

Bill Swick's

**Beginning Guitar Class
Teacher's Manual**

Quarter One

Quarter Two



***2 Quarters of Weekly Instruction, 18 Lesson Plans, 2 Curriculum
Maps, 2 Backward Assessment Maps, 6 Pre-tests***

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Quarter Two

This manual is intended to be make *Guitar Methods Quarter One & Two* a stand-alone text. As a classroom guitar teacher, it is necessary to have plenty of classroom material to fill the class time and keep students active in learning. Most published beginning guitar methods are intended for individual use and not for the classroom. Therefore, there is rarely enough materials for classroom activities.

With these two texts and manual, there are almost 200 pages of materials to assist in teaching the six strings on the guitar. There are few methods are on the market that are written specifically for classroom use. These materials are written specifically with teaching guitar in the classroom in mind.

This manual is intended to be used with *Guitar Methods Quarter One & Two* to teach the all six strings in two 9-week quarters spending approximately 2 weeks teaching each string with plenty of supplementary materials for combining the strings.

Included are two quarters of weekly instruction, 18 lesson plans, 2 curriculum maps, 2 backward assessment maps and 6 pre-tests.

The materials have been time tested and used in the classroom for over a decade.

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Teaching Beginning Guitar

SAMPLE

Introduction

The task of teaching beginning guitar may seem simple at first, but let's look at exactly what needs to be taught to have a successful first quarter. In the very beginning, students should be taught:

- 1) Note recognition (names of lines and spaces)
- 2) Note placement (where notes are on the guitar)
- 3) Rhythmic notation (recognize quarter, half and whole notes)
- 4) How to count
- 5) The parts of the guitar
- 6) How to make a sound with the right hand
- 7) How to place fingers on the fingerboard to change pitches

This list is in no particular order. The teacher needs to teach all seven of these skills in the first few weeks of the quarter. It is so vital that a big percentage of beginning guitar students still can't read music after the first year of instruction.

Building a successful guitar program is similar to building a hi-rise structure. The bulk of time needs to be spent on the foundation. If the foundation is not solid, little can be added to it without leading to frustration.

Make quarter 1 & quarter 2 of the beginning guitar class the solid structure necessary for building a successful guitar program. Everyone including the teacher is anxious to get started and to see results. However, taking time to make certain each student understands and can perform the seven tasks mentioned is absolutely essential to building a solid guitar program.

I was teaching a beginning guitar class at the beginning of a school year and there was a new teacher who was teaching beginning guitar in the next classroom. School started on Monday. On Thursday of the first week of school, the new teacher approached me to compare classes. He spoke with a great deal of pride that he had already taught all three strings on the guitar through four. He wanted to know how far along my class was and what he should do next. I told this new teacher that my class had not yet been assigned guitars and was working on the names of the lines and spaces and the parts of the guitar. As far as what he should do next, I recommended he start back from the beginning and spend two to three weeks on each string.

Mel Bay Publications publishes perhaps the most sold guitar method book in print. It is entitled *The Modern Guitar Method Book One* by Mel Bay. At one point, I read that over seven million copies have been sold worldwide. This was the book I used to teach myself how to read music. There are four volumes of the series and I went through a few. I taught beginning guitarists from the series for many years when I was teaching privately. Something I learned about teaching, we frequently teach the way we learn. I had learned from this method and found myself being quite comfortable teaching from this method. When I started teaching beginning guitar classes with thirty students in each class, my tendency was to teach the class the same way I had taught privately. I discovered quickly there was a flaw in my approach and that I needed a lot more supplementary material than was offered in the Mel Bay *Modern Guitar Method*.

I spent my evenings and weekends writing simple melodies and exercises and simple ensemble pieces so that classes would have ample materials to practice the seven tasks previously listed. My biggest complaint about the guitar methods in print is the lack of supplementary materials necessary to teach a solid foundation. Teaching thirty or more students simultaneously is very different than teach one student privately. The class moves much, much slower and having a few new and interesting materials to keep a class of students from getting bored is absolutely essential for classroom management and for maintaining a learning environment.

Part of my role as a full-time guitar teacher in Clark County, NV is fulfilling the position of CCSD Guitar Task Force Chair. Part of the responsibilities of this position is answering emails sent to the school district related to guitar and guitar education. I think it is fitting to include some of those questions and answers. It is quite possible if you are reading this, you may have some of the same questions.

Questions and Answers about Guitar and

Guitar Education

How much free time do you allow each class?

“How much free time do you allow your students each day?” The answer is quite simple. None! There is no “free time” in my guitar classes. I have witnessed by visiting other teachers that free time is generally when guitar strings break and accidents to guitars occur. When writing lesson plans and preparing for classes, think how you are going to engage students from bell to bell.

What is the ideal way to organize a guitar program?
This is a pretty lengthy answer. This answer is based on a 10-year record of over 50 schools which offer guitar classes in Clark County. The average attrition rate from one guitar class to another is 50%. So to offer Beginning, Intermediate and Advanced guitar in a program, the classes would look like this:

- 4 Beginning Classes with 30 students each (120 students)
- 2 Intermediate Classes with 30 students each (60 students)
- 1 Advanced Class with 30 students (30 students)

If your school is capable of offering 7 classes in guitar, this is the ideal way to organize a solid program which will continue for years to come. It will take about 3 years to put this organization into place. This program model would service approximately 210 students.

Another solution is to offer Beginning guitar as a semester class rather than a year-long class. This has been very successful for the schools that have tried it. The classes would look like this:

- 2 Beginning Classes with 30 students each (Semester One) (60 students)
- 2 Beginning Classes with 30 students each (Semester Two) (60 students)
- 2 Intermediate Year-Long Classes with 30 students each (60 students)
- 1 Advanced Year-Long Class with 30 students each (30 students)

This model only requires the teacher to teach 5 classes a day and like the first model services approximately 210 students. This model will also provide a solid guitar program for years to come. In a middle school situation, the way to make sure this model works well is to limit the Beginning Guitar Class to the youngest grade. In Clark County, middle schools serve grades 6-8. Therefore, the beginning Guitar Class is limited to 6th graders only. The Intermediate Guitar Class is only available to 7th graders who successfully completed the Beginning Guitar Class. The Advanced Guitar Class is only available to 8th-grade students who completed the Intermediate Guitar Class with a "B" or better.

How does Guitar Hero influence student enrollment in guitar classes?

It is widely believed that the popularity of Guitar Hero has had a major influence on the increased interest for guitar in schools, particularly in the middle schools. There are a high percentage of students who enter guitar classes that quickly discover guitar class is not Guitar Hero. Consequently, those students lose interest in the class and tend not to do well.

