

Philippine Society for Music Education (PSME)

Music Education Department

UP College of Music, Diliman, Quezon City

www.psme-online.org

Guitar for Classroom Music Teachers

October 26-30, 2013

Ecotech, Cebu City

with Joel F. Cruz



Understanding by Design – Stage 1

Standard 2: INSTRUMENTAL PERFORMANCE

- Students perform on instruments, alone and with others, a varied repertoire of music.

Benchmarks (Grade 2)

- Perform independently on an instrument.
- Perform expressively.
- Perform in groups.
- Perform music representing the national culture.



Benchmarks (Grade 8)

- Perform on an instrument, alone and in small and large groups.
- Perform with expression and technical accuracy on a string, wind, percussion, or classroom instrument.
- Perform music representing diverse genres and cultures.
- Play by ear simple melodies on a melodic instrument and simple accompaniments on a harmonic instrument.



Essential Questions:

Grade 8

- How can learning to play a musical instrument affect you?
- How is the guitar used in today's society?
- What is the relationship between Music (or Arts) and Culture?
- In what ways can you use your knowledge and skill in playing a musical instrument?



Grade 2

- **Why do you need to learn to play a musical instrument?**
- **Where and when do you usually see people play guitar?**
- **How can learning to play the guitar promote the Filipino Culture?**
- **If you know how to play guitar, where, when, or for whom will you play it? (and why?)**



Enduring Understandings:

- Students will understand that...
- ...1...
- ...2...
- ...3...
- ...4...



Understanding by Design – Stage 2


Performance Task:

Grade 2

Perform 1 Filipino Folk song of your choice from the repertoire we collected in class.

Grade 8

Perform 2 Asian Folk songs of your choice from the repertoire we collected in class.


- 
- **The performance may be in any of the following:**
 - **Alone, in front of the teacher, a panel, OR the class**
 - **In a small group, in front of the teacher, a panel, OR the class**
 - **In a big group, in front of the teacher, a panel, OR the class**

 - **A rubric for grading will be provided (preferably ahead)**



G.R.A.S.P.S.

- **Goal** – impress the panel of judges of a well-known talent search by your guitar skills
- **Role** – you are an aspiring guitarist
- **Audience** – the panel of judges of “Talentadong Pinoy”
- **Situation** – “Talentadong Pinoy” is an original Filipino talent search which is aired regularly on TV. They accept applicants for auditions weekly. After passing the pre-screening, they are scheduled to perform in front of a panel of 4 judges who will



decide whether they go on to the next round/s or not. You are one of the applicants and your particular talent to showcase is playing guitar. You will choose the folk song that you can play best. You can bring along your friends to play with you.

- **Performance/Product** – a solo or small group guitar performance of a folk song
- **Standards** – You will be assessed on the following categories: Tone Quality, Pitch, Rhythm, Dynamics, Posture and Relaxation, Attention in class, Practice, and Technique (See rubric)



Other suggestions for a Performance Task:

- **NAMCYA Contestant**
- **Philippine High School for the Arts auditions for scholarship**
- **Family Reunion**
- **Fiesta**
- **Buwan ng Wika celebration**
- **Recording artist (Folk song category)**
- **EDSA Revolution anniversary**
- **Etc.**

Sample Guitar Rubric

Music Performance: Acoustic Guitar					
Teacher Name:	T. Joel				
Student Name:	_____			Grade level:	_____
CATEGORY	4	3	2	1	
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the instrument.	Tone is focused, clear and centered through the normal instrument range. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal instrument range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.	The tone is often not focused, clear or centered regardless of the range, significantly detracting from the overall performance.	
Pitch/Chords	Virtually no errors. Pitch/Chords are very accurate.	An occasional isolated error, but most of the time pitch/chord is accurate and secure.	Some accurate pitches/chords, but there are frequent and/or repeated errors.	Very few accurate or secure pitches/chords.	
Rhythm	The beat is secure and the rhythms are accurate for the passages being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.	
Dynamics	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.	
Posture and	Student stands like	Student stands like	Student s	Student looks	

		detract from the overall performance.	errors. Rhythm problems occasionally detract from the overall performance.	significantly from the overall performance.
Dynamics	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.
Posture and Relaxation	Student stands/sits correctly and plays using a proper playing stance with no visible tension in the face, hand, or body.	Student stands/sits somewhat correctly and most of the time demonstrates a proper playing stance with limited tension visible in the mouth, hand, or body.	Student is sometimes standing/sitting correctly but often shows tension or improper body position during playing.	Student rarely demonstrates proper posture and playing stance and tension is highly visible in the face, hand, and/or body.
Attention in Class	Student is focused and attentive throughout class and follows directions to the best of his/her ability.	Student is usually focused and attentive during class, but sometimes is distracted by others.	Student is sometimes focused and attentive during class, but is easily distracted by others and sometimes distracts others.	Student is rarely focused and attentive during class. Sometimes disruptive to rest of class.
Practice	Student's performance indicates regular and sustained practice outside of class, with great attention to areas of difficulty.	Student's performance indicates regular practice outside of class with some attention to areas of difficulty.	Student's performance indicates some practice outside of class, but with little attention to areas of difficulty.	Student's performance indicates there is very little practice outside of class.
Technique	Correct technique is consistently used with the fingers to make a pleasing, clear sound.	Correct technique is usually used with the fingers to make a pleasing, clear sound.	Correct technique is sometimes used with the fingers, and improper technique distracts the performance.	Correct technique is rarely used. Incorrect technique distracts greatly from the quality of the performance.



Other evidences:

Formative:

- Preassessment
- Seatwork – Parts of the guitar
- Homework – find a folk song (lyrics and chords)
- Quiz – important names and terms
- Self/Peer-assessment of performance

Summative:


- Knowledge - Mastery test – important names and terms
- Process – simple song analysis, collaboration, mind-mapping, visualization
- Understanding – Essay writing (Grade 8) or Interview (Grade 2) Essential Questions and other important questions
- Performance/Product – Performance Task – G.R.A.S.P.S.




Understanding by Design – Stage 3

W.H.E.R.E.T.O.

- **Where**: Students will be able to achieve the objectives delineated in Stage 1.
- **Hook**: From time to time, either the teacher performs a musical piece or a song using the guitar live in front of the class, OR the teacher will show a video of a good guitar performance, preferably of a guitarist of the same age range as the students.
- **Equip & Experience**: Teach all the basics, the theories, and then let the students play with an actual guitar for the most part of the lesson or semester.
- **Rethink, Reflect, & Revise**: Provide reflection sheets for students to fill-up. Use the pre-assessment and formative assessments as tools to inform both the learner and the teacher on how to revise the lesson.
- **Evaluate**: Pre-assessment, Formative assessments, Summative assessments

- 
- **Tailor:** Target the students' readiness levels (ex. Tiering=beginner, intermediate, advanced) , interests (Ex. let them choose their favorite song), and learning style (visual, auditory, kinesthetic-tactile). You may also tailor the lesson based on their Multiple Intelligences.
 - **Note:** Guitar Performance is more of an auditory and tactile activity.
 - **Organize:** The teacher may prepare a daily or a weekly plan. Another option is to arrange the lessons by topics as follows:
 - **Overview of the course**
 - **The Guitar – name, history, types, parts, strings, tuning**
 - **The Guitarist – hands, fingers, proper positions**
 - **The Techniques – Left hand, Right hand**
 - **The Chords – Chord chart, Key of C, Key of G, Key of F, D, Bb, Am, Em, Dm, Gm**
 - **The Strumming – down, up, alternating**
 - **The Plucking – PIMA, PAMI, combi, um-pa etc.**
 - **The Picking – down, up, alternating**

- 
- **The Songs – Filipino Folk Songs, Asian Folk Songs, and Pop Songs**
 - **Ear training – chord identification**
 - **The Scales – Major, Minor, C, Am, D, Em, F, Dm, etc.**
 - **The Melodies – Folk songs**

The Guitar

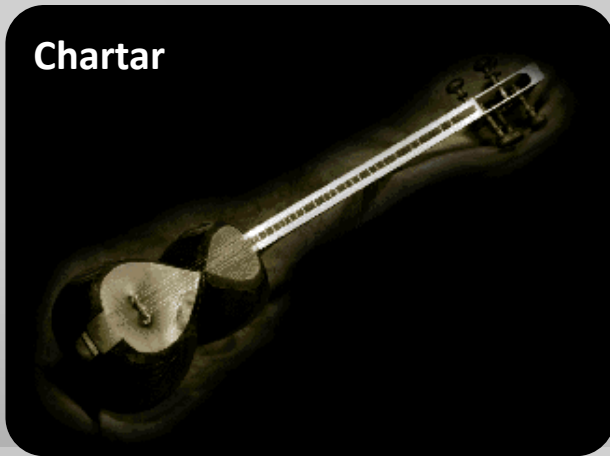
- **The guitar is a musical instrument characterized by the following:**
 - **Made of wood**
 - **6 or more strings made of nylon or steel**
 - **Long-fretted neck**
 - **Large body with a waist in the middle section**
 - **A sound hole**
 - **Played by plucking or strumming**


Brief History

- Most historians attribute the roots of the guitar to the European “Lute” and the Greek “Kithara”; to the latter due to the similarity on how the names are pronounced. Note Greek “Kithara”, Latin “Cithara”, Spanish “Guitarra” and English “Guitar”.



- However, the guitar, lute, and kithara have a lot of dissimilarities in size and shape. This prompted Dr. Michael Kasha, to retrace the guitar's origins. According to his research, early instruments with the same characteristics can be found in Ancient Near-East Asia and India. In fact, the very first guitar-like instruments, called "Tanburs", existed more than 3000 years ago in Egypt. Compare the guitar with the Persian "Chartar" or "Setar", and the Indian "Sitar".

Chartar**Sitar**

- 
- The guitar continued to develop in the Renaissance and Baroque periods. Antonio Stradivarius invented the 5-string guitar in 1680. George Luis Palermo, on the other hand, created the 6-string guitar in 1832. But it was Antonio Torres Jurado, in 1859, who created the style of Spanish guitar as we know it today.
 - Other guitars like the steel-string, archtop, and jazz guitars were created afterwards. The guitar found another groundbreaking success when the electric guitar was invented by George Beauchamp and Adolph Rickenbacker. However, it was Orville Gibson, Les Paul, and Leo Fender who brought the electric guitar to greater heights.
 - And the rest is history.



