

TEACHERS GUIDE

Copy, Play & Learn



the **EASY, FUN WAY**
for young people

www.copyplayandlearn.com

SETTING UP YOUR STUDENT TO COPY, PLAY & LEARN

Welcome to The Copy, Play & Learn Guitar Teaching System. This system is designed for students as young as 5 to learn by observation, imitation and association. You can access backing tracks and additional resources to assist your student from the website at copyplayandlearn.com.

At the early stages of learning to play the guitar, it is important to develop the dexterity of the student's thumb. It is a good idea to limit a child's focus. Young children respond well to being asked only to attend to one task at a time. In playing the first few pieces, students can focus on the movement of their thumb by picking a rhythm on a string in time to the recorded backing track.



1. WORK THAT THUMB

This piece introduces the Copy, Play & Learn technique and starts students thinking about the correlation between the position of a note on the stave and its position on the guitar as well as developing dexterity of the thumb.

Your student will not immediately be able to read music because you have told them a few time-names, pitches, and the location of those notes on the guitar. However, you can get them to start thinking about how music works.

Use the backing track and sing the time names to pitch, and ask the student to repeat (they should be familiar with ta, ta-aa, and ti-ti through classroom music). Point to the section where the pitch drops from E to B and ask, “what happened to my voice, did it go higher or lower?” Hopefully, they’ll tell you that E sounds higher. Then you can tell them that the high-sounding notes are positioned toward the top of the stave and the lower-sounding notes are located further down.





Ask the students to close their eyes as you play through the open strings from high to low E. Ask the question, “did the notes sound like they were going up or down?” With their eyes closed they can tell you that the notes went down. Draw the conclusion that high-sounding notes are located toward the floor and low sounding notes toward the ceiling.

Ask the student to place their thumb on the first string and pluck it themselves then have them work their way down. This piece uses E and B. Show the students where the two notes are located on the guitar. Play the notes in time and with the recording and have your students copy you in the simile bars. Call the note names as you go.

Using the notes and stave that you have downloaded and printed from the resources section of this website, you can ask the child to move the note across the stave to show you where the E and B notes are located.

2. THE FIRST THREE OPEN STRINGS

This piece is used to:

-  Introduce the stave
-  Introduce the notes on the lines and spaces
-  Enable the student to recognise a rhythmic phrase
-  Show the student that to go down, we must go up.

If you haven't already done so, explain the repeat sign and the simile marks. Ask the student to tell you which notes are on lines and which are in spaces. To us this is obvious but to very young children they might not know what you are talking about.

Tell the student that a note is written either on a line or in a space and that if it is written on a line, the line goes through the middle. If it is in a space, the line will be on either side of the note head. If you haven't already done so, download and print the portable stave, lines and spaces, ta, ti-ti and the E,G,B,D,F and F.A.C.E prompts from the website.

Using the ta, move it across the stave and ask the children to identify whether a note is on a line or space. At this point it might be a good idea to mention how we remember the note names, that is, by remembering the saying, Every, Good, Boy, Deserves, Fruit and the spelling of FACE. Ask the student to identify the rhythms in terms of the French time names. Ask them if they have played them before and where? This piece introduces a new note, G. Show the student the position of G on the stave and ask them to tell you if it is written higher or lower on the stave than the other two notes. Ask them if they would expect the new note to sound higher or lower than the other two notes.

Finally, show them where the new note, G is located on the guitar. Ask the students to show you where on the guitar they would therefore expect to find the lower sounding strings. As they motion the direction on the guitar, upward from the floor, you can mention how strange it is that the high-sounding notes are physically down toward the floor and the low sounding notes toward the ceiling.

3. HOMEWORK

This piece is the student's first real song. They'll enjoy playing to the rock style backing track as it challenges the dexterity of their thumb. Students may well recognise the themes presented and it will often give mum or dad a bit of a laugh as they recognise some of the sayings directed at the children throughout the course of the song. This piece introduces the main character, Simon and his mother.

Teachers can direct the student's attention to the rhythms and ask the students to identify and clap them. They may start recognising them by now but it is primarily the rhythm of the words learnt by the student and sung at pitch by their teacher as they play that enables the student to play in time.

Teachers can ask the students to identify the pitch of the notes presented in this piece and where they are to be found on the guitar as well as discussing the rhythms as mentioned previously. Teachers can ask their students to copy them in the simile bars as they play the notes and sing the words of the song to the recorded backing track.



