‘Island Rhythm & Blues’ Guitar Workbook

By

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**Abstract**

For my senior project I created a lesson plan workbook for The Guitar Gym to use with their 6-10 year old students. The workbook consists of 5 lessons that teach children musical concepts, and how to play a song called Island Rhythm and Blues on the guitar. Each lesson introduces new material, a variation of The Guitar Gym’s innovative teaching tool called The Spinner, assignments, and illustrations related to the established island adventure theme.

This paper explains the process I used to complete the workbook, and also includes research, influences, ideation, sketches, and imagery of the final project.
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Chapter I – Introduction

Statement of the Problem:

Currently, the owner of The Guitar Gym makes every document in Microsoft Word with no formal design training. Despite her best effort, she has no ability to create a creative and unified typographic document. The page layout has no visual hierarchy aside from a simple bold heading and the body text. There are so many fonts used that it is confusing to read. I think that if the text were more organized then the students would have an easier time with comprehension and retention.

The owners believe that the target age group, ages 6-10, “prefer a visual technique and enjoy a story line.” They have established an island theme that is central to the learning of the musical keys. Therefore, the illustrations throughout the lesson plan should interact with the information on the pages, creating a unified flow throughout the book. As of now, the illustrations are taken from Microsoft Word clip art, which I think adds little meaning to the concept.

Purpose or Objective of the Study:

The Guitar Gym’s lesson plan system is rudimentary in that during each weekly meeting the students are given several loose papers for their lessons and homework. The students have a folder into which they stuff their papers. While the theme and concept behind The Guitar Gym’s teaching method has merit, their organizational and design skills are working against them, which can be confusing and detrimental to their students’ success.

My intended career goal is to work with books, perhaps at a publishing company. Ultimately I would like to produce a project that displays my ability to design an effective page layout, display my knowledge of typography, show my ability to illustrate, and demonstrate my familiarity of the book-making process from start to finish. I consider the
last item on the above-mentioned list as my primary goal because I'm certain publishing companies would expect their designers to be proficient in page layout. Since I currently have limited knowledge about book making, especially the printing aspect, this will be the biggest opportunity for my professional growth.

I accomplished my above-mentioned goals by compiling all lesson plan documents into a cohesive linear narrative. I then created an appropriate page layout with typographic competence. I illustrated the cover and inside pages with the established theme and then I completed the process of having the workbook printed.

Limitations of the Study:

There were many limitations while working on this project. The page size needed to be 8 1/2" x 11" so that the workbook could fit into the students’ binders. Also, the workbook needed to be spiral bound so that it could lie open while the students used their fingers to play the guitar. The binding and page size limitations were specific to the content of the workbook and posed sizing constraints to the project process, especially layout and illustrations.

During the project process, I faced some difficulty obtaining the necessary information and content from my client. This was due to the client’s busy schedule and personal life issues outside of the workplace. Because of this, I found it hard to coax the copy and the content from the client without nagging or being intrusive. The client was enthusiastic but unable to meet their level of enthusiasm with the schedule they were forced to keep during this process.

At the beginning of project development, the client mentioned that cost would not be an issue. Because of this, I chose to design the workbook to my liking and personal standards of design not foreseeing limitations with printing. In the final stages of the project, the client mentioned to me that they had decided to print the workbooks on
their personal printer. If I had known this earlier, I would have tailored the design more to their printing needs. I am using a full-bleed and full color, which cannot be easily done on a home printer. I can hope that when the client sees the final product I will be able to persuade them, with appealing cost estimates, to go to a professional printer.

The visual theme of the workbook was not only a limitation but also a stylistic challenge. Before the project began, the client had decided that this workbook would have an island adventure theme. During the process, I had to design the illustrations to fit with this theme with little direction. My methodology demanded stylistic research, finding of reference photos and changing my own personal design style to better fit the client’s desires. This has been a valuable challenge and a real-world experience.

Glossary of Terms:

Application: Computer program used for specific tasks such as word processing, editing photographs or laying out pages.

