to new material in an interactive way. While most guitar students are a bit older than this age range, we know that some of the finest guitarists started playing around the age of four or five. To have an established curriculum for this age range would benefit those students beginning at that age and also encourage an earlier start to the guitar.

Piano lessons, as a result of being such a popular discipline, are well defined by the many published curriculum books that offer a clear lesson plan. A big advantage to using a published curriculum is that it is established for both the student and the teacher. If the lesson plan, exercises, lesson pieces and other disciplines are clearly outlined in a course, then there is little question for the student as to what his or her assignment will be. For the teacher this provides a lesson plan that can simply be outlined for the student to follow. If the lesson plan structure were not there, the teacher would have a lot of preparation to do. This was the case for me with my string students, where we either had to adapt a piano lesson to our applied instrument or I had to spend time searching for a lesson book that would apply to our lessons. Having a course book with an outlined lesson plan for the guitar would benefit the lesson greatly.

Guitar lesson books are specific to a genre or combined closely related genres. One could study the classical guitar and find a rich selection of lessons and repertoire in this style, like that found in *Guitar Series*. Just the same can be said of folk style guitar and blues and rock, which can be grouped together, as are many publications by Hal Leonard Corporation, a leading publisher for guitar books. Songbooks are also popular which can be of a popular album, a collection of work by an artist, or a collection of songs in a genre, like folk songs.

A leading piano method I will reference in this paper is titled *Piano Adventures*. This course includes a variety of styles within its greater curriculum. It provides repertoire books in popular music, ragtime, holiday tunes, cinematic music, jazz, blues, rock, and so on. These

supplementary books are available for each graded level, so the student can easily apply the lesson at hand to a variety of pieces and styles and find music easily playable at the appropriate level. Using *Piano Adventures* as a model, I would argue that other instruments, specifically the guitar, deserve a well rounded curriculum similar to this beginner's piano curriculum, including disciplines in theory, ear training, technique, history, and a diverse repertoire

The Piano Curriculum

Piano Adventures is a graded course including disciplines in theory, technique and artistry, performance, ear training, and offering a diverse repertoire. This is a graded method that allows for a slow progression, works ideally for an extracurricular discipline, and offers supplementary material to allow the student to pursue musical interests in style, disciplines in theory and technique, and performance repertoire. For example, if a student is interested in ragtime music, there is a graded repertoire book in this style that is appropriate for the student's progress in technique and musical concepts. Within the core lesson books, links are outlined between the lesson book and the correlating exercises found in the other disciplines, such as theory and technique. This setup can be easily navigated by the student, offering plenty of accessible material within the comprehension of the lesson at hand.

In contrast to *Piano Adventures*, ideal for grade school students, a course titled *Music for Little Mozarts* is a piano method for the young beginner, around preschool age. This method offers a playful approach to learning the piano with a lesson plan that includes a narrated story, characters based on historical musicians, and lessons away from the piano which introduce musical concepts in an interactive way including theory games and coloring activities. These interactive activities are ideal for this age range as the kids need chances to get out of their seats and they will learn best by having a lesson presented in multiple ways, as in a story or a game. Supplementary material offered by this course includes theory and performance repertoire in various styles for the student to explore different genres of music.

These piano methods present a slow progression to learning the piano. They introduce a new lesson or topic and provide a short piece of music addressing the introduced topic. The student can apply the lesson immediately and see how it fits into the music. Both of these methods then provide direction to pages offering exercises dealing with the applied lesson in supplementary books like theory or technique. *Piano Adventures* includes the correlated pages in the table of contents of the lesson book for a quick reference easily used for lessons.

These leading courses offer many correlating repertoire books to suit the student's interests, including holiday music and popular styles. *Piano Adventures* offers repertoire books for each level, including popular music, Christmas music, music from China, Disney, rock'n'roll, ragtime, sonatas and more. Likewise, *Music for Little Mozarts* offers supplementary books for holidays and explores historical composers in a fun way for the younger student. These method books make it easier for the student to find repertoire that is not only graded at the appropriate level but also presented in a familiar way from the same publisher.

One theory book I will discuss is *My First Music Theory Book*, which presents music theory in a way that is appropriate for the elementary-school-aged student. Each topic is presented in a simple, easily understandable format and exercises are provided which help the student to apply and understand the lesson in a fun and different way. Following a theory lesson or new concept, there are sometimes games, puzzles, or similar activities related to the lesson to ensure the student comprehends the topic. Most of the lessons in this book are applicable to students of all instruments, but some exercises and activities are only for the piano.

Another theory book, *Accelerando 1: Theory Gymnastics*, offers a full theory course covering basics from rhythm and note reading to ear training and music history for the older beginner. Some lessons are applied to the keyboard specifically, like in showing how the layout of notes appear in a linear fashion. An introduction to learning notes on the staff is piano

specific. So are correlating exercises which might either apply to the idioms of first learning the piano or just be related to the piano, as lessons should be applied to the instrument at hand.