Renaissance



Baroque



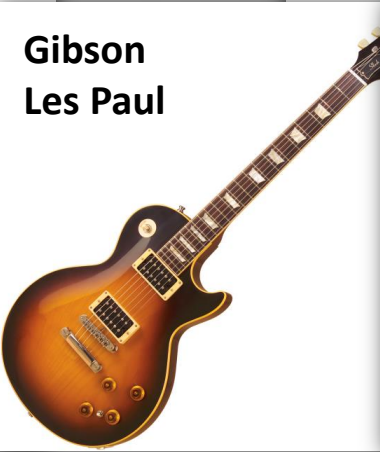
Steel-string



Archtop



Gibson



Gibson
Les Paul



Fender

2 Major Classifications:



Acoustic



Electric

Parts of the Guitar

- **3 Major Parts:**

- **Head**

- **Neck**

- **Body**

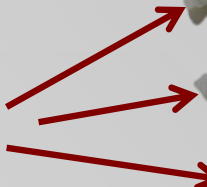


Head

Scroll



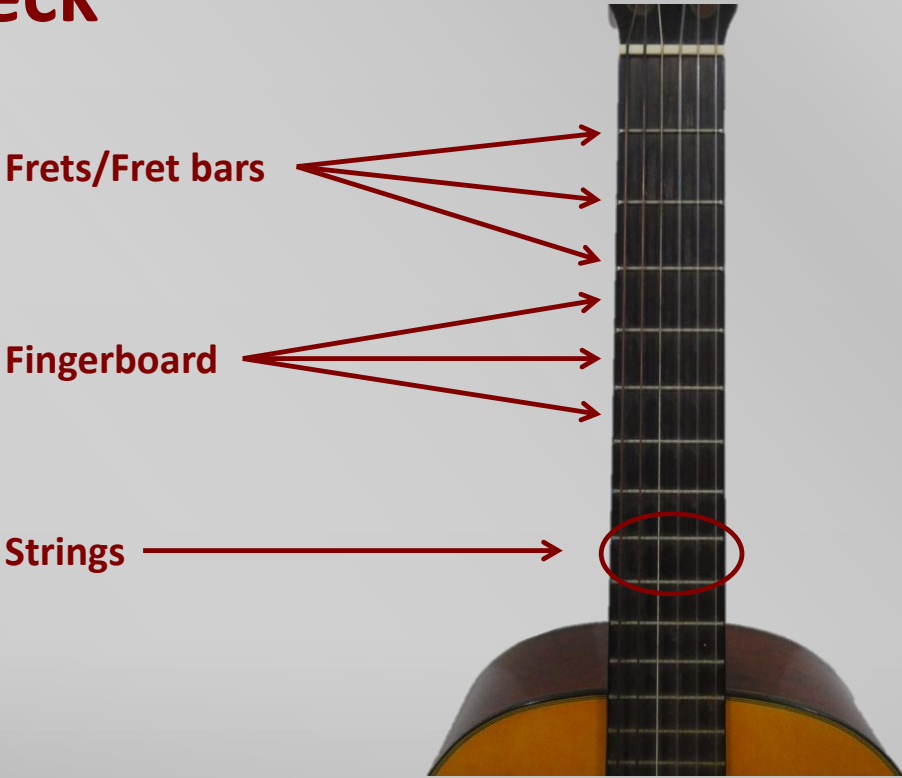
Tuning keys/pegs
(Tuning machines)



Nut



Neck



Neck

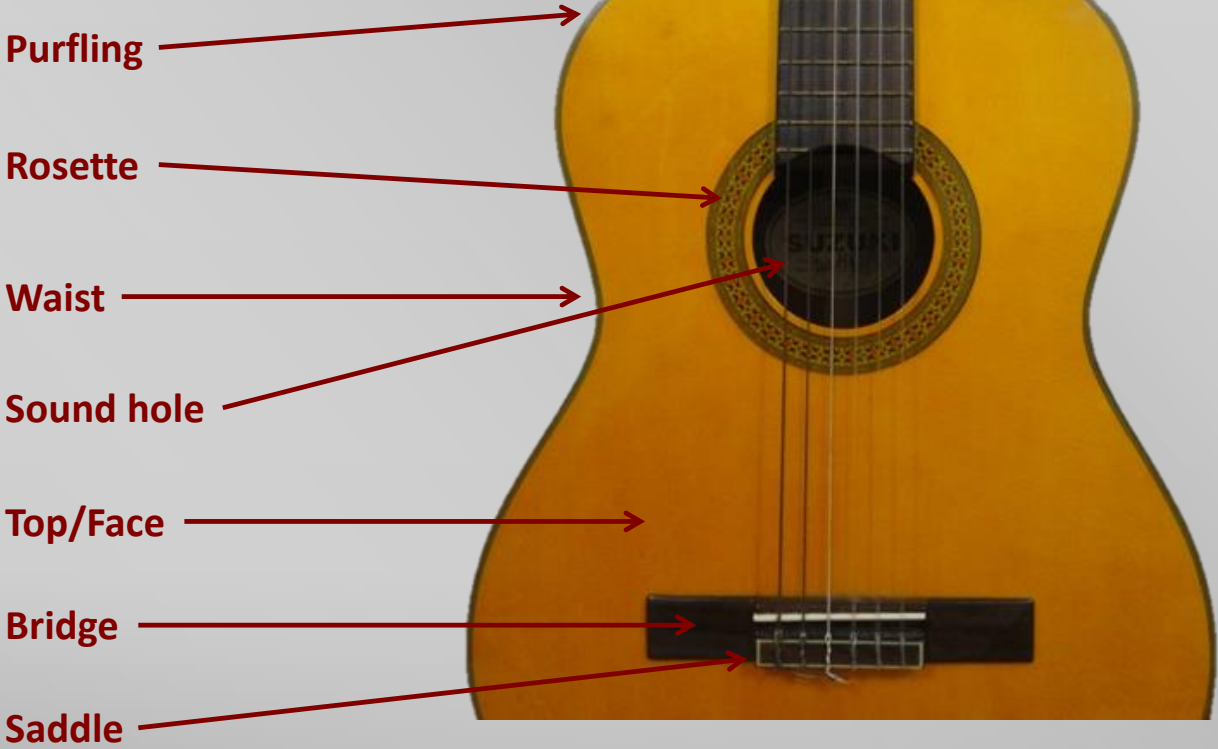
Heel



Fret markers

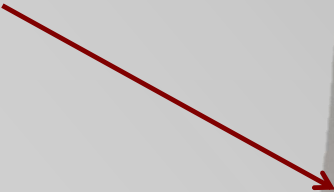


Body



Body

Back



Side/Rib



Electric Guitar Parts

Tuning Bridge

Whammy bar

Pick-ups

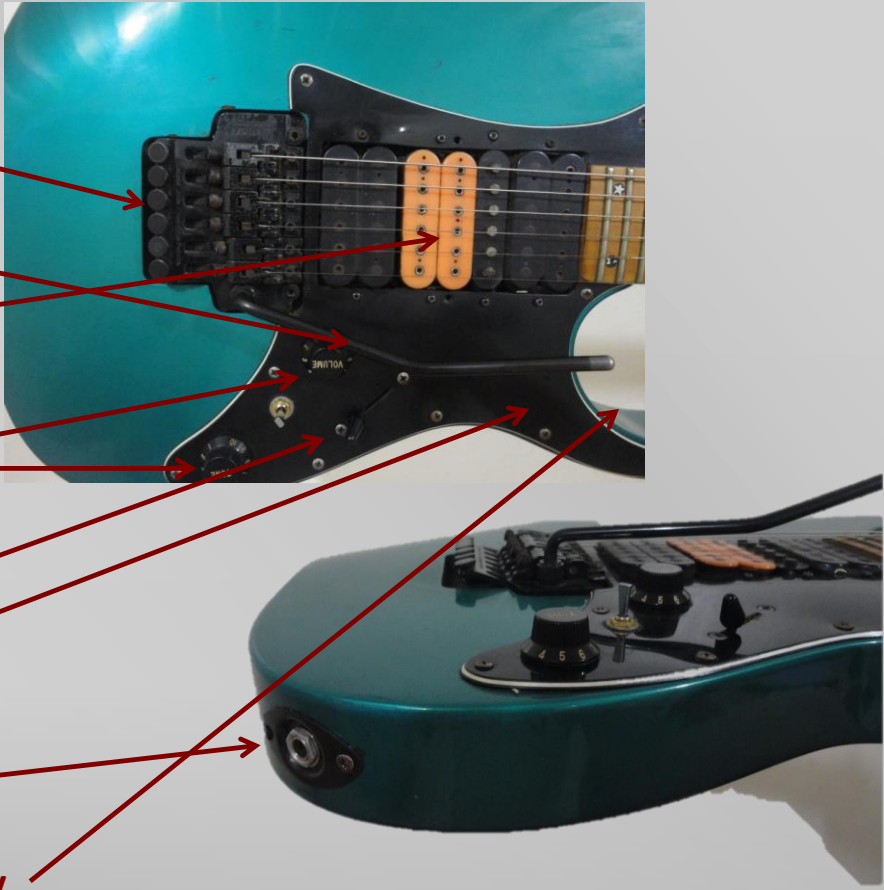
Volume and
Tone Controls

Pick-up selector

Pick-guard

Input Jack

Cut-away





Head with locking nut



**Back and Neck
without a heel**

Strings





How to tune the guitar

Standard Tuning - E B G D A E (1 2 3 4 5 6)