Ascenders: Part of a letter that extends above the lower case’s x-height

Baseline: Imaginary line on which primary letter align

Bind/Binding Methods: To fasten sheets or signatures with wire, thread, glue, or by other means.

Bleed: An extra amount of printed image, which extends beyond the trim edge of the sheet or page.

Body copy: Text used for the main part or text of a printed piece, as distinguished from the heading.

CMYK: (Cyan, Magenta, Yellow, Black) The subtractive process colors used in color printing. Black (K) is added to enhance color and contrast.

Composition: The arrangement of type, graphics and other elements on the page.

Contrast: The tonal gradation between the highlights, middle tones and shadows.

Copy: Any furnished material (typewritten manuscript, pictures, artwork, etc.) to be used
in the production of printing.

**Copy Preparation:** Directions for, and checking of, desired size and other details for illustrations, and the arrangement into proper position of various parts of the page to be photographed or electronically processed for reproduction.

**Descenders:** Part of a letter that extends below the lower case's x-height

**Design System:** Cohesive organization of design elements

**Desktop Publishing:** Process of composing pages using a standard computer, off-the-shelf software, a device independent page description language like PostScript and outputting them on a printer or image-setter.

**Format:** The size, style, type page, margins, printing requirements, etc., of a printed piece.

**Four-Color-Process:** See CMYK

**Graphic Design:** The profession of visual communication that combines images, words, and ideas to convey information to an audience, especially to produce a specific effect.

**Hierarchy:** Categorization of visual elements according to importance.

**Illustrations:** A drawing or diagram that accompanies and complements text.

**Kerning:** In typesetting, adjusting the space between two characters.

**Leading:** (pronounced ledding) In a composition, the distance between lines of type measured in points.

**Legibility:** The quality of type that affects the perceptibility of a word, line, or paragraph of printed matter

**Lesson Plan:** Material to be taught or studied in a sequential order.

**Negative Space:** Empty space; space around an object or form. Also called white space.

**Page Layout:** The process of arranging elements on a page

**Portfolio:** Body of work representing artist's abilities

**Readability:** The property of type that affects the ease that printed matter can be read for a sustained period.
**Spiral Binding:** Book binding with spiral wires inserted through holes punched along the bound side.

**Stylus Pen:** Utensil shaped like a pen used for coloring and illustrating

**Tint:** A color, or variety of a color; hue

**Typography:** The study of type; the appearance of printed characters on a page.

**Typeface:** Size or style of a letter or character on a block of type

**Vector:** Such quantity with the additional requirement that such quantities are to transform in a particular way under changes of the coordinates system.

**Waste:** A term for planned spoilage in regards to paper and materials.

**X-height:** The height of a lowercase x, determines the height of the lowercase letters in a typeface.
Chapter II – Review of Research

Background

There are several reasons why I chose to take on this project. First, I wanted to be able to accomplish a project that involved areas where I excelled and areas where I needed more practice. As a graphic designer, it is important that the works in my portfolio showcase my abilities. This project demonstrates my knowledge of page layout, typography, and illustration. But it also brought in a welcomed challenge with areas of graphic design that I have explored but with which I am not quite as comfortable. These areas include client involvement, printing, and binding methods.

Another important motivation I had for taking on this specific project is a little more personal. In today’s society, children are tempted with things that previous generations have never experienced. The violence and deterioration of the innocence of children is staggering. I truly believe that extra-curricular activities, especially those involving the arts (music, theatre, poetry, drawing and painting, etc), provide children with opportunities for advancement in life. The saying “Idle hands are the devil’s playground” can be applied here because children who are not involved in anything constructive can find themselves in trouble. Extracurricular activities, such as music lessons, not only give children something to do in their free time, but involvement in these activities promote a positive sense of self. They are also proven to decrease the likelihood that a child will drop out of school.

