

eMedia Music Software Integration Guide For Guitar Method Vol. 1

eMedia Music Corporation Guitar Instructional Software

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About eMedia Music Corporation

eMedia Music Corporation is a software developer dedicated to producing high-quality multimedia music instruction software. Formed in 1994 by Adrian Burton, formerly a manager at Microsoft Multimedia Publishing, eMedia is now the world's leading publisher of guitar instruction software. eMedia's titles have been critically acclaimed by sources such as Newsweek, Guitar One magazine and PC Magazine, and have been endorsed by guitar legends such as Nancy Wilson of Heart and Peter Frampton, who hosts a nationally broadcast infomercial for eMedia's Guitar Method.

eMedia's excellence also has been recognized with several recent awards. In 2001, eMedia received a Deloitte & Touche Fast 50 award recognizing the state's 50 fastest-growing technology companies. The company also was honored by Puget Sound Business Journal as one of Washington's 100 Fastest-Growing Private Companies. In addition, eMedia has been named one of the state's Top 100 software companies for two years running by Washington CEO magazine.

As computers continue to find their way into homes across the globe, eMedia is positioning itself to offer a profound new music education experience. Multimedia's interactive capabilities, incorporating audio, video and user participation, surpass any traditional printed methods of education. Confident that this technology will in the long run become the dominant form of music self-education, eMedia is dedicated to producing innovative software with broad appeal to an international audience. eMedia's products are currently distributed in the United States, Japan, Canada, Australia, France and England.

eMedia's flagship titles are the best-selling Guitar Method Vol. 1 guitar instruction software, and the follow-up Intermediate Guitar Method, available for both Windows and Macintosh. Japanese and French versions of Guitar Method Vol. 1 are also available. eMedia's latest title, Bass Method, is the first comprehensive multimedia bass tutorial. eMedia also produces Guitar Songs, which teaches classic guitar hits, as well as Blues Guitar Legends, which teaches original blues songs and may also be enjoyed as an audio CD.

eMedia's distinguished music editorial staff includes:

Kevin Garry, Ph.D., has been teaching guitar for over 15 years, including 9 years at the University of Washington and is currently at the University of Colorado.

Sabina Skalar, M.F.A., performing artist currently with the N.Y. City Ballet Orchestra, has over 30 years of experience with individual and group instruction.

Steven Lichtenstein, M.M., The Juilliard School, has performed nationally for nearly two decades with a wide variety of performing organizations including the San Francisco Opera.

Reviews from University and College Music Educators

“I think you have a great system and it supports independent learning. I wish it had been available when I was learning guitar.”

– **Dr. Joyce Jordan; Professor of Music Education and Music Therapy; University of Miami**

“I think this is a great product and will use it next spring when the class is offered.”

– **Dr. William Davis; Professor of Music Therapy; Colorado State University**

“I reviewed the software over Christmas break and liked it very much. I am requiring Guitar Method Vol. 1 in my music methods course this fall.”

– **Dr. Janet Montgomery; Professor of Music Education; University Of Colorado**

“I think Guitar Method is wonderful. It is well laid out, easy to follow, attractive and well constructed. I recommend it for all students learning guitar.”

– **Dr. Lizabeth Bradford Wing, Professor of Music Education, University of Cincinnati**

“Your software seems logically sequenced and very usable. I think that going through the first 20 lessons or so would get my elementary general music students to about the point I'd want them to be after the first semester of class, and if they got through lesson 30 I'd be delighted.”

– **Dr. Sandra Stauffer; Professor of Music Education; Arizona State University**

“I found it to be very helpful for students when they work individually. My main concern was that (on the older version) tempos could not be adjusted to go any faster or slower than recorded. As I look at the new software, it seems that that has been corrected. Since I have been teaching class guitar for many years, I'm always on the lookout for new materials that help the "non-guitar-playing" students become better teachers. Thanks again for your help!”

– **Dr. Eleanor Meurer; Music Education; Indiana State University**

“My students are using the program with enthusiasm. It complements and expands my own curriculum and allows students to explore the benefits of CD-ROM technology.”

– **Ethan Atkinson; Guitar Instructor/Musician; College of the Mainland, Texas**

“Guitar Method is great! I can monitor students' progress and I can make assignments and have them record themselves to see how they are doing. This technology is right up the alley of what our college is striving for. For me, this would be great for the students who are self-motivated and want to move on. For those students who are not as motivated, they can still learn at their own pace and I can monitor it all much easier. I am excited about this guitar course.”

– **Dr. Charles Yingling; Professor of Music Education; Southwestern University, Kansas**

“The eMedia Guitar Method is ideal both for students who want to learn guitar on their own and for instructors looking for methods of keeping their students interested and excited about guitar. There is a wonderful balance between popular and folk styles with terrific video and audio examples.”

– **Dr. Ken Ayoob; Professor of Music Education; Humboldt State University; California**

Reviews from University and College Music Educators continued

“This software is EXCELLENT, good job! Since I'm a guitarist of many years and it was my major instrument through my music degree at CSU in Colorado, I can well appreciate the time and toil and creativity that has gone into such a project. Once again, thank you very much for the privilege of reviewing this terrific program!”

– **Christine Korb; Professor Music Therapy/Guitar; Marylhurst University; Oregon**

“I am very impressed with your software and I do look forward to utilizing it for my instrumental practicum course.”

– **Dr. Jeremy Kurtz; Program Coordinator: Interactive Media Technology; Stark State College, Ohio**

“This is the best CAI (computer-assisted instruction) software for the guitar that I have seen. I believe that college students will achieve their musical goals by using Guitar Method.”

– **Dr. Herbert Midgley; Music Technology and Guitar Instructor, S. F. A. State University; Texas**

“I have been very favorably impressed with the new eMedia guitar CD ROM you most recently sent my way, and would like to have the bookstore carrying your product.”

– **Dr. Linda M. Berger; Associate Professor of Music; St. Olaf College; Minnesota**

“I've been teaching at the university level for 20 years...your CD-ROM is perfect for both the class and individual learning environment. Guitar Method offers some of the finest musical tools and pedagogical approaches to the craft of both teaching and learning guitar I have even had the pleasure of using in my classroom and private studio. Thanks for making such a great product available for students and teachers of the guitar. Give us more of the same.”

– **Dr. David Kelsey; Guitar Instructor/Musician; Western Kentucky University; Kentucky**

“The Guitar software is wonderful. We are going to incorporate this into our secondary general music methods course. I will require each of our students to purchase the software as well as our program will purchase it to place on our existing music lab. “

– **Steven Lyons; Mercyhurst College; Erie, Pennsylvania**

“This software is great. I mean great. My students could definitely benefit from using this software. I love how easy it is to use. It's interactive and fun. I had a great time with it. The diagrams are easy to follow and the video segments are tremendous!”

– **Felton Offard; Guitar Teacher; Chicago State University; Illinois**

“I am impressed with its content, particularly the progression. It is very clear and well thought out! I'm thinking the software might be perfect as a supplementary learning tool for music Ed students who need to pass a guitar proficiency exam

– **John Arnold; Guitar Coordinator; Moravian College; Pennsylvania**

My college and I both like it and would be willing to recommend it to students. Good job!

– **Dr. Dick McGee; Music Department Chair; Community College of South Nevada**

Reviews from K-12 Music Educators and Organizations

“I've been teaching guitar in my 6th grade classes for about 7 years now. Mid year, I added eMedia Guitar to my curriculum and my kids love it. The videos of the hand positions for chords are wonderful. I can set my instrument down and go around helping students while the software leads the exercises. I recommend it!”

– **Scott Rittenhouse; Elementary Music Teacher; Mount Vernon; Washington**

“I have been teaching beginning guitar in the middle school for quite some time and, until recently, it had been a very exhausting experience and the depth of instruction was quite limited due to the amount of one-on-one attention required. I was constantly going from student to student correcting improper chord fingerings or demonstrating the correct strumming techniques. Since I started using eMedia Guitar Method the learning in my classroom has dramatically improved. The students can see in ‘real time’ exactly what they should be doing, and review as many times as needed any part of the lesson they are having trouble with. There are many great features, like the chord dictionary and the tuner (which uses the actual sound of each string), which make it a complete learning system. Their sense of rhythm, note reading skills, and overall musical ability as well as their level of interest has more than doubled. I honestly don't know how I could teach so much about the guitar in such short a time without it!”

– **Jon Trask; Middle School Music Teacher; William Floyd Schools; Shirley, New York**

“Thank you for introducing me and my guitar students to your software. It is a great tool and it makes my during-school guitar classes more interesting. The students are responding very well. Students are also coming to the music room voluntarily during after school music time to play their guitars. They are positively responding to the software and the use of technology. It has tremendously enhanced their learning experience.”

– **Rhoda Montecastro; Middle School Music Teacher; Coalgate Public Schools, Oklahoma**

“The program is working very well in my classes. The program is very effective for allowing the students to work at their own pace. I have many students that are very advanced and pick up on ideas quickly, so the program is a good way to allow them to work ahead and pick up new skills. For the less advanced, it is easy for them to practice and have a guided way of improving their skills.”

– **Carolyn Smith; Middle School Music Teacher; Broken Arrow Public Schools, Oklahoma**

“I am teaching an intro to guitar class for the first time this year, with no previous guitar experience of my own. I purchased a copy of your Guitar Method Vol. 1 for myself this summer to get a jump on playing techniques, and on the strength of my initial experience I recommended the purchase of lab packs for the school system! The program is now the centerpiece of the guitar curriculum; I have been integrating the progressive lessons with the note-reading lessons in the appendix, adding my own theory exercises as supplemental material. The students are progressing rapidly, and response to the program and musical selections has been overwhelmingly positive. The fact that lessons move quickly from folk tunes to pop/rock standards (with the OLGA listings for further exploration) helps to keep motivation high. Overall, a great product for individual use, and a great component of our school guitar class!”

– **Chris Andrade; High School Music Teacher; Stratford, Connecticut**

“I think it is very well designed for the beginner to intermediate player. I think it will be a great help.”

– **Mike Peacock; Guitar Teacher; Wachusett Regional School District, Massachusetts**

Reviews from K-12 Music Educators and Organizations

“Thanks for your concern about my third grade guitar students. Your materials were well received this week. The goal of your product - to learn the guitar while socially participating is both intuitive and relevant for the student of today. Keep up your great endeavor and never lose your focus on the learner. Thanks again and be well.”

– **Dr. Paul Baker; Third Grade Teacher; Blue Pont Avenue Elementary School, New York**

“I am pleased to tell you that I have used your software and continue to use it in my music program. I have been teaching guitar at my school for four years now.”

– **Marian Brown; Middle School Music Teacher; Spring Hill, Tennessee**

“Yes, I have looked it over and I am impressed. I will be ordering the program for my students this year when that budget becomes free.”

– **Rodney Cain; Elementary Music Educator; Machesney Park, Illinois**

“The kids are having a blast with the software!”

– **Don Grieser; Guitar Teacher; Pine Hill School; Pine Hill, New Mexico**

“Thank you so much for letting me review Guitar Method vol.1. Wow, great stuff.”

