

## Video Content & Details

### **1. Positioning Video:**

- :03 Learning Guitar while sitting.
- :36 Take notes of your progress.
- :45 Remove obstacles around you & your chair must not have arms.
- :53 Keep a comfortable working distance between your guitar and the table in front of you.
- :57 Get into the habit of always sipping your Hot / warm water to avoid dehydration and keep your vocal chords moist.
- :59 If working with a set of head phones that have a cord, bring the cord up behind the neck up to your ears.
- 1:03 Use your space bar to stop or play a video.
- 1:07 Remember to take frequent breaks and don't burn yourself out.
- 1:24 Please Drop me an email with any questions that you may have. I want to make sure that you have my support.
- 1:26 Our main focus together is that you obtain the results you are after.
- 1:30 Focus on all aspects of the course & obtain a great body of material to work with, so that you can enjoy success & have the strength to do great things in the future.
- 1:34 Holding the pick correctly for the best desired tone.
- 1:52 The course break down. We are focusing on what you need at the moment, including chords, rhythms, tone recognition and execution, melodies, lyrics and everything leading up to that, to get you there.

### **2.1 Camp Fire GPS 101 (Guitar Main Video 1 of 2)**

- :23 You need your tools. Guitar with strap, water, safe working environment & tuner.
- :46 Adjust your strap length, even if not standing all the time.
- :51 Benefits of standing, including breathing, confidence, delivery & overall better performance.
- 1:10 Parts of the guitar.
- 1:20 Know the names of the strings
- 1:27 Memorize the notes up the fret board on the E and A string. These will be used to identify where all of your bar chords show up, with root on the E & A string to get you started.
- 2:32 Information regarding the thickness / gauge of your strings, most desirable for ease of playing and if you will be playing for long periods of time.
- 2:45 Getting your guitar set for great action and intonation.
- 3:33 How to set intonation. Contact your local music store for setting this up by a pro guitar tech.
- 4:54 Master one song at a time. Perfect Practice Makes Perfect.
- 5:19 Why the course is called "Camp Fire Guitar Player Singer 101".

5:31 Voice Care (Warm to Hot) water, but not too hot is really good for your voice when practicing or performing.

5:46 Don't push hard when singing. Just singing at talking volume is fine.

6:02 A look at your first few chords to work on. Get comfortable with playing all of them and most importantly memorize all of them 100%.

6:21 Take your time don't rush the process & enjoy the growing education & technique development. Now is the time to start building your concrete foundation of chordal knowledge.

6:56 First chords to work on and memorize. See the .pdf for a visual guide to follow along with. It is best to print this off and keep it beside you, throughout the course. A 3 ring binder with protective plastic sleeves is suggested for sustaining the flipping back and forth, when needing to.

7:08 Focus on each note of each string ringing clearly.

If your guitar is not in tune at this point, play the (How to tune your guitar video) and then come back to this video.

7:17 The root position E major chord explained in detail.

8:19 The thumb position for playing the E Major chord.

8:44 The root position A chord (Notice the two ways to play it).

9:13 The first hand position for playing the A Major chord.

9:45 Playing the A Major chord with one finger for fast clean chord changes.

## **2.2 Camp Fire GPS 101 (Guitar Main Video 2 of 2)**

:19 Playing the D Major chord.

:56 Playing the G major chord.

2:08 Playing the C major chord. (2 different ways with the C add 9 as a substitute).

2:32 The C add 9 chord explained.

4:27 Introductory to bar chords.

4:40 Review names of notes on E string. (must be memorized by now, up to the 7<sup>th</sup> fret).

4:55 Refer to the .pdf for Major bar chord shape 1 with root on the E string. We are using the first fret for the first example. Of using this bar chord shape.

5:31 The difference between making a major shape or Minor shape with the root on the E string.

5:56 Moving the Bar chord up the neck to create different named chords based on what note the first finger is playing.

7:06 The second bar chord shape with root on the A string. (You can now see how important it is to have the names of the notes on this string memorized).

7:11 A string notes up the neck review for those who are not 100%.

7:33 Refer to the .pdf to see this shape 2, that we are now able to move up the neck. (root on the A string).

8:31 Making this shape minor. (I will follow with a basic theory video later).

10:39 A minor 7 & D minor chord recognition.