This is another good argument for offering semester-long Beginning Guitar Classes as opposed to the year-long classes.

What about performing concerts with semester-long classes?

Typically, the semester-long Beginning Guitar Classes do not have performances or concerts. However, it is possible to do concerts if so inclined. For the fall semester students, the Beginning Guitar Class can perform easy arrangements or unison versions of holiday music. The spring Beginning Guitar Class can perform easy arrangements or unison versions of music of the director's choice. Typically, the Beginning Guitar Class will begin the concert with 3 or 4 songs followed by the more advanced Intermediate Guitar Class. The Advanced Guitar Class would finish the concert. It would basically be a combined concert for all three levels.

Should my school buy electric guitars, steel-string guitars or nylon-string guitars?

The schools in Clark County purchase nylon-string guitars. When writing the Nevada State Curriculum for guitar, it was decided the nylon-string guitar would be the standard. There are a couple of reasons. The nylon-string guitar has a slightly smaller body which is good for smaller students. The nylon strings are softer on the fingers of the left hand. More importantly, the nylon strings are spaced so that the right-hand has room for finger picking. This is possibly the greatest argument. There is left-hand technique and right-hand technique. It is difficult to teach right-hand technique on an instrument in which the strings are not spaced for the right hand. The nylon-string guitar is designed with the correct spacing. It is easier to play on a steel-string or electric guitar after learning on a nylon-string. The same is not true when learning on a steel string.

Nylon-string guitars are generally less expensive than steel-strings or electric guitars. Nylon-string guitars bend together better in a humid environment than steel-string guitars. Most colleges offering guitar as a major expect students to perform on a nylon-string guitar.

Do you teach strictly classical guitar style?

No. The schools in Clark County have an eclectic approach to guitar. We have a pop/rock element to our programs. We also teach folk, world music, country, blues and jazz. We do have a classical element in our overall program, but do not promote a strict classical guitar program.

Do you teach large guitar ensembles or guitar orchestras?

In our district, we typically have 25-50 guitar students in each class. We really have to think in terms of large guitar ensembles. A component of the curriculum is ensemble playing. Many method books designed for classroom guitar have ensemble music. I believe it is important to play as much ensemble music as possible and use the ensemble music to teach the important parts of music as well as note reading.

What kind of equipment should I buy to get started?

The following is the standard list for new guitar rooms in Clark County School District. Each new school comes equipped with the following materials for the guitar room:

- 30 nylon-string guitars (Fender CG-7 or Yamaha CG-101) in cases
- 1 electric guitar (Yamaha)
- 1 electric guitar amplifier (Yamaha)
- 1 electric bass guitar (Squire by Fender)
- 1 electric bass amplifier (Crate)
- (Alesis 16) drum machine
- (Sony) 5-disc CD player
- Choice of a stereo amplifier with speakers or a (Rouge) 6-channel PA with speakers
- 2 (Wenger) violin/viola instrument stands for storage
- 30 chairs
- 30 (Wenger) music stands

I encourage a teacher who was reluctant to be teaching guitar next school year.

Can you give me some advice?

In the past decade, I have coached countless orchestra teachers through the journey of teaching classroom guitar. Here are a couple of things I have observed: 1) most orchestra teachers have been opened to idea of teaching guitar, but reserved; 2) after a time, orchestra teachers have discovered that guitar students are not as bright or focused as orchestra students; 3) the guitar plays in tune immediately and is not as loud as orchestra instruments; 4) teaching guitar is not that hard to do in relationship to

teaching orchestra, and there are many pluses such as guitar students progress much faster than orchestra students in terms of being able to play simple melodies, etc.; and finally, 5) teaching guitar class only requires teaching one instrument as opposed to teaching four instruments.

Many middle school and high school string orchestra arrangements work well for guitar ensemble. It takes time to arrange the orchestra music for guitar ensemble, but if you are willing to do it, it really works. Imagine teaching an ensemble piece during orchestra class and then teaching it again during guitar class. It makes sense to me and there are signs that some publishers may finally see the sense of publishing pieces for both string orchestras and guitar ensembles. I suggested this idea to a publisher that specializes in string orchestra music. I expressed there is a secondary market for guitar. The owner acted as if I was completely crazy. Maybe I was not that crazy, just a decade or so before my time.

I have been teaching band for the past ten years and was just told I will be teaching guitar next school year. What should I do?

Ultimately, I think you will find teaching one instrument versus going to go much quicker and far easier than teaching dozens more instruments in band. Also, with your band background, I am sure you will be a very effective classroom guitar teacher. Find a method you like, learn to play guitar well enough to get through the chosen method, model as you would in band, teach reading and counting as you would in band, and enjoy the fact that guitar plays in tune immediately and is not as loud as most band instruments. I know a number of band directors that have eventually give up teaching band altogether to teach guitar full-time.

I had a lot of colleagues and mentors when I was teaching band, but as a guitar teacher, I really feel isolated and want to make my program better, but not sure what to do next. Do you have any ideas?

I completely understand the feeling of isolation. That was where my head was about 10 years ago. And, any many aspects, I still feel that way, but that is changing more and more. There are some really interesting programs all over the country. I have been fortunate enough to meet and visit many of them. The directors all tell the same story of feeling isolated, teaching and getting out and seeing what else is out there and meet some of the people who are leading the pack some of the professional music organizations like MENC, GFA or ASTA.

I remember complaining to a band teacher that I just do not know what a guitar class should "look like." He reminded me that band directors did not know what a half-time should "look like" sixty years ago. And if you think about it, each decade bands have

made some significant changes in the appearance of half-time shows. There are always leaders and pioneers trying new things, and there are followers who copy those things they like about the leader. You do not have to be a leader, but at least learn who the leaders currently are, so that you can imitate and copy what you like.

Our school provides guitars for the students. Do you allow your students to take guitars home for practice?

Absolutely not! School guitars are for school usage. If a student takes a guitar home and is absent the next day, a student in each class may sit without a guitar to play. If the guitar gets damaged or stolen, it affects more students than just the student responsible. Students are anxious to take school guitars home, but are not equally focused on returning them in a timely manner.

How do students practice if they do not take a guitar home?

As the teacher, it is important to structure the class so there is time to practice in class as a group, not individually. Students will learn more and improve faster if the class is structured to practice all assigned skills in class. So, my rule as a teacher with 10 minutes introducing a skill and then say, "practice that at home and you will be tested on Friday." It works better for your program to introduce a skill on Monday, practice it each day in class as a group until Friday. This way as the teacher you are supervising the practice techniques and teaching your students how to practice. Many teachers just tell students to practice, but do not teach them how to do so.