– **Matthew Kelly; Elementary Music Teacher; Kent School District, Washington**

“Overall, this program is fantastic. It definitely gives you all of the information a person would need to learn. As for looks and presentation, they have a very good format for your convenience. Things are neatly organized and easy to understand. You have every resource one click away. For one CD, it certainly gives you what you pay for.”

– **Terry Armitage; North America Representative; Registry of Guitar Tutors**

“As promised I have evaluated your software and I must say that it is quite impressive.”

– **Stan Williams; Owner / Instructor; Academy of Guitar; Puyallup, Washington**

“All Star Award - for 2001 and 2002”

– **Children’s Software Revue**

“Top 25 Products of the Year - An excellent guide for the beginning and intermediate player.”

– **Family PC Magazine**

“The tutorial’s user friendly approach is designed for adults and kids” – “...because kids learn at home, they control their pace.

– **L.A. Parent Magazine**

“Winner of the Teacher’s Choice Award – 2002”

– **Learning Magazine**

“I completed the program in about a month and a half without a parent or teacher making me do it!”

– **Billy Weslowski; 13-year-old Guitar Method graduate as published in Sheet Music Magazine**

For more reviews please visit the eMedia Music web site at: <http://www.emediamusic.com/academic>

eMedia Music Software and the National Standards For Arts Education

eMedia Music software is a valuable resource for teachers to address the National Standards for Arts Education developed by MENC (Music Educators National Conference).

eMedia software fulfills six MENC national standards:

- Singing, alone and with others, a varied repertoire of music
- Performing on instruments, alone and with others, a varied repertoire of music
- Improvising melodies, variations and accompaniments
- Reading and notating music
- Listening to, analyzing and describing music
- Understanding music in relation to history and culture

MENC Technology Standards for Music Instruction

Following the release of the National Standards for Music Education in 1994, MENC released Opportunity-to-Learn Standards for Music Instruction, as a guide to what schools should provide to help students achieve the national standards in grades K-12. The guide tells more specifically what equipment to buy and how to allocate resources.

The table below summarizes some key requirements for the “Materials/Software” section that eMedia software satisfies.

MENC Materials/Software Recommendations

	Minimal Requirements	Desirable Requirements
Elementary School	6 titles to start 3 new titles per year	6 new titles per year
Middle and Junior High School	6 titles to start 3 new titles per year	6 new titles per year
High School	6 titles to start 3 new titles per year	6 new titles per year

The software library should contain at least six titles of instructional software that a) reinforces listening, analyzing, reading, and describing music; and b) enables children/students to create, improvise, compose and perform music.

More information on how music technology can be integrated into the music curriculum and how technology ties into the national standards for arts education can be found in the book, “Technology Strategies for Music Education” by Thomas Rudolph, Floyd Richmond, David Mash and David Williams. This book was put out by TI:ME (Technology Institute For Music Educators) of Wyoctoe, Penn.

Download Demonstration Software

eMedia's Guitar Method Vol. 1 interactive/walkthrough demo thoroughly explores all the features of this breakthrough new CD-ROM. Along with the narrated slideshow, you can break into the demo and try out separate song lessons. Enjoy!

You will need Apple's QuickTime player - <http://www.apple.com/quicktime/download/> - to run the demo software, if it is not already installed on your system.

Demonstration Links

Guitar Method Vol. 1

Windows - <http://www.emediamusic.com/download/GM1Demo.exe>

Mac - <http://www.emediamusic.com/download/GM1Demo.sit.Bin>

Intermediate Guitar Method

Windows - <http://www.emediamusic.com/download/IGMDemo.exe>

Mac - <http://www.emediamusic.com/download/IGMDemo.sit.Bin>

Guitar Songs

Windows - <http://www.emediamusic.com/download/GS1Demo.exe>

Mac - <http://www.emediamusic.com/download/GS1Demo.sit.Bin>

Blues Guitar Legends

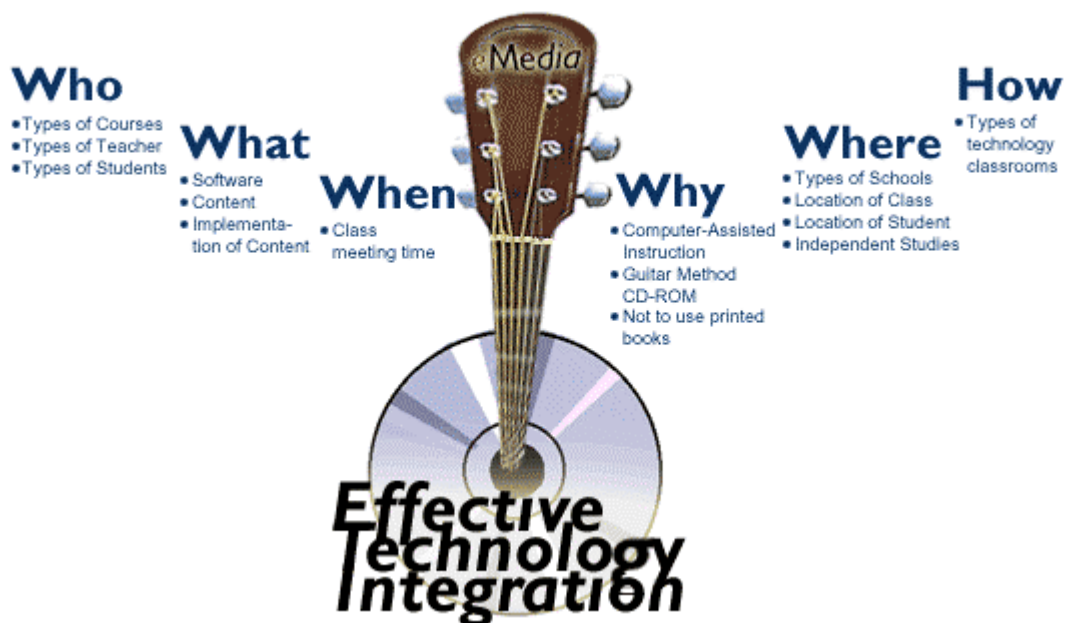
Windows - <http://www.emediamusic.com/download/BluesDemo.exe>

Mac - <http://www.emediamusic.com/download/macblues.sit.Bin>

Bass Method Vol. 1

Windows - <http://www.emediamusic.com/download/BassDemo.exe>

eMedia Music Guitar Software Integration Guide



“Who”

Types of Courses

- Secondary level (grades 4-12) courses
 - Beginning to intermediate skill level guitar class
 - Private guitar lessons
- College level courses
 - Beginning to intermediate skill level guitar classes
 - Private guitar lessons
 - Music methods courses for music education majors
 - Music technology courses for music majors
- Community Guitar Classes
 - Churches
 - Community Centers
 - Technology labs
 - General classrooms

Types of Teachers

A teacher who has some musical background is important for teaching a guitar class using Guitar Method Vol. 1. However, since Guitar Method Vol. 1 is so comprehensive in breadth of topics and learning features, most anyone can learn through the software and turn around and then teach a guitar class. Teachers need to have a basic understanding of how to use a computer.

Types of Students

Since learning guitar for the first time is a universal experience for everyone, students who will benefit from the Guitar Method Vol 1 curriculum range between the ages of nine years to adult.

- Secondary level students
 - Grades 4 through 12
- College level students
 - Music education majors
 - Music therapy majors
 - Non-music majors
 - General non-music education students

“What”

eMedia Guitar Method Vol. 1 guides students through 155 step-by-step lessons that range from basics such as stringing the guitar and playing simple chords to strumming styles, playing melodies and fingerpicking. Instructor Kevin Garry, Ph.D., demonstrates techniques in full-motion video. Each lesson carefully builds upon the previous material, with skills added systematically. Over 70 songs are complemented with preparatory exercises and quizzes. The animated fretboard features a variable-speed option with four viewing angles. The student has the option to play music using either music notation or tablature, both of which are taught in an easily understood manner.

Please go to pages 33 and 34 to see the curriculum displayed in order of presentation on the CD-ROM.

Contents of Guitar Method Vol. 1

Chapter One – About the Guitar

Types of guitars, stringing, tuning, holding finger position, reading chord charts, Simple G chord.

Chapter Two – Simple Chords and Strumming

Songs introducing Simple C and G7; Full A7, C, and D chords; double strum.

Chapter Three – More Chords and Adding Accents

Songs with accents; shifting accents; 3/4 accented time; A Am, D7, E, Em, E7, Full G chords.

Chapter Four – Slash Chords and Chord Progressions

Songs with slash chords G/B, A/C#; new chords Am7, Bm, B7,C7, Dm, F, Full G7.

Chapter Five – Rock Strumming and Power Chords

Folk rock; syncopation; power chords A5, D5, E5; palm muting; contemporary rock strumming.

Chapter Six – Playing the Blues

Introducing the blues rhythm: “Corrina,” “Little Red Rooster” and others; the 12-bar blues.

Chapter Seven – Reading Tablature and Playing Melodies

Tablature, rhythmic notation, folk and classic melodies, boogie-woogie bass, blues shuffle.

Chapter Eight – Bass-Note Strum with Country Tunes

Popular songs with bass-note strum, bass-note double strum, alternate bass-note strum.

Chapter Nine – Fingerpicking – from Arpeggio to Travis

Introduced in “Scarborough Fair,” “House of the Rising Sun,” “Romanza” and others.

Chapter Ten – Reading Standard Music Notation

How to read music string by string; rhythm; time signature; accidentals; key signatures.