11:41 Last words on this video about committing all of this to memory.

### **3. Tuning the Guitar:**

:12 String name review

:32 Locating the open string letter name at the 5<sup>th</sup> fret on the adjacent string, so that you will be able to tune one string to the next string needing to be in tune.

:56 Introducing Harmonics tuning at the 5<sup>th</sup> and 7<sup>th</sup> fret.

2:11 A closer look at Harmonic tuning.

6:00 Notes in keeping a tuner with you.

6:07 The effects that temperature has on your guitar. The importance of leaving it in the case in the new environment for a while before bringing it out allows for it to gradually change temperature and the finish will be less likely to be effected, Thus, the guitar will naturally stay in tune better while playing in the new environment.

### **4.1 Rhythm Video 1 of 2**

:12 Explaining the importance on being a strong rhythm player & having all of the up and coming rhythm patterns being 2<sup>nd</sup> nature.

:53 Go to the .pdf and follow along as we explore basic rhythm notation.

1:05 Explaining our values in our time signature.

1:15 The 4/4 bar explained and performed.

1:35 The explanation of 8<sup>th</sup> notes.

1:57 8<sup>th</sup> notes performed.

2:46 16<sup>th</sup> note explanation and performance.

3:50 Introducing ghost notes, (within the rhythm).

4:13 Ghost notes example in the song Wonderwall.

5:13 Putting a bar of information together.

5:16 Follow along with the .pdf (Rhythm examples). Example #1

6:04 Example # 2

7:00 Example #3

7:17 Example #4

7:38 Example #5

7:51 Example #6

8:08 Example #7

8:19 Example #8

8:48 Example #9

8:56 Example #10

## 4.2 Rhythm Video 2 of 2

- :18 16<sup>th</sup> notes Example #1
- :38 16<sup>th</sup> notes Example #2
- 1:03 16<sup>th</sup> notes Example #3
- 1:18 16<sup>th</sup> notes Example #4
- 1:37 16<sup>th</sup> notes Example #5
- 1:52 16<sup>th</sup> notes Example #6
- 2:04 16<sup>th</sup> notes Example #7
- 2:22 16<sup>th</sup> notes Example #8
- 2:41 16<sup>th</sup> notes Example #9
- 3:08 16<sup>th</sup> notes Example #10
- 3:30 speed control verses clarity.
- 3:46 Start slow and start putting chords over each one of these listed rhythms on the .pdf
- 4:24 The concept of changing many chords in various progressions to each one of the listed rhythms.
- 6:07 Explaining the importance of “Hang onto the tempo” & keep the rhythm going.

## 5. Chord Progressions #1

- :01 Common chord progressions (the 1 4 5 in Major) or more traditionally written as the I IV V
- :29 Example #1 E A B is the 1 4 5 in E (I will show you the basic theory of this in a later video).
- 1:41 Played with the first example of the 16<sup>th</sup> note rhythms. (just for example). You will play all of these chord progressions coming up over every single rhythm pattern on the .pdf over the next 20 days. Play all your chords using 1 rhythm pattern from the .pdf each day & the repeat the process until all rhythm pattern are second nature.
- 2:31 Chord progression example A D E is the 1 4 5 in A
- 4:02 Chord progression example D G A is the 1 4 5 in D
- 4:57 Chord progression example G C D is the 1 4 5 in G
- 5:38 Chord progression example G C D is the 1 4 5 in G (with the C add 9 chord)
- 6:01 Chord progression example C F G is the 1 4 5 in C
- 6:27 Chord progression example F Bb C is the 1 4 5 in F
- 7:08 Chord progression example Bb Eb F is the 1 4 5 in Bb (Using bar chords up the neck) Again aren't you glad that you memorized the notes up the neck ?
- 8:16 Chord progression example B E F# is the 1 4 5 in B

## 6. Chord progressions #2

- :01 We now look at the 1 4 5 in Minor.