What is the average life span of a nylon-string guitar in the classroom being used all day, every day?

My stock answer has been 4 years. A guitar being used 5 periods a day by 5 different students a day is going to show wear and tear after each year of usage. By the end of 4 years, the guitars start looking particularly worn. This is particularly true if students vandalize the guitars by writing on them or sticking pencils through the wood of the guitars, etc. To slow this process down, it is important to have strict guidelines of instrument care, solid user agreement forms, damage reports, consequences and set

I try to provide new guitars each year and store them away. Every four years, I have 30 new guitars that I can replace the ones that are being replaced. If you follow this guideline, you will always have good instruments. Far too many teachers ignore this and at the end of the fifth year need a new set of guitars and frequently do not have the money to purchase 30 guitars.

I have a student who is left-handed. Should the school buy some left-handed guitars?

SAMPLE
Clark County School District has approximately 10,000 students enrolled in guitar classes. Many of those students are left-handed. It is the philosophy of the school district to teach guitar in a similar fashion as teaching of orchestral instruments. The argument is there are no left-handed violins or basses, etc. Therefore, there will be no left-handed guitars. I have found through experience that left-handed students who learn to play a regular guitar frequently turn out to be some of the most outstanding students. I had a number of college students who were left-handed that played a regular guitar that were quite gifted as performers. The district's stance is left-handed students may play left-handed only if they provide their own instruments.

SAMPLE

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Getting Started

SAMPLE

It is the first week of school. You have a new group of students walking into your classroom anxious to breakout the guitars and start jamming. The single biggest mistake most new teachers make is allowing the students to play the guitars right away. There needs to be ground rules set. Procedures need to be discussed. Expectations need to be explained. Some form of agreement needs to be made in terms of taking responsibility for the care and usage of the classroom guitars.

If your school requires students to bring their own guitars to school, this may not be quite as important. However, if your school provides guitars for student usage, this section is very important and far too often ignored until it is too late. When I was a new teacher, I was told by some veteran teachers that it is better to hold the reins tightly in the beginning of the year and gradually loosen them as the year goes on, than to start out loosely and try to tighten later.

SAMPLE

Start the year with some form of a handbook. The handbook will have the course scopes and goals, objectives and expectations, a course outline and description, required equipment, lab fees, grading procedure, classroom rules and consequences, and a summary of commitments. Typically when writing a class handbook, it is easier to copy one that is already in place. You may copy one that I use by going to: www.classroomguitar.com and clicking "Guitar Handbook" at the bottom of the homepage. There is a general music department handbook available also by clicking, "LVA Music Handbook."

SAMPLE

Frequently, I receive direct or indirect requests for teachers to provide a curriculum map for the school year. There is one included for quarter 1 and quarter 2 to assist you if you need to create one. The curriculum map enables you as the teacher, your students, parents and administrators to quickly see how the school year is mapped out and approximately where each class will progress on any given month. It is a great way to check yourself and make sure your class is on target. These maps are generally due the first week of school.

You will notice that the one included shows quarter 1 being offered four times a year. I teach at high school that starts at 2:00 p.m. and goes to 8:15 p.m. This school is designed to admit students who are academically efficient. I teach guitar as a fine arts credit which is a requirement for graduation. The school offers beginning guitar quarter 1 each of the four quarters throughout the year. It also offers beginning guitar quarter 2 for all four quarters. My curriculum maps demonstrate that schedule. Your map may look very different or in some cases may be pretty close if you are teaching guitar as an explorations or round-robin.

Usage Agreement Form

If using school guitars in the classroom, have each student sign a Usage Agreement Form. Your district may provide a form. If not, I have included one. There is a place to put the model and serial number of the guitar. There is also an outline of the front and back of the guitar to make note of any scratches or damage that already exists before assigning the guitar to a student.

Before students may use a class guitar, they must sign the Usage Agreement Form and take it home to have a parent sign it as well. Once all of the sheets are completed, assign guitars to the students. This will be the only guitar that student will use while in class.

Damage Report

It is the responsibility of the student to check the guitar each day before class and report any damage that may have occurred since last using the instrument. Simply fill out the form provided and mark the damage. As the teacher, you can go back and see which student last used the instrument. In my classroom, the person who last used the instrument before a damage report is filed is responsible for the damage. Frequently, a student will deny having contributed to the damage and say something like, "that damage was there already." Responsibility still lies with the student for not having reported it.

From time to time, you may have a student will enter your Beginning Guitar Class and explain he has been playing the guitar for 2 or 3 years and should be in the Advanced Guitar Class. On the other hand, the majority of the students entering your Beginning Guitar Class will claim they know absolutely nothing about the guitar or music in general. This is where pre-tests can be most helpful. Pre-tests are a great activity for

the first week. I frequently will have one or two tests planned each day during the first week of school. You will find examples of pre-tests later included. The pre-tests are not used for grading. The pre-tests are used to see how you determine your students know and don't know. I commonly create pre-tests for each student and put the graded pre-tests in their folders. I have discussed them in class. I give them their folder when they leave the guitar program. Most students really appreciate looking back and realizing how much they learned while studying guitar.

Parts of the Guitar

One of the activities I schedule for the first week of class is to discuss the parts of the guitar. I usually start by asking the students to take a sheet of paper and number it 1-15. I put a guitar in front of the class so all can see and ask that they list each part of the guitar. This is usually the first pre-test I give during the first week. Most students get stuck. Remember the student who insisted on being placed in the Advanced Guitar Class? His/her performance on the first pre-test was a clue to his/her knowledge of the guitar. I clearly had no expectation that students will do well on this pre-test. The process of taking this test frequently makes the students curious of the answers and makes them want to know the parts of the guitar.

Immediately following the pre-test, I explain the parts of the guitar that I think are important to know. There are about 20 of them. I would like every student to be able to name at least 15 at anytime during the course of the class. The following day, I tend to start the class by asking students by name to name one guitar part. I go around the room until the list has been exhausted or the class gets stuck. At that point, I review the guitar parts. The next day, I do something similar and continue through the first week and frequently into the second week until it is apparent that most students are doing well with this.

Note Names

On the board, I will draw staff with five lines and four spaces. I will ask the students to get a piece of paper and write the names of the lines. I will also ask them to write the names of the spaces. There are many ways to do this. This is another example of a first-week pre-test. Do your students know the names of the lines and spaces? You may be surprised to learn how many do. Most learned this information in grammar school. Many have temporarily forgotten it, but quickly remember once they are reminded.