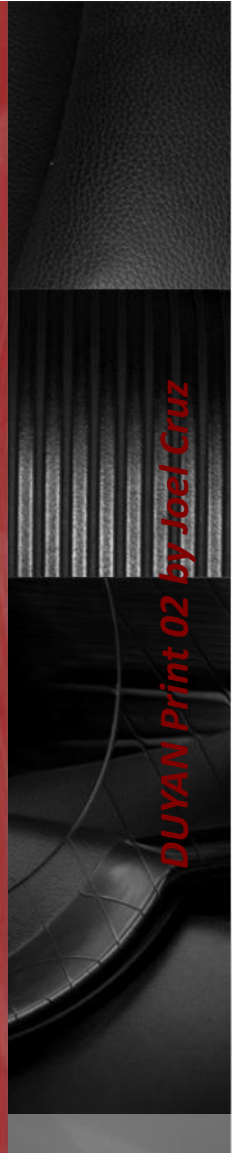
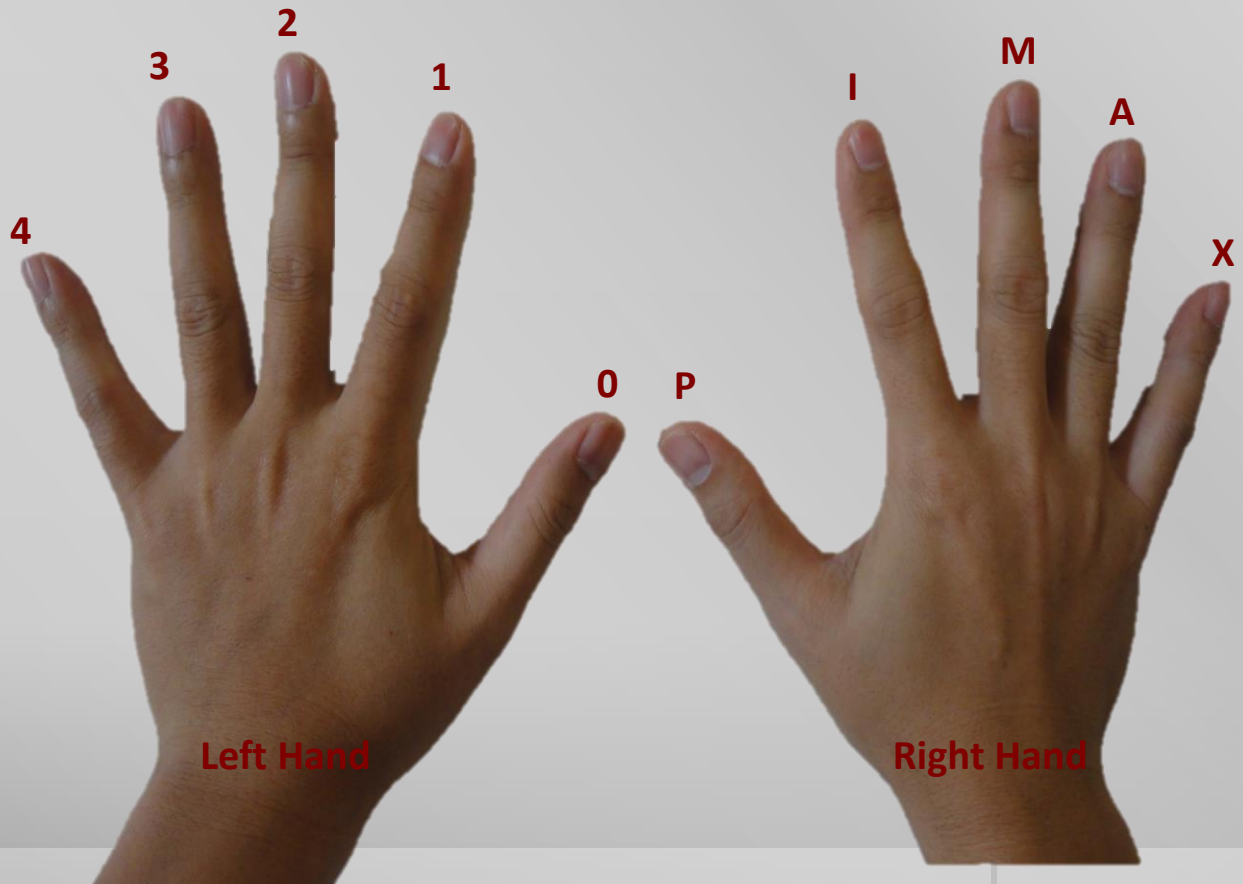
- With another guitar
- With a pitch pipe
- With a keyboard
- With a digital tuner
- With a website – www.chordbook.com/guitartuner.php
- With a cellphone or tablet application
- By itself – press 5th, harmonics, or octaves
- By ear alone
- By a combination of some of the above



How to care for the guitar

- Do not drop or scratch the guitar
- Keep it away from wet or moist places
- Keep it away from dust, food, and drinks
- Keep it away from too hot or too cold places
- Keep it in a soft or hard case
- Do not put heavy objects on the guitar.
- Do not leave it standing up when not in use. Better to leave it lying down by its back or side, at the corner of a room away from people who may pass by
- Wipe off the string after usage
- Do not hit or punch the guitar (and do not use it to hit others)

Names of the hands and fingers For playing guitar



Proper sitting position



Front view



Side view



Left Hand Technique

- **Finger 0 should stay at the back, pressing the middle of the neck with its flesh, NOT the tip**
- **Palm should not touch the neck, unless necessary Ex. Bar chords**
- **Fingers 1,2,3,4 should be curled forming a letter C**
- **Fingers 1,2,3,4 should press the string tightly with the tip of the fingers while Finger 0 counters the force from the back. (note: cut your nails)**
- **There should be a space in between fingers 1,2,3,4, and 1 fret per finger**
- **Fingers 1,2,3,4 should press near the fret, NOT far from the fret, and NOT on the fret**
- **Pressing far from the fret will cause the sound to buzz**
- **Pressing on the fret will cause the sound to muffle**
- **The wrist should be straight**
- **Elbow should be slightly away from the body**
- **Shoulders relaxed**



Right Hand Technique

- The palm should be near the sound hole
- The elbow should be above the rib NOT the waist
- Relax the fingers, notice the natural positioning of the fingers above the strings i.e. 1 finger per string
- Rest Stroke
 - Pluck a string using the tip of the finger and let the finger “rest” on the next or adjacent string
 - Finger P plucks downward
 - After Finger P plucks String 1, Finger P should rest on the Rosette
 - Fingers I, M, and A pluck upward
 - After Fingers I, M, or A plucks String 6, Finger I, M, or A should rest on the Rosette
 - Practice by playing each string 4 times per finger



■ Free Stroke

- Pluck a string and let the finger suspend “freely” without touching the adjacent string
- All fingers pluck outward in a “hooking” fashion using the tip of the fingers
- Practice by playing each string 4 times per finger
- Avoid moving the wrist outward, you might lose your position

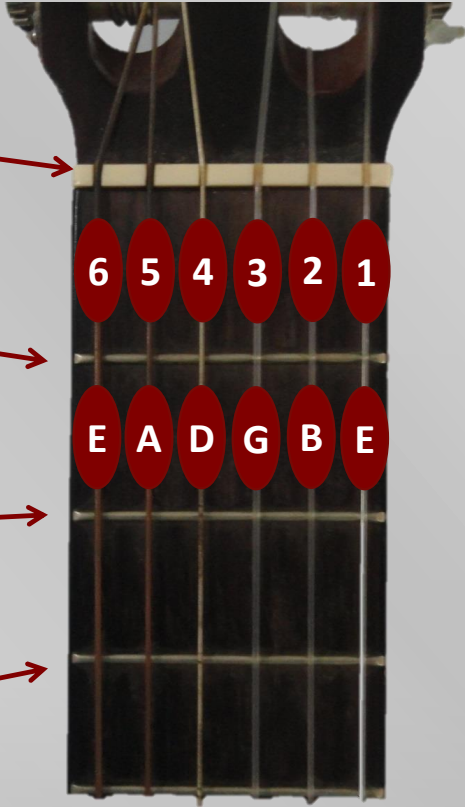


Guitar Chords

- **Chord – 2 or more notes that are usually sounded simultaneously**
- **Broken chord – a chord in which notes are sounded sequentially (NOT simultaneously)**
 - **Also know as *Arpeggio***
- **Chord chart – a set of vertical and horizontal lines that represent part of the guitar neck to illustrate how fingers are to be placed on the guitar**

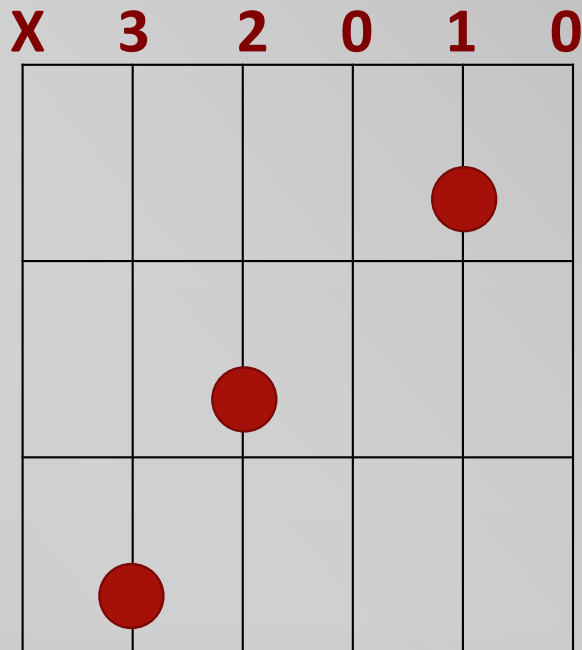
Comparison

Chord Chart



Neck

Chord Chart Legend



- 0 = open strings, you play them even though no fingers are pressing them
- 1,2,3 = left hand finger numbers
- X = dead string, do not play it
- Round shapes/dots = show which strings and frets to press

- *This is the C Major Chord, intermediate version.*

Key of C

- Key = a family of related notes and chords

- Key of C

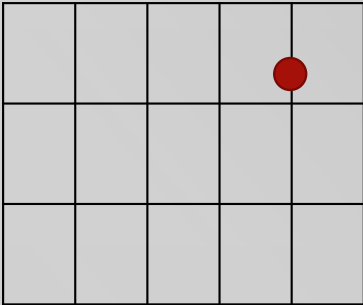
- I = C Major (Tonic)
- ii = D minor
- iii = E minor
- IV = F Major
- V = G Major
- vi = A minor
- vii[°] = B diminished

The 3 most important chords are:

And its related chord:
V7 = G Dominant 7th
(simply called G7)

I = C Major (C)

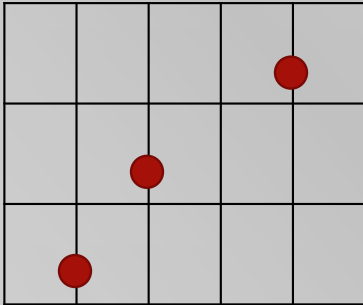
X X X 0 1 0



Beginner



X 3 2 0 1 0

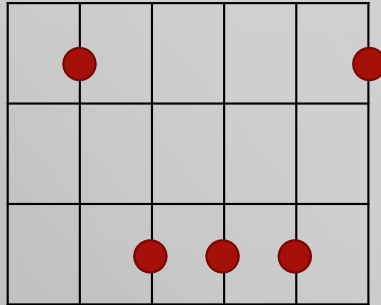


Intermediate



III

X 1 2 3 4 1

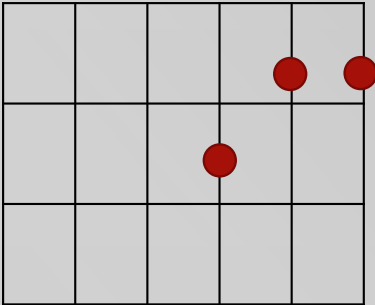


Advanced



IV = F Major (F)