:04 Introducing the different worlds (Major, Minor & Dominant 7 world)  
:59 Rules were meant for breaking.  
1:28 First few chords in the minor world.  
1:57 Choose a new rhythm on the .pdf for each new practice day & cement them into your being.  
1:58 Chord progression example E mi A mi B mi is the 1 mi 4 mi 5 mi in E minor (mi is short for Minor).  
2:30 Chord progression example A mi D mi E mi is the 1 mi 4 mi 5 mi in A minor.  
3:05 Chord progression example D mi E mi A mi is the 1 mi 4 mi 5 mi in D minor.  
4:20 Chord progression example G mi C mi D mi is the 1 mi 4 mi 5 mi in G minor.  
4:53 Chord progression example C mi F mi G mi is the 1 mi 4 mi 5 mi in C minor.  
5:29 Chord progression example F mi Bb mi C mi is the 1 mi 4 mi 5 mi in F minor.  
6:09 Chord progression example Bb mi Eb mi F mi is the 1 mi 4 mi 5 mi in Bb minor.  
7:41 Chord progression example B mi E mi F# mi is the 1 mi 4 mi 5 mi in B minor.  
9:00 Minor scale chord building basic explanation.

### 7. Chord Progression #3

:19 The 1 6 2 5 Progression or more traditionally written as I VI II V. Also we can recognize the 1 6 4 5 progression as well is reminiscent of the 1950's Era.  
:24 Building chords off of the scale tones.  
:42 How we are finding each chord. (I will be presenting more detail on this in the 2<sup>nd</sup> theory video in this course).  
1:20 Building a chord on each scale tone.  
2:06 The 1 6 2 5 progression in E Major as E C#mi F#mi B  
2:40 The 1 6 2 5 progression in A Major as A F#mi Bmi E  
2:58 The 1 6 2 5 progression in D Major as D Bmi Emi A  
3:34 The 1 6 2 5 progression in G Major as G Emi Ami D  
4:06 The 1 6 2 5 progression in C Major as C Ami Dmi G  
4:35 The 1 6 2 5 progression in F Major as F Dmi Gmi C  
5:24 The 1 6 2 5 progression in Bb Major as Bb Gmi Cmi F  
5:50 The 1 6 2 5 progression in B Major as B G#mi C#mi F#  
6:14 We now look at the 1 b7 4 5 progression, traditionally written as I bVII IV V, known as one of the rock / blues progressions.  
6:35 We build chords on this scale known as the Mixolydian mode or blues scale. (Modal understanding comes in the 201 course).  
7:01 Finding the chords in E Blues  
8:00 The Blues / Rock Chord Progression 1 b7 4 5 in E is E D A B  
8:27 The Blues / Rock Chord Progression 1 b7 4 5 in A is A G D E  
8:44 The Blues / Rock Chord Progression 1 b7 4 5 in D is D C G A  
9:03 The Blues / Rock Chord Progression 1 b7 4 5 in G is G F C D  
9:21 The Blues / Rock Chord Progression 1 b7 4 5 in C is C Bb F G

9:55 The Blues / Rock Chord Progression 1 b7 4 5 in F is F Eb Bb C (Use the bar chords for this one).

10:36 The Blues / Rock Chord Progression 1 b7 4 5 in Bb is Bb Ab Eb F

11:43 The Blues / Rock Chord Progression 1 b7 4 5 in B is B A E F#

## 8. Chord Progression 4 (Dominant 7<sup>th</sup> Chords)

:37 E7 Chord shown in detail

:53 A7 Chord shown in detail

1:16 B7 Chord shown in detail

1:58 Chord Progression 17 47 57 written traditionally as I7 IV7 V7 in E as E7 A7 B7

2:16 Chord Progression 17 47 57 written traditionally as I7 IV7 V7 in A as A7 D7 E7

2:46 Chord Progression 17 47 57 written traditionally as I7 IV7 V7 in G Root Position as G7 C7 D7

3:30 Chord Progression 17 47 57 written traditionally as I7 IV7 V7 in G (using bar chords) as G7 C7 D7

3:49 Chord Progression 17 47 57 written traditionally as I7 IV7 V7 in C as C7 F7 G7

4:55 Chord Progression 17 47 57 written traditionally as I7 IV7 V7 in F as F7 Bb7 C7

5:14 Chord Progression 17 47 57 written traditionally as I7 IV7 V7 in Bb as Bb7 Eb7 F7

5:59 Chord Progression 17 47 57 written traditionally as I7 IV7 V7 in B as B7 E7 F#7

6:25 Sometimes only the 5 gets the 7<sup>th</sup> chord.

## 9. Basic theory video 1

:21 Building a Ca major chord off of the C major scale.