I have a number of worksheets that are fun to do and require students to write in the names of the lines and/or spaces to complete sentences, etc. I consider these as pre-tasks and try to give them at least 3 days of in-class work. It is a simple way to start the process of reading notes and filling in note names without the task of holding a guitar at the same time.

SAMPLE

Musical Terms

During the course of the first week, I try to work in an introduction to musical terms. I have included the list I use with the other supplements entitled, "Beginning Guitar: Musical Terms." I make it a point not to read this page, but make certain that I cover the entire list. I generally review the information on the list everyday for several days. At some point, either on the last day of the first week or in the first days of the second week, I will give a simple quiz which is also included. Again, this is not so much for a grade, but to evaluate who is listening and paying attention. If the scores are really low the first time I give the exam, I may review the information and re-examine a couple of days later for a grade. As a general rule, I do not want to re-examine and pass it out. I think the learning process is more engaged if the students are asked to write down the information down and to keep a notebook.

SAMPLE

Week 1 – Summary

As you can see, if you were to include all of the above activities during the first week, there will be little time to get out the guitars and start playing. I really make an effort not to play the guitars the first week of the class for several reasons. The most obvious reason is that in public schools, students are continually added to your class as much as 10 days into the new session. While it may not be plausible to wait two weeks before playing guitars, holding off the first week will save new students from being behind the minute they join your class.

SAMPLE

Setting ground rules and developing responsibility for handling and care of the instruments is very important. This all needs to be done before the guitars are made available. Introducing note reading, musical terms and guitar parts is far easier if done without an instrument.

Week 2

SAMPLE

The first day we will come must inevitably be during week 2, for the first time we will have the guitars. It works well to have a user agreement from each student with an assigned guitar number. This will be the only guitar each student will use. While this may seem a bit rigid, I spend a great deal of time talking about how the guitars will be removed from the cases. I have each student place the guitar case on the right hand side of the chair with the narrow end of the case facing forward. I go into great detail about the number of latches on the case and instruct everyone to lift the case with the left hand and remove the guitar with the right hand. The guitar goes in the lap, face down, and the cases are latched and placed on their sides. This makes walking around the room more plausible.

There are three positions of holding the guitar: 1) Rest Position; 2) Muted Position; and 3) Playing Position. While I am talking and/or giving instructions, all students will be in rest position. Rest position consists of placing the guitar face down on the lap with the neck facing to the left. When the teacher is ready to play, we go to muted position with the guitars upright on lap and the right hand on the strings. Playing position means the guitars are upright, feet flat on the floor, and the body is straight and the neck is in position to play.

Guitar Maintenance

It is not uncommon on the first day of removing the guitars from the cases to find broken strings. Having extra strings on hand is an absolute must. The nylon string that breaks most frequently is the 4th or "D" string, followed by the 5th or "A" string. The 3rd string breaks the least amount of any of the strings. Teachers approach this differently, and it is important for you to know how you are going to handle maintenance. If you have more guitars than students, the quick solution is to have a student with a broken string get another guitar. If you have fewer guitars than students, or the same number of guitars as students, it may require repairing the broken strings in class.

Learn to replace strings. I use a cordless electric drill with a bit which comes from a sidewinder known as "Turbo Tuner." I can replace a string in a couple of minutes using this device. Replacing a string by hand will take considerably more time. It is the Clark County School District philosophy to replace strings only when they break. I once shared a guitar room with a teacher who had students grab a different guitar each time

a string would break. I would often spend one preparatory period a week just changing broken strings. Decide how you are going to handle broken strings before being faced with the dilemma.

SAMPLE

Tuning

There are a lot of ideas about tuning. Some method books come with a cd that has tuning notes in the first tracks. Some teachers like to tune the guitars. Other teachers like teaching students how to tune from the beginning. It is all a matter of choice. Some schools purchase guitars with built-in tuners. Other schools purchase electronic tuners and encourage the students to use them before class begins. There are pitch pipes and tuning forks and a host of ways to go about tuning. Based on your experience as a guitar teacher, decide how you are going to tune your class early on. The nice thing about teaching a beginning guitar class, it is not necessary to tune all of the strings in the beginning. Chances are you can get by with tuning only the first 3 strings for the entire first quarter.

SAMPLE

Picks, Fingers or Thumb?

It is very important that you make a decision how your students are going to make a sound on the guitar long before the first day they have the guitars in their hands. Are they going to play with picks, fingers or their thumbs? The guitar is no different than any other musical instrument. If you were teaching violin, you would know if students will make their first sounds playing with their fingers or with a bow. If you were teaching band, you would know if a trumpet playing is going to make the first sound by playing into a mouthpiece or just buzzing lips. How are your guitar students going to make a sound on the guitar? There is no wrong answer. However, if your students start out playing with their thumbs, know that this can only be a temporary method that will need to be replaced with fingers or a pick.

SAMPLE

Professor Swick's 5-Minute Guitar Lesson

You will find a page entitled, "Professor Swick's 5-Minute Guitar Lesson." This is the worksheet I start with on the first day with the guitars. Ultimately, the goal is to create a feeling of accomplishment and a sense that playing guitar is possible.

Before we get started, I explain the numbering system. First of all, the fingers on the left hand are numbered 1-4 starting with the index finger. The strings on the guitar are numbered 1-6 starting from the floor to the ceiling. This means the string closest to the floor is string number 1 and the string closest to the ceiling is string number 6. The frets are numbered 1-5 from left to right. Now, place the first finger on the second string just behind the first fret." This is how I give instruction to form the first chord of the 5-minute lesson.

We start with a 3-string C chord and G7 chord played each with just one finger. As we strum the chords, I sing and encourage the class to sing along. Once we have done this several times and it appears everyone is getting it pretty well, we go to the next page, "Mary Had a Little Lamb for Lead Guitar." I explain the notes have been written in code and anyone who can break the code can play "Mary Had a Little Lamb."

Some students break the code right away. Others do not try very hard. Eventually, I explain that this is known as "Cuban Tablature" and write the code on the board.

String number/fret number

Within minutes after explaining the code, students begin playing the melody "Mary Had a Little Lamb." It is always fun to see the smiles and sense of accomplishment. Some want more right away. But first, we play our first duet. Once several students can play the melody, I divide the class into those who can and or willing to play the melody and have the rest strum the chords. We then play our first duet several times until it sounds good.

