

Week 1

UNIT 1

DAY 1

Lesson Plan

1. Generally, Day 1 is not a good day for actual playing, as many students will not yet have functional instruments. Use this as an informational day.
2. Review the syllabus and discuss the goals for the course.
3. Go over what they'll learn in Week 1: how to read music on Day 1, and fundamentals of sitting position and right-hand position on Day 2. Day 2 includes playing on the guitar!
4. Introduce **Fundamentals of Reading Music: Pitch** (pages 5–7).
5. Introduce **Rhythm: Basic Note Values** (pages 8–9).
6. Introduce **Time Signatures** (pages 9–10).
7. Introduce **Reading Rhythm** (page 11).

Assignment

1. For those students who have not read music before, memorize the principles behind reading pitches and rhythm. Come back with questions on Day 2 (pages 5–11).
2. Practice exercises **1-1** through **1-4** (page 11).

UNIT 2

DAY 2

Lesson Plan

1. Review **Unit 1 material** (pages 5–11).
2. Review exercises **1-1** through **1-4** (page 11).
3. Introduce **Terminology** (pages 12–13).
4. Introduce **Open Strings on the Guitar** (page 14).
5. Introduce **Fingerings** (page 14).
6. Introduce **Tuning** (pages 15–16).
7. Introduce **Sitting Position** (page 17).
8. Introduce **Right-Hand Position: Fingerstyle** (page 18).
9. Introduce **Free Stroke with the Thumb** (page 19).
10. Introduce **Right-Hand Position: Using a Pick** (page 19).
11. Introduce **Notes on the Open Bass Strings** (page 20).
12. Introduce **Tips for Learning New Exercises** (pages 20–21).
13. Introduce **Pickup Notes** (page 22).
14. Introduce **Theory: Intervals on Open Strings 4–6** (page 24).
15. Discuss **Guitar Legends: Jimi Hendrix**. Play examples of his music (page 25).

Assignment

1. Exercises **2-1** through **2-8** (pages 21–23).
2. Complete **Theory** examples on page 24.
3. **Time Test 1** (page 24).

Week 9

UNITS 11, 15, AND 16

DAY 1

Lesson Plan

1. Review exercises **10-6** through **10-7** (pages 77–78).
2. Review **Theory: Major Scales** (page 79).
3. **Unit 11:** Introduce **Key Signatures** (page 81).
4. **Unit 15:** Review **Tom Petty: Free Fallin'** (page 129).
5. **Unit 16:** Review **Arpeggiated Bass Line** for *Blues for Three* (page 142–143).
6. Review strings 1 and 2 of box pattern at the 5th fret (page 144).

Assignment

1. Exercises **11-1** through **11-5** (pages 81–82).
2. **Tom Petty: Free Fallin'** (page 129).
3. Review **Arpeggiated Bass Line** for *Blues for Three* (page 142–143).
4. Review strings 1 and 2 of box pattern at the 5th fret (page 144).
5. Prepare for **Exam 2** (page 28 of this book).

UNITS 11, 15, AND 16

DAY 2

Lesson Plan

1. Review exercises **11-1** through **11-5** (pages 81–82).
2. Introduce **Theory: Minor Scales** (page 87).
3. Discuss **Guitar Legends: Stevie Ray Vaughan** (page 88).
4. **Unit 15:** Review **Tom Petty: Free Fallin'** (page 129).
5. Introduce **Maroon 5: Payphone** (page 130).
6. **Unit 16:** Review **Arpeggiated Bass Line** for *Blues for Three* (page 142–143).
7. Review strings 1 and 2 of box pattern at the 5th fret (page 144).

Assignment

1. Select **11-6**, **11-7**, or **11-8** (pages 83–86).
2. Review **Arpeggiated Bass Line** for *Blues for Three* (page 142–143).
3. Review strings 1 and 2 of box pattern at the 5th fret (page 144).
4. Prepare for **Exam 2** (page 28 of this book).



Teaching Tips

1. Though they look long and intimidating, exercises 11-7 and 11-8 are familiar tunes that the students may enjoy learning.
2. If your students have a good grasp on the material so far, you may wish to consider beginning small group work on “Blues for Three.” They should all be fluid with the chord progression and bass line at this point—and they are just starting the improv.

When you think they are ready, you can have them spend 5–10 minutes of class time working in groups of 3 (or 4, as necessary to incorporate even numbers): one person per part. This helps them begin the process of really listening to one another, working to hold a steady beat, and beginning the process of more independent music making.

Name: _____

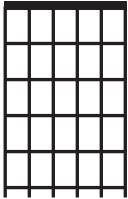
I. **Write in the sharps** required to make the following minor scale (2 points per note):

E Minor

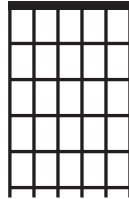


II. **Write in the dots** where the fingers would play to make the following moveable barre-chord forms (1 point per string):

Major Root on 6



Minor Root on 5



III. **Pitch Identification** (say name of note and show location, or locations, on the guitar):

_____ (2 points)

_____ (3 points—note with two locations)

IV. **Group Classical: *Can-Can*** (measures 1–8):

Sitting position (3 points): _____

Right-hand position (4 points): _____

Left-hand position (4 points): _____

Accuracy (10 points): _____

V. **Blues for Three** (pauses permitted at changeovers):

Arpeggio/bass (10 points): _____

Chords (10 points): _____

Solo (10 points): _____

VI. **Group Performance of *Sweet Home Alabama***

Rhythm/strumming (8 points): _____

Right-hand position (4 points): _____

Accuracy (10 points): _____

Sitting position (3 points): _____

Left-hand position (4 points): _____

Chord changes (8 points): _____

Total Score: _____