4. AT THE BEACH

This piece primarily uses the same rhythms as Homework and students should be encouraged to notice this. Ask the students, “How many high and low notes do you notice in the first bar? What is the rhythm? Do you think you could work out how to play it?” The challenge presented by this piece is to have the student moving their thumb in time with the recorded music as they manoeuvre between the first and second strings.

To learn this piece, as before teachers can sing the rhythm of the words as they play the notes on the guitar. Students can imitate as they play along to the recorded backing track.

5. FOUR STRING ROCK

This piece reinforces the fact that notes of lower pitch are to be found toward the bottom of the stave and physically located upward from the floor on the guitar.

This piece also encourages greater movement of the thumb across the strings while mentally processing and making use of previously learnt rhythms.

This piece provides an opportunity for discovery. Ask the student to observe the pitch of the notes. They may discover that the melody uses the same notes every two lines except that the rhythm changes. Teachers might ask the student to describe the rhythm and could expect answers such as; “the first two lines are ta, the next group of two lines are ti-ti and the third group of two lines are ta, ti-ti.

6. MY SOCKS SMELL

Introduction of the fretting hand.

The purpose of this piece is to introduce the fretting hand to the fingerboard and focus on the movement of the first finger. The students should limit the movement to a few millimetres.

This piece can also be used to further explore the relationship between the position of the note on the stave and its likely location on the guitar finger board. You will have already established that the high-sounding strings on the guitar are located toward the floor.

E is currently the highest sounding note that the student knows and of course, is the open first string. Ask the student if they can work out a way to produce an even higher sounding note. If not, show them that to attain such notes, the string needs to be fretted and the vibrating string length shortened by moving the fretting finger toward the bridge. Tell the students that there are now two paths to finding a higher sounding note on the guitar: moving to the higher strings toward the floor and shortening the vibrating string.

Ask the student to notice the relative positions of E and F on the stave. Alphabetically they are not very far apart, they are very close together on the stave and therefore, should be located quite close together on the guitar. The result is of course that F sounds just a little bit higher than E.

Teachers can demonstrate the relationship that exists between pitch, alphabetical order and the position on the stave and fingerboard by demonstrating notes close in pitch and notes distant in pitch. Place a sticky dot on the fingerboard noting the position of F.

7. OUR FRIEND, THE JUDGE

There are several points associated with this song that are worth mentioning. It introduces the Judge character and gives him musical credibility.

In response to an often asked question by kids at this point of their learning, it shows students that not every piece of music must start with an E note.

The piece aims to improve dexterity of the first finger by challenging the student to move it a little quicker between the open first string and the first fretted note and also to reinforce the previously learnt rhythm of ti-ti, ti-ti, ta, ta.

8. I LIKE CAKE AND CUSTARD

Students can associate the rhythm of the words, I like cake and custard to ti-ti, ti-ti, ta,ta. While the written rhythm doesn't strictly reflect the recorded rhythm, it is close. It must be remembered that at this point, the goal is to work with a child's fledgling cognition.

To t syncopation at this early stage would be counter-productive and can be left till later. This piece brings together finger movements that have been learnt previously but separately. It challenges the student to move the first finger of the fretting hand between E and F (done previously in My Socks Smell and Meet the Judge), while moving the thumb from the first to the second strings.

9. SCHOOL TODAY

This song introduces another fretted note, G. It sounds higher, it is written higher on the staff and will therefore be located on the guitar in a higher position (toward the bridge) than the other notes in the piece.

Encourage the student to note the contour of the melody line and ask them how they would expect the pitch of the notes to reflect this. Make use of the downloadable portable staff and get the student to discover that as a note moves up by step, the note name advances by one step in alphabetical order. Show this on the guitar too. Play a scale from the open E up the neck toward the bridge and have the student name each note.

At about this time you could do a science experiment and draw a parallel with stringed and brass instruments. The students by now know that as the vibrating length of string gets shorter, the pitch of the notes rise, and the name of the note progresses alphabetically.

Take an empty bottle, explain that it is not empty but full of air and that by blowing across the opening you can make that column of air inside the bottle vibrate and produce a note. Ask the kids to listen for the pitch of the note. Now half fill the bottle with water telling them that the column of air inside is now shorter and ask them what they would expect to happen to the pitch. Would it go up or down? The conclusion to reach here is that as the vibrating medium gets shorter, the pitch goes up.

