

SOUNDTM

INNOVATIONS

for **GUITAR**

A Revolutionary Method for Individual or Class Instruction

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How to Use This Book

This book contains 36 complete lesson plans directly correlated to *Sound Innovations for Guitar Book 2*.

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, additional advice, guidance as to expected outcomes and, occasionally, suggested expansion material.

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 audio 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 instruction students need to pursue guitar at higher levels.

Finally, a note on the multimedia aspects of *Sound Innovations for Guitar Book 2*: this teacher edition does not come with the DVD-ROM disc that's 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 TNT 2 player: With the TNT 2 player, you will be able to access all the audio files, make custom mixes of select tracks, slow them down, loop them, and even change keys.

To install, close the DVD player software, double-click on My Computer, right-click on the DVD icon, and select Explore. (Mac users can simply double-click on the DVD icon that appears on the desktop.) Open the "DVD-ROM Materials" folder, then the "TNT 2" folder, and double-click on the installer file. Installation may take up to 15 minutes.

For the audio components: Double-click on My Computer, right-click on the DVD icon, and select Explore. (Mac users can simply double-click on the DVD icon that appears on the desktop.) The MP3s are in the "DVD-ROM Materials" folder. You can either play the MP3s directly from there or drag them into your music player, such as iTunes.

The authors would like to thank the entire production team at Alfred Music, especially Edgar Acosta for diligently compiling, organizing, and editing our original manuscript.

Cover guitar photos:

Fender Custom Shop Thinline Telecaster courtesy Fender Musical Instruments

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ISBN-10: 1-4706-1101-5 ISBN-13: 978-1-4706-1101-9

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LESSON 1 | Review of Materials and Concepts from Book 1

GOALS

- Review important general musical concepts presented in *Sound Innovations for Guitar Book 1*.
- Review right- and left-hand technical approaches for performance.
- Review guitar chords presented in *SI for Guitar Book 1*.

NATIONAL STANDARDS

NS1 (Singing), **NS2** (Playing), **NS3** (Improvising), **NS5** (Reading), **NS6** (Listening), **NS8** (Making Connections)

Note: For more information and an explanation of the National Standards for Music Education, review Appendix 2 and the NAFME (National Association for Music Education) website at music.ed.nafme.org/resources/national-standards-for-music-education

LESSON 1A (Rhythm and Notation Reviews, Page 3)

- Use the Rhythm Review example on page 3 to re-acquaint the class with the rhythmic values presented in Book 1.
 - Describe and explain the use of “divided counting” in which “and” is included in between each beat: 1 and 2 and 3 and 4 and
 - Describe and explain the use of a dot to augment a note by half its value.
- Go over the Notation Review example. Describe position-playing and all of the natural notes in the 1st position.
 - Open-position playing allows the performer to execute notes utilizing open strings while the 1st finger of the left hand hovers over the 1st fret, the 2nd finger over the 2nd fret, the 3rd finger over the 3rd fret, and finally the 4th finger over the 4th fret.
 - Playing in higher positions will typically not incorporate open strings. But position-playing does allow a guitarist to transpose a melody or phrase to a new key by simply moving to a new position.
 - Ask the students to play the Notation Review example with alternate picking. So down-strokes (▣) will be used on the beat and up-strokes (▤) on the “and” of each beat.
 - Expand the scope of Notation Review by dividing the class in half. One side of the class should play the first measure alone and then stop as the other side of the class plays measure 2, and so on. Then ask the two sides to switch parts.
 - The teacher and/or students can use the E and F flamenco chords in the following pattern while the Notation Review example is played.

The image shows a musical staff with a treble clef and a 4/4 time signature. Above the staff, there are eight guitar chord diagrams. The first, third, fifth, and seventh diagrams are labeled 'E' and show a standard E major chord (open strings, 2nd fret on D, 3rd fret on G, 4th fret on B). The second, fourth, sixth, and eighth diagrams are labeled 'F flamenco' and show an F major chord with the 1st string muted (indicated by an 'x' above the string) and the 2nd, 3rd, and 4th strings played (2nd fret on D, 3rd fret on G, 4th fret on B). Below the diagrams, the rhythmic notation consists of four measures. Each measure contains a sequence of notes: a quarter note on G4, an eighth note on A4, a quarter note on B4, an eighth note on C5, a quarter note on D5, and an eighth note on E5. The notes are grouped in pairs with a dot above the second note of each pair, indicating a dotted eighth note. The notes are played with alternate picking: down-stroke on the beat and up-stroke on the 'and'.