While these theory books cover topics that are appropriate for all music students, some lessons and exercises are specific to the piano. The layout of the keyboard is ideal for theory lessons and can be a useful tool in thinking about changes in pitch in a linear fashion, distances of intervals, and the layout of half steps between the white and black keys. While a high school or college student might study theory at school and have access to a piano and be expected to use the instrument as a learning tool, the individual guitar student might not have this same access. To have a lesson plan directed towards the guitarist will allow the student to apply the lessons presented to the piano which are still useful for other instruments.

The Guitar Curriculum

There are countless books and methods for the guitar, including songbooks and anthologies. Mostly these books are focused on one genre, making it easy for the guitarist to choose a style, such as classical or blues, and focus on that style, learning repertoire and technique. For example, I study classical guitar and I have many compiled repertoire books focusing on the Western European tradition of the past few centuries including technique exercises specific to the classical guitar.

A leading series for the classical guitar is The Royal Conservatory of Music's *Guitar Series*. These repertoire books are outstanding for the advanced beginner. These books include repertoire from the past few centuries up to contemporary music, offering a well-rounded repertoire within the classical style. Graded levels offer technique as well with etudes and short pieces from notable historical and contemporary composers.

A similar compilation in the same genre of classical guitar is *Die Stunde der Gitarre*. This is an older anthology for the classical guitar student. In contrast with *Guitar Series*, which is a newer publication, *Die Stunde der Gitarre* offers music strictly from the European

Classical-Romantic era from composers such as Ferdinando Carruli, Fernando Sor, and Mauro Giuliani. While there is a great deal of weight in the studies of this period, for a guitarist of any style, contemporary music, American music, and music that bridges the gap between the classical style and others like that offered in *Guitar Series* are missing in this older publication.

Just as the classical guitar study has methods and anthologies specific to the genre, a guitar student can find books for any other genre as well. Popular methods include music for rock and the blues (which can often be combined into one book), folk style, country, and songbooks that either cater to a genre or are of a popular artist or band. From my experience of studying guitar in college, the two main disciplines are classical and jazz, with most guitarists choosing one or the other. Many of these songbooks and method books are targeted for the adult beginner, and the younger beginner is more limited in choices.

While classical guitar anthologies are rich in material, they fail to provide a well rounded curriculum for the versatile guitar. Some studies, such as the older publication *Die Stunde der Gitarre*, are specific not only to a genre, but focus on one style, or, in this case, the time period or Classical-Romantic Western European music. The Royal Conservatory of Music curriculum offers a much broader repertoire, but is still limited to classical technique. There are pieces within this curriculum that are in other styles, such as the blues, but these pieces are still written out in an art music style that doesn't explain the blues any further.

Songbooks and methods in the popular style are limited to their specific genre. If a student is working through a songbook, he or she is likely playing chords and strumming the guitar. This is a very different approach to playing the guitar from that of the classical style, and strumming chords can be a rewarding way to start playing. Learning just a couple of chords and strumming a simple rhythmic pattern can be enough to play a song, and it can sound satisfying and even recognizable if the student is playing a favorite song. This is in contrast to classical guitar, which is accepted as being more difficult to play and usually does not include popular music the student might enjoy or be influenced by.

As I will discuss more in the next section, the repertoire of the classical study could be expanded to other popular guitar styles. Since the guitar is a versatile instrument, commonly played in most genres of music, a complete instruction of the instrument should include various styles of playing. There are benefits to learning the classical guitar technique in order to develop a strong tone, a dexterous technique, and a challenging repertoire. The same could be said of jazz music, with the guitar commonly playing a role in the rhythm section strumming chords and also as a melodic instrument capable of taking a lead melodic role. Strumming patterns in a folk or popular style can be easy for beginners or can be a complex, practiced technique that helps the guitar define its popularity.

Lacking a complete guitar method, something like that of *Piano Adventures* for the piano student, means that a cross-disciplined student of the guitar will face the problem of adjusting to different publications. While this might not be too difficult, it can hinder a sense of fluidity between disciplines as seen in *Piano Adventures*. For example, I currently have a guitar student learning a classical technique in a method book by Frederick Noad, an authority on classical guitar pedagogy, and also learning popular songs of Taylor Swift in a song book of her music. The classical guitar method offers a progressive order of lessons with explanations to technique and exercises for development. The songbook offers no such thing, and in this case the student and teacher are left to fill in the gaps to better understand the material, such as the complex rhythms used in Swift's melodies or the technique for barre chords not suitable for a beginner.

Suggestions for Curriculum

Again, *Piano Adventures* presents a well planned piano method that would be ideal for adaptation for the guitar students as well. The clear outline, well-rounded repertoire of short lesson pieces, arrangements and adaptations of historical composers, and supplemental material for this graded course gives the student and the teacher a solid foundation for lessons.