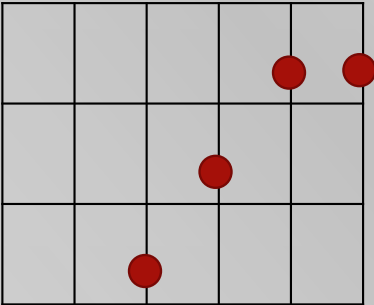
X X X 2 1 1



Beginner



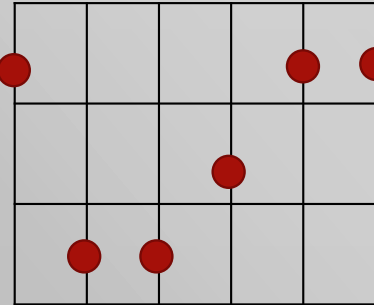
X X 3 2 1 1



Intermediate



1 3 4 2 1 1

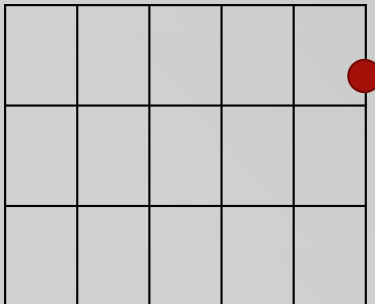


Advanced



V7 = G Dominant 7th (G7) ^{III}

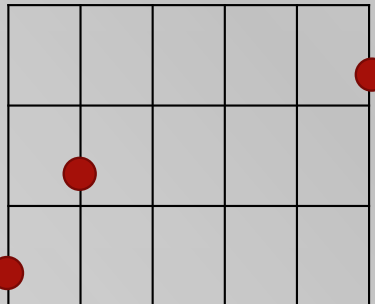
X X X 0 0 1



Beginner



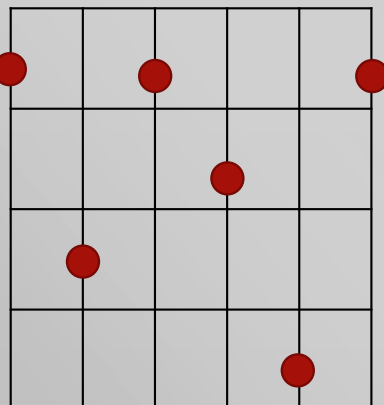
3 2 0 0 0 1



Intermediate



^{III}
1 3 1 2 4 1



Advanced





Chord Progression

- The way in which chords are arranged in a song
- Sometimes there is a pattern (ex. *Canon in D*, Pachelbel), sometimes there is none
- There should be a minimum of 2 chords
(ex. G - Cadd9)
- The most common chord progressions involve the I-IV-V scale degrees of the key
- Drone – in indigenous music, is the opposite of chord progression
- You can try exploring or inventing your own chord progression

Bahay Kubo

C G7 G7 C

Bahay kubo kahit munti

C G7 G7 C

And halaman doon ay sari-sari

C G7 G7 C

Singkamas at talong sigarilyas at mani

F G7 C

Sitaw bataw patani

(do the same chord progression for the next verses)

C G7 G7 C

Kundol, patola, upo't kalabasa

C G7 G7 C

At saka mayroon pang labanos mustasa

C G7 G7 C

Sibuyas, kamatis, bawang at luya

F G7 G7 C

Sa paligid-ligid ay maraming linga!

(Sa paligid-ligid ay puno ng linga!)

Key of C

- I = C Major

- C

- ii = D minor

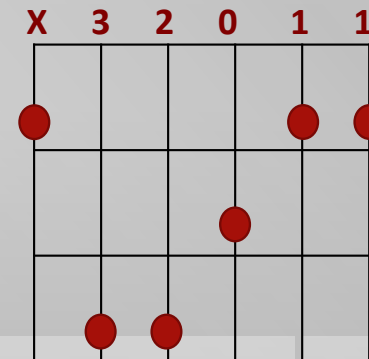
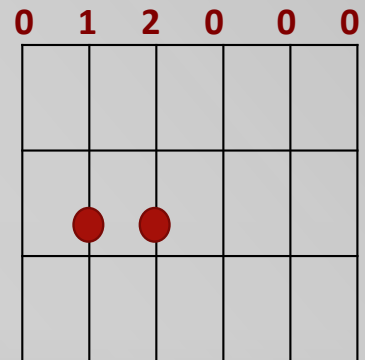
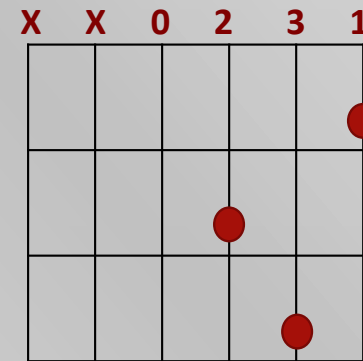
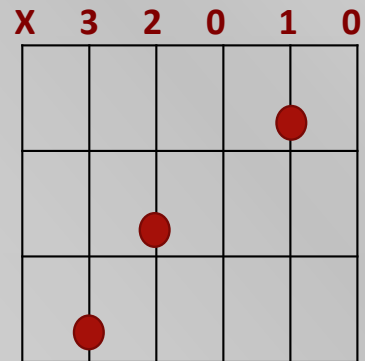
- Dm

- iii = E minor

- Em

- IV = F Major

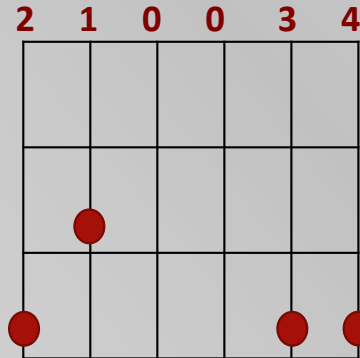
- F



Key of C cont.

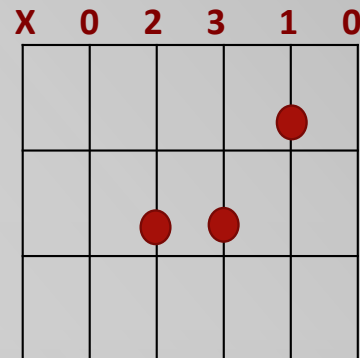
- **V = G major**

- **G**



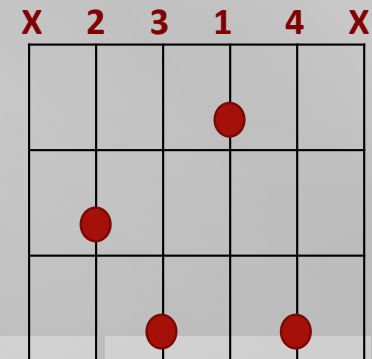
- **vi = A minor**

- **Am**



- **vii° = B diminished**

- **Bdim or B°**



Key of G

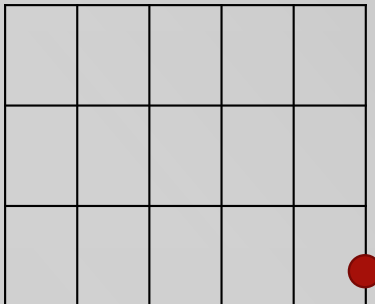
- **I = G Major (Tonic)**
- **ii = A minor**
- **iii = B minor**
- **IV = C Major**
- **V = D Major**
- **vi = E minor**
- **vii[°] = F# diminished**

The 3 most important chords are:

**And its related chord:
V7 = D Dominant 7th
(simply called D7)**

I = G Major (G)

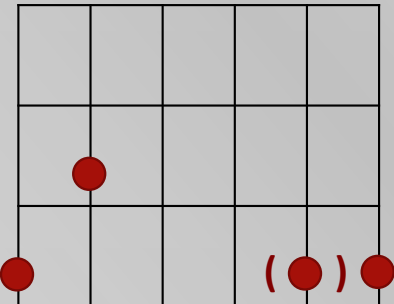
X X X 0 0 3



Beginner



2 1 0 0 0 3
2 1 0 0 3 4

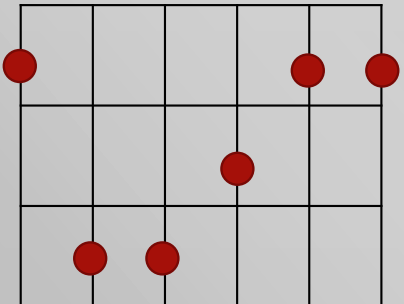


Intermediate



III

1 3 4 2 1 1

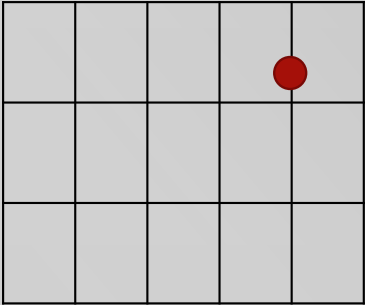


Advanced



IV = C Major (C)

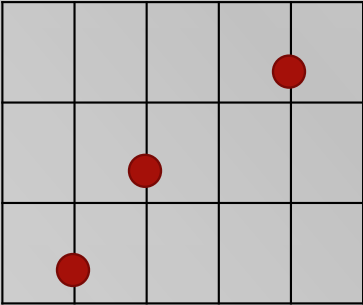
X X X 0 1 0



Beginner



X 3 2 0 1 0

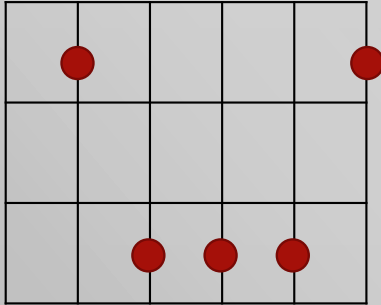


Intermediate



III

X 1 2 3 4 1

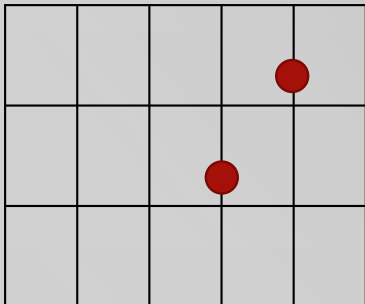


Advanced



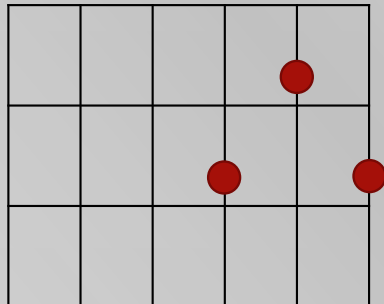
V7 = D Dominant 7th (D7)