10. SOGGY SANDWICHES

The purpose of this song is to develop dexterity of the third finger by placing it on and taking it off the third fret of the first string. Students will recognise some of the rhythms and be able to work out the rest but primarily they will use the rhythm of the words and copy you.

11. SLOW BLUES

Students can now copy and play by imitating a visually logical pattern of notes as demonstrated by you, their teacher.

The third finger movement explored previously in Soggy Sandwiches has been intensified in this song, Slow Blues.

This is the first of many songs that draws a melody from a finger pattern. Teachers can ask students to identify the rhythm and introduce the note D. Students can then be shown that to play the second part of the piece, all they need do is transfer the finger movement to the next lowest string.

Place a sticky white dot where the D note goes and ask if they can see a finger pattern.

12. CUPCAKES

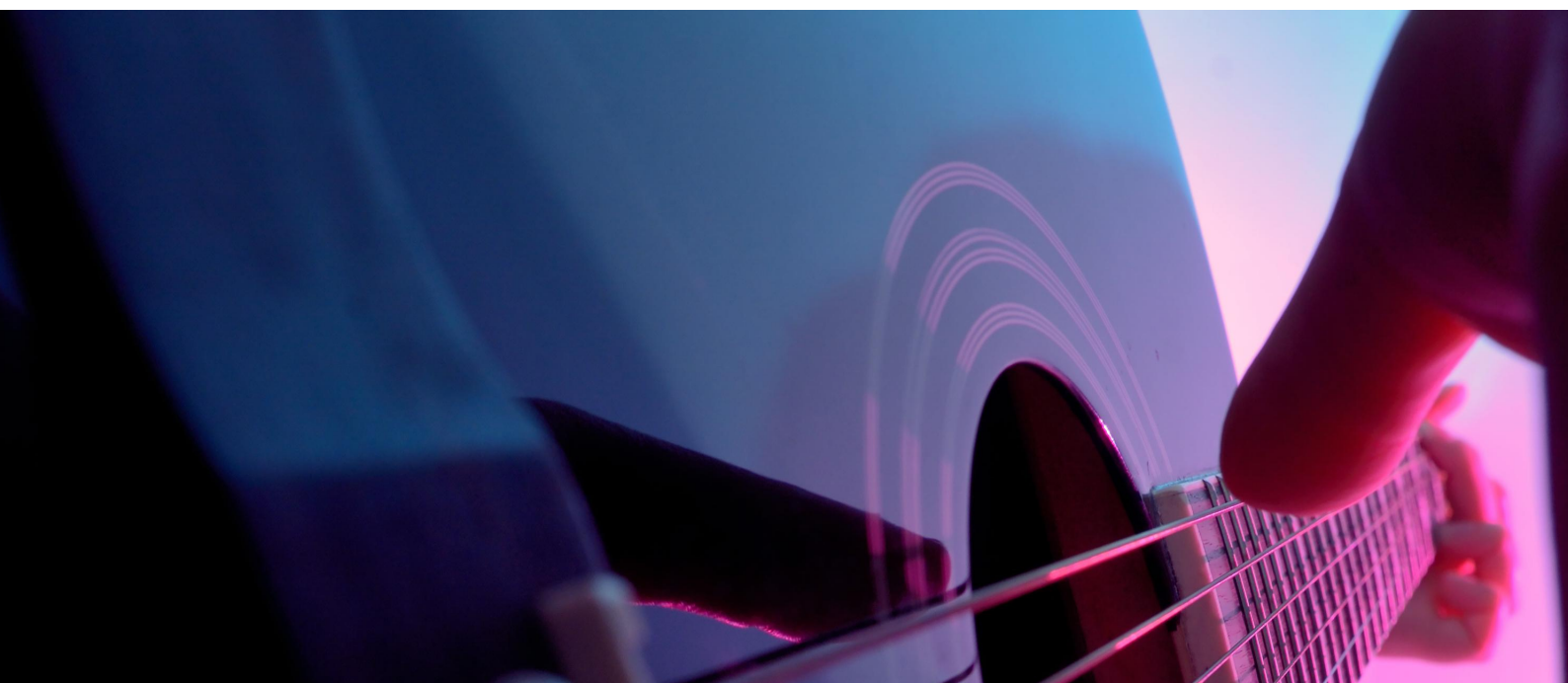
This song challenges movement of the first and third fingers as the melody moves between the F and G notes on the first string. Use the last two bars on the page as a challenge activity. Ask the student to try and hold their first finger on the F note as they oscillate between F and G.