Just as the lesson book from *Piano Adventures* offers music studies and pieces in a variety of styles using standard notation, the guitar can have the same approach with an emphasis towards the classical style and technique. Lessons in popular styles, such as the blues, can receive an introductory lesson describing the common practice and approach used in the style of music, like how the 12-bar blues is gives us a strict chord progression to follow. The lesson can then include an exercise for strumming these chords, and a written-out piece in the style similar to something that can be found in the Royal Conservatory of Music's curriculum.

Looking on to theory lessons, *My First Theory Notebook*, a theory book for the young beginner, offers useful material for any music student and has piano lessons that could be adapted to the guitar. *My First Theory Notebook* is similar to *Accelerando 1: Theory Gymnastics*, but it is more ideal for the younger beginner of elementary school age. Topics such as rhythm, meter, and other rudiments are useful for any music student, but there are also lessons, exercises and games that are specific to the piano. These are the exercises that I would like to apply to the guitar and explore how they might differ from those presented on the piano.

Following the *Piano Adventures* format, a correlating theory book can offer specific technique problems addressing the lesson at hand. While most music theory applies to all instruments and general musical concepts, the practice of music theory is often presented on the piano. Here is an opportunity to adapt theory lessons to the guitar, such as note identification, intervals, chords, and harmonies, among other applications, to the instrument. In some instances, like in the case of intervals, the guitar has some advantage over the piano, which is thought of as the primary instrument for learning theory.

Some theory and lesson books include music history lessons, such as a short description of an historical piece, as found in *Piano Adventures*, or as composer biographies such as in *Accelerando 1*. The guitar has a rich history that goes back centuries including its predecessors like the lute and has notable historical figures in composition and performance.

Furthermore, lessons in style specific to the guitar are noteworthy since the guitar is a versatile instrument and plays various roles in different genres, such as accompaniment to song or as a solo instrument in the concert hall or in a blues band.

Just as theory can be specific to the piano, some theory problems are specific to the guitar or to stringed instruments in general. Some examples of these problems are given in the Creative Project found below. While the piano is practical for applying music theory to an instrument since the pitches are laid out in a linear fashion and the white and black keys show step relations, the guitar offers some differences and advantages to thinking about music theory. Rudimentary theory lessons often presented on the piano, like learning the musical alphabet and relating notes on the staff to the keys, would also apply to a student learning the guitar. There are also theory problems specific to the guitar, just as with other stringed instruments, in that unisons are found on multiple strings, offering a timbral difference and also the need for further lessons in note identification in different positions on the fretboard.

Another example of a theory lesson that is specific to the guitar is found in the layout of twelve frets on Spanish guitar being ideal to see half step relations between intervals. Focusing on one string, the student has the ability to see the distance of an interval in half steps. The student can even do this unknowingly when learning the notes of the higher positions, from the fifth fret onward. On a classical guitar, the first twelve frets are easily accessible and represent an octave and the twelve half steps within. A way to think about intervals such as the perfect fourth and fifth, or the major and minor third, in half steps is to think of what fret these notes are found on. For example, on the E string, the perfect fifth of B is found on the seventh fret, so the interval of a perfect fifth is made of seven half steps.

The same disciplines outlined for the older beginner can also be applied to the younger beginner. Lessons in theory, technique, and performance, for example, can be presented in a creative manner that engages the student as young as the preschool age of about four years old. *Music for Little Mozarts* introduces characters and stories to present the lesson and theory

pages include coloring activities and games. Lessons that would involve coloring in piano keys, in the case of finding notes on the piano, could be adapted to coloring in a fret on the guitar. An emphasis on ear training in the *Music for Little Mozarts* theory book is something that is overlooked in the guitar curriculum. General musical concepts, like hearing the difference between high notes and low notes, or how to play a short note or hold a long note are also appropriate for the guitar.

Conclusion

The guitar is one of the more popular instruments to learn, is one of the most versatile instruments, and deserves a fresh look at the approach to lessons. Lesson books focus on one discipline or on a specific genre, and this approach forces the student to choose what niche to follow. If a teacher would seek a well-rounded repertoire, in various genres, it might have to be done using a lot of different lesson books, or the teacher could compile a curriculum for the student. Guitar students and teachers deserve a well-rounded method to approach the rich diversity of the instrument.

A music teacher, or instructor, or student could walk into a well stacked music store and easily be overwhelmed with the thousands of music books available. The piano has a repertoire that would take lifetimes to play through, and there is plenty of music in print for any instrument a student might be playing. Likewise, there are many instructional methods and lesson books to choose from for most, if not all, instruments. The piano, being the more popular discipline, receives the most attention from music educators and has exemplary methods that could be applied to the guitar. There are also lots of theory books a student could work through, but again, they tend to focus on the piano as a learning tool, which not all students play or have access to. Theory books that apply directly to the guitar would benefit the student who might otherwise need to overlook the lessons applying to the piano which might not be relevant to his or her studies.