X X 0 2 1 X



Beginner

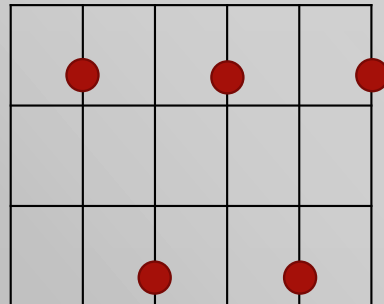
X X 0 2 1 3



Intermediate

V

X 1 3 1 4 1



Advanced



Bahay Kubo (transposed)

G D7 D7 G

Bahay kubo kahit munti

G D7 D7 G

And halaman doon ay sari-sari

G D7 D7 G

Singkamas at talong sigarilyas at mani

C D7 G

Sitaw bataw patani

(do the same chord progression for the next verses)

G D7 D7 G

Kundol, patola, upo't kalabasa

G D7 D7 G

At saka mayroon pang labanos mustasa

G D7 D7 G

Sibuyas, kamatis, bawang at luya

C D7 D7 G

Sa paligid-ligid ay maraming linga!

(Sa paligid-ligid ay puno ng linga!)

Leron, Leron Sinta

G

D7

Leron, Leron Sinta, buko ng papaya

D7

G

Dala-dala'y buslo, sisidlan ng bunga

G

G7

C

Pagdating sa dulo nabali ang sanga

C


G

D7


G

Kapus kapalaran humanap ng iba

(do the same chord progression for the next verses)



**Halika na Neneng, tayo'y manampalok
Dalhin mo ang buslo, sisidlan ng hinog
Pagdating sa dulo'y uunda-undayog
Kumapit ka Neneng, baka ka mahulog.**



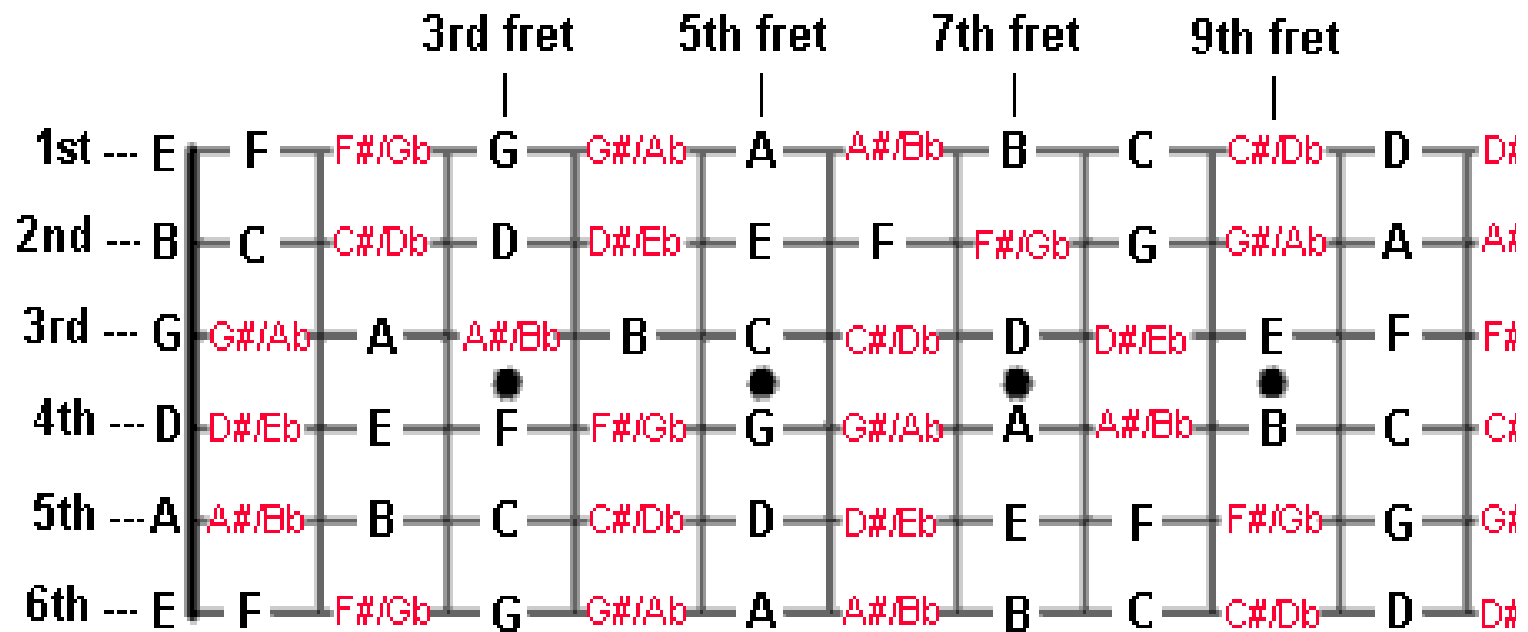
**Halika na Neneng at tayo'y magsimba
At iyong isuot ang baro mo't saya
Ang baro mo't sayang pagkaganda-ganda
Kay ganda ng kulay — berde, puti, pula.**

**Ako'y ibigin mo, lalaking matapang
Ang baril ko'y pito, ang sundang ko'y siyam
Ang lalakaran ko'y parte ng dinulang
Isang pinggang pansit ang aking kalaban.**

Pentatonic Scale

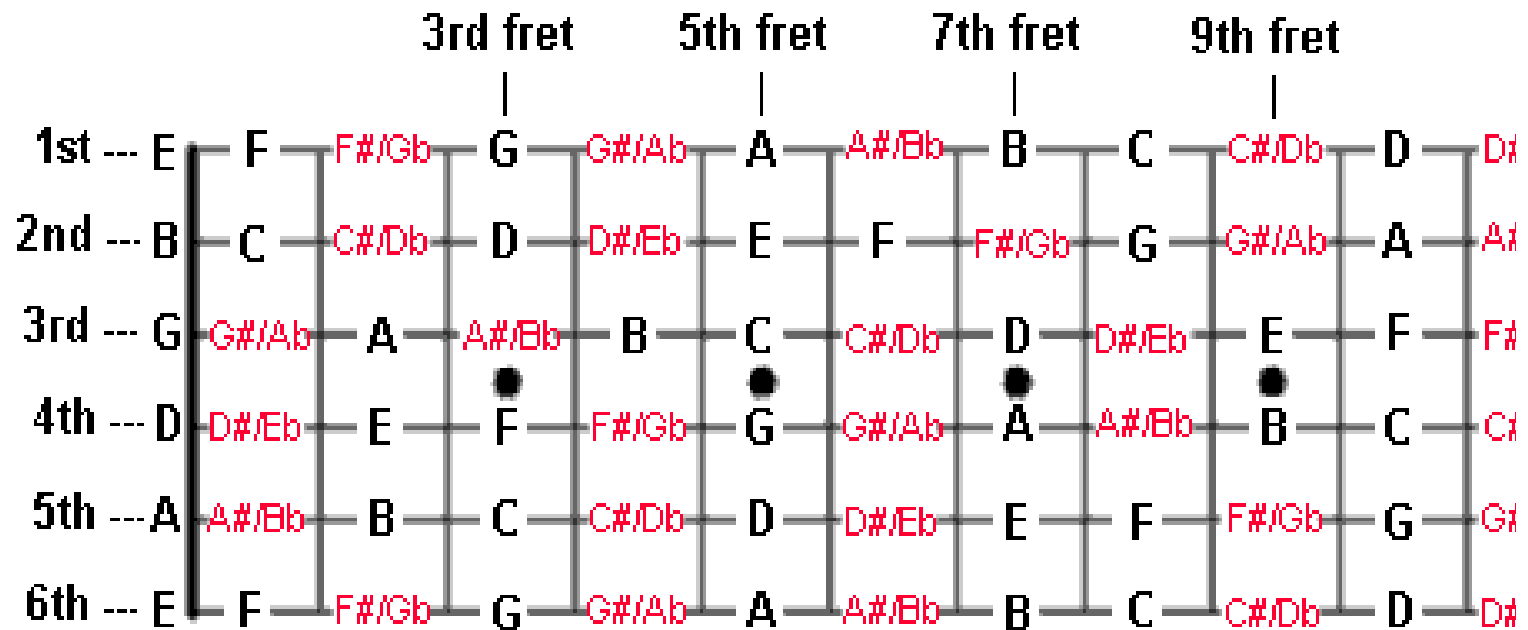
- It is a scale with only 5 tones
 - Penta = 5
 - Tonic = tone/s
- Very common in Asian cultures (Philippines, China, Japan, Korea, etc.)
- In the Key of C:
 - Do Re Mi Sol La (Do)
 - C D E G A (C)
 - Do Re Fa Sol La (Do) = Rare

