

GUITAR LESSON PLAN 5

PRACTICE PLAN

THEORY

Ther

TECHNIQUE

M

b

REPERTOIR

STV

BEGINNERS GUITAR LESSONS SCHEME OF WORK

Lesson 1: Introduce the chords of G and Em

Lesson 2: Two new chords (C and D)

Lesson 3: A new chord (A) and a "Rock" backing track

Lesson 4: The final chords (Am Dm and E) a beginner needs to learn with a "funky" backing track

Lesson 5: From lesson five onwards activities should be made up of combinations of three "strands"

Strand 1:

Use more of the backing tracks featuring the eight chords learned to this point which require more rapid chord changes and introduce more complicated strumming patterns

Strand 2: Repertoire:

Now that your student can move between eight basic chords fairly smoothly you can start to introduce songs (or fragments of songs) that use the chords

You can also introduce new chords (F and the four string Bm shape are particularly useful) on an "as required" basis as new songs are chosen and studied

Strand 3:

More advanced technical elements such as power chords and (then) bar chords can be introduced (using the backing tracks) and basic music theory can be incorporated as required

BEGINNERS GUITAR LESSONS SCHEME OF WORK

Lesson 1: Introduce the chords of G and Em

Lesson 2: Two new chords (C and D)

Lesson 3: A new chord (A) and a "Rock" backing track

Lesson 4: The final chords (Am Dm and E) a beginner needs to learn with a "funky" backing track

Lesson 5: From lesson five onwards activities should be made up of combinations of three "strands"

Strand 1:

Use more of the backing tracks featuring the eight chords learned to this point which require more rapid chord changes and introduce more complicated strumming patterns

Strand 2: Repertoire:

Now that your student can move between eight basic chords fairly smoothly you can start to introduce songs (or fragments of songs) that use the chords

You can also introduce new chords (F and the four string Bm shape are particularly useful) on an "as required" basis as new songs are chosen and studied

Strand 3:

More advanced technical elements such as power chords and (then) bar chords along with single note exercises and scales can be introduced (using the backing tracks) and basic music theory can be incorporated as required

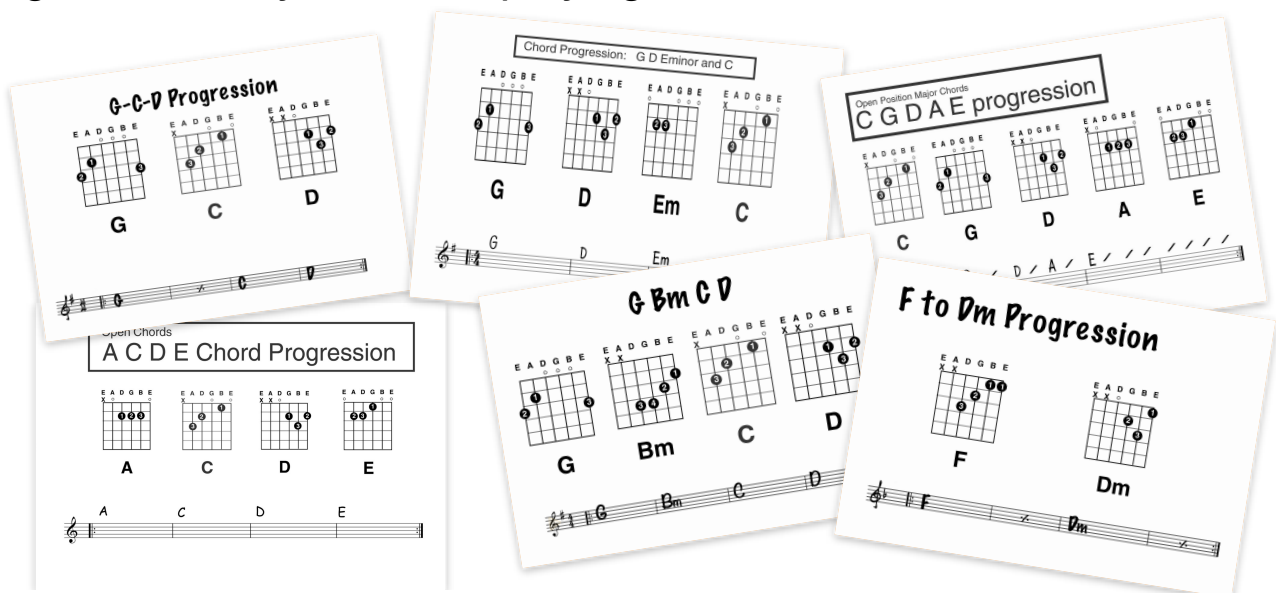
Lesson 5

This lesson marks the point in a series of lessons where a teacher can begin to work with “Theory, Technique and Repertoire” The “Three Pillars” upon which effective guitar teaching is built