“What” (page 2)

Topics covered in Guitar Method Vol. 1

- Metronome (Using the Metronome)
- Amplifying Your Guitar
- Repeat signs
- Setting Up Your Guitar
- Stringing the Guitar
- Tuning the Guitar
- Holding the Guitar
- Right Hand and Finger Position;
- Holding a Pick; Strumming
- Left Hand and Finger Position
- Chord Charts
- Musical Alphabet
- Notes Up the Fretboard (Natural Notes Only)
- Double Strum
- On-Line Guitar Archive
- Accents (Adding Accents)
- Accents (Shifting the Accents)
- 3/4 Accented Time; Waltz Tempo
- Slash Chords
- Chord Progressions
- Syncopation (Up Strum);Folk Rock
- Power Chords
- Palm Muting
- Contemporary Rock Strumming; Rock Strumming
- Syncopation (Rock Style)
- Blues Rhythm
- Blues Shuffle
- 12-Bar Blues
- Tablature
- Playing Melodies: Right Hand
- Playing Melodies: Left Hand
- Rhythmic Notation in Tablature
- Bass-Note Strum
- Bass-Note Double Strum
- Alternate Bass-Note Strum
- Fingerpicking (Arpeggio);
- Arpeggio Fingerpicking
- Fingerpicking (Travis); Alternating Thumb
- Reading Standard Music Notation
- Note Values; Rhythm in Standard Music Notation
- Rests
- Time Signatures
- Simple Time Signatures
- Compound Time Signatures
- Asymmetrical Time Signatures
- Right-Hand Techniques
- Left-Hand Techniques
- E or 1st-String Notes
- B or 2nd-String Notes
- G or 3rd-String Notes
- D or 4th-String Notes
- A or 5th-String Notes
- E or 6th-String Notes
- Sharps, Flats, and Naturals
- Accidentals

“What” (page 3)

70 songs in Guitar Method Vol. 1 and their chords in order of presentation on the CD-ROM

- Brother John (Chords); Frère Jacques (Chords) – C, G
- Skip to My Lou – C, G7
- Down in the Valley (Chords) – D, A7
- Marianne – D, A7
- Go Tell Aunt Rhody – D, A7
- Hush, Little Baby – D, A7
- Red River Valley – D, A7 G
- Careless Love – D, G, A
- Silent Night –G, C, D
- She'll be Comin' 'Round the Mountain –G, C, D
- Jingle Bells (Chords) – G, C, A7, D
- Swing Low, Sweet Chariot – A, E
- Amazing Grace – A, D, E
- Oh, Susanna – A, E7, D
- Hey, Ho, Nobody At Home (Chords) – Am, E, G
- My Darling Clementine – Simple G, D7
- Scarborough Fair (Chords) - Am, Cm, Em, D
- Will the Circle Be Unbroken (Chords) – G, C, D7
- Downtown Train – G, D, A, Em
- Shenandoah – G, C, Am7, Em, D7
- Knockin' on Heaven's Door – G, D, Am7, C
- Auld Lang Syne – D, A7, G, B
- Drunken Sailor – Dm, C, Am
- Aura Lee (Chords) – G, Am, D, Em, B7
- On Top of Old Smokey – C, F, G7
- Star-Spangled Banner – C, G7, F
- When the Saints Go Marching In (Chords) – C, G7, F, C7
- La Bamba – C, F, G
- Uncle John's Band – G, D, C, Am, Em, Dm
- Rocky Be Goode – A5, D5
- Rock N' Me – D, G, A
- Rock Steady – A5, D5, E5
- 12-Bar Blues – E, A, B7
- Corrina, Corrina – E, A, B7
- Midnight Special – G, C, D7
- Blues Shuffle (Chords) – E, A, B7
- Worried Man Blues – G, G7, C, D7
- Boogie Woogie Bass (Chords) –G7, C7, D7
- Little Red Rooster – G, C7, D7
- Volga Boatmen (Melody) – Em
- Home on the Range (Melody) – G, C, D7
- He's Got the Whole World (Melody) – F, C7
- Alouette (Tablature); Ode to Joy (Tablature)
- Jingle Bells (Melody – Tablature)
- Au Clair de la Lune (Tablature)
- Yankee Doodle (Melody – Tablature)
- Brother John (Melody – Tablature)
- Frère Jacques (Melody – Tablature)
- Volga Boatmen (Tablature)
- Brahms' Lullaby (Tablature); Largo (from the New World Symphony – Tablature)
- Bach Minuet (Tablature)
- Boogie Woogie Bass – G7, C7, D7
- Blues Shuffle – E, A, B7
- When the Saints Go Marching In (Bass Strum) – C, G7
- Yankee Doodle (Bass Strum) – D, A, G
- My Bonnie (Bass Strum) – G, C, D7
- Home on the Range (Bass Strum) – G, C, A7, D7
- Yellow Rose of Texas – A, E7
- Scarborough Fair (Arpeggio) – Am, Em, C, D
- House of the Rising Sun (Arpeggio) – Am, C, D, F, E
- Greensleeves – Em, C, D, B7
- Romanza – G
- Will the Circle Be Unbroken (Travis) – G, C
- Working on the Railroad – G, C, D7, A7
- Dreamboat Annie – C
- Jingle Bells (Notation) – C, F, D7, G
- Ode to Joy (Notation) – C, F, G
- Largo (from the New World Symphony – Notation) – G
- Sur le Pont d'Avignon – C
- Twinkle, Twinkle Little Star – C
- Down in the Valley (Melody) – C, G7
- Au Clair de la Lune (Notation) – C, G
- Aura Lee (Notation) – C
- Yankee Doodle (Melody – Notation) – C, G, F
- Frère Jacques (Notation); Brother John (Notation)- G
- Brahms' Lullaby (Notation) – C
- My Bonnie (Melody) – C, F, D7, G, G7, Dm
- Bach Minuet (Notation) – G
- When the Saints Go Marching In (Melody) – C, G7, F
- Londonderry Air – C
- Hey, Ho, Nobody Home (Melody) - Em
- Alouette (Melody) – E

“What” (page 4)

Guitar Method Vol. 1 songs grouped and listed by key. (some from Guitar Songs CD-ROM)

Lesson #	Song Title / Key / Chord Progression
Key of C	
12	Frère Jacques (Chords) - C
131	Au Clair de la Lune (Notation) – C, G
14	Skip to My Lou – C, G7
57	When the Saints Go Marching In (Bass Strum) – C, C7, G7
130	Down in the Valley (Melody) – C, G7
62	La Bamba – C, F, G
125	Ode to Joy (Notation) – C, F, G
135	Yankee Doodle (Melody – Notation) – C, F, G
141	When the Saints Go Marching In (Melody) – C, F, G
54	On Top of Old Smokey – C, F, G7
56	Star-Spangled Banner – C, F, G7
57	When the Saints Go Marching In (Chords) – C, C7, F, G7
124	Jingle Bells (Notation) – C, F, D7, G
129	Twinkle, Twinkle Little Star – C, F, D7, G
137	My Bonnie (Melody) – C, F, D7, G, G7, Dm
	(GUITAR SONGS CD-ROM) Swanee River – C, F, G, Am
Songs in the Key of C that do not have chords symbols written above staff.	
126	Sur le Pont d'Avignon – C
142	Londonderry Air – C
136	Brahms' Lullaby (Notation) – C
132	Aura Lee (Notation) – C
113	Dreamboat Annie – C (Difficult)
Key of G	
136	Brother John (Frère Jacques) (Notation)- G
20	Silent Night –G, C, D
34	She'll be Comin' 'Round the Mountain –G, C, D
40	My Darling Clementine – simple G, D7
74	Midnight Special – G, C, D7
42	Will the Circle Be Unbroken (Chords) – G, C, D7
98	My Bonnie (Bass Strum) – G, C, D7
152	Home on the Range (Melody) – G, C, D7
111	Will the Circle Be Unbroken (Travis) – G, C, D7
76	Worried Man Blues – G, G7, C, D7
78	Little Red Rooster – G, C7, D7
24	Jingle Bells (Chords) – G, C, D, A7
100	Home on the Range (Bass Strum) – G, C, D7, A7
112	Working on the Railroad – G, C, D7, A7
77	Boogie Woogie Bass (Chords) –G7, C7, D7
92	Boogie Woogie Bass – G7, C7, D7
48	Knockin' on Heaven's Door – G, Am7, C, D
53	Aura Lee (Chords) – G, Am, D, Em, B7
63	Uncle John's Band – G, Am, C, D, Dm, Em
47	Shenandoah – G, Am7, C, D7, Em
45	Downtown Train – G, D, A, Em

Song Title / Key / Chord Progression (some songs from the Guitar Songs cont.)	
Lesson #	Songs in the Key of G that do not have chords symbols written above staff.
125	Largo (from the New World Symphony - Notation) – G
138	Bach Minuet (Notation) – G
108	Romanza – G
	Key of D
17	Down in the Valley (Chords) – D, A7
23	Marianne (Chords) – D, A7
29	Go Tell Aunt Rhody – D, A7
110	Hush, Little Baby (Travis Picking) – D, A7
19	Red River Valley – D, G, A7
30	Careless Love – D, G, A
67	Rock N' Me – D, G, A
97	Yankee Doodle (Bass Strum) – D, G, A
49	Auld Lang Syne – D, G, A7, B
	(GUITAR SONGS CD-ROM) That'll Be the Day – D, G, A, B7
	Key of Dm
50	Drunken Sailor – Dm, C, Am
	Key of E
72	12-Bar Blues – E, A, B7
73	Corrina, Corrina – E, A, B7
75	Blues Shuffle (Chords) – E, A, B7
93	Blues Shuffle (Bass) – E, A, B7
153	Alouette (Melody) – E
	Key of Em
145	Volga Boatmen (Melody) – Em
107	Greensleeves – Em, C, D, B7
146	Hey, Ho, Nobody Home (Melody) - Em
	Key of F
155	He's Got the Whole World (Melody) – F, C7
	Key of A
31	Swing Low, Sweet Chariot – A, E
102	Yellow Rose of Texas – A, E7
39	Amazing Grace – A, D, E
35	Oh, Susanna – A, D, E7
	(GUITAR SONGS CD-ROM) Blue Moon of Kentucky - A, A7, D, D7, E
65	Rocky Be Goode – A5, D5
69	Rock Steady – A5, D5, E5
	Key of Am
	(GUITAR SONGS CD-ROM) Oye Como Va - Am, Am7, Em, Em7
36	Hey, Ho, Nobody Home (Chords) – Am, E, G
41	Scarborough Fair (Chords) – Am, Cm, Em, D
105	Scarborough Fair (Arpeggio) – Am, Em, C, D
	(GUITAR SONGS CD-ROM) Motherless Child – Am, C, Dm, Em, G
106	House of the Rising Sun (Arpeggio) – Am, C, D, F, E
	(GUITAR SONGS CD-ROM) Truckin' – E, E5, A, A5, B5, G, F#

“What” (page 6)

28 Video Instruction Clips in Guitar Method Vol. 1

Lesson #	Video
ii	Introduction
3	Stringing the guitar
6	Basic down strum
11	Introduction to Simple G chord
13	Introduction to C and G7 chords
16	Introduction to D and A7 chords
22	The double strum
24	Introduction of Full C chord
28	Adding accents while strumming chords
30	Introduction of A chord
33	Shifting accents while strumming
36	Switching between the Am and E chords
38	Introducing 3/4 time
41	Switching between the Am and C chords
42	Introducing the Full G chord
53	Introduction of B7 chord
54	Introduction of F chord
56	Introduction of G7 chord
61	Folk rock with syncopation
64	Classic-rock power chords
65	Introducing palm muting
71	The blues rhythm
81	Alternating fingers/up and down strokes
82	Left-hand fingering for melodies
95	Bass-note strum technique
99	Bass-note double strum
101	Alternating bass-note strum
104	Introducing fingerpicking arpeggio example #1
104	Finger-picking arpeggio example #2
108	Romanza warm-up
108	Romanza positions
109	Alternate thumb (Travis) fingerpicking
118	Right-hand melodic playing technique
119	Left-hand melodic playing technique
155	Conclusion

“What” (page 7)

Introducing, understanding and using learning features in Guitar Method Vol. 1.

Descriptions of these features can also be found in the “Introduction” of Guitar Method Vol. 1.