Ideally a student of any instrument would have access to a well-rounded instructional method for their instrument. Just as theory exercises and concepts can be adapted from the piano to the guitar, they could also be applied to the flute or the clarinet. Each instrument could have an individual approach to music theory along with an instructional method that is specific to itself. Band instruments are often grouped together when it comes to a method book. Why not focus more on each instrument for individual studies? There are respectable methods for the string instruments available, but these instruments are still stuck in the classical realm, even though plenty of string players are branching off to other genres. All instruments could benefit from a redefined instructional method, just as the piano has benefited from fresh, new ways to approaching learning, evolving to keep up with generational change in the approach to education.

Creative Project

This creative project is an adaptation of the existing theory curriculum for the young beginner, which is aimed at the piano, for the guitar. A majority of the theory lessons and exercises are universal for a student of any instrument, using standard notation, written word, and ear training and sight singing exercises to convey the lesson. In practice, theory pedagogy applies these lessons to the piano. This approach assumes that a well rounded student in higher education should be expected to have some proficiency on the piano, and this proficiency would be enough to understand the lessons on the instrument, to be able to play them and hear the results. The young beginner could have a multi-instrumental background and have some piano proficiency, but it is expected that most do not. Therefore, applying rudimentary theory lessons to the guitar benefits the majority of the students who would otherwise be forced to skip over these lessons on the piano.

The lessons in this project are not complete in themselves. Some explanation or introduction to the lesson at hand by the instructor is assumed. Corollary lessons built on the piano model are already in print and do not need to be duplicated in this creative project. With that said, I will provide some background as needed and an explanation of the purpose or benefit for each lesson of this creative project.

1. The Musical Alphabet - Often in piano courses the entire layout of the keyboard is presented for the student to see an overall view of all the pitches. The piano lesson then focuses on just a few notes near middle C, or the lesson might show how to find the seven natural notes one at a time throughout the range of the piano. Following this example, it makes sense to see how the pitches are arranged on the strings of the guitar, even though the student won't be playing these notes, in practice anyway, for quite some time.

2. Ear Training - Especially for the younger beginner, musical concepts like high and low, fast and slow, up and down are a great way to talk about music away from the instrument. This would be the first ear training activity for the student: listening for extreme differences in range and understanding the idea of a high note and a low note. Each example should be repeated about three times.

3. Fretboard - The student is learning about the musical alphabet: the seven letter names (A, B,C...) or the white keys on the piano. Here, the piano student would begin playing and naming the white keys on the keyboard. The same lesson can be applied to any instrument, and in this case we are looking at the first three strings of the guitar. Because the notes are more difficult to find on the fretboard than finding them on the keyboard, the beginner should only be given a few notes at a time.

4. Introduction to Notes on the Staff - There are many ways to introduce the staff. It could be presented as a whole, showing the limits of the staff and how the range of multiple octaves can be represented. Up to just a few notes can be introduced at a time, leaving later notes to be addressed in following lessons. The approach here is to show a couple of defining notes: the outer pitches of the open-string range, the first and sixth strings E's and G marked by the treble clef. While the ledger lines for low E might be a little confusing for the student, I feel it is worth locating the lowest note on the guitar and seeing how the staff extends to that low note which is, for now, a finite range for the guitar. Also, the low E is one of the easier notes to play.

5. Notable Notes on the Staff and Guitar - This lesson is an extension of the previous one, becoming more familiar with the staff. The notable pitches in this case are the open

strings, two C's, and again, treble clef G. At this point the student would not be expected to have read music for all six strings, but will be proficient with the first three or four strings and will be ready to work towards the lower notes of the guitar. The C's and G's are often marked for piano students and they are often playing in a C position, in the key of C major. Since the guitar student will also be playing in the key of no sharps and no flats, it is appropriate to include the C's as being notable.

6. Major and Minor Patterns - On the piano these patterns are easily played in one hand up to the fifth, mostly in keys beginning on a white key. The guitar has the disadvantage of not being able to play many notes on one string without a shift, and while the violin student might practice these patterns early on, playing the first five notes of the scale, the guitarist is limited to the first four notes. An advantage on the guitar is that it's easy to play a pattern in a more advanced key, say B major on the second string. A follow-up lesson could include the full major scale on one string.

7. Accidentals - For this exercise the student will already know the natural notes in first position and has had an introduction to the concept of sharps and flats. After seeing the accidentals written on the staff and understanding the idea of raising or lowering a tone, the student will be ready to find these notes on the guitar, play them, and listen to the changes in pitch. Being an introductory lesson on accidentals, only the first three sharps and flats are given and only those found in first position on the first three strings. In a later lesson, all six strings would be covered, and, eventually, all playing positions.