Activate a metronome and record their fastest speed on a chart on the wall. Children can be quite competitive and work hard to topple who is winning.

Reading through Association

Children often learn to read words through association. For example, they may associate the word, McDonalds with their trademark and universally recognisable big golden arches. Children can't necessarily read the word McDonalds, but they know what the writing below the sign says. In a similar way, there are phrases that recur in pieces throughout this book that once learnt, will become visually and aurally recognisable.

In other words, upon seeing or hearing the phrase, a memory response is triggered. The student instantly recognises it and can play it.



13. I LOVE FOOTBALL

This song introduces the C note and students could be encouraged to work out its name. It appears at the end of a phrase, descending in a stepwise movement from G. As students already know, stepwise descending phrases move in alphabetical order but backwards. They could alternately count up the spaces.

There are several rhythms this piece uses; ti-ti, ti-ti, ta, ta (which they should be able to recognise by now) which is then varied to ti-ti,ti-ti,ti-ti,ta. The dotted crotchet tied quaver rhythm is perhaps best learnt at this stage by clapping the rhythm of the word, Tit-ans.

The notes in the phrase, I love foot-ball (C,G,F,C) may present a challenge to students as they combine movements of their left and right hands. The fretting hand finger movement of G to F was explored and drilled in Cupcakes. Skipping across strings with the thumb of the picking hand has been done in previous pieces.

Teachers should drill the phrase, I Love Football to prepare the students for its occurrence. The same phrase appears in a later piece and will be recognised visually and possibly aurally by some students. As they might recognise the writing below the big Golden Arches of McDonalds, students memories will be triggered and they will be able to recognise and play the phrase of “C,G,F,C”.



14. A DAY AT INDY

This piece introduces the A note, played by placing the second finger of the fretting hand on the second fret of the third string. If you haven't already done so, place a sticky dot in this position. This piece is based on a pattern that the student should be able to recognise.

While not necessarily a finger pattern, the students could recognise that each two-bar melodic phrase consists of open string notes which then move upwards and stepwise to the next highest, fretted note. Ask the student to identify the string that each phrase starts from.

15. SCHOOL TODAY - CHORDS

Introducing Some Basic Chords

At this stage, to facilitate recognition and ease of playing, chords have been simplified. Changing chords from G7 to C is as simple as moving the first finger of the fretting hand from the second string, first fret to the first string, first fret.

The author recognises the fact that the chord diagrams are orientated 90 degrees to what is considered the standard chord diagram orientation. The reason for doing this was to show the student that the strings are strummed toward the floor from the string to which the end of the arrow on the diagram corresponds.

16. SURFING

This is a simple song with a simple rhythm and two note melody. It's a good rock song that gives the children a little respite from the intensity of the last few songs while introducing the sharp. Students can be reminded that the alphabetical order of notes only advances to G, before starting again at A. This song focuses on the movement of the third finger.

17. THIS IS THE WORST DAY, EVER

Two finger patterns, the effect of the sharp and rhythmic variations are explored in this song.

Teachers can encourage the student to note that opening bar of C notes to the rhythm of ti-ti,ti-ti,ta,ta, was last played in I Love Football (Pres-ton plays at full-back). You may want to ask the question, “who remembers how I love football starts?” The point here is that the student may be able to play the opening bar of this song by reading the music or associating it with the words to the previous song.

Teachers will note that lines one, four and five make use of fingers one and two. The burden to the student of having to process the pitch of the notes, F and F# in line five is eased as the teacher will explain that the pattern is simply transferred to the higher string.

17. THIS IS THE WORST DAY, EVER (CONTINUED...)

In previous pieces students learned how to manipulate fingers one and three; firstly, in Cupcakes and then in I Love Football. They also learnt how to coordinate their fretting hand with their picking hand as they crossed strings. This piece enhances the student's dexterity as both left and right-hand challenges are combined. Students may notice that the second finger pattern (established in line two) has, as its basis the movement of fingers one and three. There is however a change in rhythm between the bars on the left and those on the right.