- Interactive Icons
 - Audio button plays the songs
 - Video button plays video related to the lesson
 - β The horizontal scroll bar for the video can be held by the pointer and moved back and forth to repeat the viewing of certain parts of a video
 - Comment button plays instructor’s spoken comment related to the lessons
 - β Playing tips
 - β Historical references connected to songs
- Animated Fretboard
 - Shows students where to put their fingers as the music plays.
 - Students can double-click on a specific note or chord and the animated fretboard will come up showing where that note or chord is located on the fretboard.
 - Students can grab and place the image of the animated fretboard anywhere on the screen. It is suggested to locate the animated fretboard directly under the music being studied. This is the same for the metronome, chord dictionary and tuner.
 - Students can flip the animated fretboard over in case they are left-handed.
- Digital Interactive Tuner
 - Students can always check their tuning before and during practice.
 - The tuner lets students know if they are flat or sharp.
- Digital Metronome
 - After songs are mastered, the student should use the metronome and play the exercise at several different tempos before moving on.
- Chord Dictionary
 - This can be used for composition and as a reference for additional chords.
 - Chord progressions can be created by copying (Alt - F7) and pasting (Ctrl - V) the chord chart into the “Paint” accessories program in Windows. This can be printed and given to students.
- Video Scroll Bar

Students and teachers can grab the scroll bar on the video player and repeat sections of the video.

“What” (page 8)

- Song Highlighting and Looping
 - This will allow students to continuously repeat exercises at any length.
 - The description of this feature can be found on screen vii in the Introduction.
 - Loop challenging parts of each exercise
 - β This will allow students to repeat and drill problem spots over and over.
 - β This should be utilized as much as possible.
 - Suggested use: Highlight each exercise and listen to it at least three times before playing it in its entirety. The first time watch the notes, the second time watch the animated fretboard. Then on the third pass, finger the chords or melodies while watching the animated fretboard without sounding the instrument. Proceed with additional repetitions playing the song aloud after this process has been executed.
- MIDI variable-speed option
 - This allows students to slow down or speed up any exercise to match their skill level.
 - The description of this feature can be found on screen iii in the Introduction.
 - Those who are not challenged can increase the tempo right away.
 - Combine highlighting and looping with the MIDI variable-speed option. Highlight notes ranging between two notes or an entire phrase. Students can slow down the tempo with the MIDI variable-speed tool for each excerpt being studied. They can gradually speed up the tempo as they become more proficient.
- Recorder
 - Students can record themselves to check on their playing.
 - The teacher can have students record their playing as homework to be turned in on a disk or sent to the teacher by email.
- Print Screen
 - Teachers and students can print most any screen on the CD-ROM to create a hard copy.
 - Copyrighted songs listed in the credits at the end of Guitar Method Vol. 1 can not be printed.
- Audio Tracking
 - Adjust the tracking if the audio is not synched to the highlighted notes on the staff and the fingerings on the animated fretboard. The tracking adjustment can be found in Preferences on the menu bar.
- A notation default setting for the entire CD-ROM can be set for either “tab” or “notes.”
- Chord Charts
 - Click on the charts to hear the chord. The sound created is a real guitar.

“Where”

Types of Educational Environments

- Private and public secondary schools 4th –12th grade
 - In the designated music room for group learning
 - In the computer lab
 - In a general-purpose classroom
- 4- and 2-year colleges and universities
 - In the designated music room for group learning
 - In the music computer lab
- Community music school
 - In the designated music room for group learning
 - In the music computer lab
- Community technology centers
 - In the computer lab
- Adult education learning centers.
 - In a general-purpose classroom
 - In a computer lab
- Private music school/studio
 - Teacher’s home
 - Commercial location
- Music learning centers in retail music stores
 - In the designated music room for group learning
- Music learning centers in churches
 - In the designated music room for group learning
- Churches
- Home schools

“Why”

Cost Benefits

There are significant cost-saving opportunities for schools and their students. For example, if a guitar student were to go to the local music store and purchase a tuner, digital metronome, instructional video, guitar book with CD, digital recording device and 250-chord dictionary, he or she would easily spend more than \$150. All of these accessories are included in Guitar Method 1 for only \$39.95. Music stores offer Guitar Method 1 for \$59.95. Thus we offer a substantial savings on the learning materials that all beginning guitar students need.

CD-ROM guitar class method book compared to a printed guitar class method book

These two learning media convey the same information. However, printed guitar class method books do not have any of the key learning features that are embedded in the eMedia CD-ROM digital method book. This lack of learning features can make learning guitar much more time consuming and in many cases, frustrating for the student and teacher in a group class setting.

Computer-Assisted Instruction

Interfacing with Guitar Method on an individual basis has proven to be one of the most effective ways for students to maximize their learning curve for guitar. The following is a list of reasons given by students for liking C.A.I. activities and/or favoring them over traditional learning. Students say they like working with computers because computers:

Are infinitely patient	Are great motivators
Never get tired	Are excellent for drill and practice
Allow students to work privately	Call for using sight, hearing, and touch
Are fun and entertaining	Teach in small increments
Individualize learning	Build proficiency in computer use
Are self-paced	Give a sense of control over learning
Free teachers for more meaningful contact with students	Do not embarrass students who make mistakes

Student Learning Rate

In addition to enabling students to achieve at higher levels, researchers have found that CAI enhances students' learning rate. In some research studies, the students learned the same amount of material in less time than the traditionally instructed students; in others, they learned more material in the same time. While most researchers don't specify how much faster CAI students learn, the work of Capper and Copple (1985) led them to the conclusion that CAI users sometimes learn as much as 40 percent faster than those receiving traditional, teacher-directed instruction.

“Why” (page 2)

Students’ Retention of Learning

If students receiving CAI learn better and faster than students receiving conventional instruction alone, do they also retain their learning better? The answer, according to researchers who have conducted comparative studies of learning retention, is yes. In this research, student scores on delayed tests indicate that the retention of content learned using CAI is superior to retention following traditional instruction alone.

Students’ Attitudes

Much of the research that examines the effects of CAI and other microcomputer applications on student learning outcomes also investigates effects upon student attitudes. This line of inquiry has brought most researchers to the conclusion that the use of CAI leads to more positive student attitudes than the use of conventional instruction.

“This reduction in negative reinforcement allows the student to learn through trial and error at his or her own pace. Therefore, positive attitudes can be protected and enhanced.”

Benefits for students using Guitar Method Vol. 1

- Students come to class with a stronger sense of proficiency and confidence in their playing.
- The class has greater freedom in learning since the software addresses each student’s individual needs.
- Students can utilize multimedia technology that makes learning enjoyable.
- Students quickly progress to playing 70 songs they recognize and enjoy.
- Technology helps students who have difficulty learning guitar, which in turn keeps them motivated.
- Individual needs are met, which keeps students challenged and motivated to learn.
- Advanced titles like Intermediate Guitar Method, Guitar Songs, and Blues Guitar Legends let students progress further.
- Students will expand their studies by continuing to enroll in additional music classes as well as private instruction.
- A larger base of beginning guitar students increases intermediate guitar class enrollment.

Benefits at the College Level

- Guitar classes at the college level typically meet once or twice a week for one hour to ninety minutes. With so little class time on average per week, students must rely on practicing outside of class to maintain a basic proficiency level. By utilizing Guitar Method outside of class as a “digital text,” students will develop and strengthen their skills.
- More students develop an interest in pursuing applied lessons and possibly a degree in music.

“Why” (page 3)

Benefits at the College Level continued

- The music department utilizes an innovative means to teach a guitar class through technology.
- Larger guitar classes open to non-music majors create greater revenue for music departments.
- The software helps music education and therapy students pass a required guitar proficiency exam.
- Software can be used as required or suggested learning material that is the curriculum and/or supplements an existing curriculum.
- The software can be used as a CAI example in a music technology class. The teacher might consider using both the guitar and the keyboard as instruments of choice in this class.

Benefits for Music Education Majors

- “Music methods” courses for music education majors typically cover guitar as a part of the curriculum.
 - Guitar is usually covered between 3-6 weeks within a “methods” class. This brief introduction does give the student the time to not only understand how to use the guitar in the classroom but above all play the guitar.
 - Utilizing Guitar Method complements the curriculum since music technology is so important in music education.
 - After learning guitar and experiencing the clear and concise curriculum found in Guitar Method Vol. 1 CD-ROM, music education students can then use the software in their future teaching assignments.

Benefits for Music Therapy Majors

- Therapy majors will possess versatility with song styles and playing techniques which helps them work with clients who come from all types of backgrounds and have varying musical tastes.
- Other eMedia titles can benefit many music majors who are advanced players and are playing guitar as a secondary instrument.

Benefits for Non-Music Majors

- Many of these classes have students who do not understand music fundamentals. Computer-assisted instruction is a valuable learning aid for these students.
- Covering all issues dealing with music fundamentals will help make the class a more fulfilling musical experience.

“Why” (page 4)

Benefits at the K-12 Level

- Guitar Method Vol. 1 is most effective when utilized by students in grades 4 through 12.
- A guitar class addresses the nine content standards in music (Goals 2000: Educate America Act).
- Guitar Method Vol. 1 addresses the MENC "Opportunity to Learn": Technology Standards for Music Instruction.
- A guitar class will attract many students from the general student body who in some cases might not sign up for regular music classes. This influx of students will increase interest in joining the school's traditional musical course offerings such as wind ensemble, jazz band, choir and orchestra.
- Young students can be discouraged very quickly if they are not making progress. Guitar Method will help them stay motivated and keep them enrolled in the class.

“When”

- During or after-school
- At home

“How”

Many types of technology integration scenarios exist which enable use of eMedia guitar instructional software.

- No computer stations
 - Students can buy the software directly at the academic price through the eMedia Music web site or through an academic reseller.
 - The school can purchase multiple copies for students to check out for home use.

NOTE: In case of limited space between computer stations, students should turn their chairs a few degrees off center from the monitor and point the necks of their guitars to the left and / or right side of the screen. This brings the student's fretboard, the music on the screen and the animated fretboard all into one peripheral view. This also allows the teacher to address each student more easily, giving the teacher the opportunity to interact with comments and suggestions.

- 1 – 9 computer stations
 - Students rotate in and out of the lab during or outside of class.
- 10 – 20+ station computer lab for secondary level (grades 6-12)
 - The most effective classroom to teach the “eMedia Multimedia Guitar Class” is in the school's regular computer lab. By conducting the class in a computer lab, teachers and students open up a large world of information sharing. Each student's computer, whether at home or in the lab, essentially becomes a virtual music stand. Subjects such as improvisation, composition and four-part ensemble, for example, are just some topics the teacher can supplement with Guitar Method in a computer lab. By working in a lab, all supplemental information can be created, distributed and conveyed to the students on their virtual music stand, the computer. Moreover, songs and exercises can be played as a group when everyone has the same screen in view. The class can alternate between individual studies that focus on skill development and group studies that focus on group performance. Since Guitar Method does not involve musical instrument digital interface (MIDI), teachers can simply load the software individually on each station, or the site license version of Guitar Method onto computer harddrives.
- 10 – 20+ station computer lab at the college level
 - Most all music departments now have a music technology lab of at least 5-20 stations.
 - “Smart Classrooms” are also cropping up in music departments around the country. Teachers can only marvel at the technology now available for creating innovative and information rich learning environments through the use of multimedia in these types of classrooms. Computer-assisted guitar classes flourish in these innovative learning environments.

eMedia After-School Computer-Assisted Guitar Lab

Students come in to the lab and work independently with the software learning beginning guitar. The software has a built-in curriculum that can last over six months. An adult, whether musically inclined or not, will simply oversee the safety of the kids and the computers during the activity. The eMedia education music specialist will provide free over-the-phone training to the individual who will handle this lab activity. A free teacher resource guide and lesson plan will also be made available.