2:39 Same letter names of chord tones show up in the bar chord as well.

3:25 How to make a Major chord minor, by lowering the 3<sup>rd</sup> a semi tone or ½ step.

4:40 Introducing the b7 in the Dominant 7<sup>th</sup> world.

6;23 Reference the .pdf chords with this theory #1 video and put together how they are created.

## 10. Basic Theory #2 (The Making of Basic Chords)

:13 introducing the Triad.

1:57 Looking at the first note in each Triad as the “ 1 “ in it’s own individual key. We reference to it’s own key signature. We go over Key Signatures in the 201 program. This is just a basic understanding as to how chords are made.

2:18 In this example we are looking at the key of D for temporary moment. For point of reference, the notes in the D major scale are D E F# G A B C# .

3:17 The result as to why the Major 3<sup>rd</sup> becomes the minor 3<sup>rd</sup>.

3:45 Looking at the E note on the C Major scale and deciphering as to why it also is looked at as having a minor 3<sup>rd</sup>. It’s because we temporarily look at the key of E, (the 3<sup>rd</sup> of E is G#) We want

to see what the letter name normally is for the Key of E. We then compare the two keys. We then see that the G# is normal for the Key of E .. But here we are in C "Being the boss".. and the G is natural, NOT sharp. This explains the lowering of that note by a ½ step. Here is the key of E, (for a full look at the notes in the key) E F# G# A B C# D# . Notice what notes are usually sharp in the key of E. You are now able to compare that to our "Working" key of C, that has no sharps.

4:20 Looking at the key of F (F G A Bb C D E). Notice the Triad F A C are all natural note with no sharps or flats... so the chord is "Major". The both agree with each other .. nothing has to be changed by the ruling key of C .. essentially the "Boss" is happy. A major chord is the result. ;-)

5:22 G is (G A B C D E F# G) Pull the 1 3 and 5 = G B D = all "natural letter names" = Same in the Boss key of C = nothing changes = major chord.

5:40 The key of A is (A B C# D E F# G#) The 1 3 5 is A C# E ,, Hmmm ? We have a sharp ? What do we do ? We follow the Boss key of C .. It's says "NO SHARPS ALLOWED" .. we must change (for this example) .. the C# must become a C (down a ½ step / semi tone) . "What number is it ? It's the 3<sup>rd</sup> of A .. we have a 1 b3 5 = what quality of chord is it ? YUP minor. "You're getting good at this stuff".

(When the Boss key changes away from the Key of C .. that's when you really have to think)

You are safe for this lesson .. we will stay in the key of C. ;-)

6:15 Let's look at the chords we are using in our previous progressions on the previous videos.

6:56 Review of basic theory and chord building off of the Major scale.

## 11. Sus 2 & Sus 4 chords

:19 The Introduction to making a Major chord a Sus 2 chord (A example) See the .pdf as well

:59 To get an A Sus 4 we replace the 3<sup>rd</sup> with the 4<sup>th</sup>.

1:18 Moving a D Major to a D Sus 2

1:57 Moving a D Major to a D Sus 4

2:11 Moving E Major to E Sus 4

2:29 E Sus 2 & Sus 4 at the 7<sup>th</sup> fret

2:53 Movable Sus 2 Bar chord shapes

3:21 D shape Moving to a D# Sus 2 (and up the neck) with the note on the D string as the Identifying note for the name of the new chord.

4:17 Moving the Sus 4 chord shape up the neck, with your Root note on the D string.

## Vocal Training Video 1

:37 Using the Guitar for reference notes. (any instrument will do, that will give you a clear straight tone. If you are using a key board, be sure to turn off the vibrato or any oscillation.

1:11 Your practice environment, must be safe and comfortable.

2:07 How much time are you going to give each day to practicing ?

2:28 Larynx or vocal chords – Creating a talking melody

3:00 Learning to control tempo, melody, tone choice and volume. Concentrate on the length of your notes and diaphragm control. The major difference between talking and singing is all of these choices listed here.

3:15 The importance of warm up & strengthening the small muscles.

4:02 The importance of warm / hot water, but not too hot. Lubrication and being nice to your voice is what it's all about. **Do not sing after taking alcohol or other numbing agents like cough drops or cough syrup. You will be doing damage and not know it, because it's presently numb & you won't feel the damage being done.**

No cold water, lemon or honey needed. Cold water and citrus constrict the voice. Getting use to singing with honey, will become a crutch.

