

SOUNDTM

INNOVATIONS

for GUITAR

A Revolutionary Method for Individual or Class Instruction

Aaron **STANG** | Bill **PURSE**

How to Use This Book

This book contains 36 complete lesson plans directly correlated to *Sound Innovations for Guitar Book 1*.

For high school-age students we project that each lesson will take about a week to complete. Younger students may take longer. How much time is devoted to each lesson plan is at your discretion.

Each unit features goals, National Standards addressed, a full step-by-step lesson plan broken into multiple sections, observational assessments, suggested expansion material, additional advice, and guidance as to expected outcomes. The last lesson of each level is a review and formal assessment unit that is used to reinforce what's been covered and to assess student progress. These lessons should be used in conjunction with the DVD and MP3 examples. It is critical for students to listen closely to all the music examples before attempting to play them, and the videos provide excellent up-close technique demonstrations. Additional resources

such as free reproducible worksheets are available online and are cited throughout the lesson plans.

We assume that if you're teaching guitar, you have a background in music, however, we don't assume that you have a background in guitar. Different teachers will use the student and teacher editions in different ways, but this approach ensures that any school band director or classroom music teacher can provide a class with the foundation students need to pursue guitar at higher levels.

Finally, a note on the multimedia aspects of *Sound Innovations for Guitar*: this teacher edition does not come with the DVD and MP3 discs that are included in the student book. So we recommend that you have your own copy of the student book. Having both the student and teacher editions as you instruct the class, along with the media components, will ensure seamless application of the method as you lead students into the world of guitar.

How to Use the DVD Provided with the Student Book

For video components: When inserted into a DVD player, the DVD will function as a typical DVD. A chapter menu will open allowing you direct access to over 40 DVD chapters and special features. When inserted into the DVD-ROM drive of a computer, your DVD player software should open, allowing the disc to function as a standard DVD.

For the SI Player: It's recommended that you install the SI Player to your computer so you can use it without the disc. Once the SI Player is installed, you will be able to use all of its functions—it will access all the MP3 files and allow you to slow them down, loop them, and even change keys.

On a PC, close the DVD player and double click on the DVD-ROM drive, which will open to reveal multiple folders inside. Copy both the "SI Player" and "SoundInnovations-Guitar-MP3s" folders to your Desktop. Make sure

both folders end up in the same location. From there you can open the "SI_Player_For_Guitar.exe" file to run the SI Player.

On a Mac, close the DVD player and double click on the DVD-ROM drive. Open the "SI Player" folder and double-click the "SI Player for Guitar" install package. The installer will prompt you through the rest of the process.

For the audio components: Double click on the DVD-ROM drive. The "SoundInnovations-Guitar-MP3s" folder contains all the MP3 files. You can either play the MP3s directly from there or drag them into your music player, such as iTunes.



Cover guitar photos:
Fender Custom Shop Thinline Telecaster courtesy Fender Musical Instruments
Robert Ruck Classic Guitar courtesy Aaron Stang
Duesenberg Starplayer GTV courtesy of Duesenberg USA
Taylor 614 courtesy of Taylor Guitars
Martin D28 courtesy of Martin Guitars
PRS Santana Model courtesy PRS Guitars

© 2012 Alfred Music Publishing Co., Inc.
Sound Innovations™ is a trademark of Alfred Music Publishing Co., Inc.
All Rights Reserved including Public Performance

ISBN-10: 0-7390-9043-7 ISBN-13: 978-0-7390-9043-5

LEVEL 1

Lesson 1: Notes on the 6th String and First Chords	4
Lesson 2: Notes on the 5th String and the Am Chord	6
Lesson 3: Accidentals, the E Minor Chord	8
Lesson 4: $\frac{3}{4}$ Time Signature and Fingerpicking	10
Lesson 5: Fingerpicking in A Minor, Moving Chord Shapes, Acoustic Fantasy	12
Lesson 6: Review and Assessment	14

LEVEL 2

Lesson 1: Notes on the 4th and 3rd Strings, New Chord: E7	16
Lesson 2: Chromatic Strength Builder with Chord Review	18
Lesson 3: The Blues Song Form and the Blues Boogie Rhythm	20
Lesson 4: Fingerpicking in $\frac{3}{4}$	22
Lesson 5: Plaisir d' Amour	24
Lesson 6: Review and Assessment	26

