

The Stick Book™

Volume 1 by Greg Howard

A method book for The Chapman Stick®
written in the new Staff Tab™ fretboard notation
developed by Emmett Chapman and Greg Howard.

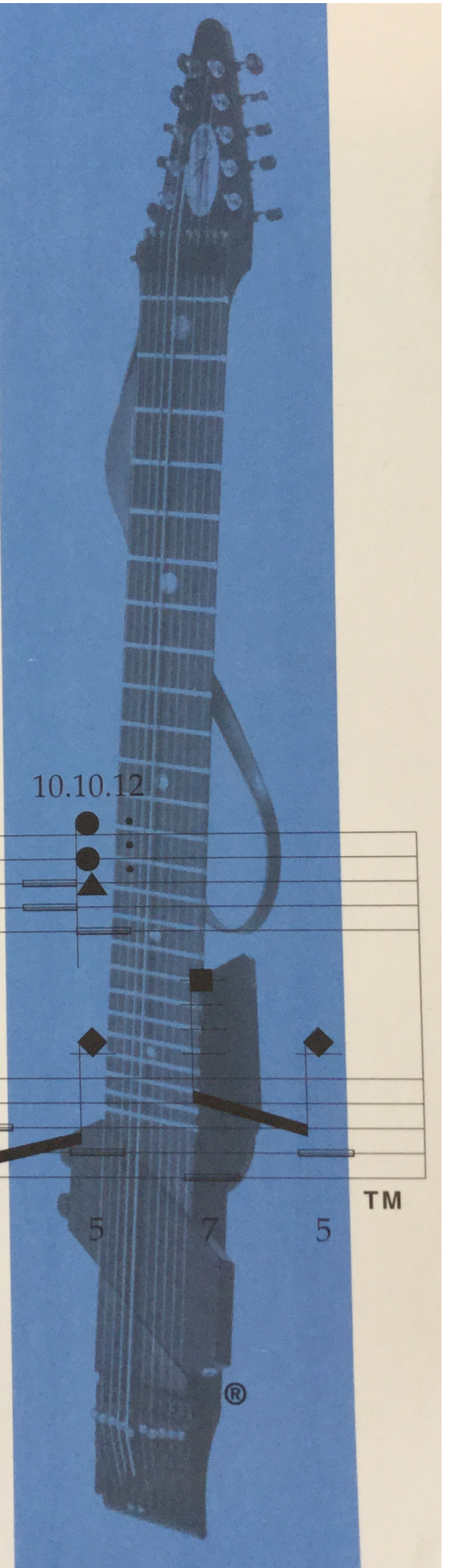
12.13.13 10.12.13 10.10.12

CMaj GMaj

5 5 7 5 5 5 7 5 TM

Edited by Steve Adelson, Jim Reilly
and Emmett Chapman.
with a Notation Primer by Steve Adelson.

for 10-string Stick® with
Classic (standard) Stick tuning



Notes on the Classic Stick Tuning Version

by Jim Reilly

Since 1997, *The Stick Book™*, Volume 1 has been an invaluable resource for the Stick community. When Greg asked me to first edit the Matched Reciprocal version of the book and now this Classic tuning version, I was honored and jumped at the opportunity.

News of *The Stick Book* started circulating - or at least first reached my ears - at the Vancouver Stick Seminar in 1996. When it was published a year later I ordered a copy right away. Greg wrote the book in the tuning he had used since 1985: 10-string with Baritone Melody. I was playing in the tuning I'd used since 1993: Grand Stick 7+5 with Baritone Bass.

Grand 7+5 with Baritone Bass versus Baritone Melody 10-string? No Problem! I basically ignored the Staff Tab. I ignored the string markers, the fret numbers and to a large extent the fingerings, and just read the standard notation. Transposing the exercises and tunes to my tuning was easy enough. Sometimes I'd bump things up or down an octave, but I figured I was getting the gist of it. And I was.

When I started working on the Matched Reciprocal Stick Book I expected to enjoy the work (any excuse to play my Stick is a good excuse) but I got much more.

I went back to *The Stick Book*, Vol. 1 with a critical eye and 6 years of experience using it, teaching some of the exercise to my students and at Stick seminars, and best of all, not having to change anything. Now, I could do exactly what the Staff Tab was telling me to do without having to translate it into a language that I could understand.