Research

The most logical way to start off my research was to investigate my client, the owners of The Guitar Gym. I like to do this to see where my client is coming from and where they want to go. This helps me look at the bigger picture in relation to their business and mission statement, instead of narrowing in on the project at hand. My client is a
small “mom & pop” business in Arroyo Grande that provides guitar lessons privately and also in class settings. After talking with them, I realized that they are genuinely interested in people, not just in giving guitar lessons for a profit. They actually care about their clients on a personal level.

The owners of The Guitar Gym share my personal philosophy in regards to children’s involvement in positive activities. Their whole life is directed at providing opportunities for children through music. However, my client is taking it a step further by inventing a teaching tool that brings music down to a level that anyone can understand. My clients feel that the system of music and music instruction is and continues to be elitist. Traditionally, music is taught by learning the “techie stuff,” the logistics of music notation. The owners feel that the age-old method of music instruction, including learning dozens of scales and understanding directions in Italian, scares off most students. They want to be able to provide music to the common people, not a select few. By inventing The Spinner, anyone can play music without having the knowledge of the technical features. It was a complete delight for me to be able to provide assistance to someone who is also fighting for the betterment of our country’s struggling youth.

Before I could begin brainstorming I needed to evaluate the lesson plan and understand how it was intended to function. I became confused when reading through the material so I asked my client if they would give me a few lessons so I could better understand the instruction process and concepts. The experience was fun and informative. However, I came to the realization that the lesson plan had a lot of gaps because it was being taught orally and not visually. It then made sense to me why the lesson plan that they had given me was so confusing. It was verbally incomplete because of the oral nature of the lesson instructor. After completing lesson one and two with my client, I had begun to understand the concepts and was able to move forward with my ideation.
The Guitar Gym is in process of patenting a new tool designed to help people of all ages how to learn music. The tool being patented is called The Spinner and it is the key to The Guitar Gyms lessons. It is a unique star form created with triangles and a clock placed over it. Each shape on The Spinner makes a sound and each space represents a distance between sounds.

In order for me to understand the lesson plan, I had to understand the key to the lesson plan. I learned that The Spinner has several functions. It determines the mood of a song by having an arrow pointing to the destination arrival time on The Spinners clock face. The arrival time references the time of day and what mood is associated with that time. A song with a 9pm mood is going to sound dark and moody. Also, The Spinner shows where to start playing on a guitar. Lastly, The Spinner displays what sounds to play and what sounds not to play. If the triangles are colored then those are the sounds required to play in the song. If the triangles are shaded with gray then those sounds are not to be played.
Chapter III – Procedures and Results

Project Assessment

The way I look at design is that each project has a problem and I am responsible for the solution. In order for me to find a solution, I need to define the problem. I found that The Guitar Gym’s lesson-plan system was undeveloped and hard to follow because the paperwork was unsuccessfully organized. I decided that the theme and concept behind the Guitar Gym’s teaching method was great but their arrangement and design skills were counter effective, which was confusing and detrimental to their students’ success.

I later found out that this lesson plan was my client’s first attempt at writing one, and also that they had only executed it once. This created problems later. However, I still had a design problem and I decided that its solution involved creating a cohesive guitar lesson plan workbook with an interesting and engaging visual theme that children can understand and enjoy.

Once I identified the design problem, I needed to identify and prioritize the functions of my design, called the design objectives. I asked myself three simple questions to figure out what my objectives should be. What is the most important function of this project? What type of audience is the project trying to reach? And lastly, what is my desired reaction from the viewer?

I answered those questions with one statement: To successfully guide children, ages 6-10, through a logical sequence that will teach them the basics of playing guitar while creating excitement and interest. Ultimately my project should guide, educate, and entertain.

Brainstorming and Ideation

Since the project came to me with an established island adventure theme, I began to brainstorm a list of associated words that related to islands and adventures. From the
words, titles and references within the lesson plan, and information obtained in researching island imagery I thought up ideas and images that could be used in my idea sketching process.

For illustration ideation, I started by researching different ways to illustrate the lesson plan. I looked into different types of children’s books and diverse ways of illustrating the workbook. I searched for illustrations with distinctive styles varying from watercolor and pen and ink techniques, to computer graphic illustrations.