Letter names on the fingerboard



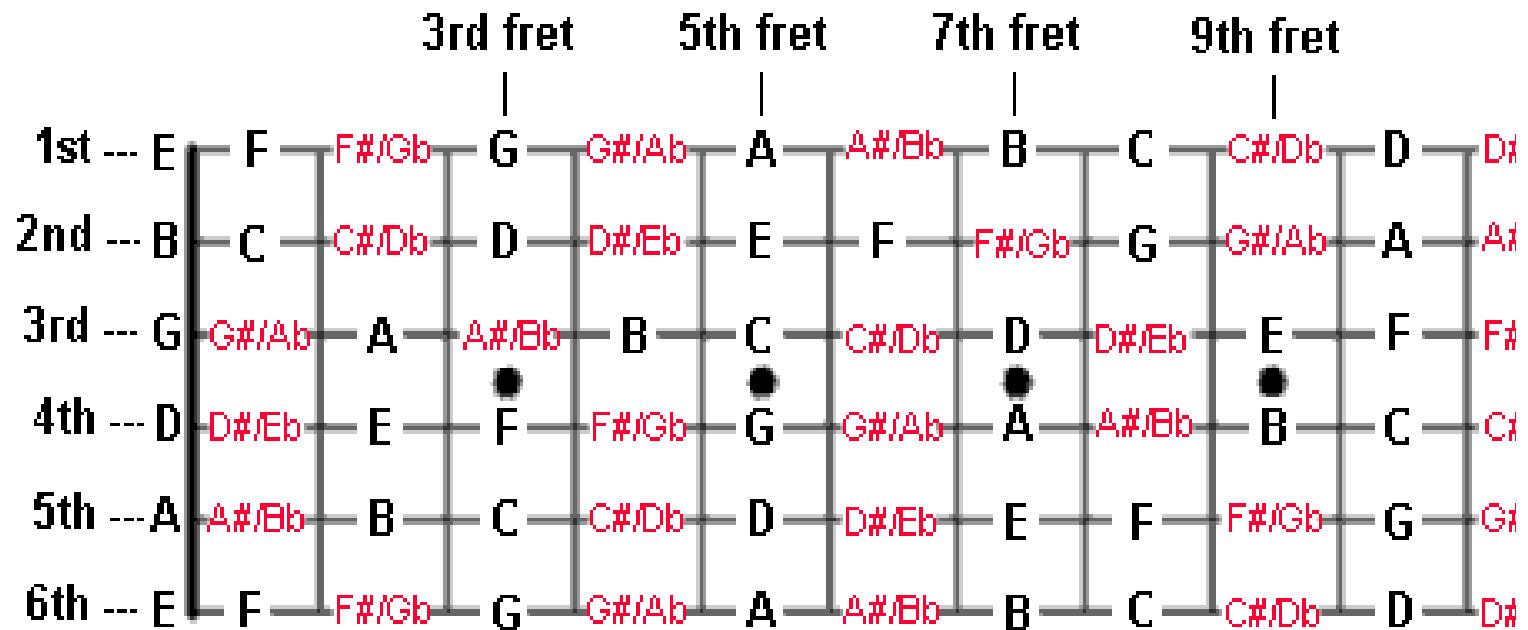
■ In the Key of G: (Pentatonic)

- Sol La Ti Re Mi (Sol)
- G A B D E (G)



■ In the Key of F: (Pentatonic)

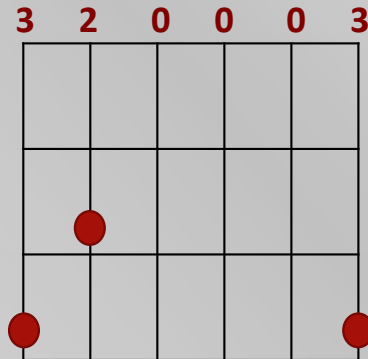
- Fa Sol La Do Re (Fa)
- F G A C D (F)



Key of G

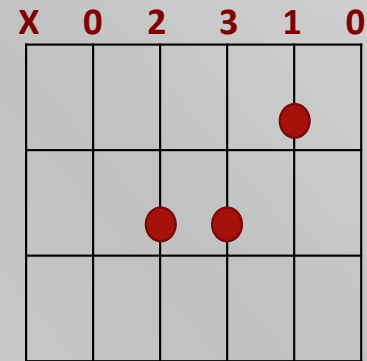
I = G Major

G



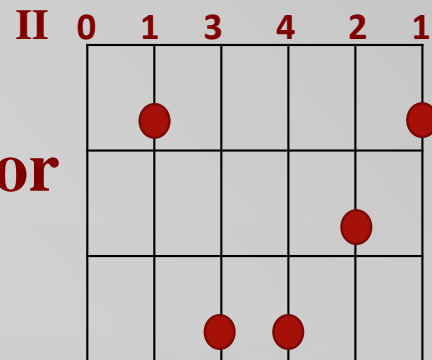
ii = A minor

A^m



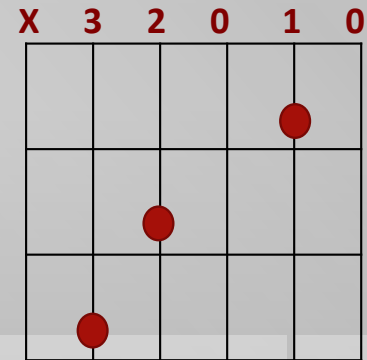
iii = B minor

B^m



IV = C Major

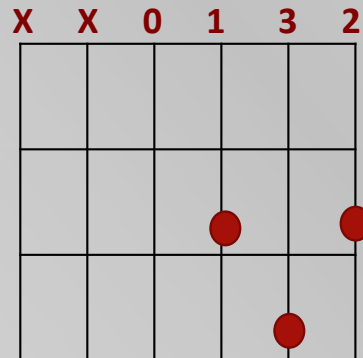
C



Key of G cont.

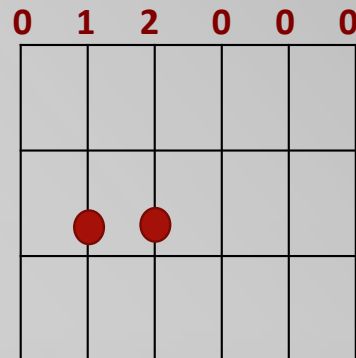
- **V = D major**

- **D**



- **vi = E minor**

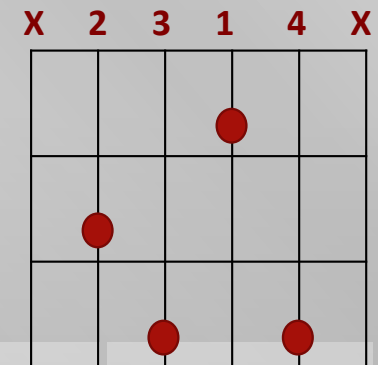
- **Em**



- **vii^o = F# diminished**

- **F#dim or F#^o**

VIII



Key of G

Drone or Chord progression

Arirang

Korean folk song

G **Em7** **CM7** **D7**
 A - ri - rang a - ri - rang a - ra re yo.
 D E D E G A G A B A B G E D E D (E)

5

G **Em7** **CM7** **G**
 A - ri - rang Go - kye - lo Naw - maw kan - da.
 G A G A B A G E D E G A G G

9

G **Em7** **CM7** **D7**
 Na - lul bu - ri - go ga - shi - nun nim - un
 D D D B A B A B G E D E D (E)

13

G **Em7** **CM7** **G**
 Shim - ni do mok - ga - saw bal byung nan - da.
 G A G A B A G E D E G A G G

Romanization

Arirang, Arirang, Arariyo...

Arirang gogaero neomeoganda.

Nareul beorigo gasineun nimeun

Simnido motgaseo

balbbyeongnanda.

English translation

Arirang, Arirang, Arariyo...^[7]

Crossing over Arirang Pass.^[8]

Dear^[9] who abandoned me [here]

Shall not walk even ten //^[10] before his/her feet
hurt.^[11]



THE ULTIMATE GUITAR CHORD CHART

Ab 	G#m 	Ab6 	Ab7 	Ab9 	G#m6 	G#m7 	Abmaj7 	G#dim 	Ab+ 	Absus
A 	Am 	A6 	A7 	A9 	Am6 	Am7 	Amaj7 	Adim 	A+ 	Asus
Bb 	Bbm 	Bb6 	Bb7 	Bb9 	Bbm6 	Bbm7 	Bbmaj7 	Bbdim 	Bb+ 	Bbsus
B 	Bm 	B6 	B7 	B9 	Bm6 	Bm7 	Bmaj7 	Bdim 	B+ 	Bsus
C 	Cm 	C6 	C7 	C9 	Cm6 	Cm7 	Cmaj7 	Cdim 	C+ 	Csus
Db 	C#m 	Db6 	Db7 	Db9 	C#m6 	C#m7 	Dbmaj7 	C#dim 	Db+ 	Dbsus

Key of F

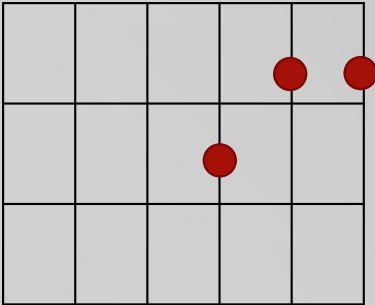
- **I = F Major (Tonic)**
- **ii = G minor**
- **iii = A minor**
- **IV = B \flat Major**
- **V = C Major**
- **vi = D minor**
- **vii $^\circ$ = E diminished**

The 3 most important chords are:

**And its related chord:
V7 = C Dominant 7th
(simply called C7)**

I = F Major (F)

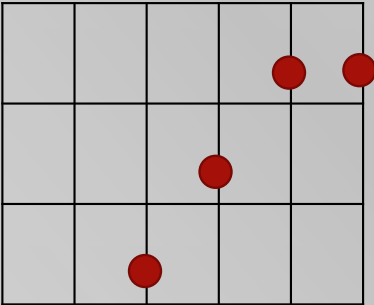
X X X 2 1 1



Beginner



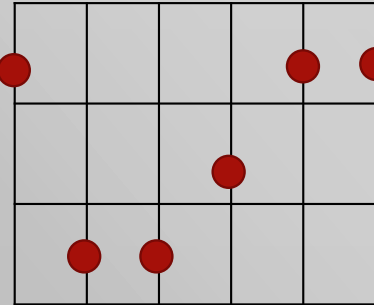
X X 3 2 1 1



Intermediate



1 3 4 2 1 1

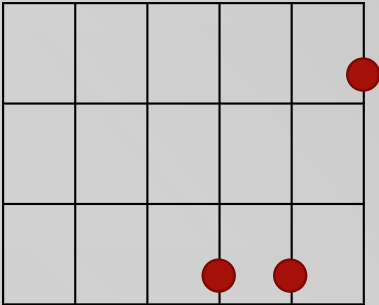


Advanced



IV = Bb Major (Bb)