- The class meets immediately after school for 60-90 minutes one to three days a week.
- The class meets in the school's computer lab or in the music technology lab.
- 10-20 students can bring their own guitars or use guitars supplied by the school.
- A school technology coordinator, music teacher, or after-school site coordinator can oversee the lab.

Here is a list of the many advantages of this music technology enrichment activity:

- The lab can be used as a learning resource center for students attending guitar class during the day.
- The school will own the software that can be used year after year.
- It is difficult to find activities that integrate the arts and technology – now one is available.
- Kids love music. Kids love computers. Kids will love the guitar lab.
- Cross-curricular subjects such as mathematics and social studies can be extracted from the curriculum.
- There are hundreds of kids yearning to learn an instrument, yet they are hesitant to enroll in the music classes given during school. Now the after-school Computer-Assisted Guitar Lab can be a great first step.

Computer and accessories needed:

- CD-ROM drives and sound cards have to be in the computers.
- Low to medium quality headphones must be available.
- One guitar needed per student.
- Preferably have one CD-ROM per student available for at-home use.

The software and guitars can be funded at the academic price by the following sources:

- Technology budget
- After-school activity budget. Check this following site to see if your school district received funding for after school activities.
([The 21st Century Community Learning Centers](#))
- Parent-Teacher Association/Organization
- Parents and Students

(Please see Page 11 for complete list of software and guitar lab pricing)

Curriculum Enhancement Suggestions

- Teachers can use all the other eMedia software titles to enhance or expand upon a particular discussion.
- Teachers should go through their existing curriculum and connect together the topics that are found in Guitar Method with their lesson plan. This can be done by reviewing the “exercise page” found at the beginning of the lesson plan on page 24.
- Teachers can use email to send students their graded assignments or any of the documents suggested below.
- The teacher can load supplementary topics on each student’s computer. Or these documents can be printed and handed out.
 - β Topics authored by the teacher could include:
 - Additional songs written by the teacher that ties into the curriculum
 - Additional assignments, quizzes, tests
 - Composition exercises
 - Improvisation exercises
 - If no theory software is available then teachers can create documents that cover scales, chord progressions and two to four part harmony pieces
 - Chord progressions can be analyzed on all of eMedia’s titles.
- Music theory software
 - β This will allow teachers the ability to expand further on topics that are discussed in Guitar Method.
- Ability to print out songs
 - β When teachers do not have computers then it is suggested that the teacher print the screens. These print outs allow teachers to use the same lessons on the CD-ROM as hard copies for classroom use. Students can save the print-out’s and place them in their eMedia class folders. This is especially helpful for those students who do not have computers at home.
- Audio examples of songs
 - β Additional songs can be heard by playing compact discs on the computer
 - This can expand the topic of “styles”
 - β Students can bring in their own music
 - β Some songs on the CD-ROM might not be in the vocal range of a particular student or group of students. This occurs on only a few songs and the changing of key is suggested if the vocal range does not match.

Curriculum Enhancement Suggestions (page 2)

- At the end of each chapter in Guitar Method additional songs can be found in the On-line-guitar-archives. By clicking on the “OLGA” link, you will be taken to a site that has hundreds of songs written in tab.
 - β The songs listed cover what was previously learned in the chapter before.
 - There might be the need to add one or two new chords on a rare occasion to perform a song. These new chords can be looked up in the chord dictionary.

Classroom activity ideas:

Introduce the Afro-Cuban Clave Rhythm

- Apply the “clave” rhythmic phrase to these songs: La Bamba, When The Saints Go Marching In, “Working on the Railroad”, “Uncle John’s Band.”
- Discuss the importance of “phrase” and how it is created through “tension and release.”
- Have students clap the clave rhythm.
- Show how clave fits into the songs listed above.
- Have half the class sing and play guitar while the other half of the class claps clave and sings.

Counting exercises developing the sense of sub-division within time keeping.

Have students play **quarter** notes on the low “E” string while counting aloud separately:

- Eighth-note duration, Sixteenth-note duration

Have students play **eighth** notes on the low “E” string while counting aloud separately:

- Quarter-note duration, Sixteenth-note duration

Have students play **sixteenth** notes on the low “E” string while counting aloud separately:

- Quarter-note duration, Eighth-note duration

Ensemble Ideas – “Form a Band”

Divide the class into five sections of students performing the following:

- 1) Melody on the guitar
- 2) Bass notes on the guitar
- 3) Chords on the guitar
- 4) “Drummers” (They stomp their feet for the bass drum and clap their hands for snare. Feet on beats 1 and 3, hands on beats 2 and 4.)
- 5) Choral group sings the songs.

Please contact Dalton Davis at eMedia Music to receive more detailed enhancement suggestions for all eMedia Music software titles. Phone: 888-363-3424 ext. 103

Sample 46-Day Lesson Plan

Computer-Assisted Guitar Class for Beginning Guitarists

Learning Media: Guitar Method Vol. 1 version 2.0.

- This is a 46-day sample lesson plan from the complete 90-day version. It only covers half of the Guitar Method Vol. 1 CD-ROM. It is targeted for students age: 8-18. Combine the amount of materials it takes to cover two days if teaching adults ages 18 and up.
- Tests and other documents are not provided unless the teacher chooses to offer the class. The teacher should contact eMedia for the rest of the lesson plan and supplemental documents.
- Numbers are listed after each melody and chord exercise marking how many days they have been covered. This does not apply to numbers after quizzes.
- Unless they are singing, students should always quietly verbalize the note names while they are studying individually or as a group.
- Make sure everyone has a guitar.
- Make sure software is properly loaded.
- Set the audio at a comfortable volume setting.
- Make sure headphones are working.
- Tune guitars.
- Check student's body and hand position. (This is something the teacher has to check on a daily basis.)
- When playing, students should use the tips of their fingers to fret the notes and "anchor" the left-hand thumb behind the neck while playing.
- Make sure students do not press on the string over the fret. This will cause buzzing.
- Make sure students press down hard enough to create a clear tone.

Complete Curriculum Exercise Description and Lesson Chart (page 1)

<p>Introduction:</p> <ul style="list-style-type: none"> i - Contents ii - Introduction iii - Button Symbols Used in Lessons iv - Program Options and Commands v - Shortcuts for Program Commands vi - Animated Fretboard vii - Song Highlighting and Looping viii - Using the Chord Dictionary ix - Using the Metronome x - Recording and Playing Yourself Back <p>Chapter One – About the Guitar</p> <ul style="list-style-type: none"> 1 - Types of Guitars and Their Parts 2 - Amplifying Your Electric Guitar 3 - Stringing the Guitar 4 - Tuning the Guitar 5 - Holding the Guitar 6 - Right Hand and Finger Position 7 - Left Hand and Finger Position 8 - String and Finger Numbering 9 - Reading Chord Charts 10 - Musical Alphabet and the Fretboard 11 - Introducing the G Chord (Simple G) 12 - Brother John (Frere Jacques) <p>Chapter Two – Simple Chords and Strumming</p> <ul style="list-style-type: none"> 13 - Introducing Chords C and G7 (Simple C & G7) 14 - Skip to My Lou 15 - Chord Quiz 1 & take a break 16 - Introducing Chords D and A7 (D, A7) 17 - Down in the Valley 18 - Chord Quiz 2 & Take a Break 19 - Red River Valley 20 - Silent Night 21 - Chord Quiz 3 22 - The Double Strum 23 - Marianne 24 - Jingle Bells (Full C) 25 - Chord Quiz 4 26 - The On-Line Guitar Archive 27 - On-Line Guitar Archive Chords and Songs <p>Chapter Three – More Chords and Adding Accents</p> <ul style="list-style-type: none"> 28 - Adding Accents 29 - Go Tell Aunt Rhody 30 - Careless Love (A) 31 - Swing Low, Sweet Chariot (E) 32 - Chord Quiz 5 & 6 33 - Shifting the Accents 34 - She'll Be Comin' 'Round the Mountain 	<p>Chapter Three – More Chords / Adding Accents cont.</p> <ul style="list-style-type: none"> 35 - Oh, Susanna (E7) 36 - Hey, Ho, Nobody Home (Am) 37 - Chord Quiz 7 38 - Introducing 3/4 Accented Time 39 - Amazing Grace 40 - My Darling Clementine (D7) 41 - Scarborough Fair (Em) 42 - Will the Circle Be Unbroken (full G) 43 - On-Line Guitar Archive Chords and Songs <p>Chapter Four – Slash Chords and Chord Progressions</p> <ul style="list-style-type: none"> 44 - Slash Chords (G/B, A/C#) 45 - Downtown Train 46 - Chord Quiz 8 & 9 47 - Shenandoah (Am7) 48 - Knockin' on Heaven's Door old OLGA 26 49 - Auld Lang Syne (Bm) 50 - Drunken Sailor (Dm) 51 - Chord Quiz 10 & 11 52 - On-Line Guitar Archive Songs 53 - Aura Lee (B7) 54 - On Top of Old Smokey (F) 55 - Chord Quiz 12 & 13 56 - Star-Spangled Banner (full G7) 57 - When the Saints Go Marching In (C7) 58 - Chord Quiz 14 59 - Basic Chord Progressions 60 - On-Line Guitar Archive Chords and Songs <p>Chapter Five – Rock-Style Strumming /Power chords</p> <ul style="list-style-type: none"> 61 - Folk Rock with Syncopation 62 - La Bamba 63 - Uncle John's Band Warm-Up/Uncle John's Band 64 - Classic Rock Power Chords (A5, D5) 65 - Rocky Be Goode (Palm Muting) (E5) 66 - Contemporary Rock Strumming & Exercise 67 - Rock N' Me 68 - More Syncopation 69 - Rock Steady 70 - On-Line Guitar Archive Chord and Songs <p>Chapter Six – Playing the Blues</p> <ul style="list-style-type: none"> 71 - The Blues Rhythm 72 - The 12-Bar Blues 73 - Corrina, Corrina 74 - The Midnight Special 75 - Blues Shuffle (Chords) 76 - Worried Man Blues 77 - Boogie Woogie Bass (Chords) 78 - Little Red Rooster 79 - On-Line Guitar Archive Chords and Songs
<p>eMedia Music Corporation</p>	<p>www.emediamusic.com/academic</p>

Complete Curriculum Exercise Description and Lesson Chart (page 2)