Playing with the Help of Finger Patterns

Using a piece that is composed of a visually logical pattern of notes can help student play the guitar as they learn to decode written music and mentally process pitch and rhythm.



18. MUM'S VEXATION

This piece is composed of two themes: an established finger pattern for the first part and a stepwise descending melody for the second. The first theme makes up the first three lines of this piece and uses the same, open string to third finger pattern played on two consecutive strings.

Teachers might like to challenge the student's ability to name the notes in the stepwise descending melody of the second theme and ask them to show where on the guitar lower sounding notes might be located. Teachers could ask the question, "if you have three notes located on the second string and the notes start high and end low, which direction on the guitar fingerboard do the notes go?"

You may find that students need reminding about note names and the alphabetical order in which they occur. You may need to refer to the exercise that they completed on page 19 or use the downloadable portable stave and notes to reinforce this.



19. I'VE GOT RABBITS

This song uses two themes and two finger patterns, one of which will vary slightly. It attempts to get the student to start playing independently of their teacher in a four-bar section. There is no “Copy and Play” in these bars.

The first theme uses the established, open string to third finger pattern using a variety of rhythms. This is duplicated in a later section though on the E string. The second theme challenges the student's dexterity by asking them to place consecutive fingers on consecutive frets in consecutive bars from the open string to third finger (first variation of second finger pattern), and from the first finger to the fourth finger in the second variation of the second finger pattern.

Playing the second pattern poses another challenge. As students and teachers play the second pattern together, the student needs to become accustomed to jumping into the second pattern with their teacher immediately after copying the last two bar phrase of the first pattern. Drilling this a few times will see that challenge overcome.

20. SHOE LACES

A series of ascending notes from an open string make up the pattern upon which, Shoe Laces is based.

Students should have sticky dots noting the location of A, C, D, E and F notes. They could be encouraged to notice which open string each two bar phrase starts from and note that as the melody ascends by step, the student plays the corresponding note on the guitar from an open string to the next highest sticky dot and then to the next highest sticky dot beyond that.

21. MY X BOX

A series of different and established finger movements make up this song. As in previous songs, teachers can teach the song by asking the students to sing and clap the rhythm of the words after each phrase the teacher has sung. After asking the students to identify the note names, these too can be sung to the backing track in place of the words. Teachers might want to again sing the note names as they play them. Depending on the student, teachers may also feel the need to sing the note names as the student imitates the phrase.

Starting to Process Pitch and Rhythm

Making sense of the dots. All students are different and some may be starting to process pitch and rhythm while others may not be. The next two pieces function well in the Copy, Play & Learn format and are also ideal to encourage independent note reading.

22. WHERE'S MY SOCCER BALL

Students are encouraged to note the contour of the melody. The notes go up then they go down. Students may be getting to know their alphabet backwards by now. If students are starting to read the music rather than copy their teacher or rely on the finger patterns, this piece allows them to start to process pitch and rhythm as it is not too complicated and gives them a little time to gather their thoughts.

23. GROMMETS

In this piece we are finding out a little more about the personality of the main character, Simon. Students may make the connection between the previous piece and this piece. They may also make the connection a little later in the book. Grommets is very much like the previous song but a little more complicated and challenging.

24. MY SKATEBOARD

This song uses phrases predominantly made up of skips rather than stepwise movement on the lines or in the spaces. It is a good opportunity to revise the prompts, Every Good Boy Deserves Fruit and F.A.C.E. The exercise, Inserting the Imaginary Note, on page 21 will help the student 'count up' the lines or spaces to work out the note names.

25. MY SISTER EATS WORMS

This piece, like the last one, is made of skips but in reverse order. It is quite complicated though it does make use of established finger movements. It is positioned here mainly because of its significance in the story. It can of course be left till later.

26. BREAKFAST, LUNCH AND DINNER

This piece is used to reinforce the note names on the lines and spaces and to revisit the C chord. Teachers will observe that the bars on the left are made up of notes positioned on the lines whereas the notes in the bars on the right are made up mainly of notes in the spaces. Teachers can talk about how a chord is made up of individual notes and those notes within the C chord are C, E and G.

Working Towards Playing Independently of the Teacher

The following two pieces are designed so that the student can start to play without the necessity of copying their teacher or pausing to gather their thoughts.

27. MOVING

This piece is made up of two similar phrases which the student should be getting used to. It is ideal to use as a start toward independent playing as minimal information in each bar needs to be processed by the student.

