

5

MACROCOSMOS

GUITTAR

Child's
Play

ROGER PELL

Book 5 Overview of 'Childs Play'

Book 5 teaches pre-teenage children how to play the guitar convincingly, to sing songs while strumming the instrument, and how to read and make music with other musicians.

'Childs Play' unfolds four directives. Part one 'In the Beginning', how to hold and tune the guitar, to value good technique, to improve ones singing and hearing skills. Many other fundamental elements are discussed which include time management and the contrast between practice and playing.

Part two 'Elemental Theory and Notation'. Scale theory includes the chromatic scale, the constitution of a major scale and three positions of C Major scale. Rhythms are inclusive of semibreves to quavers including triplets. Also suggested are correct note production procedures for plectrum and RH fingers, these are presented by 7 short pieces and 17 exercises.

Part three, '10 Sequential Songs' informs the student how to accompany their own singing while strumming chord progressions. Each song comes with its own set of easily accessible procedures.

The finale stratagem titled '10 Sequential Ensemble Pieces' instructs how to make music in an ensemble setting. This socially interactive experience is attained by the players learning to blend their collective guitar skills.

It is considered that the curriculum offered in Book 5 is facilitated by an important person in the students' life, a school teacher or respected relation. The latter option suggests that tuition, as in home schooling, can be achieved where the child and adult learn to play the guitar together.

All the music presented has evolved from classroom settings and apart from a few notes, embraces only the first 5 frets of the guitar. The information revealed in Book 5 is not a quick fix method, for in reality there isn't one. There is however a tried, true and proven one entitled 'Child's Play'.

Contents

Macrococosmos for Guitar Book 5 - Child's Play

Dedications	2
Overview	3
Education Model	4 - 5
Music Education	8
Ideas	9
<i>Part 1</i>	
<i>In The Beginning</i>	10
Music	11
The guitar	12 - 13
Early music training	14 -16
Basic guitar instruction	17
How to tune the guitar	18
How to hold the guitar, Left and right hand	19
Practice and playing	20
Reading notation	21
Hearing by singing	22
Dynamic textures intonation	22
Voice games	23
<i>Part 2</i>	
<i>Elementary Theory and Notation</i>	24
The chromatic scale	25
G Chromatic scale	26
C Major scale	27
Open position C Major scale	28
Preparation	29
Finding notes, The chords to C major scale	30
Musical Terms	31
Rhythmic development - semibreve, minim	32
Making music etude 1	33
Rhythmic development - Crotchet	34
Making music etude 2 and 3	35
Rhythmic development - Quaver	36
Making music etude 4, Ex bar 17	37
Rhythmic development - Plectrum	38
Making music etude 5 and 6	38
Rhythmic development, Triplets	39
Etude 7	40
Ideas	41

Content

Part 3

<i>Ten Sequential Songs</i>	42
Procedure and song ‘Magic Music’	43-44
Procedure and song ‘Animal Song’	45-46
Procedure and song ‘Favourite Best Wish’	47-48
Procedure and song ‘I Got It All’	49-50
Procedure and song ‘Guitar Rap’	51-52
Procedure and song ‘Monster Song’	53-54
Procedure and song ‘Girls Song’ ‘Boys Song’	55-57
Procedure and song ‘Come a Little Closer’	58-59
Procedure and song ‘Six Stringer’	60-61
Procedure and song ‘Matters of Time’	62-64

Part 4

<i>Ten Sequential Ensemble Pieces</i>	65
Ensemble Playing	66
Score and parts ‘A Minor Feeling’	67-68
Score and parts ‘Pure and Simple’	69-70
Score and parts ‘Good Will’	71-72
Score and parts ‘Day Dream’	73-74
Score and parts ‘Make Believe’	75-78
Score and parts ‘My Dog Nunes’	79-80
Score and parts ‘Sweet Virtue’	81-83
Position II and V of C Major Scale	84
Score and parts ‘Oddly Even’	85-86
Score and parts ‘Silent Promise’	87-88
Score and parts ‘Splendiferious Blisstimeous’	89-91
Ideas	92-93

RH Fingers - Making Music

At this stage this is best achieved by the use of dynamics. In Etude no1 dynamics are marked *p* for soft and *f* for loud. The sign of \rightrightarrows indicates that the music is to slowly get softer, while the *Rit* advocates a slowing down of the tempo. Note that in the 1st bar, beats 1 and 2 are represented by a minim rest, therefore count beats 1 and 2 and then start by playing the B note on the 3rd beat. The half moon above the last note shows that the length of its duration is self determined. The line joining the two G's together from bar 7 to bar 8 is called a Tie. This shows that the G is only played once and that its duration is of 4 uninterrupted beats. Finally, the double lines with double dots indicate that certain bars need to be repeated. These repeat signs are on bar 2, 4 and 9 and 11, meaning that once you have played bar 2 to bar 4 you must then repeat them. We then play to bar 11 going back to bar 9 and continue playing till the end.

Be mindful to look slightly ahead of the note we are actually playing, this gives us the valuable time to prepare for the next tone. In this way we can determine the name of the note, what string it is on, what finger will play it, and how long the note sounds; all before we have to actually play it.