From the very beginning, I was blown away. As I played through the book using the fingerings as written, on the strings they're supposed to be on and on the right frets, the exercises came to life like never before. Everything—really everything—was easier, more musical, sounded better and provided more feedback to me as a player.

Then it dawned on me what Greg has been able to do. He instinctively gravitated towards an incredibly expressive way of playing Emmett's unique two-handed tapping technique. In itself that is not uncommon. But then he was able to deconstruct his technique and found a way to communicate it on the written page.

That is extraordinary.

As I worked through the Matched Reciprocal version of *The Stick Book*, from the fortunate position of having both a familiarity with the music and the innocence of relating to the exercises in their entirety for the first time, I jotted down notes. These were little thoughts that I had about what was making each exercise work or simply just general impressions. Editing the book in Classic tuning only reinforced my previous experience and impressions. The top ten are below.

Tips on how to get the most out of this book:

1. Fully understand all the information that Staff Tab is presenting.

Take some time before you dive in and really make sure you know how every thing is laid out so you can tell without too much thought what string, fret and finger each note should be played with.

2. Do exactly what the Staff Tab says.

Even if you are transposing to a different tuning, use the strings, frets and especially the fingers that Greg has written. This makes more of a difference than you might think. *If I've done my job everything will be correct (or at least mistakes will be very few).

3. Play with intent.

Tap like you're meaning to tap and stay as close to the fret as you can to ensure the best tone and tuning.

4. Move your hands.

Exaggerate motion. The natural response is to hold back. Move far more than you have too then let yourself fall back to a more natural and realistic place.

5. The thumb is your support.

If The Stick wasn't there, you would be tapping towards your thumb. Make sure you can feel your Stick under your thumbs.

6. Move with commitment.

When I got my first Stick I treated it like it was a fragile, sacred object. The Stick is an inanimate object that makes no sound on its own. It is designed to be played with energy, passion and exuberance by the musician. Tap the thing!

7. *What is going on inside your hands?*

What is the physical sensation inside your hands as you move them in new ways and use muscles in ways you haven't done before?

8. *Get a sense of what else your body is doing.*

If your shoulders are tight, you're hunched over in an odd way, your arms are locked in place, or your hands curled up like claws, you'll have trouble freeing up your hands. Relax. Once you've found a comfortable groove close your eyes and check out what else is going on.

9. *Bring The Stick to you.*

Don't play a note until you're standing or sitting with your arms at your side and your Stick fully supported and balanced by the belt hook and shoulder strap. Adjust the way your Stick is supported so that you can reach it without contorting yourself unnaturally. Bring The Stick to you. Don't force your body to The Stick.

10. *Play music.*

Even though we call them exercises, they're actually music. Don't work through them as exercises; play them as pieces of music. The goal is to infuse every note with a sense of grace and effortlessness. Grace and effortlessness. I hear it when I listen to Greg play. I see it when I watch him. If I may be so bold, it's what I think he's trying to pass on through this book.

All the best,

Jim Reilly
Los Angeles, California, 2004



Jim with his Matched Reciprocal
10-string graphite Stick®XG™.
Photo by Kim Clarke.

The Stick Book Volume 1, Companion Audio CD Set

To help you get more out of this method book, there is now a companion set of practice CDs. This double-CD set includes all of the notated exercises and song arrangements (except "Autumn Leaves") complete with metronome count-downs before each track and counts between sections of individual exercises. The bass and melody parts are panned hard left and right so you can easily distinguish between the parts, or practice one part at a time.

A Few Transpositions

The CD is based on the Baritone Melody/standard bass version of the book. Because that tuning is a fourth lower in the melody than Classic tuning, a few of the exercises and arrangements on the CD may not be playable as written on the Classic melody strings and in most cases have been transposed one octave higher in this book. These alterations are rare, and most of the exercises in this Classic tuning version of the book are played exactly as recorded on the CDs.

In each of the few instances where changes have been made, an asterisk (*) follows the title of the exercise, and a footnote at the bottom of the page explains the alteration. In each case, the intent and harmonic nature of the music remains unchanged.

About the Correction Footnotes on the CD

The corrections in the CD liner notes do not apply to this Classic tuning version. You can simply ignore them.