There are several songs included written in Cuban tablature that you may use during the first weeks of class. Students do respond to these well. The whole purpose of using them is to have the students playing the guitar as quickly as possible and creating the feeling of accomplishment without being overwhelmed with trying to read music all at the same time.

Sample Report on Cuban Tablature

Cuban tablature is a really easy way to communicate the placement of fingers in relationship to the strings. It is at this point in the learning process that I establish a language in which I can verbalize finger placement. There was a day when I would walk around the room and place students' fingers where they needed to be. In today's world, I make it a point not to touch students. Therefore, there is a need to communicate finger placement, and Cuban tablature works really well for that. From this point forward, the "E" on the first string is also known as 1/0, "F" is known as 1/1 and "G" is known as 1/3,

etc. This is also helpful for the right hand. Any note starting with the number 1 is played on the first string, etc.

SAMPLE

Note Reading

After a day or two of playing from Cuban tablature, it is time to start the process of reading notes. I draw a staff on the board and write the E, F and G on the staff with the Cuban tablature for each note. I also draw a whole note = 4 beats, 2 half notes = 2 beats, and 4 quarter notes = 1 beat. I explain the difference between the three types of notes and their relationship to one another in terms of values, etc. At this point, the class is ready for page 1 of the text, "Notes on the First String."

While there are only 3 notes to a line and only 7 lines, the activities associated with this page are endless. As a part of the classroom materials, I have an electric drum machine and P.A. system. We play every exercise and every song with a drum track. This helps to keep the students together with a vocal accompaniment helps students and it establishes meter and time for students. Teaching without a drum machine or metronome would be very challenging. The students really respond well to heavy grooves on the drum machine and when they are only playing the first string, it can seem as if they are playing with a major rock band.

I Play, You Play

Modeling is a must. Students respond to modeling. Students do not respond to, "Do as I say, not as I do." Your students will copy your moves. Make certain that your techniques and skills are worthy of being copied.

There are lots of ways to incorporate "I play, you play." For example, the teacher may play line one alone and have the class play the next time. The teacher may play line one and have each student read and play a line. Be creative and think of various ways to present activities to these students. Keep in mind the goal is to keep students engaged from beginning to end. There is no free time." Do not rush through each of the exercises one by one and think the students are going to retain the information. These exercises are intended to be played repeatedly. Be creative with pages 1-5 and use these pages in as many ways as you can imagine in terms of student activities.

Songs

SAMPLE

Pages 8-11 are songs over the course of the first string. There are chords included so the teacher can play the accompaniment for the students who know their chords and want to play, encourage them to do so, but not at the cost of ignoring note reading.

Generally speaking, start out with the tempo on the drum machine at 80 beats per minute and slowly increase the tempo as the days go by. The class will play each song at least 2 times each, more if needed.

Notice the songs using only the first string are titled with words starting with the letter “E”, while the songs for the second string are titles with words starting with the letter “B”, etc. This is done to remind students they are playing on the “E” string or the “B” string, etc. Songs combining strings have more common names.

Recital Day

SAMPLE

Fridays are “recital days” in my beginning guitar classes. Each student will select two songs from the total amount of songs performed during the week to play as a solo on Friday. The teacher may play along with each student as they play his or her songs. Students may perform from their assigned seats or in front of the class. It is scary at first, but this is how students build confidence to perform in front of others. The first recital (week 2) will mostly cover the songs included in the Cuban tablature.

Micro Steps

Week two is generally the week that the weekly procedures are defined and introduced. Generally, Mondays are the days the new material for the week is introduced. Tuesdays through Thursdays are review from the new materials on Mondays with additional progress each day. Fridays are recital days or assessment days.

SAMPLE

Each week should be clearly defined to us how much material will be introduced and covered so initially students may not own a guitar or may not practice outside of class. Structure the class so there is plenty of review and practice as a class (not individually) with plenty of activities and opportunities to learn the weekly material. Use Fridays to hear each student perform to make assessments of progress. What you hear on Friday may determine what will occur on Monday of the following week. The class will either go to the next set of pages or there may be a day or two of review from the current week.

Always think in terms of micro steps. One week of progress is not going to be very obvious, but one month of progress will be. Nine weeks of progress will be really obvious. Everything must be done in micro steps with micro progress. Rushing through the learning process will only lead to frustration for the students and the teachers. Some students will learn the material quickly and will push to move forward. There will also be those students that get frustrated quickly and seem to give up. The challenge will always be to keep a good steady pace, slower than some will like, faster than others will like, but just right for the majority.

Lesson Plans

Lesson plans are included in this text for both Quarter One and Quarter Two. The State of Nevada guitar curriculum objectives are given both under the category "Objectives" and "Skills and Techniques." As a teacher, it is important to be familiar with your state's curriculum and to make certain the material being taught closely follows the state requirements. Many district administrators are enthusiastic and are happy to see the objectives included in the weekly lesson plans.

Each weekly lesson plan will give you a realistic idea of how many pages may be covered each week. I have taught from this method nine times at the time of this writing. The pace set by the weekly lesson plans is very realistic. However, some months like November have a number of holidays creating 4-day or 3-day weeks. Adjustments will have to be made depending on what part of the year the first quarter material is offered. In my situation, quarter 1 is offered each quarter, four times a year. If you are teaching an explorations or round-robin type guitar class, you may experience something similar where you will need to teach quarter one four times a year.

Vocabulary Words

Notice that each lesson plan has a place for vocabulary words. You may use any set of words you like, but I would like to cover musical terms. One school that I am currently teaching has a school-wide set of words that all teachers use. In an effort for cross-curriculum, each teacher is requested to work the weekly vocabulary into the lesson plans. For that school, my lesson plans reflect that school's vocabulary words.

Week 3

SAMPLE

Each class period should start with a review of the previous days' lessons. In the beginning of week 3, the students will continue reviewing the parts of the guitar, the names of the frets and strings, the notes on the first string, and have time to perform the pieces from Cuban tablature. Each session should include the exercises for the first string. For the exercises, be creative and make them fun. Review the eight songs on the first string and play through each one a couple of times.

Week 3 will continue with the three notes on the first string. By the second or third day of week 3, if the class is progressing, it will be time to introduce the three notes on the second string.

Many of the weekly procedures were introduced during week 2 and the students will have a strong expectation of how each class will look and what is expected. Students should know how to take the guitars from the case, how to place them on the right side of their chairs, know the three playing positions, know the tuning procedures, etc. They will also be thinking ahead about the recital on Friday.