During the page layout ideation stage I played with ways of arranging the information to create a logical spread. I knew I wanted to include typefaces that were large and legible because they are easier for children to read. I also had to adhere to the required 8 1/2” x 11” page size. I wanted the sections of the chapters to be very clear, and the information separated so that its intention was immediately recognized.

**Final Design Theme**

My goal for the workbook’s overall design was to present it as friendly and approachable. I wanted the designs to be childlike so that the students wouldn’t be intimidated by the lesson, yet still successfully convey all of the necessary information.

**Typography**

As I mentioned previously, I wanted to include typefaces that were large and legible because they are easier for children to read. For the body copy I used a typeface called Helvetica Neue. Helvetica Neue utilizes a unified set of letter heights and widths, creating an openness, which contributes to legibility. The body copy size is set at 12 points to also increase legibility. Only for minor emphasis did I bold the body copy.

The typeface Cheri was used for all of the headings and “call out” words used to give emphasis within the “Let’s Play” section of each chapter. I chose Cheri because it
is bold, unusual, and child-like. The typeface is unusual in that there are no ascenders or descenders extending beyond the baseline or x-height of the letters. That characteristic allowed the lines of text to stack nicely when needed. Cheri is also unusual because the letters unconventionally switch between uppercase and lowercase, but it still retain its readability. Cheri is child-like because of its lack of uniformity. The letters tilt every which way within the line of text, and the letter strokes are uneven. Furthermore, the use of negative space within the letters contributes to a similar openness that Helvetica Neue possesses, which creates legibility.

Illustrations

I had to figure out what and how to illustrate the book. In the lesson plan each location and its representative tour guide represent a musical key (For example, Coconut Grove’s tour guide is Ed. Coconut Grove represents the Key of E). The locations and tour guides for each lesson are integral to the learning process. Because of that fact, I knew that I wanted to use them as chapter introductions for the lessons. I also decided that each tour guide would be a child so that the students participating in the lessons could identify with each one.

After all of my research I chose Hawaii as my island inspiration. I wanted each tour guide to be unique, but also embody some aspect of the Hawaiian culture. I researched Hawaii including the people, landscape, music, and native instruments.

I decided to merge traditional and modern Hawaiian characters to make the illustrations a bit more interesting. For example, Ed is a young Pacific Islander boy in traditional Hawaiian dress complete with skirt, necklace, and coconut rattles. Bob is a Caucasian boy in flowered board shorts catching a wave on a surfboard.

Almost each chapter is at one specific location with a specific tour guide. I used the name of the lesson as a catalyst for what would be illustrated. For example, Lessons
One and Two are at Coconut Grove with Ed. Ed is the Pacific Islander boy mentioned above who resides on a sandy beach surrounded by coconut palm trees. Lesson Three is at Breakpoint with Alex. Alex is a young Pacific Islander girl in a traditional Hawaiian grass skirt, lei, a hibiscus in her hair, and a traditional gourd drum called an ipu. Alex sits at Breakpoint, which is a part of the island where waves are breaking on the cliffs and the mist is causing a rainbow to appear. Lesson Four is at Pipeline with Bob. Bob is the Caucasian boy mentioned above who is surfing a beach region called “The Pipeline.”

After I knew what I needed to draw, I decided to stylize the drawings in a way that combines hand drawn sketches and graphic coloration. I hand drew the illustrations and then scanned them into the computer. After being scanned, I used a stylus pen to color in the illustrations on the computer with a digital paintbrush.

**Color**

The way I decided to color the illustrations was influenced by the content. One of the functions of The Spinner learning tool is to tell the user what type of mood the song has by relating it to the time of day. The song that is being learned throughout the entire workbook is a blues song. The Spinner’s arm is on 9pm which represents a “bluesy” mood. At 9pm the sky is dark and the mood is more solemn than if it was in the middle of the day. For example, if the song being played were a light-hearted country tune, then the arm of The Spinner would most likely rest on 12pm. For that reason my client wanted the landscape illustrations to be set at night. Hence, the illustrations are either at night or I compromised and did a sunset setting. (I didn’t think that it would be wise for Bob to surf in the dark.)