LEVEL 3

Lesson 1: Notes on the 2nd and 1st Strings	28
Lesson 2: Alternate Picking, Amazing Grace	30
Lesson 3: Flamenco Mood Ensemble	32
Lesson 4: Ode to Joy and Chromatic Strength Builder	34
Lesson 5: The One Grip Blues	36
Lesson 6: Review and Assessment	38

LEVEL 4

Lesson 1: Basic Theory, I–V7, Playing by Ear	40
Lesson 2: Simple Gifts	42
Lesson 3: Für Elise	43
Lesson 4: Swing Feel and When the Saints Go Marchin' In	44
Lesson 5: Looking Back	46
Lesson 6: Review and Assessment	48

LEVEL 5

Lesson 1: Three-Chord Rock and Roll	50
Lesson 2: Alternating Thumb–Pluck Pattern and Corinna, Corinna	52
Lesson 3: A Blues Shuffle, Improvised Rhythm Guitar	54
Lesson 4: F chord, Barre Chords, and Barre Chords by the Bay	55
Lesson 5: Looking Back	56
Lesson 6: Review and Assessment	57

LEVEL 6

Lesson 1: Minuet in G.....	58
Lesson 2: Aguado Study, plus Dm	60
Lesson 3: Triplets and Blues	62
Lesson 4: Romanza, plus B7, Em9, and Am6	64
Lesson 5: Simple Gifts	66
Lesson 6: Review and Assessment	67

APPENDIX 1

Classroom Management and Advice	69
---------------------------------------	----

APPENDIX 2

The Nature of Guitar Tablature	70
--------------------------------------	----

APPENDIX 3

National Standards for the Arts	72
---------------------------------------	----

LESSON 1 | Notes on the 6th String and First Chords

GOALS

- Learn low E, F, and G; ledger lines; quarter notes and half notes; and rhythm slash notation.
- Play simple bass line examples with correct rhythm and strum first chords (E, F Flamenco, and G Flamenco).
- Explore Flamenco music.

NATIONAL STANDARDS

NS2 (Playing), NS5 (Reading), NS6 (Listening), NS8 (Making Connections), NS9 (History & Culture)

LESSON 1A (First Notes, Page 4)

1. DVD chapter 2 introduces the first notes. Students should always view the DVD chapters before learning new material and then use them as a review resource.

Note If you are using the Sound Innovations DVD in a computer or DVD player that has the option of using titles or chapters, make sure it is set to chapters to follow the DVD chapter numbers in the Sound Innovations guitar method.

- a. Demonstrate and describe the low E, F, and G notes. Call out the notes and have students play as requested. Students should play and say the notes together out loud. Circulate throughout the class checking hand position and fingering, assisting with any difficulties.
 - b. Describe and explain ledger lines. (See Worksheet #1, available as a free, reproducible document online at www.alfred.com/SoundInnovations/SIGuitar.)
2. Line 2: "First Notes." Perform line 2 with students. Make sure to use divided counting throughout.
 3. Lines 3–4: Students should break into small groups of two to four each to practice and perform lines 3 and 4. Students can also play along with MP3 tracks 2–4. Go from group to group assisting as needed.

OBSERVATIONAL ASSESSMENTS

- Left hand: Fingers curved, playing on fingertips. Fingers do not interfere with adjacent strings. Thumb centered behind neck.
- Right hand: Pick is held between thumb and index finger, hand is relaxed, and all notes are played with a down-stroke of the pick: pick strikes the string with a downward attack, towards the floor, coming to rest on the 5th string.
- Rhythm: Notes should be played with a steady beat.

LESSON 1B (First Chords, Page 5)

1. DVD chapter 3 introduces the E, F Flamenco, and G Flamenco chords.
2. Lines 5 and 6: Demonstrate and describe the E chord. Listen to MP3 track 6 then ask students to perform line 6. Circulate throughout the class checking hand position and fingering and assisting with any difficulties.
3. Line 7: "Moving Chords." Play MP3 track 7 before asking students to perform. Always let students hear the corresponding MP3 tracks before they attempt to play. We want them to know how their songs should

sound **before** they play. Demonstrate moving the E chord shape up one fret to play F Flamenco and then releasing all strings to play the G Flamenco chord (all demonstrated on DVD chapter 3). Students should retain the "E grip" so they can easily land back on F Flamenco. Ask students to perform line 7. Circulate throughout the class checking hand position and fingering, assisting with any difficulties.