8. Accidentals Exercises - Exercises such as these are great ways to make connections between the notes on the fretboard and the staff and to strengthen note recognition on each part. Here the student has previously learned about accidentals up

to three sharps and flats. After learning about the nature of accidentals and understanding the concept of raising or lowering a note on the fretboard, the student can easily find the sharp or flat notes a fret away from the natural pitch. The exception is in the flats, which in first position are a string removed from the natural pitch. The student should memorize these notes. For example, Eb on the second string seems unrelated to the E natural on the first string. This problem could be thought of as an enharmonic, that Eb is the same pitch as D# on the guitar or used to understand that E can also be found on the second string and then lowered to find Eb.

9. Intervals - Intervals on the guitar offer a different approach to organization than on the piano. The fretboard is organized by half steps, each fret being the same distance between notes. On the piano, the white keys can be a whole step or a half step apart. The lesson of accidentals can easily be explained using half steps and these lessons should be close together. Some piano courses explain the intervals of seconds and thirds as steps and skips. The step and skip is not as easily found on the guitar, and the focus of this lesson should be more on music notation.

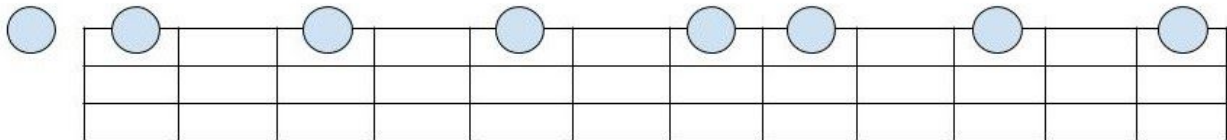
10. Ear Training: Tuning - These tuning methods are introduced as an ear training activity. Guitar books might offer tuning methods but tuning by ear is typically difficult for the student. As an ear training activity, the student can listen to the instructors tuning and help to find the correct intonation without the hassle of working the tuners. Once the ear has had some development, practice with the tuning keys should come a little easier.

Creative Project 1 The Musical Alphabet

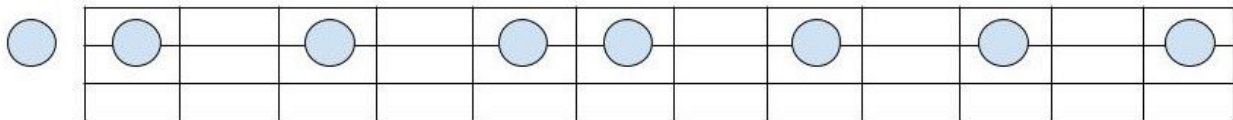
This is the musical alphabet found on the first three strings

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

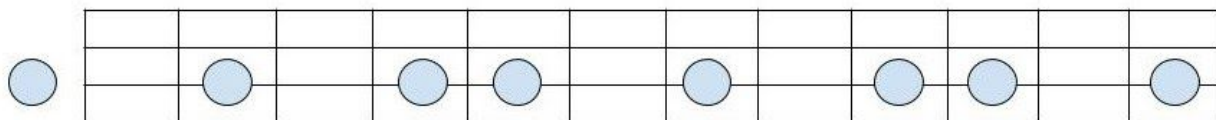
Fill in the notes on the E string



Fill in the notes on the B string

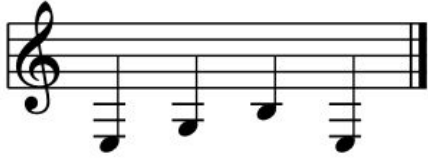


Fill in the notes on the G string



Creative Project 2 Ear Training

Listen to the examples and circle high or low



High or Low



High or Low



High or Low



High or Low

Is the example moving up or down?



Up or Down



Up or Down



Up or Down



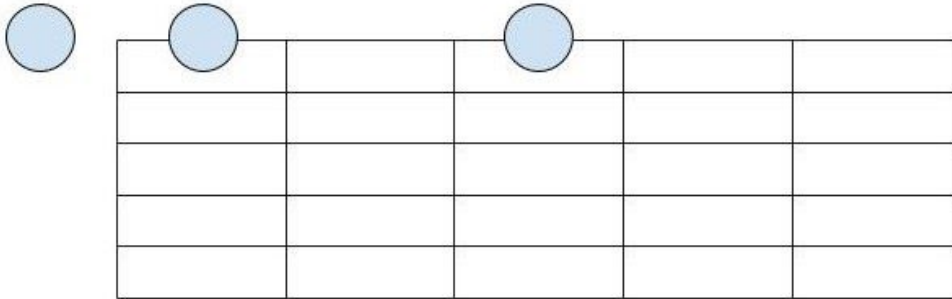
Up or Down

Creative Project 3 Fretboard

Print the pitch names in the circles.