Apart from the illustrations, the color scheme for the book was determined by the idea of using color-coded tabs to represent the chapters, as well as the locations. Each chapter/location has an assigned color. There are two reasons for this: First, the color-
coded page edges help separate the lessons from each other within the workbook, and second, the colors are used to help identify the locations from one another. The second reason is important because in the last chapter the locations and their associated tour guides are all brought together in a linear fashion to represent key changes. It is easier for children to understand when a key shift is happening when they can see a color change.

Even though it is subtle, all the colors are chosen for a reason. Coconut Grove One/Ed is represented with yellow to suggest the sand on the beach. Coconut Grove Two/Ed uses brown and tan, which allude to the palm tree trunks. Green is used for Breakpoint/Alex to hint at the vegetation covering the cliffs. Pipeline is represented with blue to reference the ocean. The last chapter, Island Rhythm and Blues, is represented with red to indicate that the chapter is difficult because the students will be putting the song together start to finish.

Each chapter’s color is used in three tints to create uniformity and visual hierarchy. 100% color is used for the title headings, 80% tint is used for the colored bars along the sides and call out words, and 50% tint is used for the blocks of color for the homework box and the triangles within The Spinner.

Printing

My project was printed in full color on front and back. Because I decided to do full bleeds, my 8 1/2” x 11” pages had to be printed on 11” x 17” paper and trimmed down to size. This method is more costly (cost was $40 per workbook) but it has the polished look of color going to the edges of the page. I had the workbook printed at Cal Poly’s Pony Prints in the library. They did a reasonably good job printing, trimming, and binding my project. The colors came out a little darker than I had wanted, but other than that I was pleased with the result.

Chapter IV – Summary and Recommendations
I am somewhat happy with the project as a whole. I would have liked to have had more time to complete further revisions and participated in more meetings with my client. An unforeseen challenge that I had with this project was that the lesson plan had just recently been written and only executed once before I had taken the job. Not only that, but the lesson was verbally incomplete. For those reasons, I became not only the graphic designer but also a co-writer for this project. My client appreciated any input I had on how to improve their lesson plan or how to make it more understandable. The Guitar Gym gave me a lot of free range in regards to the body copy. But the combination of their writing quality and my perfectionism led to me rewriting more of the lesson plan than I had wanted or hoped to.

Time was against me on this project. I wanted more time to refine the illustrations and also play with the page layout. I foresee changes being made to this project in the near future.

I will definitely continue working with The Guitar Gym on this workbook. Now that it is in a manageable format, my client is realizing that there are a lot of inconsistencies in their lesson plan. Even though the version of the workbook that I turned in for the purpose of this project is complete and cohesive, my work is not finished. This project has several more hours of rewriting, additions, and adjustments necessary before it is ready to be a useful tool for the Guitar Gym.

I do think that with the format I have provided, it would be easy to create other lesson plans with the same theme and layout. I could easily create volumes of the Twin ‘T’ Island Adventure lessons. Perhaps once my client figures out how to write a lesson plan that is complete, I will suggest it to them.

Chapter V – Inspiration & Process
Hālau I Ka Wēkū, an award winning hula school
In a fantastic journey
Through their hula life

Friday, August 8, 2008
7:00 pm
Location: Peter Norton Symphony Space
Address: 2537 Broadway at 95th Street, NY
Tickets: $35, available by phone 212.864.5400

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Illustration Research
Lesson Plan Research
Brainstorming
Page Layout Ideation
Illustration Development
The Spinner

History of The Spinner:
The Guitar Gym is in process of patenting a new tool designed to help people of all ages learn music. The tool being patented, shown below, is called The Spinner and it is the key to all our musical adventures. It is a unique form created with triangles and a clock layered over it. Each shape on The Spinner makes a sound and each space represents a distance between sounds. It may be hard to imagine but compare it to an overhead view of a drum kit.