- Describe and review the use of sharps and flats. Ask the students pay close attention to the Sharps and Flats Review example.

OBSERVATIONAL ASSESSMENTS

- Left hand: Fingers curved, playing on fingertips. Fingers do not interfere with adjacent strings. Thumb centered behind the neck.
- Right hand: Pick is held between the thumb and index finger, and only a small portion of the pick is exposed to play the string. Alternate picking is utilized for each example.
- Can the students play and say the natural notes in the 1st position?

LESSON 1B (Key Signatures and Technique Review, Page 4)

1. Ask the students to read Key Signatures Review at the top of page 4.
 - a. Explain that a key signature appears at the beginning of a staff and tells you which notes are to be played sharp or flat throughout the music.
 - b. Ask the students to write the three scales shown at the top of page 4 onto blank manuscript paper, which is downloadable at alfred.com/SIGuitar2Worksheet. The students should then write in the key signatures by placing sharps at the appropriate notes for each of the scales.

Note It is easy to recognize what key a piece of music is in if the key signature uses sharps—simply identify the note directly above the furthest sharp to the right. For one sharp, that would be F, which = key of G; for two sharps, that would be C#, which = key of D; for three sharps, that would be G#, which = key of A; etc.

2. Ask the students to look at the scales they just wrote out, and go over with them the fingerings for each scale in the 1st position. Then ask the students to play each scale slowly, utilizing alternate picking.
3. Review fingerpicking and play the fingerpicking exercise at the bottom of page 4.
 - a. Review the *pima* right-hand fingering notation, an acronym using Spanish terms to represent the right-hand fingers:
p = *pulgar* (thumb), *i* = *indice* (index finger),
m = *medio* (middle finger), *a* = *anular* (ring finger)
 - b. Students should prepare the right hand by placing the thumb and fingers on the strings before playing.
 - c. The left hand will shift between Am and E. Both chords share the exact same shape and fingering. To change from Am to E and back again quickly, lift all fingers off the strings, retain the chord shape, and transfer it over one string-set.

OBSERVATIONAL ASSESSMENTS

- Left hand: Fingers curved, playing on fingertips. Fingers do not interfere with adjacent strings. Thumb centered behind the neck. Are the notes clear? If there is buzzing present, is the fingertip directly behind the fret? Keep in mind that there is a point where adding left-hand pressure does not improve the sound. Discovering this balance in technique is what the student should listen for during his or her classroom or practice-room playing.
- Right hand: The thumb should sweep through the string, out from the guitar, towards the fingers. The fingers should remain curved and travel in an arc through the string towards the center of the palm. Thumb and fingers should remain relaxed and gently curved at all times; all motion should initiate from the first knuckle joint, not by bending the middle knuckle joint at the center of each finger.
- Students should change chords on the beat. This is an intermediate, long-term goal for absolute beginners.

LESSON 1C (Chords Review, Page 5)

1. Ask the students to review the chord chart presented on page 5. After completing Book 1, most students should be able to play all chords on this page with reasonable accuracy. Here are expansions for the exercises at the bottom of page 5.
 - a. Ask the students to play the following chord progressions. They should pay close attention to the sound quality. Can they verbally describe their response to the different chord qualities—stable, unstable, restless, sad, or satisfying?
 A chords: A5–A–Am–A7
 E chords: E5–E–Em–E7
 D chords: D5–D–Dm–D7
 G chords: G–G7
 - b. Here are several optional progressions for practice changing chords.

Key of G:

G–C–D7–G
 G–Am–D–G
 G–Em–Am–D7–G

Key of E Minor:

Em–Am–B7–Em

Key of C:

C–F–G7–C
 C–Am–F–G7–C
 C–Dm–Am–G7–C

- c. Ask the students to experiment with various strums, time signatures, and fingerpicking patterns.

OBSERVATIONAL ASSESSMENTS

- Are the notes of each chord ringing out clearly, with no muted notes or buzzing? Are the fretting-hand fingers arced and perpendicular to the fretboard?
- Are the students moving all the fingers at once when changing chords, and maintaining a steady rhythm?

INNOVATIONS @HOME

Ask the class to research pick and fingerstyles of playing on the Internet using the following search terms: plectrum, flat pick, fingerstyle, fingerpicking, sweep picking, and Travis picking. A brief paper or PowerPoint presentation can be assigned asking students to research and report on the similarities and differences between each of these techniques.

SOUND EXPECTATIONS

Fingerpicking is a skill that comes with time and practice. Your students will have numerous opportunities throughout Book 2 to develop their technique even if at this point they may not be able to keep a smooth or continuous rhythm.