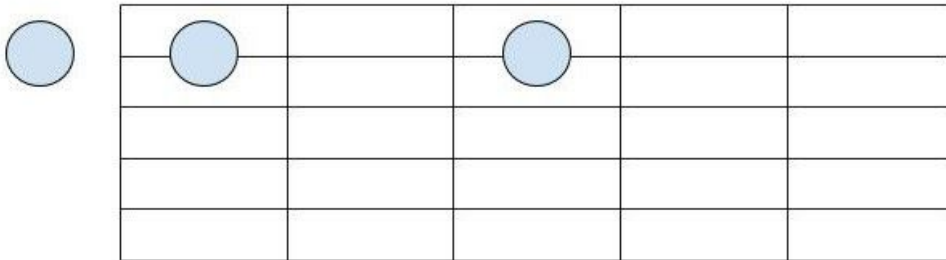
First String Pitches

E F G



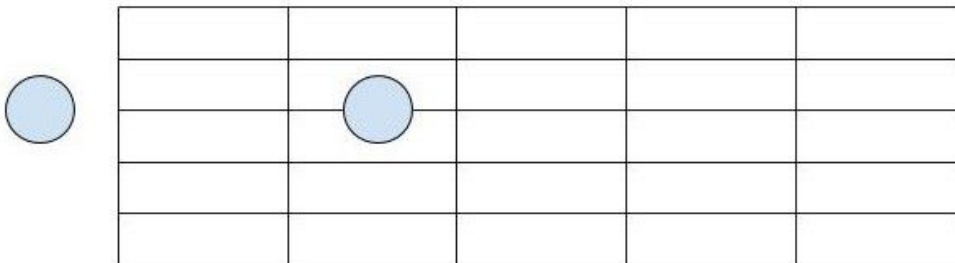
Second String

B C D



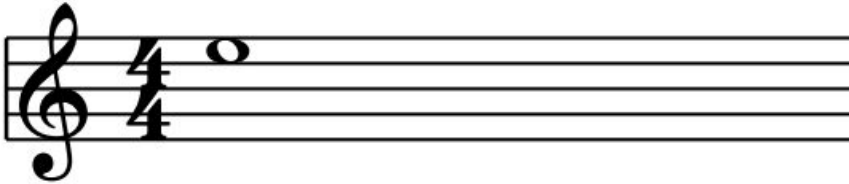
Third String

G A



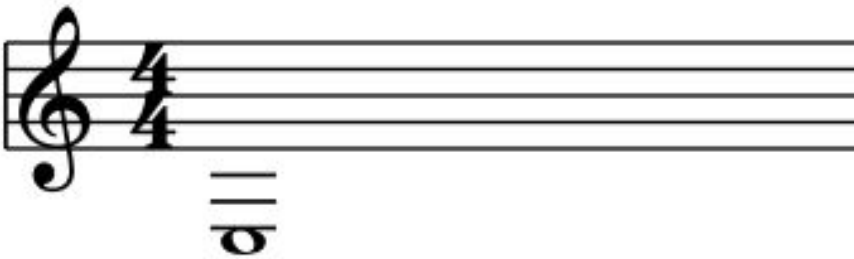
Creative Project 4
Introduction to Notes on the Staff

A high note on the staff, E on the fourth space



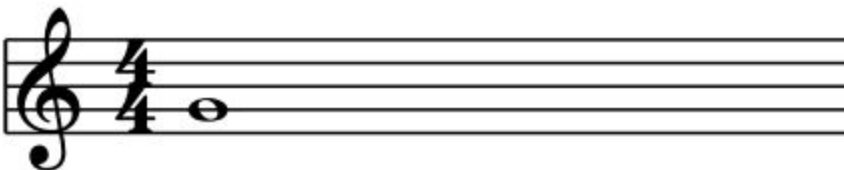
Play the high E string (1st string)

A low note on the staff, E below the third ledger line



Play the low E string (6th string)

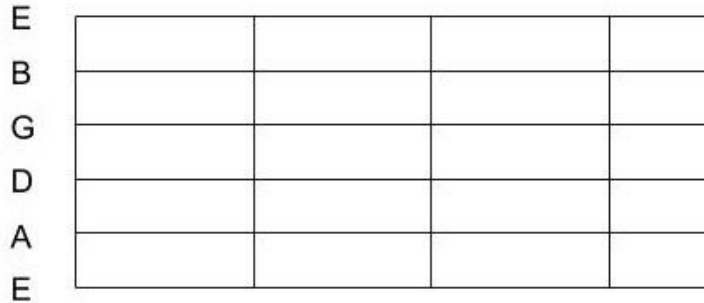
The treble clef (G clef) marks G on the second line



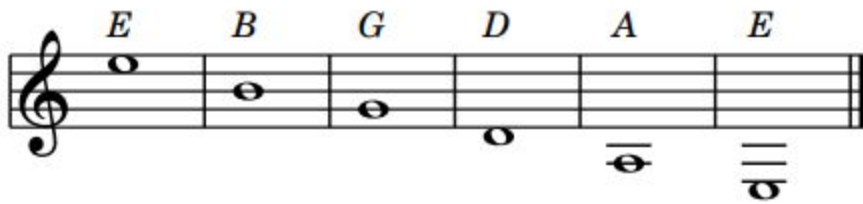
Play the G string (3rd string)