What does The Spinner do?
The Spinner has several functions:
- The Spinner determines the mood of a song. The arrow on The Spinner gives the destination arrival time. The arrival time references the time of day and what mood is associated with that time. For example, the Spinner below shows 9pm. A song with a 9pm mood is going to sound dark and moody.

What is a 12pm mood like?

Also, The Spinner shows where to start playing on your guitar. Your teacher will tell you what fret the time on The Spinner represents, and the arrow on The Spinner will direct you what shape to first play.

Lastly, The Spinner shows what sounds to play and what sounds not to play. If the triangles are colored then those are the sounds required to play in the song. If the triangles are shaded with gray then those sounds are not to be played.

Spinners notes

Movement around The Spinner:
Again, it is important to keep in mind that each shape on The Spinner makes a sound, and each space represents a distance between sounds. In order to use The Spinner it is crucial that its concept is understood.

CLOCKWISE movement from the arrival time makes the pitch HIGHER

For example:
- Place your finger at 9pm on The Spinner. This space represents a sound.
- Move to 10pm. This direction is clockwise. Moving that direction creates a higher pitched sound.

COUNTER-CLOCKWISE movement from the arrival time makes the pitch LOWER

For example:
- Place your finger at 9pm on The Spinner. This space represents a sound.
- Move to 8pm. This direction is counter-clockwise. Moving that direction creates a lower pitched sound.

On The Spinner below, what sounds will be played and what sounds will not?
Lesson one
Welcome to Coconut Grove
Tour Guide:
Island Time:
9 pm

Our first destination is going to be fun. We are going to learn a lot about the music from this village.

As we land on the beach we see Ed, playing the coconut rattles, and he seems to be giving us instructions!

On the map to the left, please mark the location of Coconut Grove. (see page 5)

Lesson one
Welcome to Coconut Grove
Tour Guide:
Island Time:
9 pm

Lesson one
Welcome to Coconut Grove
Tour Guide:
Island Time:
9 pm

Clue
On our walk through Coconut Grove our guide, Ed, found an old bottle. Inside the bottle was a weathered piece of paper with part of a song called "Island Rhythm and Blues" and some scribbled notes:

Let's Play
1. Tune your guitar.
2. With your teacher's help translate the clue.
3. Play 9 pm (6th string on Fret 0) pause for 4 beats Repeat four times.
4. Translate 7 pm by counting frets clockwise around the Spinner. You should arrive at the 10th fret Play 1 2
5. Translate 6 pm. What fret are you on? Play 3 4
6. Translate 5 pm. What fret are you on? Play 5 6
7. Translate 2 pm. What fret are you on? Play 7
8. Translate 4 pm again. Play 4 5 6 7

Odd Numbers = Shuf
Even Numbers = fle
Shhhhh!!

String:
Fret:

Lesson Summary
What did we learn today?
1. The Spinner is a tool that is used to learn music.
2. Each space on The Spinner represents a sound that relates to a specific instrument.
3. A rhythm is a pattern of repetition.
4. A shuffle rhythm is a rhythm that sounds like a heartbeat.
5. The shuffle rhythm is made up of two parts, 'shuf' + 'fle'.
6. 'Shuf' is played on odd numbers on The Spinner, and is a downstroke.
7. 'Fle' is played on even numbers on The Spinner, and is an upstroke.

Souvenirs and Notes
If you have any questions or want to write some notes, this is the place to do it!

Homework
1. In the back of the book on pg 31, there is the 'Rhythm and Blues' handout. Your teacher will show you how to use it. Practice what we did in class today (steps 1-6), so you are well prepared for next class.
2. Clone tones are notes that have identical sounds but are located on different strings. Play the clone tones on string 5 based on the tones from string 6 provided below. These notes should sound the same! Cool huh?