<p>Chapter Seven – Reading Tablature and Playing Melodies</p> <ul style="list-style-type: none"> 80 - Introduction to Tablature 81 - Playing Melodies: Right Hand 82 - Playing Melodies: Left Hand 83 - Rhythmic Notation 84 - Alouette & Ode to Joy 85 - Jingle Bells (Melody) 86 - Au Clair de la Lune 87 - Aura Lee 88 - Yankee Doodle 89 - Brother John & Volga Boatmen 90 - Largo & Brahms' Lullaby 91 - Bach Minuet 92 - Boogie Woogie Bass 93 - Blues Shuffle 94 - On-Line Guitar Archive Songs <p>Chapter Eight – Bass-Note Strums with Country Tunes</p> <ul style="list-style-type: none"> 95 - The Bass-Note Strum 96 - When the Saints Go Marching In (Bass Strum) 97 - Yankee Doodle (Bass Strum) 98 - My Bonnie 99 - The Bass-Note Double Strum 100 - Home on the Range 101 - The Alternate Bass-Note Strum 102 - Yellow Rose of Texas 103 - On-Line Guitar Archive Chords and Songs <p>Chapter Nine – Fingerpicking – from Arpeggios to Travis</p> <ul style="list-style-type: none"> 104 - Introduction to Fingerpicking (Arpeggio) 105 - Scarborough Fair (Arpeggio) 106 - House of the Rising Sun 107 - Greensleeves 108 - Romanza & Romanza Warm -up 109 - Alternating Thumb (Travis) Fingerpicking 110 - Hush Little Baby 111 - Will the Circle Be Unbroken (Travis) 112 - Working on the Railroad 113 - Dreamboat Annie & Dreamboat Annie Warm-Up (Cadd9) 114 - On-Line Guitar Archive Chords and Songs 	<p>Chapter Ten – Reading Standard Music Notation</p> <ul style="list-style-type: none"> 115 - Standard Music Notation Reading Standard Music Notation 116 - Note Value, Rests 117 - Time Signatures, Barlines & Repeats Simple Time Signatures Compound Time Signatures Assymetrical Time Signatures 118 - Right-Hand Techniques (3 screens) 119 - Left-Hand Techniques (old 43, first screen only) 120 - 1st or E String Notes, E String Exercises 121 - 1st or E String Notes Up the Fretboard 122 - 2nd or B String Notes, 2nd or B String Exercises 123 - 1st and 2nd Strings Exercises 124 - Jingle Bells 125 - Ode to Joy, Largo by A. Dvorak 126 - Sur le Pont d'Avignon 127 - 2nd or B String Notes Up the Fretboard 128 - 3rd or G String Notes, 3rd or G String Exercises 129 - Twinkle, Twinkle, Little Star, 130 - Down in the Valley 131 - Au Claire de la Lune 132 - Aura Lee 133 - 3rd or G-String Notes Up the Fretboard 134 - 4th or D-String Notes, 4th or D-String Exercises 135 - Yankee Doodle 136 - Frere Jacques, Lullaby by J. Brahms 137 - My Bonnie 138 - Minuet by J. S. Bach 139 - 4th or D String Notes Up the Fretboard 140 - 5th or A String Notes, 5th or A String Exercises 141 - When the Saints Go Marching In 142 - Londonderry Air 143 - 5th or A-String Notes Up the Fretboard 144 - 6th or E-String Notes, 6th or E-String Exercises 145 - Volga Boatmen, Johnny Has Gone for a Soldier 146 - Hey, Ho, Nobody Home 147 - 6th or E-String Notes Up the Fretboard 148 - Simple Licks: Blues Lick Heavy Metal Lick 149 - Sharps, Flats, and Naturals Sharps and Flats Up the Fretboard 150 - Key Signatures 151 - Sharps in Key Signatures 152 - Home on the Range 153 - Alouette 154 - Flats in Key Signatures 155 - He's Got the Whole World in His Hands
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Daily Lesson Plan

Day 1

Introduction:

i - Contents

- Go to the Contents screen and explain what the course will cover.

ii - Introduction to Guitar Method Vol. 1.

iii - Button Symbols Used in Lessons

- Have students practice using these buttons symbols

iv - Program Options and Commands

v - Shortcuts for Program Commands

vi - Animated Fretboard

vii - Song Highlighting and Looping

viii - Using the Chord Dictionary

ix - Using the Metronome

x - Recording and Playing Yourself Back

- Demonstrate to the students the recorder by recording yourself and playing it back.

Day 2

- Make sure everyone has a guitar.
- Make sure software is properly loaded.
- Set the audio at a comfortable volume setting.
- Tune guitars.
- Check student's body and hand position. (This something you have to check on a daily basis.)
- Make sure headphones are working.

Chapter 1

- 1 - Types of Guitars and Their Parts
- 5 - Holding the Guitar
- 6 - Right Hand and Finger Position
- 7 - Left Hand and Finger Position
- 8 - String and Finger Numbering
- 9 - Reading Chord Charts
- 10 - Musical Alphabet and the Fretboard

- 115 - Standard Music Notation 1
Reading Standard Music Notation
- 116 - Note Value, Rests
- 117 - Time Signatures, Barlines & Repeats
Simple Time Signatures

RHYTHM STUDY WORKSHEET #1 **Half, Quarter And Eighth Notes**

Chords

- 11 - Introducing the G Chord (Simple G)
- 12 - Brother John (Frere Jacques) 1
- 13 - Introducing Chords C and G7 (Simple C, Simple G7)
- 14 - Skip to My Lou 1 (C-G7)

Day 3

- 5 - Holding the Guitar
- 6 - Right Hand and Finger Position
- 7 - Left Hand and Finger Position
- 8 - String and Finger Numbering
- 9 - Reading Chord Charts
- 10 - Musical Alphabet and the Fretboard

- 115 - Standard Music Notation 1
Reading Standard Music Notation
- 116 - Note Value, Rests
- 117 - Time Signatures, Barlines & Repeats
Simple Time Signatures
Compound Time Signatures
Assymetrical Time Signatures

REVIEW RHYTHM STUDY WORKSHEET #1

Half, Quarter And Eighth Notes

Chords

- 11 - Introducing the G Chord (Simple G)
- 12 - Brother John (Frere Jacques) 2
- 13 - Introducing Chords C and G7 (Simple C, Simple G7)
- 14 - Skip to My Lou 2
- 15 - Chord Quiz 1 (**PREARE FOR QUIZ**)

- 16 - Introducing Chords D and A7

NOTE: Tell students to not press down on the fretboard if their fingers become sore.

Melodic Note Reading

- 120 - Right-Hand Techniques (3 screens)
 - **Discuss repeat signs.**
- 121 - Left-Hand Techniques
- 120 - 1st or E String Notes, E String Exercises
- 121 - 1st or E String Notes Up the Fretboard

Ensemble studies

- 12 - Brother John (Frere Jacques)

Students can play Brother John as a round. Divide the class into four groups. Divide the song into four (two-measure) sections. Assign each group to each two-measure phrase. Each group begins playing when the melody reaches their group. Chorded accompaniment can be included as an additional group, thus creating five groups. The fifth group will play the whole time.

Note: The song “Row, Row, Row, Your Boat” can also be played as a round. This song is not found on the CD-ROM and must be written and handed out to the students.

Day 4

- 115 - Standard Music Notation 2
Reading Standard Music Notation
- 116 - Note Value, Rests
- 117 - Time Signatures, Barlines & Repeats
Simple Time Signatures
Compound Time Signatures
Asymmetrical Time Signatures
- 118 - Right-Hand Techniques (3 screens)
- 119 - Left-Hand Techniques

RHYTHM STUDY WORKSHEET #1 **Half, Quarter And Eighth Notes**

Chords

- 13 - Introducing Chords C and G7 (Simple C, Simple G7)
- 14 - Song #1 Skip to My Lou 3
Song #2 **NOTE: Hand out new song print-out**

- 15 - Chord Quiz 1(**TEST**)

Melodic Note Reading

- 123 - 1st and 2nd Strings Exercises 1
 - Teach eighth notes and how to count eighth notes

- 124 - Jingle Bells 1 (Simple C, Simple G7)
- 120 - 1st or E String Notes, E String Exercises
- 121 - 1st or E String Notes Up the Fretboard
- 122 - 2nd or B String Notes, 2nd or B String Exercises

Group Singing With Accompaniment

- Play “Skip to My Lou”

Day 5

REVIEW lessons 5-10

- 5 - Holding the Guitar
- 6 - Right Hand and Finger Position
- 7 - Left Hand and Finger Position
- 8 - String and Finger Numbering
- 9 - Reading Chord Charts
- 10 - Musical Alphabet and the Fretboard

- 115 - Standard Music Notation 2
Reading Standard Music Notation
- 116 - Note Value, Rests
- 117 - Time Signatures, Barlines & Repeats
Simple Time Signatures
Compound Time Signatures
Asymmetrical Time Signatures
- 118 - Right-Hand Techniques (3 screens)
- 119 - Left-Hand Techniques

RHYTHM STUDY WORKSHEETS #1

Half, Quarter and Eighth Notes

Chords

- 15 - Chord Quiz 1 (**REVIEW**)
- 16 - Introducing Chords D and A7
- 17 - Down in the Valley (Simple C, Simple G7, and Full D)
 - Discuss _ time.

Melodic Note Reading

- 120 - 1st or E String Notes, E String Exercises
- 121 - 1st or E String Notes Up the Fretboard
- 122 - 2nd or B String Note,s 2nd or B String Exercises
 - Discuss 3/4 time again.
- 123 - 1st and 2nd Strings Exercises 2
- 124 - Jingle Bells 2

Day 6

Chords

16 - Introducing Chords D and A7

17 - Down in the Valley 2

- **New song from song sheet #1**

18 - Chord Quiz 2 (**PREPARE FOR QUIZ**)

Melodic Note Reading

122 - 2nd or B String Notes, 2nd or B String Exercises

123 - 1st and 2nd Strings Exercises 3

124 - Jingle Bells 3 (**MELODY TEST**)

125 - Ode to Joy, Beethoven (screen 1) 1

Group Singing with Melody

124 - Jingle Bells

Day 7

Chords

17 - Down in the Valley 3

PRINT OUT NEW SONG

18 - Chord Quiz 2 (**TEST**)

19 - Red River Valley 1 (D-A7)

20 - Silent Night (Simple C, Simple G7, and Full D)

Melodic Note Reading

125 - Ode to Joy, Beethoven (screen 1) 2

125 - Largo, Dvorak (screen 2) 1

- Discuss dots and ties.

Group Singing with Accompaniment

17 – “Down in the Valley” as a group during the last 5 minutes of class.