Creative Project 5 Notable Notes on the Staff and Guitar

Open strings of the guitar

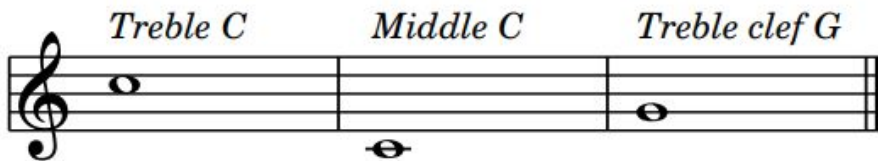


Open strings on the staff

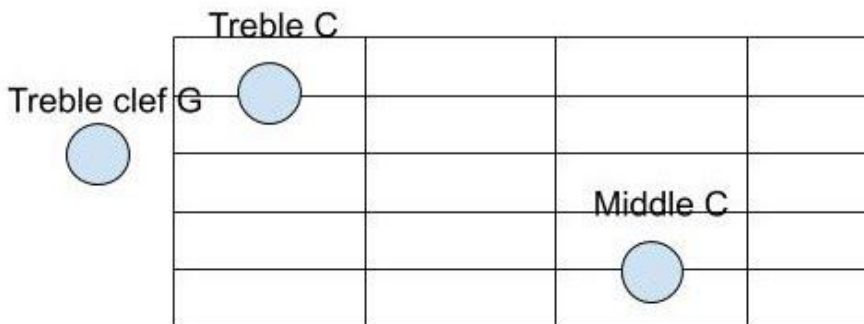


Notable notes on the staff

Memorize these notes to help find your way around the staff



On the fretboard







Creative Project 7
Accidentals

Up to three sharps on the first three strings

F# C# G#

	F#		G#	
	C#			
G#				

Print the sharp-letter names in the circles





					
					
					

Up to three flats on the first three strings

Bb Eb Ab

			Ab	
			Eb	
Ab		Bb		

Print the flat-letter names in the circles

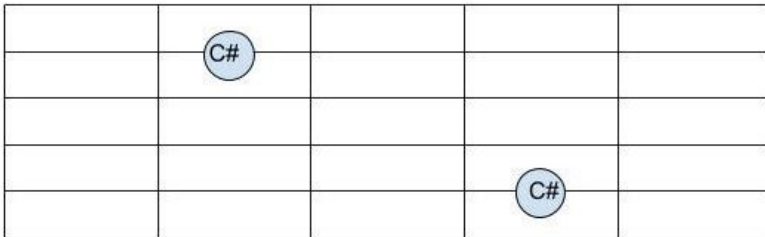
Creative Project 8 Accidentals Exercises

Draw a circle in the correct fret for each note and write in the note name. See how many octaves you can find.

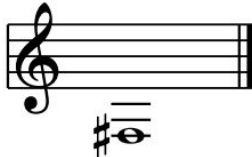
G# F# D# Bb Eb

Example:

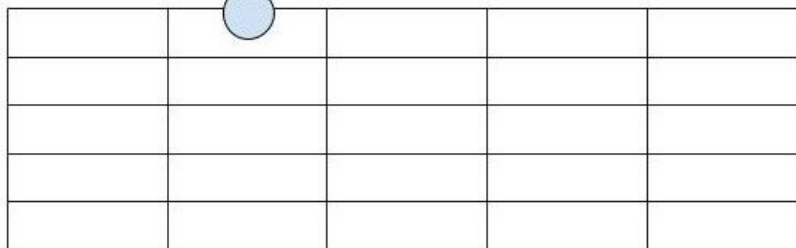
C#



Draw a line from the note on the staff to the matching fret on the guitar and draw a circle in the correct place on the fretboard.

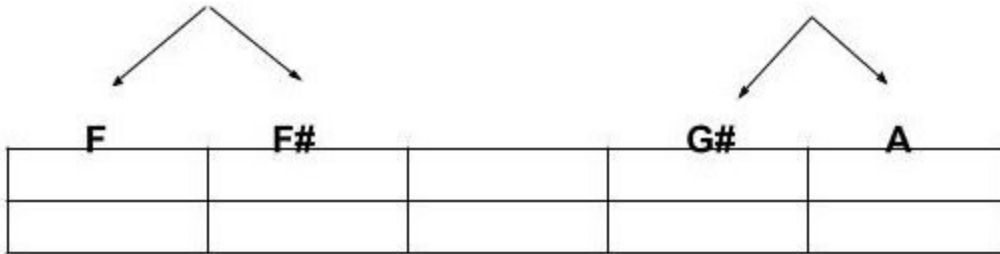


Example:

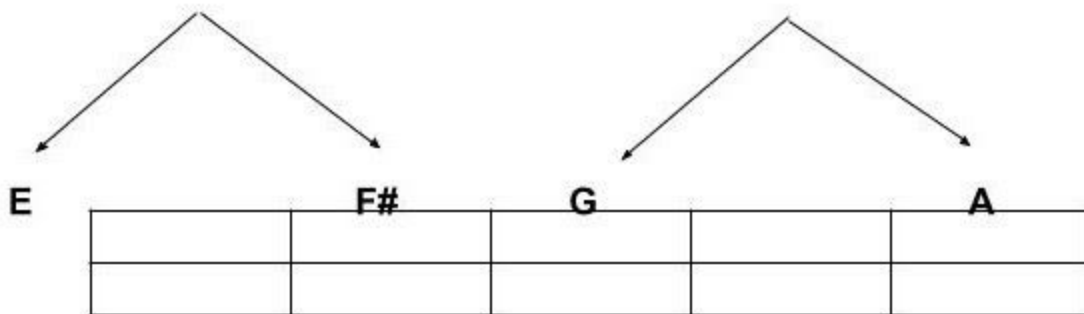


Creative Project 9 Intervals

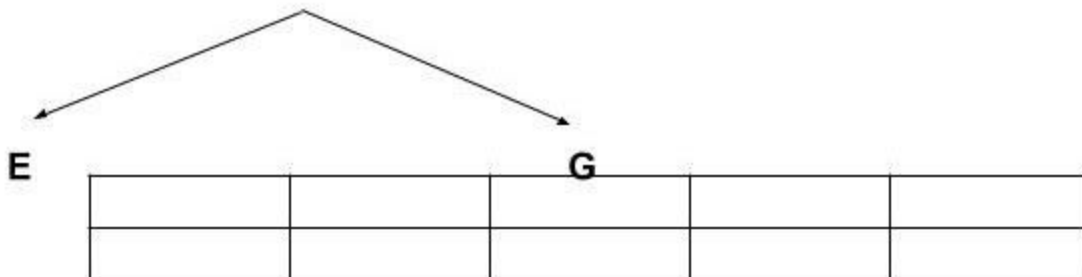
A half step is the distance between one fret to the next.



A whole step is the distance of two half steps, or two frets.



A skip is the distance between three notes, for example, from E to G, or F# to A.

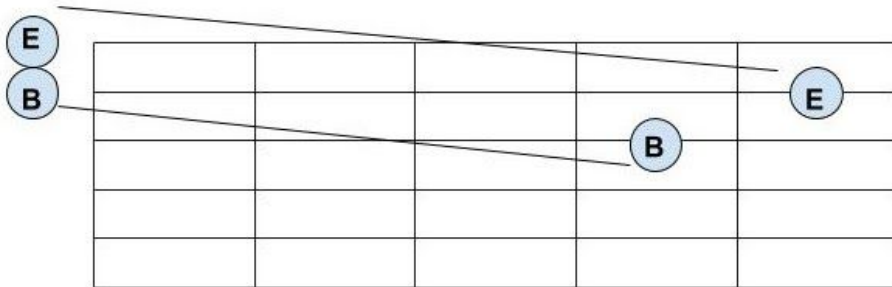


Creative Project 10

Ear Training

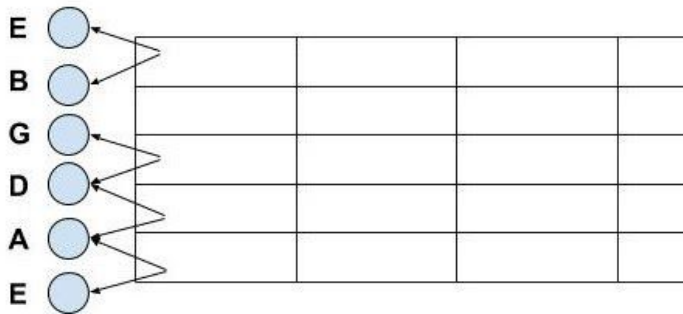
Tuning

The same note is found in different places and should sound the same.



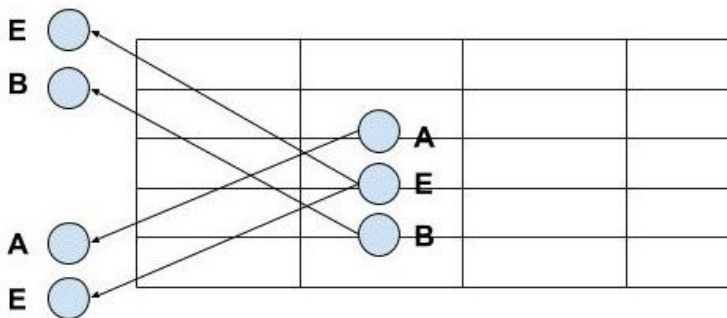
Do the E's sound the same or are they out of tune? The B's?

Tune by intervals of fourths. Think "Farmer in the Dell."



The intervals should sound stable.

Or tune by octaves. The octave should sound like the same note.



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