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Suggestions to Teachers

Music students can be divided into three groups; 1. "Eye-minded", 2. "Ear-minded", 3. "Motor-minded". Group 1 receives its greatest impression from the printed page. Spoken words make a lesser impression. Group 2 responds best to vocal explanations and instrumental sounds. Diagrams are ineffective unless supplemented by audible illustration. Persons in Group 3 do not readily respond to visible or audible demonstration but begin to understand as soon as they handle the guitar and attempt to play.

All students will generally fall into one of these groups, hence my **"THREE-WAY APPROACH"**. Explain each new idea according to the student's group-classification, then round out his understanding by use of the other two means of approach. The material in this book is tried and tested by private lessons given to students during the past twelve years.

Music study is almost 50% physical and 50% mental. Do not allow these two sides to become unbalanced. Some pupils play lessons well but do not understand the mental problem. Others grasp the mental side but cannot perform what they know. Retard the well-developed side and concentrate on the other until they balance.

Instruction in the writing of music is extremely valuable. Insist on the pupil doing the writing exercises as illustrated in this book. Make the point that writing music is the fastest, most thorough method of learning. Have pupils keep all written exercises in one music-writing book. Repeat each study until thoroughly understood.

This book can be used as a general guide and need not be followed page by page. Almost any student can play the first chord explanations with the three-note forms while the left-hand fingers are still undeveloped. Later, discard these chords for fuller forms. To avoid monotony cover the Major chord to the end of the U4 forms then skip to page 55 and study the Dominant 7th U4 set; then skip to page 76 and study the Minor U3, UM3 and U4 routines. After developing variety in chord study cover the M4 sets of Major, 7th and Minor. With some pupils U5, L5 and 6S chords can then be studied, if fingers are strong enough. Otherwise the Dim. 7th and Aug. 5th chords can be learned before proceeding further. Suggestions from teachers will be welcome.

DAVE BEREND