4:37 Confirming a time limit on your individual session is a good thing to do and a great way to track your total practicing hours in a year. Keeping a log book of your practicing hours is smart to do for at least your first 10 years. You may elect to put your practicing hours in one section and your "Performing hours in a separate section of your log book.

4:57 Focus on the word or concept of "Development".

5:09 The cognitive understanding that we are going to strengthen an individual muscle, both physically and mentally thus building note recognition and execution.

5:50 Don't confuse a practice environment to be a performance. These are 2 totally different environments and head space. One is building confidence and the other is being able to display that confidence, once it has been built.

6:04 Your first performance & who is in your audience.

6:26 What happens when you enter performance mode.

6:43 A little soft reverb is good for hearing yourself better. This will add comfort to your practice environment.

7:12 The importance and benefits of recording yourself. Listening back a couple days later will be a huge part of your development. Do yourself a favor and do this lots. It's only for you .. no need to share with others at the beginning. Keep the vibe positive and develop naturally as we all go through this learning phase.

7:25 Write down on paper what you have recorded and save the files for later. (Listen back a year later, you will be amazed at the improvement) !!!

8:06 Focus on your positive improvements and avoid putting any energy what so ever into you negatives. They simply don't belong and will only hold you back from gaining your soon to be success story.

8:10 Stay 100% on the positive side of the inner voice. It is best to only associate your singing self with positive energy people during this sensitive growing period.

9:22 Standing with your guitar on while practicing your singing is a normalization that will assure you more comfort when putting the 2 together.

10:12 The importance of standing while learning and practicing vocals.

10:36 Stretching your neck muscles and keeping them warm.

10:56 Why citrus is not in our favor. Just warm water is all you need.

11:29 Shoulder neck workout & relaxation technique. The Diaphragm location and how to use it.

12:32 Big breath out as compared to a controlled tiny stream of air. You will notice a huge benefit in your control over a short period of time. Keep working this regularity.



14:01 Abdominal muscle work out and strengthening. Sit ups help with your control awareness  
14:42 The Awareness of your voice as a rhythm instrument.  
15:27 Recognize that your voice is an instrument.

## Vocal Video 2

:38 The importance of having your various rhythms imbed into your subconscious, so that you will be comfortable pulling from this resource later, when needed.  
1:58 Your first voice tones. Find a mid-tone you are comfortable with. Use the Ahhh sound.  
2:55 You now notice your Diaphragm working, the amount of air coming out, the tone being produced, the sense of pressure control and delivery volume.  
3:57 Vocal Experimentation and acceptance for each.  
4:34 Wavering the note up slightly and back to the starting tone then down slightly and back to the starting tone.  
5:40 Do this on each vowel sound 5 times each.  
5:46 Doing larger sweeping tones 5 times each.  
6:18 Going as high as you can, but don't push hard. (Stay quiet during this work out / stretching exercise).  
7:11 The importance of tone and pitch strengthening at talking volume.  
7:15 For exercise only – we will go way higher and way lower than where our singing range will be. (This is just a work out of the muscles). Work work work those muscles. Remember . . . Our singing range will be well inside of this exercise range. Most importantly .. “We must be VERY COMFORTABLE with all singing tones”.  
8:38 Finding the top and bottom of your actually singing range and working within it.

## Vocal Video 3.1

:16 Recognizing your break and identifying where it is.  
:52 Starting in a mid-area and finding your range top and bottom.  
1:30 Write down your most comfortable note after climbing up in ½ steps or semi tones. We repeat this process for finding the bottom of your range.  
3:43 Find your voice build your tone. What to do with your voice & then getting ready for songs.  
4:04 Perfect practice makes perfect. (Focus on accuracy)  
4:16 Nailing your notes. The idea is to sing them in tune, bang on every time.  
4:25 Ear Training / Developing a daily routine of note recognition and execution.  
5:12 Live stage monitors being too loud effect your ear, which in return effects your pitch. (In ear monitors are best), but this is “Camp Fire Guitar Player Singer”.. so we really don't have to concern ourselves with that. Just a quick plug for an “up and coming course” on live performance, working with a PA & booking live gigs. (More on that later)  
6:36 Identifying that each artist has his or her own original tone & technique. We can learn from all of them, by learning as many songs as possible. We pick up their attitude when learning

their songs and can add all of this to our own personal tool box. I like to do 2 songs per artist of the artists I feel that I can cover.