4. Line 8: "Flamenco Mood." This is the students' first opportunity to perform a real duet. Watch DVD chapter 4 first (or listen to MP3 track 8). Ask students to break into groups and begin practicing line 8, "Flamenco Mood." Important: All students should learn and perform both the guitar 1 and guitar 2 parts.

OBSERVATIONAL ASSESSMENTS

- When playing the E chord, fingers should be curved and not interfering with, or muting, adjacent strings. Ask students to hold the E chord and play one string at a time. All six strings should ring clearly. Same is true for all chords.
- Ask students to slide the E shape up one fret to F Flamenco. Fingers should move in perfect tandem—the "E grip" just slides up the neck.
- All duets should be in time with a solid beat.
- As students gain confidence suggest they add variety and interest by playing louder and softer, explore slower and faster tempos, etc.

SOUND ADVICE

- To reinforce music literacy and ledger lines, print and distribute Worksheet #1 from www.alfred.com/SoundInnovations/SIGuitar.
- Discuss and research Flamenco music as described on the next page.

FLAMENCO MUSIC

Flamenco music is an exciting and often virtuosic showcase for the guitarist. This style of guitar playing originated in Andalusia, a region in Spain. Flamenco is actually the native folk music of the Andalusia Gypsies from southern Spain. Flamenco style combines song and dance and the Flamenco musicians often grow up totally immersed in the culture, coming from generations of Flamenco dancers and musicians.

Flamenco guitarists use a nylon string guitar, similar to a classical guitar but unique to their style of music. The strings on a Flamenco guitar are usually very close to the fingerboard making it easier to play the lightening-quick

runs associated with this style. Also, the guitars are made of cypress and spruce, giving them a much brighter sound than the classical guitar. The guitars usually have violin-style tuning keys, instead of modern tuners with metal gears, and they have plastic tap-plates on the top of the guitar. Flamenco guitarists often tap out percussion parts and loud accents on these tap plates with their fingernails.

INNOVATIONS @HOME

Ask the class to research Flamenco music on the Internet. Find videos and audio recordings of Flamenco guitar performances. A brief paper can be assigned asking students to research and report on Flamenco music or one of its great performers.

SOUND ADVICE

To reinforce chord fingerings and playing chords in rhythm, print and distribute Worksheet #2, "Making the Changes," from www.alfred.com/SoundInnovations/SIGuitar.

SOUND EXPECTATIONS

- Reasonable expectations based on understanding long- and short-term goals are critical to student success and maintaining appropriate assessments. For each lesson in the book we will provide guidance as to reasonable expectations for student progress.
- Lines 2–4 are reasonably simple single-note exercises using the first three notes. Within the first week students should be able to read and perform these examples with a fair degree of note accuracy and steady rhythm.
- Assist students with left hand position and technique: thumb behind neck, fingers arched, fingertips perpendicular to the fretboard and not interfering with other strings.
- Assist students with right hand position and technique: elbow rests on top of guitar, wrist is arched away from the guitar, pick is held loosely between the thumb and index finger, all notes are played with a down-stroke of the pick, the pick should briefly come to rest on the 5th string after passing through the note on the 6th string.
- Lines 5–8 revolve around the E, F Flamenco, and G Flamenco chords. After the first week, students should have each of the chords memorized and not need to reference the book. They should be able to play each chord; however, some will not be able to change chords while maintaining a steady rhythm and some will not be able to play each chord cleanly without accidentally muting strings. **Playing chords accurately, grabbing them as fast as needed and then being able to strum and change chords with a steady rhythm are long-term goals.** It would not be reasonable to expect most students to perform lines 7 or 8 perfectly at this time. However, the great news is that guitarists can play countless songs with a handful of chords. The same chords and patterns arise in song after song and that is how the guitarist gains mastery—through repetition over time.

Did you know?

These are the three primary fingerings for an E chord.

