



## Teachers Notes

### **Introduction**

Though this book could be used as a stand alone tutor book it is assumed that Beginning Quickpick Express Guitar will be used in conjunction with guidance from an experienced teacher with each student having their own copy to use as a reference for practicing. This book is perfect to use alongside looking at other repertoire and other topics not covered in this book such as improvisation and call and response listening skills.

This book is intended to introduce students who prefer to play with a pick or plectrum to the basics of music notation while covering techniques that are common in styles of playing associated with popular music. By the end of this book students should be able to recognise all the natural notes in the root position (frets one to four) and read and play simple rhythms using semibreves, minims, crotchets and quavers with rests and tied notes.

### **Backing tracks**

Each exercise, excluding daily exercises or scales, has its own backing track and full recording. The backing track has combinations of drums, guitars, bass guitars and synths with the full track having the students' guitar part placed in the left speaker. The student part is generally higher in the mix to be heard clearly above the other parts.

Both the full and backing tracks have a two bar count in.

Once the student can play along confidently with the full track they should then move onto playing with just the backing tracks.

## General notes

After explaining the basics of notation Beginning Quickpick Express Guitar starts with introducing the student to the three open treble strings. From here notes are added to the strings, starting on the high E then moving down. The bass strings are then introduced and again notes are added one string at a time. Throughout the journey new ideas are introduced both as regards technique and concepts in reading notation. These are often highlighted with the image below.



It is always preferred that the student tries to play each exercise without hearing the recorded version then listening to check if they are correct.

As chords are introduced they are often provided with both the normal and easy versions. The easy versions are primarily for younger students or those who find the dexterity need for chords difficult but still wish to progress. This is particularly useful in group teaching where abilities vary.

## Exercises

### Ex 1-3

Open string 1, 2 & 3 (E, B & G) using crotchets and minims.  
Tracks 2-5 full tracks Track 6 backing for all three exercises

### Ex 4 String Jumper

Try to avoid looking at the guitar while playing this exercise

### Ex 5 Riffs

Introduces the idea of riffs. Riff 1 is a rhythm that can be played with the backing track on strings 1, 2 and 3

### Ex 6-8

Notes on string 1. Ensure correct fingering is used.

Tracks 11-13 full tracks. Track 14 backing for all three exercises

### **Daily exercise No. 1**

Ensure alternate picking is used. The repeat sign is introduced.

### **Ex 9 Be Gee**

Uses open strings with note on string 1

### **Ex 10 Got The Dot**

Introduces the dotted minim. Ensure correct counting. Beats are numbered in bars 1 and 2.

### **Ex 11-13**

Notes on string 2. Ensure correct fingering is used.  
Tracks 20-22 full tracks. Track 23 backing for all three exercises

### **Ex 14 Riff Matters**

Uses Riff 2. Introduces the repeat previous bar symbol.

### **Daily Exercise No.2**

Uses all the notes covered on strings 1 and 2. Check for correct fingering and alternate picking.

### **Ex 15 Double String Jeopardy**

### **Ex 16 An End Has to Change**

Introduces the idea of first and second time bars. Play the bar marked 2 instead of 1 when you repeat.

### **Ex 17 & 18**

Note A on string 3 introduced

### **Ex 19 G Major Pentatonic Scale.**

Pentatonic scales very important in rock and blues music

### **Daily Exercise No.3**

Uses the G Major Pentatonic Scale

### **Ex 20 Return to Finish**

Introduces the idea of D.C al Fine. Mainly uses the G Major Pentatonic Scale.

### **Ex 21 & 22 Won't You Please Come Home**

Look out for tied notes being introduced in bars 7 & 8. Ties join notes together.

Chords G and Em introduced. Easy versions are given for younger or less able student.

### **Ex 23 Tonic**

Uses D.C. al Fine with the chord accompaniment written above as you would find in a lead sheet.

### **Daily Exercise No. 4**

Scale of G major Mixolydian mode, Scale of C major played from G to G (5<sup>th</sup> degree of the major scale)

### **Ex 24 On a Waltz Trip**

Introduces the idea of  $\frac{3}{4}$  time with a Jazzy waltz. Ensure that students count correctly throughout

### **Ex 25**

Continues the  $\frac{3}{4}$  theme while introducing the bass strings D, A, & E (4, 5, & 6) and ledger lines.

### **Ex 26 12 Bar Blues**

Uses riff 3 over the form of a simple 12 bar blues (note: the form is not a strict 12 bar blues!). Uses the bass strings introduced in Ex 25

### **Ex 27 & 29**

Quavers are used for the first time. Counting is really important and the CD tracks can be used to count along with.

### **Ex 30 Hit the Wall**

Uses riff 4 that mixes both crotchets and quavers

### **Ex 31**

Two new chords presented C and A minor. Both normal and easy versions are provided. Fingers 1 and 2 can be left in place when changing between the C and A minor chords.

### **Ex 32 & 33 Strike a Chord & Riff Rogue**

Chords are provided as well as the melody. Two or more guitarists can play these without the backing track.

### **Ex 34 Two String Thing**

Introduces the notes D, E & F on string 4

### **Daily Exercise No. 5**

Uses the Dorian mode on D. (a one octave C major scale played from D to D)

### **Ex 35 Don't Panic!**

An extended piece using two new chords, D minor and F major 7<sup>th</sup>. There are no easy versions of these two chords.

### **Ex 36, 37 & 38**

All three pieces develop two new ideas – Rests and the notes on strong 5, A, B & C. Counting is again really recommended to ensure a clear understanding of the music. The rests should be created by using the palm of the right hand against the strings by the bridge to stop the notes from ringing. It is really important to ensure that the rests are observed.

### **Ex 39**

Introduces the bass notes E, F and G on string 6, the E string. The rhythm uses both rests and off beats to create a tricky exercise. Get the student to listen to the full track to ensure that the correct rhythm is created.

### **Ex 40 & 41 How High & How Low**

The two exercises can be played together as a duet. As in Ex 39, the rhythm in Ex 40 needs special attention.