6:56 The Relationship = Mind, Vocal Pressure & Tone, Special Pronunciation = who we are.

7:05 Everyone has their own original voice attitude.

7:35 Your tool box is to be filled up with every new song you learn.

8:45 Some examples to look at for tools of development. (Let the Flair, Vibe & Attitude happen).

### **Vocal Video 3.2**

:20 Song Vocal style examples – Neil Diamond Example

1:30 Some examples of this during my live shows.

19:31 In listening to the songs you will be learning to look for accents, pronunciations, vibratos, scoops, slurs, hard consonants, breathy tones, licks, runs and other delivery techniques.

9:19 Country Singing points. Drawls and pronunciations.

### **Vocal Video 4**

:12 Vibrato development. (Falsely & naturally created)

3:34 Ear Training examples (Semi tones / ½ step movements) This is the real development !!!

Take your time and do not rush this. Let the technique sink in.

4:30 Ear Training (Whole tones / Full Step movements)

6:30 Get wild and crazy & find all of the sounds possible.

6:41 Breathly Tones

7:25 Open right up and create the biggest tone possible.

8:26 Make the smallest tightest tone possible. (Do all sorts of wacky stuff between these 2) and have fun with this. Explore every single tone possible that you can come up with. Find out what is possible. Make sure no one is listening .. you are about to make the cats ears go up.

8:51 Make a list of every single tone that you can come up with and give the tone a name. Be ultra-creative.

8:59 Add Country Drawl. There are many different Country Drawls out there in the Country World. (If this is something you choose to get into).

### **Vocal Video 5.1**

Your Daily workout video

:19 Hear the tone – Message to the brain – Sends the signal to the Larynx to set up muscles correctly for the tone to be produced – The Diaphragm contracts, bringing the air up to vibrate the vocal folds / chords and producing the tone. (This is the big awareness).

1:01 Listen to the note exactly and produce exactly. (as close as possible)

1:16 Mid-range area to produce first tones and find your own specific range.

2:05 Semi tone practice (Listen 1<sup>st</sup> Sing second) Concentrate on steady breath control. Standing is best. (remember to sip your hot / warm water lots).

5:48 Do not inflate your chest, when breathing in, just your lower diaphragm area.  
Focusing on tone control.

6:06 Focussing on tone control

6:43 Starting from a mid-tone and going lower in semi tones to find the bottom of our range.  
Focus on nailing it. Write down your lowest comfortable note, to identify the bottom of your individual range. (This is YOUR working area).

9:43 The idea that “All songs can be moved into your range”.

9:59 Whole tone recognition and execution.

10:23 While singing one tone, keep singing it and listen to the next tone. Come up after the tone has been identified. (Good Ear / brain / vocal ability work out).

### **Vocal Video 5.2**

:20 Working from E down in whole tones. (You will do this from this middle of YOUR range).

2:27 Jumping 3rds (Diatonic thirds) Use different vowels for this daily. As you do this work out, your muscles will strengthen in different areas.

4:48 Diatonic 3rds going down. Try humming as well during this work out.

6:15 Parallel Major 3rds. (You are getting better by the second).

### **Vocal Video 6**

:13 Jumping Parallel 5ths (Extra concentration will be needed) Be disciplined and hang onto the first note, before coming up to the second note. (Let the harmony sound happen). You will notice that the muscles have to change more to produce the 5<sup>th</sup> as there is more of a jump to it.

6:37 Be sure to record yourself singing your favorite song at the very beginning of these lessons, and save the file for later to reference back to. Record yourself after 3 months of hard work and be blown away by the improvement you have made. It will be exciting to hear your success story.

7:02 Sliding notes and strengthening the relationship. From hearing the note to producing the note, all the while you are sliding up to it.

9:27 First Exercise – Listen First / Sing second. Slide slowly to strengthen your recognition and execution.

12:55 E to C down to the lower third.

13:55 Sliding 5ths (Notice the muscle difference and nail it) ! Great advancement in your abilities is happening now.

15:30 - 5<sup>th</sup> movements sliding down. Enjoy the work out and development.