28. LOST IN SPACE

This piece is made up of two similar phrases which the student should be getting used to. It is ideal to use as a start toward independent playing as minimal information in each bar needs to be processed by the student.

29. BLUEY THE DOG

This piece explores the differences of the notes in the two chords learnt so far; the G7 and the C. It also reinforces the correlation of the advancement of note names in alphabetical order to the increase in pitch and the note's positioning on the guitar fingerboard.

30. MY SISTER, DOROTHY

This piece uses some previously explored finger movements but may appear to the student as a melody composed of random leaps. The phrases are two bars in length and contain no more than four different notes, but teachers might like to keep this piece for very capable students.

31. THE SLEEPOVER

The sleepover is designed to challenge the dexterity of the fretting fingers and further expose the students to the syncopated rhythms that were first encountered in I Love Football. Teachers can also use it to reinforce the function of the sharp and tie.

Starting by using fingers two and three of the fretting hand, the student should now be accustomed to associating notes that ascend by step to the alphabetical order of note names and their likely position on the guitar fingerboard. Similarly, the student should be able to work out the note names of the descending notes in the second pattern.

31. THE SLEEPOVER (CONTINUED...)

The last two lines of this piece are designed primarily to challenge finger dexterity but can also function to reinforce the French time names of the rhythm.

32. THE SLEEPOVER, PART 2

Students enjoy making connections between the pieces they have played in this book. In this piece, we get Simon's best friend, Kyle's perspective on the Sleepover. The piece introduces two lower notes; E and F on the fourth string, each of which becomes a part of one of two easily recognisable finger patterns.

33. DOROTHY'S REVENGE

The words in Dorothy's revenge reference the piece, Lost in Space and we find the real reason why Simon's "air is low". Making use of finger movements first used in Cupcakes, Dorothy's revenge revisits and extends these finger movements by including a position shift. Another finger pattern played on every second line of music completes the piece.

34. FAIRYLAND

Seemingly a long piece of two pages, Fairyland is one song with two verses. It exists to challenge finger dexterity of the second and fourth fingers and further expose students to tied notes and the sound of syncopated rhythms.

Students may be able to read the opening bars as the melody descends stepwise. They may also notice a finger pattern on strings one and two which will help those that have trouble reading it be able to play it. This finger pattern will act as a memory trigger when it is used later in, I Dreamt Aunty Glennis was the Tooth Fairy. Some students will be able to play it upon either seeing the written notes of the phrase or hearing it played.

Reading the notes in the verse can be quite a challenge but as each phrase is only two bars long and doesn't contain too many notes of different pitch, it is easily learned. The pre chorus contains notes on the lines only and reflects the prompt, Every Good Boy Deserves Fruit.

The real challenge however is in having the student use fingers two and four of the fretting hand play the G#,F# and D# notes of the chorus.

35. WHAT WILL I DO WHEN I GROW UP

Students already know the C and G7 chords. What Will I Do When I Grow Up, extends the chord repertoire of the student by introducing a very similar looking A and Eminor chords. Notice the arrows, they serve to indicate to the student from which string to strum.

36. MY FRIEND, KYLE

My Friend Kyle extends the chord repertoire of students by introducing a D chord. D is a little harder to play and takes a little more time for the student to finger, however as the student imitates the teacher in the simile bars, there is usually ample time for students to prepare the chord fingering.

37. A SUNDAY BBQ

It seems that Simon's Mum may not think too highly of Simon's Dad's ability to cook! This piece is a challenge in that there is a new note on nearly every beat and students really need to draw on their budding ability to process pitch. Thankfully the first bar of each phrase makes use of the ascending stepwise movement that they are now used to.

38. A SUNDAY BBQ - CHORDS

A Sunday BBQ – chords, exists to extend the chord repertoire of the student by introducing the Am and E chord. As the hand shape required to play both chords is the same, most students are able to learn the chords and play the piece without too much trouble.

39. NIGEL THE ATHLETE

Apparently, no one has told Nigel that to be an athlete, it's not just your nose that runs!

Unlike most of the other pieces learnt so far, this piece uses leaps (or skips) rather than steps in the melody. It will challenge the note reading skills of the student, yet not stress them as the short phrase length and limited number of different notes within each phrase will enable the student to imitate the teacher without too much trouble.