<table>
<thead>
<tr>
<th>String</th>
<th>Fret</th>
</tr>
</thead>
<tbody>
<tr>
<td>6th</td>
<td>0</td>
</tr>
<tr>
<td>5th</td>
<td>1</td>
</tr>
<tr>
<td>4th</td>
<td>2</td>
</tr>
<tr>
<td>3rd</td>
<td>3</td>
</tr>
<tr>
<td>2nd</td>
<td>4</td>
</tr>
<tr>
<td>1st</td>
<td>5</td>
</tr>
<tr>
<td>6th</td>
<td>6</td>
</tr>
</tbody>
</table>

Lesson summary
What did we learn today?
1. The Spinner is a tool that is used to learn music.
2. Each space on The Spinner represents a sound that relates to a specific instrument.
3. A rhythm is a pattern of repetition.
4. A shuffle rhythm is a rhythm that sounds like a heart beat.

The shuffle rhythm is made up of two parts, "shuf" + "fle".

'Shuf' is played on odd numbers on The Spinner, and is a downstroke.

'Sfle' is played on even numbers on The Spinner, and is an upstroke.

Souvenirs AND Notes
If you have any questions or need to write some notes, this is the place to do it!

Congratulations!
You finished Lesson One: Coconut Grove
don't forget to get your passport stamped!

Lesson three
Welcome to Breakpoint
Tour Guide:
Island Time:
9 pm

We have moved to another village on the island in hopes of getting different sounds and ideas to make our song more interesting.

As we land on the beach we see Alex, playing the ipu drum, and she seems to be giving us instructions!

On the map to the left, please mark the location of Breakpoint. (see page 5)
Lesson four - Pipeline

Let's Play

1. Look back at Coconut Grove and Breakpoint and copy the rhythm patterns from these lessons onto Bob's Spinner (1-4 only).
2. The lines below represent a guitar neck. Write the times and frets on string 5 and discover what the song looks like when played at Pipeline.
3. Wait this on your guitar on string 5 starting at 7pm.
4. Play this on your guitar on string 5.
5. Go to your Island Rhythm & Blues steps (page 31).
7. Copy your drone from the Breakpoint lesson (page 19) onto Bob's Spinner.
8. Play your drone on string 5.
9. Add your drone now to step 26 and play it all together (step 25-26).

Lesson Summary

What did we learn today?

- We are not going to focus on memorizing notes, the Spinner, or how we decide what to play. We are just doing exercises that familiarize us with techniques, patterns, and sounds. The understanding will come later because we will go through these steps many times.

- So far, we have completed:
  - Steps 1-12 at Coconut Grove in the Key of E including writing our own solo.
  - Steps 13-18 at Breakpoint in the Key of A and included our drone solo.
  - Steps 25-26 and 31-35 at Pipeline and included the first half of our drone.

Souvenirs and Notes

- If you have any questions or need to write some notes, this is the place to do it!

Homework

- At the back of the book (page 31), there is a list of additional exercises that you can do to practice. You can also use the Island Rhythm & Blues handout (page 31) to find new combinations of notes to try. Make sure you review your notes and practice regularly.
Lesson Five

IsLand Rhythm

& BLuesCLue

Although there are 35 steps to completing the song, we only make 7 stops on our adventure. Each stop makes a certain sound and mood, depending on where it is. Below are the three locations we visited in this adventure represented by their tour guides.

- **Key of E**
  - Coconut Grove
  - Bob

- **Key of A**
  - Alex

- **Key of B**
  - Pipeline

Let's Play

I want you to imagine all of our tour guides sitting around a campfire, they are all ready to play our song, Island Rhythm and Blues. However, each tour guide has a specific sound and has to wait until it's their turn to play.

- Below is the order of the seven stops we made on our adventure represented by our tour guides.
- Watch your teacher play our song and listen for the sounds to change as he moves from stop to stop.
- Let's have a volunteer play the seven stops one at a time, just as your teacher did.
- Turn to page 31 for the whole song. Let's all play!

Congratulations! You have completed the song 'Island Rhythm and Blues!'