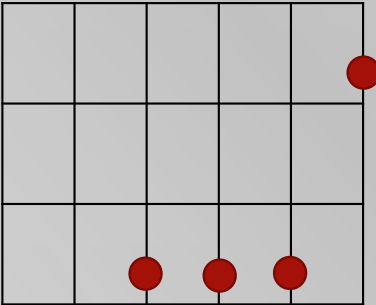
X X X 3 4 1



Beginner



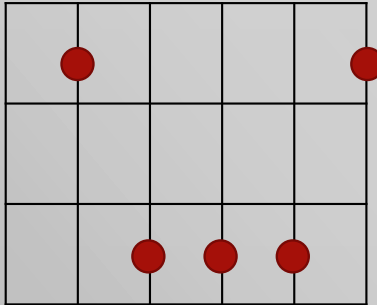
X X 2 3 4 1



Intermediate



X 1 2 3 4 1

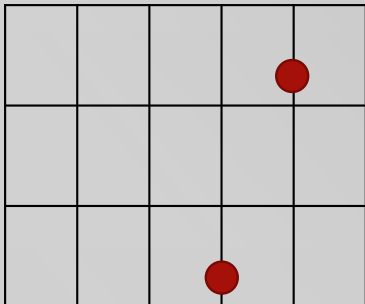


Advanced



V7 = C Dominant 7th (C7)

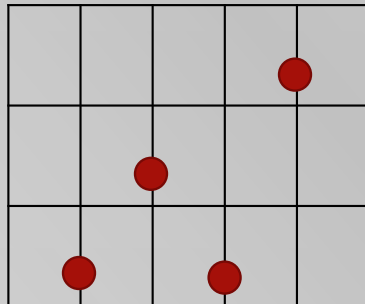
X X X 3 1 0



Beginner



X 3 2 4 1 0

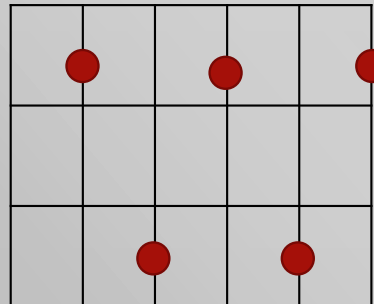


Intermediate



III

X 1 2 1 4 1



Advanced



Paru-parong bukid

Bb-F-C7-F

F C7

Paruparong bukid na lilipad-lipad

C7 F

Sa gitna ng daan papagapagaspas

F (F7) Bb

Isang bara ang tapis, isang dangkal ang manggas

Bb F C7 F

Ang sayang de kola Isang piyesa ang sayad



C7

May payneta pa siya — uy!,

F

May suklay pa man din — uy!

C7

F

Nagwas de-ohetes ang palalabasin

C7

F

Haharap sa altar at mananalamín

Bb

F

C7

F

At saka lalakad nang pakendeng-kendeng.

Key of F

- I = F Major

- F

- ii = G minor

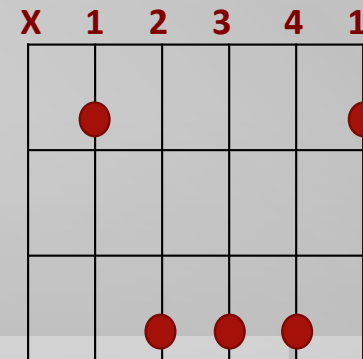
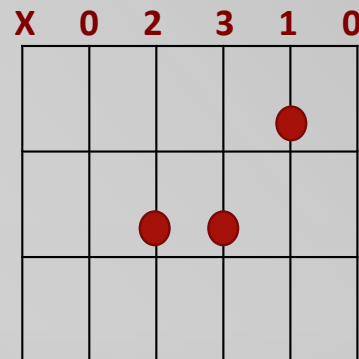
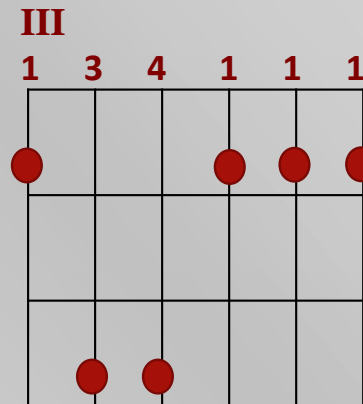
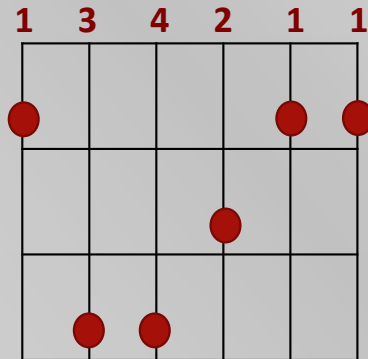
- Gm

- iii = A minor

- Am

- IV = Bb Major

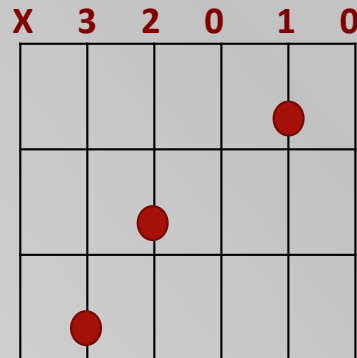
- Bb



Key of F cont.

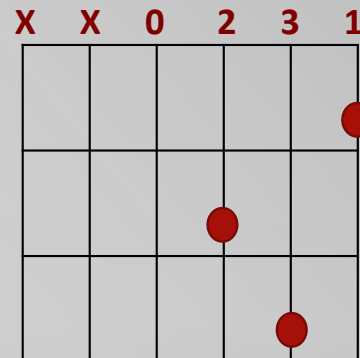
- **V = C major**

- **C**



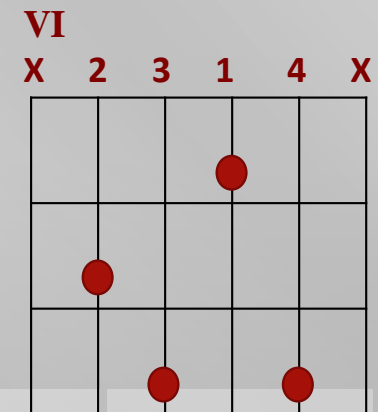
- **vi = D minor**

- **Dm**



- **vii^o = E diminished**

- **E_{dim} or E^o**



Relative minor key

- A key that has the same set of notes and chords with its Relative major
- A minor third below (or a major sixth above) the Relative major
- By looking at the Major scale degree, the relative minor key starts with the scale degree vi
- Ex. Key of C
 - I, ii, iii, IV, V, **vi**, vii°, (VIII)
 - C, Dm, Em, F, G, **Am**, B°, (C)

A minor key

- Ex. Key of C

- I, ii, iii, IV, V, vi, vii°, (VIII)

- C, Dm, Em, F, G, Am, B°, (C)

- Am key scale degrees

- i, ii°, III, iv, v, VI, VII, (i)

- Am, B°, C, Dm, Em, F, G, (Am)

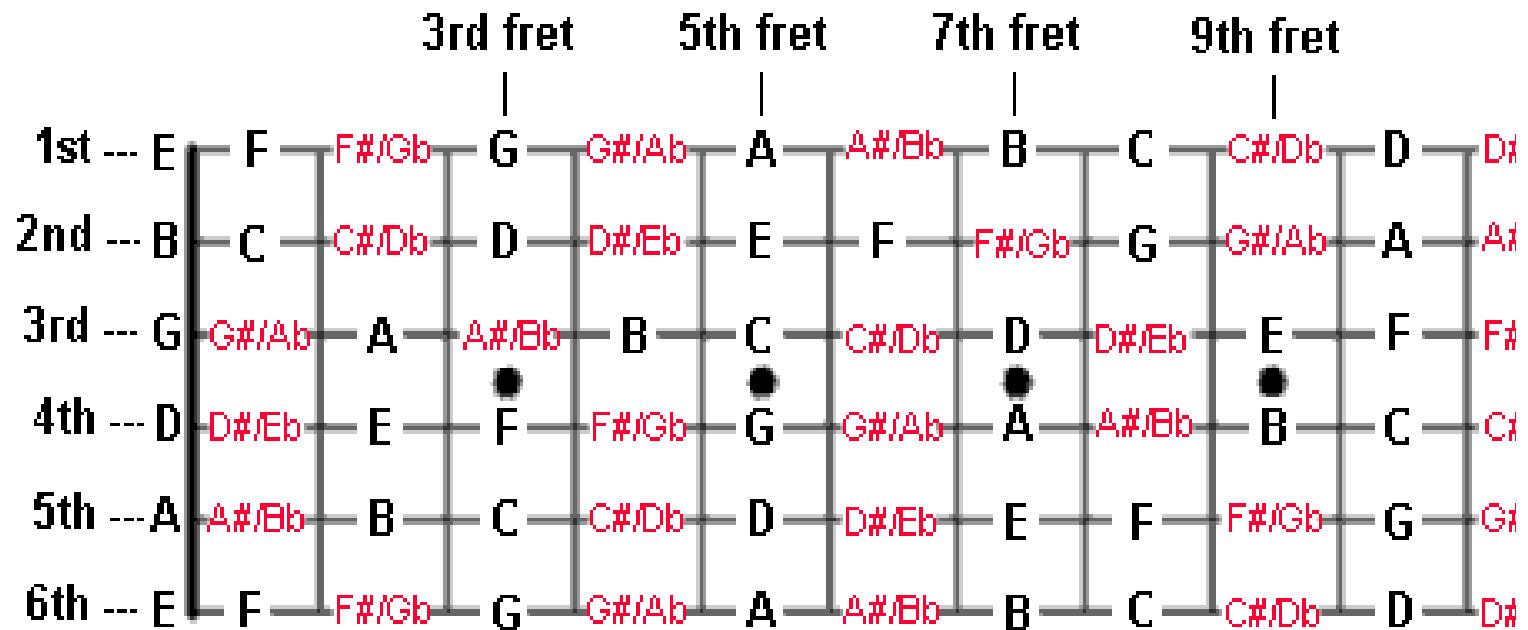
- Am key scale degrees (harmonic alternative)

- i, ii°, III, iv, V, VI, VII, (i)

- Am, B°, C, Dm, E, F, G, (Am)

A minor pentatonic scale

- La Ti Do Mi Fa (La)
- A B C E F (A)



E minor key

- **Key of G**

- I, ii, iii, IV, V, **vi**, vii°, (VIII)
- G, Am, Bm, C, D, **Em**, F#°, (G)