40. I'M SIMON'S MOTHER

Some of the mothers of guitar students may be able to relate to this!

This piece of two different sections starts with a stretch involving the first and fourth fingers of the fretting hand. The second section uses a cross string descending phrase which starts with the third finger and introduces the natural sign.

Some students can read this reasonably easily but again, the phrase length is short enough to allow those who are not yet comfortable with reading quickly to imitate the teacher.

Dexterity of the fretting hand and coordination of the left and right hands is challenged as the melody requires movement from fingers three, two and one whilst coordinating that movement with the thumb as the student plays notes on strings three and two.

41. SIMON

We hear from another of Simon's friends, Stan who shares his perspective on the main character Simon. Students may enjoy the challenge of relating this song to previous songs.

"Simon" should be reasonably easy to play at this stage as it uses components from songs learnt previously. There is a single, two bar finger pattern of which most of this song is composed. The pattern is transferred to several strings and the chords and rhythm of the middle section have all been played before.

42. NIGEL, THE ATHLETE - CHORDS

Children like to feel as though they are progressing. The main purpose of this song is to learn a simplified G chord and revise some previously learnt chords while learning a new song.



43. I DREAMT AUNTY GLENNIS WAS THE TOOTH FAIRY

Like Moving and Lost in Space, I dreamt Aunty Glennis was the tooth fairy is suitable as a piece for the student to use in order to continue to learn to process pitch and rhythm and develop the ability to play independently of their teacher. It is of a brisk tempo and like the two pieces mentioned, I Dreamt Aunty Glennis Was the Tooth Fairy, uses a descending stepwise phrase with minimal melodic movement in each bar.

Students' memories will be triggered by the opening bars and will associate it with the previously learnt piece, Fairyland. Some may recall it by hearing or seeing the phrase; others may remember the finger pattern or simply read it.

The chorus challenges deftness of the fretting fingers as students are asked to play a different note on beats one, two and three of the second bar of the phrase. As it is to be played four times, students have ample opportunity to refine it.

The “outro” is a semitone higher than in introduction and is designed to challenge the dexterity of fingers three and four of the students fretting hand.



44. YOU'RE ANGRY BECAUSE I HATE BROCCOLI?

This piece is built on fragments of previous pieces. Because of this, students find it easy to play.

Students' memories are triggered by the opening bars. Notes in these bars have been played previously in I Love Football. The rhythms can be traced as far back as the first piece but are more likely to be associated with I Like Cake and Custard. There are familiar finger movements from My X Box, I'm Simon's Mother and A Sunday BBQ.

45. WALKING THE STAIRS

Walking the Stairs is designed primarily to reinforce that the musical stave represents a set of stairs which relates to pitch and the ordered placement of note names. Walking the Stairs also revisits and reinforces chord shapes learnt previously and again challenges the deftness of movement of fretting fingers four to three.

46. BLUES IN E

With only two melodic patterns to be learnt (though one is to be moved to the pitch of a higher string), Blues in E is perhaps the most ambitious piece in this method as it requires more dexterity, concentration and coordination than perhaps any other piece in this method.

CONGRATULATIONS

Congratulations! You've made it to the end of the Copy, Play & Learn Guitar book. We hope you enjoyed teaching this method as much as your students enjoyed learning it. Your student should now be ready for more advanced techniques.

If you would like to purchase multiple paper back copies of the Copy, Play & Learn Guitar teaching system please contact the author Bryce Leader through the website at copy.playandlearn.com

ABOUT THE AUTHOR



Bryce Leader

Creator of the Copy, Play & Learn Guitar teaching system

Bryce was born and raised in Sydney, Australia where he commenced guitar lessons at the age of nine.

Upon graduating from high school he studied at Newcastle Conservatorium and was awarded a Bachelor of Music Education and Associate Diploma in Music, Australia (AMusA) in Classical Guitar. His interests in the guitar extend to the Jazz, Rock and Country genres where he is also an active participant.

Bryce spent some time as a classroom music teacher but has, since 1988 been teaching guitar as a full-time profession in various Queensland schools.

Always looking for new ways to engage his students, Bryce devised the Copy, Play and Learn method in 2010. Since then, a groundswell of enthusiasm from classroom music teachers and specialist guitar teachers has seen a vast increase in the numbers of young children learning the guitar using the Copy Play and Learn system.