Day 8

Chords

- 18 - Chord Quiz 2 (**REVIEW**)
- 19 - Red River Valley 2
- 20 - Silent Night 2
- 21 - Chord Quiz 3 (**PREPARE FOR QUIZ**)

Melodic Note Reading

- 125 - Largo, Dvorak (screen 2) 2
- 125 - Ode to Joy, Beethoven (screen 1) 3 (**MELODY TEST**)

Day 9

Chords

- 19 - Red River Valley 3
- 20 - Silent Night 3
- 21 - Chord Quiz 2 (**TEST**)

Rhythm worksheet #2

- 22 - The Double Strum 1
- 23 - Marianne 1(D-A7)

Melodic Note Reading

- 125 - Largo, Dvorak (screen 2) 3 (**MELODY TEST**)
- 126 - Sur le Pont d'Avignon 1
- 127 - 2nd or B String Notes Up the Fretboard 1

Group Singing with Accompaniment

- 19 - Red River Valley
- 20 - Silent Night

Day 10

Chords

- 18 - Chord Quiz **(REVIEW)**
- 20 - Silent Night 3
- 21 - Chord Quiz **(REVIEW)**
- 22 - The Double Strum 2
- 23 - Marianne 2
- 24 - Jingle Bells 1 (Introducing the Full C) (Simple G , Full C, D and A7)

Melodic Note Reading

- 126 - Sur le Pont d'Avignon 2
- 127 - 2nd or B String Notes Up the Fretboard 2

Day 11

Chords

- 22 - The Double Strum 3
- 95 - The Bass-Note Strum 1
- 23 - Marianne 3
- 25 - Chord Quiz 4 **(PREPARE FOR QUIZ)**

Melodic Note Reading

- 124 - Jingle Bells 2 (Melody)
- 126 - Sur le Pont d'Avignon 3
- 127 - 2nd or B String Notes Up the Fretboard 3
- 128 - 3rd or G String Notes, 3rd or G String Exercises 1

Group Singing with Accompaniment

- 23 - Marianne

Day 12

Chords

- Introduce tuning with the digital tuner.
- Practice tuning by ear.

18 - Chord Quiz (**REVIEW**)

21 - Chord Quiz (**REVIEW**)

25 - Chord Quiz (**TEST**)

Melodic Note Reading

128 - 3rd or G String Notes, 3rd or G String Exercises 2

129 - Twinkle, Twinkle, Little Star 1

124 - Jingle Bells 3 (Melody)

Group Singing With Melody

124 - Jingle Bells

Day 13

Chords

27 - On-Line Guitar Archive Chords and Songs

- **Find and play one song through OLGA**

28 - Adding Accents 1

29 - Go Tell Aunt Rhody 1

Melodic Note Reading

128 - 3rd or G String Notes, 3rd or G String Exercises 1

129 - Twinkle, Twinkle, Little Star 2

130 - Down in the Valley 1

- **Review dots and ties**

Day 14

Chords

- 28 - Adding Accents 2
- 29 - Go Tell Aunt Rhody 2
- 30 - Careless Love (A) 1

Melodic Note Reading

- 128 - 3rd or G String Notes 3rd or G String Exercises 2
- 129 - Twinkle, Twinkle, Little Star 3 (**MELODY TEST**)

Day 15

Chords

- 25 - Chord Quiz (**PREPARE FOR QUIZ**)
- 28 - Adding Accents 3
- 29 - Go Tell Aunt Rhody 3
- 30 - Careless Love (A) 2
- 31 - Swing Low, Sweet Chariot (E) 1

Melodic Note Reading

- 128 - 3rd or G String Notes, 3rd or G String Exercises 3
- 131 - Au Claire de la Lune (Melody and Chords both on screen) 1

Group Singing With Accompaniment

- 17 - Down in the Valley (Chords)

Day 16

Chords

- 29 - Go Tell Aunt Rhody 4
- 30 - Careless Love 3 (A)
- 31 - Swing Low, Sweet Chariot 2 (E)
- 32 - Chord Quiz #5 & #6 (**TEST**)

Melodic Note Reading

- 131 - Au Claire de la Lune (Melody and Chords both on screen) 2
 - Prepare chords of “Au Claire de la Lune” from chord worksheet #2.

Group Singing with Accompaniment

- 30 - Careless Love
- 31 - Swing Low, Sweet Chariot

Day 17

Chords

- 28 - Adding Accents
- 29 - Go Tell Aunt Rhody 5
- 30 - Careless Love 4 (**A**)
- 31 - Swing Low, Sweet Chariot 3 (**E**)
- 32 - Chord Quiz #5 & #6 (**REVIEW**)

Ensemble Studies

Activity #1:

- 131 - Au Claire de la Lune (Melody and Chords both on screen) 3
 - Divide the class between accompaniment, group #1, and melody, group #2.
 - Accompaniment students read chords on the screen without the audio.
 - Melody students read the melody while the teacher's computer plays the audio.
 - Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Activity #2

- Break into pairs and play duet of "Au Claire de la Lune." Ensemble worksheet sheet #1.

Day 18

Chords

- 33 - Shifting the Accents 1
- 34 - She'll Be Comin' 'Round the Mountain 1

Melodic Note Reading

- 132 - Aura Lee 1

Ensemble Studies

Activity #1:

- 131 - Au Claire de la Lune (Melody and Chords both on screen)
 - Divide the class between accompaniment, group #1, and melody, group #2.
 - Accompaniment students read chords on the screen without the audio.
 - Melody students read the melody while the teacher's computer plays the audio.
 - Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Activity #2

- Break into pairs and play duet of "Au Claire de la Lune." Ensemble worksheet sheet #1.

Day 19

Chords

- 33 - Shifting the Accents 2
- 34 - She'll Be Comin' 'Round the Mountain 2
- 35 - Oh, Susanna 1 (**E7**)

Melodic Note Reading

- 132 - Aura Lee 2
- 133 - 3rd or G-String Notes Up the Fretboard
- 134 - 4th or D-String Notes, 4th or D-String Exercises 1
- 135 - Yankee Doodle (Chords and Melody) 1

Day 20

Chords

- 33 - Shifting the Accents 3
- 34 - She'll Be Comin' 'Round the Mountain 3
- 35 - Oh, Susanna 2 (**E7**)
- 36 - Hey, Ho, Nobody Home 1 (**Am**)

Melodic Note Reading

- 132 - Aura Lee 3 (**MELODY TEST**)
- 134 - 4th or D-String Notes, 4th or D-String Exercises 2
- 135 - Yankee Doodle (Chords and Melody) 2

Group Singing With Accompaniment

- 34 - She'll Be Comin' 'Round the Mountain

Day 21

Chords

- 34 - She'll Be Comin' 'Round the Mountain 4
- 35 - Oh, Susanna 3 (**E7**)
- 36 - Hey, Ho, Nobody Home 2 (**Am**)
- 37 - Chord Quiz #7 (**PREPARE FOR QUIZ**)

Melodic Note Reading

- 134 - 4th or D-String Notes, 4th or D-String Exercises
- 136 - Frere Jacques 1

Ensemble Studies

- 135 - Yankee Doodle (Chords and Melody)
 - Divide the class between accompaniment, group #1, and melody, group #2.
 - Accompaniment students read chords on the screen without the audio.
 - Melody students read the melody while the teacher's computer plays the audio.
 - Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Group Singing With Accompaniment

- 35 - Oh, Susanna

Day 22

Chords

- 34 - She'll Be Comin' 'Round the Mountain 5
- 35 - Oh, Susanna (**E7**) 4
- 36 - Hey, Ho, Nobody Home (**Am**) 3
- 37 - Chord Quiz #7 (**TEST**)
- 38 - Introducing 3/4 Accented Time 1
 - Review and practice counting and playing eighth notes.
- 39 - Amazing Grace 1

Melodic Note Reading

- 136 - Frere Jacques 2
- 136 - Lullaby by J. Brahms 1

Ensemble Studies

- 135 - Yankee Doodle (Chords and Melody)
 - Divide the class between accompaniment, group #1, and melody, group #2.
 - Accompaniment students read chords on the screen without the audio.
 - Melody students read the melody while the teacher's computer plays the audio.
 - Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Group Singing with Accompaniment

- 36 - Hey, Ho, Nobody Home

Day 23

Chords

- 37 - Chord Quiz #7 (**Review**)
- 38 - Introducing 3/4 Accented Time 2
- 39 - Amazing Grace 2
- 40 - My Darling Clementine 1 (**D7**)

Melodic Note Reading

- 136 - Frere Jacques 3 (**MELODY TEST**)

Ensemble Studies

Activity #1

- 136 - Frere Jacques

- Divide the class between accompaniment, group #1, and melody, group #2.
- Accompaniment students read chords on the screen without the audio.
- Melody students read the melody while the teacher's computer plays the audio.
- Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Activity #2

Students can play this song in a round. Divide the class into four groups. Divide the song into four (two-measure) sections. Each group begins playing when the melody reaches their group. Chorded accompaniment can be included as an additional group, thus creating five groups.

Note: The song "Row, Row, Row, Your Boat" can also be played as a round. This song is not found on the CD-ROM and must be written and handed out to the students.

Melodic Note Reading

- 136 - Lullaby by J. Brahms 2
- 137 - My Bonnie 1

- Teach how to read and count ties and dots.

Day 24

Chords

- 37 - Chord Quiz #7 (**REVIEW**)
- 38 - Introducing 3/4 Accented Time 3
- 39 - Amazing Grace 3
- 40 - My Darling Clementine 2 (**D7**)
- 41 - Scarborough Fair 1 (**Em**)
 - **Reiterate the video discussion regarding finger movement.**

Melodic Note Reading

- 136 - Lullaby by J. Brahms 3 (**MELODY TEST**)
- 137 - My Bonnie 2
 - **Review and discuss how to read and count ties and dots.**

Group Singing with Accompaniment

- 39 - Amazing Grace

Ensemble Studies

- 136 - Frere Jacques
 - Divide the class between accompaniment, group #1, and melody, group #2.
 - Accompaniment students read chords on the screen without the audio.
 - Melody students read the melody while the teacher's computer plays the audio.
 - Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Day 25

Chords

- 39 - Amazing Grace 4
- 40 - My Darling Clementine 3 (**D7**)
- 41 - Scarborough Fair 2 (**Em**)
- 42 - Will The Circle Be Unbroken 1 (**Full G**)

Melodic Note Reading

- 137 - My Bonnie 3 (**Melody Test**)
- 138 - Minuet by J. S. Bach 1

Ensemble Studies

- 132 - Aura Lee (Melody)
- 53 - Aura Lee (Chords) (**B7**)
 - Divide the class between accompaniment, group #1, and melody, group #2.
 - Accompaniment students read chords on the screen without the audio.
 - Melody students read the melody while the teacher's computer plays the audio.
 - Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Group Singing with Accompaniment

- 40 - My Darling Clementine

Day 26

Chords

- 41 - Scarborough Fair 3 (**Em**)
- 42 - Will the Circle Be Unbroken 2 (**Full G**)
 - **If students still have trouble playing the Full G, let them play the Simple G chord.**
- 43 - On-Line Guitar Archive Chords and Songs

Melodic Note Reading

- 138 - Minuet by J. S. Bach 2
- 139 - 4th or D String Notes Up the Fretboard 1
- 140 - 5th or A String Notes, 5th or A String Exercises 1

Ensemble Studies

- 53 - Aura Lee (B7) (Chords)
- 132 - Aura Lee (Melody)
 - Divide the class between accompaniment, group #1, and melody, group #2.
 - Accompaniment students read chords on the screen without the audio.
 - Melody students read the melody while the teacher's computer plays the audio.
 - Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Group Singing with Accompaniment