- **Em key scale degrees**

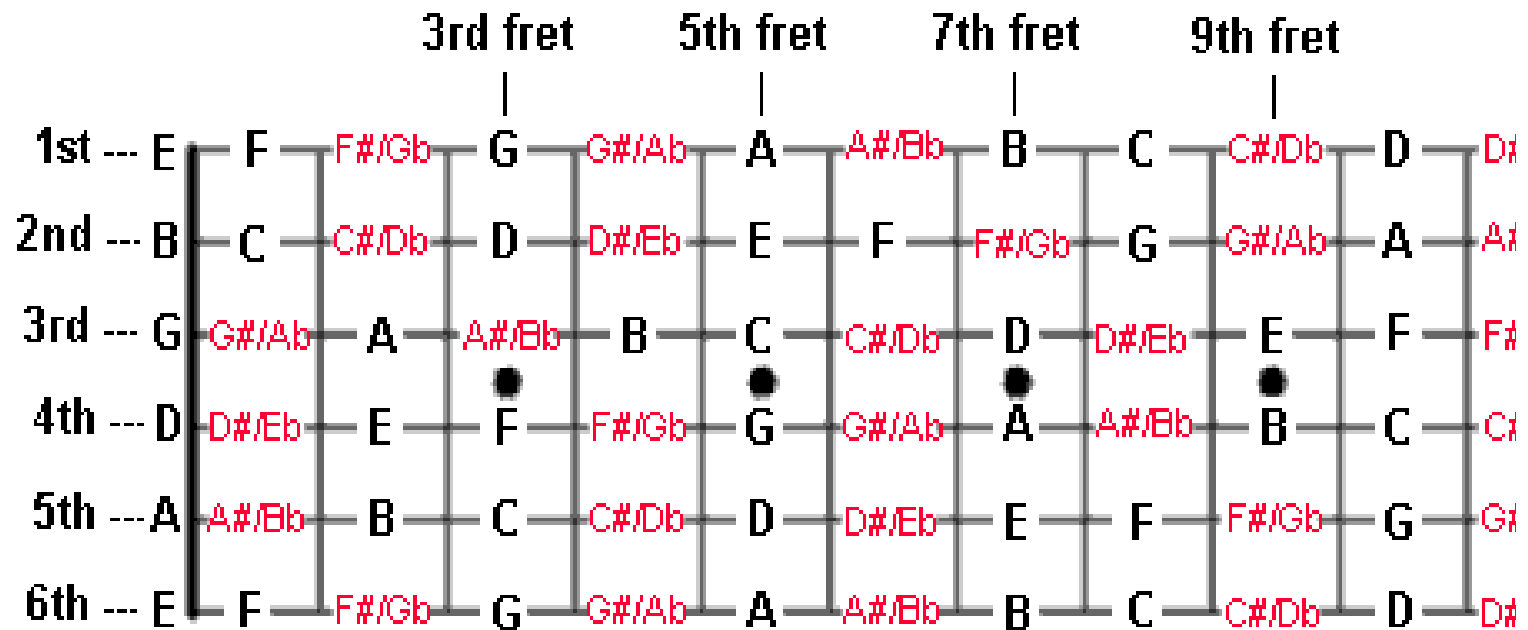
- **i**, ii°, III, **iv**, **v**, VI, VII, (i)
- **Em**, F#°, G, **Am**, **Bm**, C, D, (Em)

- **Em key scale degrees (harmonic alternative)**

- i, ii°, III, iv, **V**, VI, VII, (i)
- Em, F#°, G, Am, **B**, C, D, (Em)

E minor pentatonic scale

- Mi Fa# Sol Ti Do (Mi)
- E F# G B C (E)



D minor key

- Key of F

- I, ii, iii, IV, V, **vi**, vii°, (VIII)

- F, Gm, Am, Bb, C, **Dm**, E°, (F)

- Dm key scale degrees

- **i**, ii°, III, **iv**, **v**, VI, VII, (i)

- **Dm**, E°, F, **Gm**, **Am**, Bb, C, (Dm)

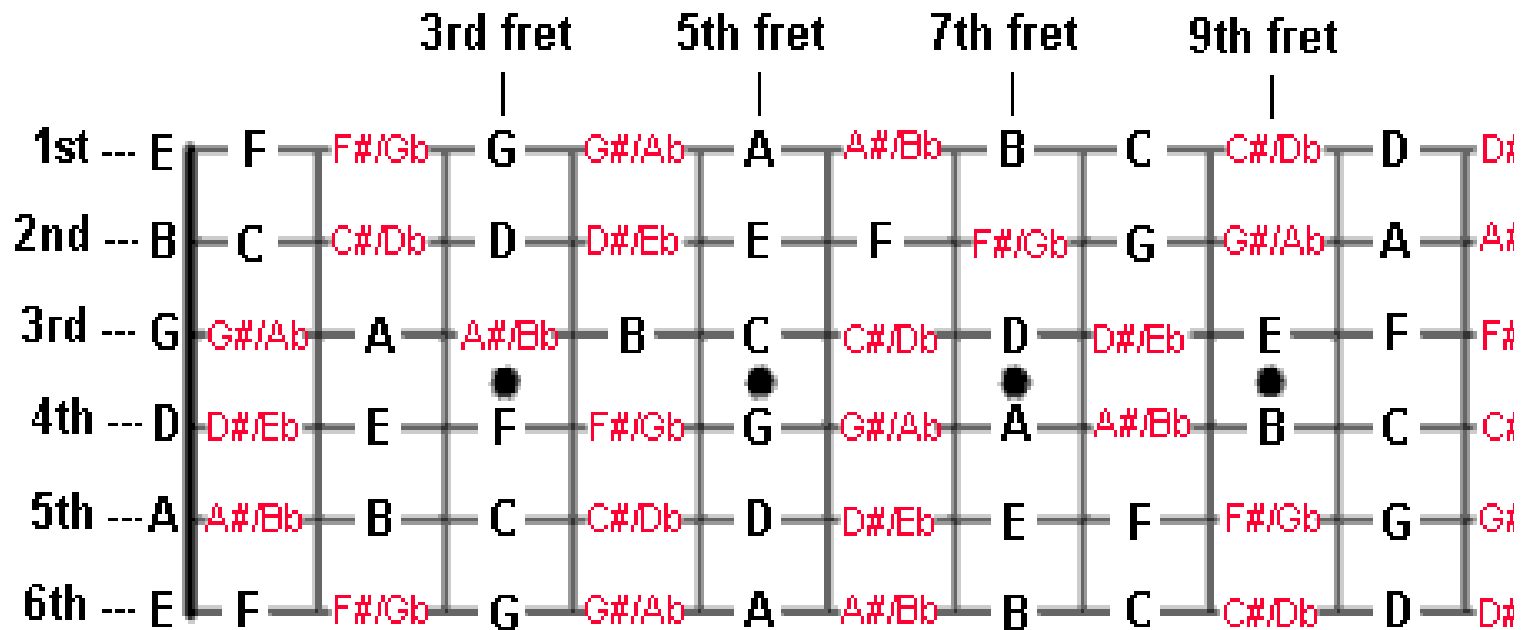
- Dm key scale degrees (harmonic alternative)

- i, ii°, III, iv, **V**, VI, VII, (i)

- Dm, E°, F, Gm, **A**, Bb, C, (Dm)

D minor pentatonic scale

- Re Mi Fa La Ti (Re)
- D E F A Bb (D)



Key of Am

さくら Sakura

古歌
Traditional

Am Am Am Dm

A A B A A B A B C B A B A F
 さ く ら さ く ら や よ い の そ ら - は
 sa ku ra sa ku ra ya yo i no so ra - wa

Am E Am Dm


E C E F E E C B A B C B A B A F
 み わ た す か き - り か す み か く も - か
 mi wa ta su ka gi - ri ka su mi ka ku mo - ka

Am E Am E Am E

E C E F E E C B A A B A A B
 に お い そ い す - る い さ や い さ や
 ni o i zo i zu - ru i za ya i za ya

Dm E(7) Am(9)

E F B A F E
 み に ゆ - か ん
 mi ni yu - ka n



sakura sakura
yayoi no sora wa
mi-watasu kagiri
kasumi ka kumo ka
nioi zo izuru
izaya izaya
mini yukan

Cherry blossoms, cherry blossoms,
Across the spring sky,
As far as you can see.
Is it a mist, or clouds?
Fragrant in the air.
Come now, come now,
Let's look, at last!



Suggestions in the use of chords

- Grade 2 or Beginner students may just use the I-IV-V (V7) scale degree chords
- Grade 8 or Intermediate students may use the ii, iii, and vi scale degree chords
- Higher grades or Advanced students may use vii[°] scale degree chord, and m7, M7, dim, and aug chords
- Professional or Jazz players may use 6, 9, 11, 13, etc. chords
- Create a goal for yourself (or your students)



Strumming

- **You can use:**
 - **the P finger only (flesh & nail)**
 - **the I finger only (nail & flesh)**
 - **the I, M, A fingers only (nail & flesh)**
 - **a combination P and I (nail)**
 - **a combination of P and I,M,A (nail)**
 - **a pick**



Strumming patterns

- In 1,2,3 or 4
 - down, down, down, down (Ex. Rock)
 - up, up, up, up (Ex. Pop, Reggae)
- In 2 or 4
 - down, up, down, up
- In 3 or 6
 - down, up, up, down, up, up
 - down, up, down – down, up, down

Hava Nagila

Text und Melodie aus Israel

Musical score for "Hava Nagila" in E major, 7/8 time. The score consists of six staves of music with lyrics and guitar chords. The lyrics are: "Ha-va na-gi-la, ha-va na-gi-la ha-va na-gi-la ve-nis-me-cha. ve-nis-me-cha. Ha-va ne-ra-ne-na, ha-va ne-ra-ne-na, ha-va ne-ra-ne-na, ve-nis-me-cha. ve-nis-me-cha. U - ru, u - ru a - chim, u - ru a - chim be-lev sa - me - ach u - ru a - chim be-lev sa - me - ach u - ru a - chim be-lev sa - me - ach u - ru a - chim be-lev sa - me - ach u - ru a - chim, u - ru a - chim, be - lev sa - me - ach."

Chords and musical markings include: E, Am (F), 1. E, 2. E, E, Dm, 1. E, 2. E, Am, Am, G (Dm6+), E, E7, and Am. Triplet markings (3) are present above several notes.



Plucking patterns

- P I M A
- P A M I
- P I M I
- P M A M
- P I A I
- P I M A M I
- P I M A I M
- P I M I A I M I
- Try to fit the plucking pattern with the number of beats that the song has Ex. 2,3,or 4 beats

C G7 CM7 G7

Usahay magamahay ako

Gm7 C7 F

Nganong nabuhi pa ning kalibutan

FM7 D/F# C/G A7

Nganong gitiawtiawan

Dm7 G7(add6) C G7-/A-/B

Ang gugma ko kanimo, kanimo da

(Repeat all)

Gm7-C7 – “...Ngano”

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