By this point our students should be familiar with moving between the eight chords studied up to now (C A G E D Am Dm and Em) in time with music

It cannot be stressed enough that **they still need to become more comfortable with the eight basic chords** and there are a whole load of backing tracks designed to help them to do just that

If you look at the sheets you will notice that now the chords often tend to change after a single bar which requires the student to practice moving between them more rapidly and by so doing build fluidity into their playing



Above you can see some of the handouts accompanying the backing tracks designed to help learners to move between the chords studied to this point more quickly and smoothly

You can also see chord sheets that introduce the best new chords to learn (F which allows a guitarist to operate in the key of C and Bm which means that they can now play all of the “important” chords in the key of G)

Lesson 5

Developing Repertoire

Now they have a basic facility on the guitar it is time to introduce songs (or segments of songs) that they know and love

Don't teach songs too early!

If a teacher introduces repertoire too early (before a student can change chords smoothly and in time) they run the risk of creating a situation in which the learner feels like they are “failing” at guitar

This is because they already have an idea in their head of how a song should sound and any shortcomings resulting from slow chord changes or glitches in timing can result in discouragement and demotivation for the student

Alongside the new backing tracks now (when they can change between chords in time to a backing track) is a good time to start working on songs or more likely fragments of songs that your student already knows and likes featuring the chords of C A G E D Am Dm and Em covered to this point

This is part of the reason why the backing tracks are fairly generic with the rhythm section doing most of the “heavy lifting” with regard to filling the sound out and keeping it in time

It is a good idea to spend some time in lessons from this stage onwards working on more advanced technical material such as developing the ability to play power (and then bar) chords or looking at some (very basic) music theory

PRACTICE PLAN

THEORY

There is no music theory work this week

TECHNIQUE

Use The A to G (“Rock”) backing track along with the power chord shapes we worked on during the lesson

Use the “Bar Chord Root Finder” handout to locate the root note of each chord

REPERTOIRE

Use the G Em C D chord progression to play the verse and chorus of “Stand By Me”

STUDENT QUESTIONS, COMMENTS AND OBSERVATIONS

Just a few of our printable resources designed to help with this (intermediate and more advanced) stage of learning to play the guitar

BAR CHORD ROOT FINDER

Use this chart to locate the root notes for bar chords and power chords which have their root notes on the E or A strings.

"POWER CHORDS"

TWO NOTE POWER CHORDS

Power Chords are not full chords. They are constructed using only the root and fifth notes of a scale. The chords take their name from the lowest (root) note of the shape (usually played with the first finger as in the examples provided below). Practice moving the shapes below around the neck of the guitar.

A5

Note of A: 5
5th note of A scale: 5

Fig 1

D5

Note of D: 4
5th note of D scale: 5

Fig 2

Do not sound the strings marked X

© K. Peter

MAJOR BAR CHORDS

E MAJOR SHAPE

This chord shape uses a root note to be found on the (thickest) E string. In fig 1 the E chord shape is moved up the neck of the guitar so that the lowest (root) note is played at the 5th fret of the E string. This gives a chord of A Major. Fig 2 shows the shape moved down two frets to produce a chord of G Major. Practice moving these shapes around the neck of the guitar.

A Major

Note of A: 5

Fig 1

G Major

Note of G: 3

Fig 2

Low E string. The note produced on this string is the note from which the chord takes its name.

Diatonic Chords Key of G

Fill in the circles on the guitar neck with the correct note names for the G Major scale. Transfer the note names to the appropriate lower half of the circles below. Follow the arrows down and fill in the boxes with the diatonic chords (Major, minor or diminished) contained within the key.