- 41 - Scarborough Fair 1

Day 27

Chords

- 41 - Scarborough Fair 4 (**Em**)
- 42 - Will The Circle Be Unbroken 3 (**Full G**)
- 43 - On-Line Guitar Archive Chords and Songs

Melodic Note Reading

- 138 - Minuet by J. S. Bach 3
- 139 - 4th or D String Notes Up the Fretboard 2
- 140 - 5th or A String Notes 5th or A String Exercises
 - Discuss ties and dots

- 141 - When the Saints Go Marching In 1

Group Singing with Accompaniment

- 41 - Scarborough Fair 2
- 42 - Will the Circle Be Unbroken

Day 28

Chords

42 - Will the Circle Be Unbroken 4 (**Full G**)

43 - On-Line Guitar Archive Chords and Songs

Melodic Note Reading

138 - Minuet by J. S. Bach 4 (**MELODY TEST**)

140 - 5th or A String Notes, 5th or A String Exercises

141 - When the Saints Go Marching In 2

142 - Londonderry Air 1

Day 29

Chords

42 - Will the Circle Be Unbroken (**Full G**) 4

43 - On-Line Guitar Archive Chords and Songs 2
(CHOOSE AND PLAY TWO SONGS)

Melodic Note Reading

141 - When the Saints Go Marching In 3

142 - Londonderry Air 2

143 - 5th or A-String Notes Up the Fretboard

Group Singing with Melody

141 - When the Saints Go Marching In

Day 30

Chords

44 - Slash Chords 1 (**G/B, A/C#**)

45 - Downtown Train 1

Melodic Note Reading

141 - When the Saints Go Marching In 4

142 - Londonderry Air 3

143 - 5th or A-String Notes Up the Fretboard

144 - 6th or E-String Notes, 6th or E-String Exercises 1

Day 31

Chords

- 44 - Slash Chords 2 (G/B, A/C#)
- 45 - Downtown Train 2
- 46 - Chord Quiz 8 & 9 (**PREPARE FOR QUIZ**)

Melodic Note Reading

- 142 - Londonderry Air 4
- 144 - 6th or E-String Notes, 6th or E-String Exercises 2
- 145 - Volga Boatmen 1 (**Am, Dm**)
- 145 - Johnny Has Gone for a Soldier 1
 - **Teach the fermata.**

Day 32

Chords

- 44 - Slash Chords 3 (G/B, A/C#)
- 45 - Downtown Train 3
- 46 - Chord Quiz #8 & #9 (**TEST**)

Melodic Note Reading

- 142 - Londonderry Air 4 (**MELODY TEST**)
- 144 - 6th or E-String Notes, 6th or E-String Exercises 1
- 145 - Volga Boatmen 2 (**Am, Dm**)
- 145 - Johnny Has Gone for a Soldier 2
 - **Discuss the fermata.**
- 146 - Hey, Ho, Nobody Home 1
- 147 - 6th or E-String Notes Up the Fretboard 1

Day 33

Chords

- 45 - Downtown Train 3
- 46 - Chord Quiz #8 & #9 (**REVIEW**)
- 47 - Shenandoah 1 (**Am7**)

Melodic Note Reading

- 145 - Volga Boatmen, Johnny Has Gone for a Soldier 3
- 146 - Hey, Ho, Nobody Home 2
- 147 - 6th or E-String Notes Up the Fretboard 2

Day 34

Chords

- 46 - Chord Quiz #8 & #9 (**REVIEW**)
- 47 - Shenandoah 2 (**Am7**)
- 48 - Knockin' on Heaven's Door 1

Melodic Note Reading

- 146 - Hey, Ho, Nobody Home 2 Melody (**MELODY TEST**)
- 147 - 6th or E-String Notes Up the Fretboard 2

Ensemble Studies

- 36 - Hey, Ho, Nobody Home (Chords) (**Am**)
- 146 - Hey, Ho, Nobody Home (Melody)
 - Divide the class between accompaniment, group #1, and melody, group #2.
 - Accompaniment students read chords on the screen without the audio.
 - Melody students read the melody while the teacher's computer plays the audio.
 - Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Day 35

Chords

- 47 - Shenandoah 3 (**Am7**)
- 48 - Knockin' on Heaven's Door 2
- 49 - Auld Lang Syne 1 (**Bm**)

Ensemble Studies

- 36 - Hey, Ho, Nobody Home (**Am**)
- 146 - Hey, Ho, Nobody Home 3
 - Divide the class between accompaniment, group #1, and melody, group #2.
 - Accompaniment students read chords on the screen without the audio.
 - Melody students read the melody while the teacher's computer plays the audio.
 - Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Group Singing with Accompaniment

- 47 - Shenandoah
- 36 - Hey, Ho, Nobody Home

Day 36

Chords

- 48 - Knockin' on Heaven's Door 3
- 49 - Auld Lang Syne 2 (**Bm**)
- 50 - Drunken Sailor 1 (**Dm**)
- 51 - Chord Quiz 10 & 11 (**PREPARE FOR QUIZ**)

Melodic Note Reading

- 149 - Sharps, Flats, and Naturals 1
- Sharps and Flats Up the Fretboard

Group Singing with Accompaniment

- 48 - Knockin' on Heaven's Door

Day 37

Chords

- 49 - Auld Lang Syne 3 (**Bm**)
- 50 - Drunken Sailor 2 (**Dm**)
- 51 - Chord Quiz #10 & #11 (**TEST**)
- 52 - On-Line Guitar Archive Songs

Melodic Note Reading

- 149 - Sharps, Flats, and Naturals 2
- Sharps and Flats Up the Fretboard
- 150 - Key Signatures 1
- 151 - Sharps in Key Signatures
- 152 - Home on the Range 1

Group Singing with Accompaniment

- 49 - Auld Lang Syne

Day 38

Chords

53 - Aura Lee 1 (**B7**)

52 - On-Line Guitar Archive Songs

Ensemble Studies

152 - Home on the Range 2 Melody (**MELODY TEST**)

152 - Home on the Range 2 Chords

- Divide the class between accompaniment, group #1, and melody, group #2.
- Accompaniment students read chords on the screen without the audio.
- Melody students read the melody while the teacher's computer plays the audio.
- Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Day 39

Chords

53 - Aura Lee 2 (**B7**)

54 - On Top of Old Smokey 1 (**F**)

Ensemble Studies

152 - Home on the Range 2 Melody

152 - Home on the Range 2 Chords

- Divide the class between accompaniment, group #1, and melody, group #2.
- Accompaniment students read chords on the screen without the audio.
- Melody students read the melody while the teacher's computer plays the audio.
- Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Day 40

Chords

53 - Aura Lee 3 (**B7**)

54 - On Top of Old Smokey 2 (**F**)

Melodic Note Reading

153 - Alouette 1

154 - Flats in Key Signatures 1

Day 41

Chords

- 54 - On Top of Old Smokey 3 (F)
- 55 - Chord Quiz 12 & 13 (**PREPARE FOR QUIZ**)
- 56 - Star-Spangled Banner 1 (**Full G7**)

Melodic Note Reading

- 153 - Alouette 2
- 154 - Flats in Key Signatures 1
- 155 - He's Got the Whole World in His Hands 1

Ensemble Studies

- 124 - Jingle Bells (melody)
- 24 - Jingle Bells (chords)
 - Divide the class between accompaniment, group #1, and melody, group #2.
 - Accompaniment students read chords on the screen without the audio.
 - Melody students read the melody while the teacher's computer plays the audio.
 - Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Group Singing with Accompaniment

- 54 - On Top of Old Smokey

Day 42

Chords

- 54 - On Top of Old Smokey 4 (F)
- 55 - Chord Quiz 12 & 13 (**TEST**)
- 56 - Star Spangled Banner 2 (**Full G7**)

Melodic Note Reading

- 153 - Alouette 3
- 154 - Flats in Key Signatures 2
- 155 - He's Got the Whole World in His Hands 2

Ensemble Studies

- 124 - Jingle Bells (melody)
- 24 - Jingle Bells (chords)
 - Divide the class between accompaniment, group #1, and melody, group #2.
 - Accompaniment students read chords on the screen without the audio.
 - Melody students read the melody while the teacher's computer plays the audio.
 - Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Day 43

Chords

- 56 - Star-Spangled Banner 3 (**Full G7**)
- 57 - When the Saints Go Marching In 1 (**C7**)
- 59 - Basic Chord Progressions 1

Melodic Note Reading

- 154 - Flats in Key Signatures 3
- 155 - He's Got the Whole World in His Hands 3
- 141 - When the Saints Go Marching In 4 (melody)

Ensemble Studies

- 125 - Ode to Joy - Beethoven (melody and chords)
 - Divide the class between accompaniment, group #1, and melody, group #2.
 - Accompaniment students read chords on the screen without the audio.
 - Melody students read the melody while the teacher's computer plays the audio.
 - Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Group Singing with Accompaniment

- 56 - Star-Spangled Banner

Day 44

Chords

- 57 - When the Saints Go Marching In 2 (**C7**)
- 58 - Chord Quiz 14 (**PREPARE FOR QUIZ**)
- 59 - Basic Chord Progressions 2

Ensemble Studies

- 125 - Ode to Joy - Beethoven (melody and chords)
 - Divide the class between accompaniment, group #1, and melody, group #2.
 - Accompaniment students read chords on the screen without the audio.
 - Melody students read the melody while the teacher's computer plays the audio.
 - Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Day 45

Chords

57 - When the Saints Go Marching In 3 (**C7**)

58 - Chord Quiz 14 (**TEST**)

59 - Basic Chord Progressions 3

Activity #1:

- Analyze six chord progressions with Roman numerals. (Use songs between Ch.2 and 4.)

Activity #2

- Compose songs based on chord progressions learned.
- Create melodies that go over chords.
- Perform songs as a group.

Ensemble Studies

57 - When the Saints Go Marching In 3 (chords)

141 - When the Saints Go Marching In 4 (melody)

- Divide the class between accompaniment, group #1, and melody, group #2.
- Accompaniment students read chords on the screen without the audio.
- Melody students read the melody while the teacher's computer plays the audio.
- Advanced students' can play the double strum, bass-note strum, and accented strum when playing chords.

Group Singing with Accompaniment and Melody

57 - When the Saints Go Marching In

Day 46

Chords

59 - Basic Chord Progressions 4

Activity #1:

- Compose songs based on chord progression learned.
- Create melodies that go over chords.
- Perform student's songs as a group.

Ensemble Studies

57 - When the Saints Go Marching In (chords)

141 - When the Saints Go Marching In (melody)

- Divide the class between accompaniment, group #1, and melody, group #2.
- Accompaniment students read chords on the screen without the audio.
- Melody students read the melody while the teacher's computer plays the audio.
- Advanced students can play the double strum, bass-note strum, and accented strum when playing chords.

Group Singing with Accompaniment and Melody

57 - When the Saints Go Marching In