SAMPLE

Overall, week 3 will review pages 9 and will introduce pages 10-11. Page 10 combines the notes on the first and second strings. This page can be a source of frustration for both the students and the teacher. The students really think they have string one down. It will become obvious how well they know string one when the two strings are combined. Save this for week 4.

Friday's recital will include any two songs from the string one collection. This would typically be the first assessment in terms of grades.

Week 4

SAMPLE

By now, there should be a consistency from day to day in your classroom. Students are learning the classroom procedures and understand the expectations. Week 4 will start out with a review of the notes on the first string and the notes on the second string. By the second or third day of this week, it will be time to progress and introduce page 17 which combines strings one and two. Week 4 will include pages 17-25. Friday's recital will include any two songs from the second string or the combined strings.

Week 5

SAMPLE

Week 5 is the half-way mark of the first quarter. At this point, you may be panicking thinking you're half way through the book and just now combining strings 1 and 2. Not to worry. First of all, the students are now learning at a pace faster than one month ago. The next statement is very important. When teaching from any book, look at the total number of pages in the book, in this case, 65 pages. Divide that number in half, 32-33 pages. At the half-way mark of the quarter (week 5), the class should be on pages 32-33 or half-way through the book. Based on the lesson plans provided, the class will be right on target.

Like each previous week, week 5 will begin with review and then introduce pages 26-34. Students will be exposed to duet playing. This requires independent part playing as well as vertical alignment. Have fun with the duets and trade parts so everyone gets to play both parts.

Friday's recital will include any two songs from the songs combining strings 1 and 2.

SAMPLE

Students will be doing a lot of duet playing during week 6. This is their first exposure to ensemble playing and is typically pretty exciting. Be creative and make sure each student plays both parts. Break into small groups or duos and have a little competition amongst the groups. The lesson plan covers pages 35-42 with the week starting with review of the songs using combined strings and then progressing into the new duets.

By mid-week, the class will be ready to move to the third string. They will think it is easy because there are only two notes to learn. There are exercises and a couple of songs played only on the open strings combining all three strings.

Friday's recital will feature either duos or having each student play a duet with the teacher.

SAMPLE

Week 7

Week 7 will start with a review of the notes on the third string and will eventually introduce the rests. Draw the rests on the board similarly as you did the notes. Make a reference to four quarter rests equals two half rests, and two half rests equals one whole rest, etc. Pick-up notes and ties are also introduced during week seven. There are no

explanations about either of these elements in the text, so it is up to the teacher to discuss these elements and explain how they work.

The lesson plans call for covering pages 51-52 this week. Friday's recital will include two songs from the songs studied this week using all three strings. Discourage students from choosing the songs which only use the open strings.

SAMPLE

Week 8

Week 8 introduces the trios. Students will have a chance to continue playing more ensemble music, this time in three parts. Make sure that you arrange the activities so each student plays all three parts. During this week, students will be exposed to the high "A" located on the first string, fifth fret. There is no instruction in the text about the high "A", so the teacher will need to write this on the board and demonstrate how to play the high "A" preferably with the little, or fourth, finger.

The lesson plans call for covering pages 53-54 this week which will actually complete the book. Friday's recital will include two songs from the music studied this week. Students may perform as trios if the individual students may perform part 1 while the teacher performs parts 2 & 3.

SAMPLE

Week 9

Week 9 will be all review of week 8. Also, there should be a conversation about a final exam this week. The final exam may be to perform 2 of the following songs: Flying Trapeze, Red River Valley, Oh, Susanna, Boogie Rock, Gypsy Song and/or She'll Be Coming Around the Mountain. These songs demonstrate that the student learned to recognize the notes on the lines and spaces, learned the note placements on the guitar and learned to count in time and how to differentiate note values. Week 9 is about

reviewing, carrying up, evaluating a... in

For some students, this will be the end of the line and they may be leaving your class to study a different subject next quarter. Other students may be returning to you at a different time the following quarter to take Quarter 2 of Beginning Guitar. Regardless, towards the end of this week, all exams should be completed and the guitars will be inspected and turned in.

Review the page entitled, "Backward Assessment Models-First Quarter" with your students. Have them evaluate if they each accomplished the goals for the quarter. As

a teacher, you will have already made this assessment and it should reflect in the students' grades for the course.

SAMPLE

Most teachers are required to give every student a grade in citizenship. There was never a time in college that citizenship grades were ever discussed. Every teacher is more or less on their own deciding how to give a grade in citizenship. I have included a guideline that has circulated in the Clark County School District. It has not been officially adopted by the district, but many teachers now use this as a guideline.

Permutations

The lesson plans template has a box for "warm-ups." You will notice that in some weeks there is reference to permutations. I have included a sheet of permutations to explain how I warm-up the class each day. There are four columns. Each column starts with a different finger of the year-long class. Thus, I have the class warm-up on the first column during quarter 1, the second column, starting with the second finger, during all of quarter 2, and so on. Of all the exercises I have done, I find that these work really well and deliver the results I am looking for. That is, to develop strength and independence in each finger. Most students complain about how weak their fourth (or little) finger is, and basically avoid using it. These exercises will help strengthen the little finger.

Backward Assessment Model

There are a number of names given to the document entitled Backward Assessment Model. This name is used in Clark County. It is a document which is filed BEFORE a class is offered and is used to evaluate students at the END of the class. An on-site administrator may be given an assessment to evaluate if: 1) the teacher covered materials which taught the defined skills for the class, and 2) if students learned and retained and can demonstrate the skills and knowledge offered in this class. The goal of course is that EVERY student possesses these skills, not just the students who receive an "A" in the class.

As a teacher, having this document in a place that may be reviewed regularly and frequently is ideal. This keeps you, the teacher, focused on the end results of the class.

Experience tells me if you follow the lesson plans and materials in this program, your classes will complete the Backward Assessment Model again and again.

SAMPLE

SAMPLE

SAMPLE

Quarter 2

SAMPLE

In an ideal situation, students completing Beginning Guitar Quarter 1 will progress right into Quarter 2 in a seamless fashion. Unfortunately, that is not always the case. Frequently in my environment, students will take Quarter 1 at the beginning of the school year and wait until the next year to take Quarter 2. Unlike many schools, this school takes new enrollment every quarter throughout the year. So, like quarter 1, it takes about 7-10 days for all the new students to finalize their schedules and to get into the correct classes. Like quarter 1, the first week of instruction does not start with the first day of classes due to the fluctuation of class enrollment.

In theory, no student taking quarter 2 beginning guitar should be in this class unless he/she completed quarter 1 successfully. As you may guess, there will always be exceptions which in itself create challenges which we will address a little later.