PENTATONIC MINOR SCALES

Scale Formula: Root, b3rd, 4th, 5th, b7th

Here is a one octave Am Pentatonic Scale. The 4th (G string 7th fret) and the b7th (B string 8th fret) notes are often bent up by a whole tone when playing blues and rock solos.

MAJOR SCALES 1

Use the graphics to help you to write the correct letter names for each scale in the lower portion of the circles below

A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A
A	Bb	B	C	Db	D	Eb	E	F	F#	G	Ab	A

C Major Scale

G Major Scale

D Major Scale

A Major Scale

E Major Scale

The Chords That Work Together

A look at the six useful (and not so useful) chords that can be created by building a triad (a three note chord) on each degree of any Major Scale. This example uses the key (and scale) of C Major but the important thing to remember is that the chord quality (shown on the right) remains the same no matter which major scale is being used to create all of the chords

Chord I → Using the notes of C, E and G → **Major**

Chord II (2) → Using the notes of D, F and A → **minor**

Chord III (3) → Using the notes of E, G and B → **minor**

Chord IV (4) → Using the notes of F, A and C → **Major**

Chord V (5) → Using the notes of G, B and D → **Major**

Chord VI (6) → Using the notes of A, C and E → **minor**

Chord VII (7) → notes of B, D and F → **diminished**

The diminished chord (made up of a root, a minor third and a flattened fifth) is not commonly used in most pop music

Notes of the C Major Scale: C, D, E, F, G, A, B, C

Chord built on each note: C, Dm, Em, F, G, Am, Bdim

THE "FOUR CHORD TRICK" KEY OF G

Place the scale on the neck of the guitar to the right?

Remember! The chords based on the first, fourth and fifth notes are Major chords. The chord based on the sixth note of the scale is a minor chord

A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A
A	Bb	B	C	Db	D	Eb	E	F	F#	G	Ab	A

Using the graphics above to help if required place the notes of the G Major scale in the lower portion of the circles below and then go on to provide the names of the four diatonic chords based on those notes in the spaces provided

chord

note

Important! When you have worked out the chords for this key spend time experimenting with them on your guitar

The next page features a graphic that looks at developing an approach to teaching basic music theory

LEARN THE NAMES OF THE NOTES OF THE
OPEN STRINGS
E A D G B E

TEACHWOMBAT.COM
 GUITAR TEACHER'S DOWNLOADABLE RESOURCES WEBSITE

Guitar
MUSIC

==== **THEORY** ====

LEARN HOW
**WHOLE STEP AND
 HALF STEP
 INTERVALS WORK**

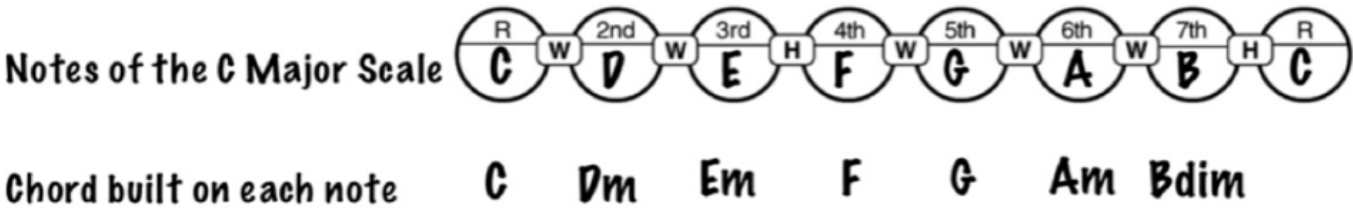
WHOLE STEP (W) = 2 FRETS
 HALF STEP (H) = 1 FRET

STUDY THE
 CHROMATIC
 SCALE

A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A
	Bb			Db		Eb			Gb		Ab	

LEARN THE FORMULA FOR THE
MAJOR SCALE
W-W-H-W-W-W-H

★
 BUILD A CHORD
 ON EACH NOTE OF THE
 Major Scale
 (USE ONLY THE NOTES OF THAT MAJOR SCALE)



**USE THE MAJOR SCALES OF G, A, E AND D
 TO FIND THE CHORDS COMMON IN THOSE KEYS**