Etude 1

The musical score for Etude 1 is written in 4/4 time and consists of four staves. The first staff begins with a minim rest for two beats, followed by a half note G (finger 2, *p*), a repeat sign, a half note G (finger 1, *f*), and a half note G (finger 1, *p*). The second staff starts with a half note G (finger 1, *p*), a repeat sign, a half note G (finger 3, *f*), a half note G (finger 1, *p*), and a half note G (finger 1, *p*). The third staff features a half note G (finger 1, *p*), a half note G (finger 1, *p*), a half note G (finger 1, *p*), a half note G (finger 1, *p*), a repeat sign, and a half note G (finger 1, *f*). The fourth staff contains a half note G (finger 1, *p*), a half note G (finger 1, *p*), a half note G (finger 1, *p*), a half note G (finger 1, *p*), a repeat sign, and a half note G (finger 1, *f*). The score includes dynamics (*p*, *f*), fingerings (*i*, *m*, 1, 2, 3), a decrescendo hairpin, a repeat sign, and a *Rit* marking.

Procedures for 'Magic Music'.

Bar 1 and 2 acts as an introduction, an opportunity to stabilise the rhythm and to hear the harmony and the sound of the 1st note to be sung. In this way we prepare the listener and performer for the song's developing story line.

Note that the rhythm of the melody is also the rhythmic pattern we strum.

Make sure the melody notes are sounded when playing the chords. First play the melody notes individually, to understand the pressure needed to sound these notes. Notice that *bars 3, 4, 5, 9, 10, 11* contain the same phrase.

The melody is the top note of the chord, this makes it easier to hear and to sing the same note. It is important to understand that the guitar is written an octave higher than it sounds. That is, eight diatonic notes above the given tone. We sing the same named note, but not the same pitch. If we transpose the melody down an octave and sing it, the melody and voice will be in unison that is, the G (1st string 3rd fret) will equal the 3rd string open.

All strums are in a downward motion and use the 1st three strings in the harmony. This can be extended to include the 4th string for more competent players. The two rhythms used are the minim and the crotchet. As we know, a minim is worth two beats and the crotchet only one. The melody is played only on the 1st string with the numbers beside the chord graphic telling us which fret our fingers need to be on. Try to think ahead of what you are playing, being prepared helps to make the music flow.

Bars 7 - 8 and 13 -14 are the same as the introduction where the guitar is not accompanying the voice and is featured by itself. This presents an opportunity to change the colour and volume of the guitar. To change the colour move the right hand nearer the bridge to make the sound brighter than strumming over the sound hole, where it will be warmer.

Bar 14 has a repeat sign at the end of it which will take us back to *bar 3* for the second time and sing the second line of words. We then play to the last bar and finish. Always slow up a little in the last few bars to create a ritard; there is no need to finish the tune abruptly, try bringing it gently to a closed.

Bar 16, a squiggled arrow alongside the last chord, indicates a slow strum.

Magic Music

R Pell

The musical score is written in 4/4 time and consists of several systems of music. Each system includes a guitar fret diagram above the staff and lyrics below. The fret diagrams show the fret positions for the notes on the first string.

- Introduction:** Starts with a 3-fret diagram (x x 0 0 0 3) and an 'open strings' diagram (x x 0 0 0 0). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.
- Verse (Measures 3-5):**
 - Measure 3: 7-fret diagram (o o o 7). Lyrics: Mag ic mus ic mys tery rhyme
 - Measure 4: 8-fret diagram (x x 0 0 0 8). Lyrics: Mag ic mus ic mys tery found
 - Measure 5: 8-fret, 7-fret, and 5-fret diagrams. Lyrics: hear ing sou nds run ning in time; sing ing not es making them sound
- Verse (Measures 7-9):**
 - Measure 7: Same as intro.
 - Measure 8: Same as intro.
 - Measure 9: Same as intro.
- Verse (Measures 11-13):**
 - Measure 11: Lyrics: Dan cing rhy thms fun to explore; Feel ing mus ic when I say
 - Measure 12: Lyrics: one two three four one two three four; G G B B C B A
 - Measure 13: Same as Intro.
- Ending (Measure 15):**
 - Measure 15: Lyrics: Rit..... followed by a double bar line and a final chord diagram (E4, G4, B4).

As the melody line is played only on the 1st string, knowing the fret positions of the notes may help us to play 'Magic Music'. The introduction is 330. 330. For the verse 3377. 337. 3377. 875, with 33773 representing the ending.

Finding the Notes

Open Position C Major Scale

A Minor Feeling

Score
mm100

R Peil

Amin	GMaj	FMaj	CMaj	Emin	EMaj
xx2310	xx0003	x03210	x32010	xx2000	023100

The rhythmic pattern for the chords may be just 1 minim or 2 crochets or 4 quavers per bar. Always keep the tempo slow when initially learning new music. In strumming quaver rhythms, plectrums should use down strokes for the on beats and up strokes for the off beats. The interchanging of parts with the other players broadens the educational use of all the tunes. Also try slowing down in the penultimate bar before resting on the final chord.