For now, we will proceed as if we are dealing with an ideal situation and assume that each student enrolled in quarter 2 has successfully completed quarter 1. The first few days of quarter 2 will be quite similar to the end of quarter 1. Time will be spent doing administrative duties such as creating an enrollment list, seating list, assigning guitars, getting guitar user agreements signed, etc.

Students will be knowledgeable about note names, how to get the guitars from the case, how to sit in rest position, etc. The playing days during this week will mostly be utilized to review the first 3 strings and do some ensemble playing. If you choose to do so, begin the fourth string. The lesson plans are identical for both weeks 1 & 2. The goal is to have everyone playing up to the song "Daring" by the Thursday of the second

Week 2

SAMPLE

Week 2 will be identical to week 1. The lesson plans are identical for both weeks 1 & 2. The goal is to have everyone playing up to the song "Daring" by the Thursday of the second week. Friday of Week 2 will be a review day. Students will pick 2 pieces to perform from pages 69-71.

The inclusion of string 4 is an interesting part of the progress of guitar playing. If there are students using their right thumb to pick the strings, the addition of the fourth string will present problems. Typically, the thumb can handle three strings, but has difficulty handling four. It is at this time that those students who are still using the thumb make a

decision to switch to a pick or using the fingers. This will become particularly evident when the students are introduced to eighth notes.

SAMPLE

Week 3 combines the strings previously learned with the new notes on string 4. Some students will struggle with this and so it is important not to move too quickly through these pages which will be the tendency. Make certain all students are grasping the concept of reading notes on all four strings. Friday's recital will consist of each student selecting two pieces each from pages 72-75.

Week 4

Week 4 is a pivotal week. Students will review the pick-up notes and ties. On page 76 is the introduction to eighth notes - amazing Grace. Page 78 is a more in-depth exposure to eighth notes. It is important to discuss alternate picking during the week and demonstrate how to pick down and then pick up and down and then pick up and then pick down. Friday's recital will cover pages 76-80. This is the middle of the quarter. Page 80 is the middle of the text for quarter 2. If you are following the lesson plans, you and your class will be right on target for covering all of the materials.

Week 5

Week 5 introduces the high "A" located on the first string, fifth fret. The fifth string will also be introduced during this week. Use of eighth notes will continue to be reinforced. Week 5 will cover pages 81 - 91. Friday's recital will cover pages 81-83 and 89-91. Students may choose 2 songs from those pages.

SAMPLE

Week 6 continues with the fifth string. The dotted quarter note, eighth note rhythm is introduced with a number of songs to reinforce this new rhythm. This is an opportunity to do some counting and clapping and be creative with teaching this rhythm. I find that many third-year guitar students cannot read or count this rhythm correctly. Week 6 will

cover pages 93-100. Students may pick two songs from pages 95-100 for Friday's recital.

SAMPLE

Week 7 introduces the sixth string and will cover pages 101 -110. Friday's recital will include pages 106-110. Spend time reviewing the songs taught during week 6.

Week 8

Week 8 continues with the sixth string and covers pages 111-114. This will complete the text. Much time should also be spent reviewing the exercises and songs from week 7. Students will be challenged by the lower notes and reading ledger lines. There is often confusion about the ledger lines and this range of notes will require a great deal of review. Friday's recital will include pages 111-114.

This is the week to announce the numbers for the final exam which will be during week 9. The final exam will include any two of the following: Boogie Bass on p.110, Tenting Tonight on p.112 and/or Camptown Races on p.113.

Week 9

The final exam will include any two of the following: Boogie Bass on p.110, Tenting Tonight on p.112 and/or Camptown Races on p.113. These songs demonstrate that the student learned to recognize the notes on the ledger lines and spaces, learned the note placements on the guitar and learned to count in time and how to differentiate note values. Week 9 is about reviewing, catching up, evaluating and finishing.

For some students, this will be the end of the line and they may be leaving your class. To the end of the week, an exam should be conducted and the guitars will be inspected and returned.

SAMPLE

Review the page entitled, "Backward Assessment Models-Second Quarter" with your students. Have them evaluate if they each accomplished the goals for the quarter. As a teacher, you will have already made this assessment and it should reflect in the students' grades for the course.

Challenges to Consider

SAMPLE

Alluded to earlier, the placement of students is not always sensitive to quarter 1 and quarter 2 placements. Furthermore, it is about lining up academic classes and then filling in with variable practices in those classes. It is not uncommon to have a beginner with no skills and no prior experience placed in a quarter 2 class. By the same token, there have been students who have completed quarter 1 and placed into another quarter 1 class.

For the latter, I have written a special text that allows the repeater of quarter 1 to continue learning the lower notes while playing along with the quarter 1 students. The materials are the same with the exception that they are written one octave lower. This was written purely from need as most materials are written. I named the text Quarter 1 Mixed. The word "mixed" is the term used when referring to more than one level scheduled into the same class. This is a big challenge for both the teachers and the students, and apparently a common one.

While not ideal, it is possible to start a beginner on a four string guitar. The issues are the inability to read notes and rhythm. However, a determined student will make an effort to play catch up. While you will likely want to avoid this scenario, it is likely to occur if you teach guitar long enough.

When I was teaching in a comprehensive high school, it was common to start the school year with 40 students in the class and end the school year with 40 students. The only challenge was that 10-15 students left the class during the year and 10-15 were added to the class throughout the year. This was most frustrating. It was because of this that I do not teach chords during quarters 1 & 2.

This might be a stretch for you trying to connect those dots. You may be asking yourself, "what does one have to do with the other?" I found that it is easier to teach chords to a new student than to play catch up. So, as new students enter the class, they become "chord strummers." I schedule the introduction of chords in quarters 3 & 4.

I also introduce the keys G, E, F, D, and Dm during these quarters if teaching a year-long class. However, a few students drop the class throughout the quarter, I teach simple chords to the rest of the students. They can play along with those students who are learning to read music and play the melody.

As you get into this, you will have your own challenges. You may feel the need to discuss these challenges with someone. Please feel free to email me. This brings us back full circle. We started with questions and answers and now we leave with the invitation to send me your questions. Just know you are not alone and for the time being, we are all pioneers in this thing we call guitar education.

SUNSET CURRICULUM MAP: BEGINNING GUITAR-Bill Swick, Instructor

2009-10

Department: MUSIC

MONTH	CONTENT	SKILLS	ASSESSMENT	TECHNOLOGY
<p>August</p> <p>Q1</p>	<p>Course Expectations Care and Handling of Guitars Pretests</p>	<p>Course outline explained in detail Learn procedure for taking guitar from case, care for guitar and procedure for daily handling of instrument Determine current skill level</p>	<p>Handbook Signed Class Demonstration Multiple worksheets, puzzles and quizzes</p>	<p>Bill Swick's Beginning Guitar Teacher's Manual</p>
<p>September</p>	<p>Parts of the Guitar Warm-Ups Note Names Note Reading Notes on the First & Second Strings</p>	<p>Identify parts of guitar Perform daily warm-ups for left hand Learn note recognition and simple rhythms Perform several songs which consists of notes on the first and second strings</p>	<p>Parts of the Guitar Quiz Class Demonstration Class Participation Class Performance</p>	<p>Electronic drummer</p>
<p>October</p> <p>October 26 Q2</p>	<p>Introduce Third String Introduce Am & E Chords 3-Part Ensemble Music Major Scales-Lower Octave</p> <p>FIRST QUARTER ENDS 10/26</p>	<p>Identify the G & A on 3rd string Demonstrate independent part playing in ensemble</p>	<p>Playing Quiz Class Demonstration Class Participation</p>	<p>Electronic drummer Play along CD's Electronic tuning</p>
<p>November</p>	<p>Course Expectations Care and Handling of Guitars Pretests</p>	<p>Course outline explained in detail Learn procedure for taking guitar from case, care for guitar and procedure for daily handling of instrument Determine current skill level</p>	<p>Handbook Signed Class Demonstration Multiple worksheets, puzzles and quizzes</p>	<p>Electronic drummer Electronic tuning</p>
<p>December</p>	<p>Parts of the Guitar Warm-Ups Note Names Note Reading Notes on the First & Second Strings</p>	<p>Identify parts of guitar Perform daily warm-ups for left hand Learn note recognition and simple rhythms Perform several songs which consists of notes on the first and second strings</p>	<p>Parts of the Guitar Quiz Class Demonstration Class Participation Class Performance</p>	<p>Electronic drummer Electronic tuning</p>






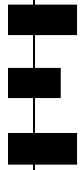
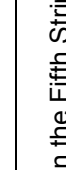

LVA CURRICULUM MAP: BEGINNING GUITAR

MONTH	CONTENT	SKILLS	ASSESSMENT	TECHNOLOGY
January	<p>Introduce Third String Introduce Am & E Chords 3-Part Ensemble Music Major Scales-Lower Octave FIRST SEMESTER ENDS 1/14 Course Expectations Care and Handling of Guitars Pretests</p>	<p>Identify the G & A on 3rd string Demonstrate independent part playing in ensemble Course outline explained in detail Learn procedure for taking guitar from case, care for guitar and procedure for daily handling of instrument</p>	<p>Semester Exam Playing Quiz Class Demonstration Class Participation Handbook Signed Class Demonstration Multiple worksheets, puzzles and quizzes</p>	<p>Electronic drummer Play along CD's Electronic tuning</p>
February	<p>Introduce Third String Introduce Am & E Chords 3-Part Ensemble Music</p>	<p>Identify parts of guitar Perform daily warm-ups for left hand Learn note recognition and simple rhythms Perform several songs which consists of notes on the first and second strings</p>	<p>Parts of the Guitar Quiz Class Demonstration Class Participation Class Performance</p>	<p>Electric drummer Play along CD's Electric tuning</p>
March	<p>Introduce Third String Introduce Am & E Chords 3-Part Ensemble Music Major Scales-Lower Octave THIRD QUARTER ENDS 3/26 Course Expectations</p>	<p>Identify the G & A on 3rd string Demonstrate independent part playing in ensemble Course outline explained in detail</p>	<p>Playing Quiz Class Demonstration Class Participation Handbook Signed</p>	<p>Electric drummer Play along CD's Electric tuning</p>
April	<p>Care and Handling of Guitars Pretests Note Names Note Reading Notes on the First & Second Strings</p>	<p>Course outline explained in detail Learn procedure for taking guitar from case, care for guitar and procedure for daily handling of instrument Identify parts of guitar Learn note recognition and simple rhythms</p>	<p>Handbook Signed Class Demonstration Multiple worksheets, puzzles and quizzes</p>	<p>Electric drummer Play along CD's Electric tuning</p>
May	<p>Introduce Third String Introduce Am & E Chords 3-Part Ensemble Music Introduce Third String Introduce Am & E Chords 3-Part Ensemble Music 2ND SEMESTER ENDS 6/2</p>	<p>Perform several songs which consists of notes on the first and second strings Identify the G & A on 3rd string Demonstrate independent part playing in ensemble</p>	<p>Parts of the Guitar Quiz Class Demonstration Class Participation Class Performance</p>	<p>Electric drummer Play along CD's Electric tuning Electric Bass</p>
June 2				

SUNSET CURRICULUM MAP: BEGINNING Q2 GUITAR-Bill Swick, Instructor

2009-10

Department: MUSIC

MONTH	CONTENT	SKILLS	ASSESSMENT	TECHNOLOGY
August	 <p>Review notes on the First, Second & Third Strings Notes on the Fourth String</p>	Perform several songs which consists of notes on the first four strings	Class Demonstration Class Participation Class Performance	<p>SAVITILE</p> <p>Bill Swick's Beginning Guitar Teacher's Manual</p> <p>Electronic drummer</p> <p>Electronic drummer Play along CD's Electronic tuning</p> <p>Electronic drummer Electronic tuning</p> <p>Electronic drummer Electronic tuning</p>
Q1				
September	<p>Notes on the Fifth String Eighth Notes Pick-up notes and ties</p> 	Perform songs which include notes on the first five strings	Class Demonstration Class Participation Class Performance	
October	<p>Introduce Sixth String Introduce Am & E Chords 3-Part Ensemble Music Major Scales-Lower Octave</p> 	<p>Notes on the Sixth string Playing songs in the lower register Demonstrate independent part playing in ensemble playing</p> 	Playing Quiz Class Demonstration Class Participation	
October 26 Q2	<p>FIRST QUARTER ENDS 10/26</p> 			
November	<p>Review notes on the First, Second & Third Strings Notes on the Fourth String</p> 	Perform several songs which consists of notes on the first four strings	Class Demonstration Class Participation Class Performance	
December	<p>Notes on the Fifth String Eighth Notes Pick-up notes and ties</p> 	Perform songs which include notes on the first five strings	Parts of the Guitar Quiz Class Demonstration Class Participation Class Performance	