

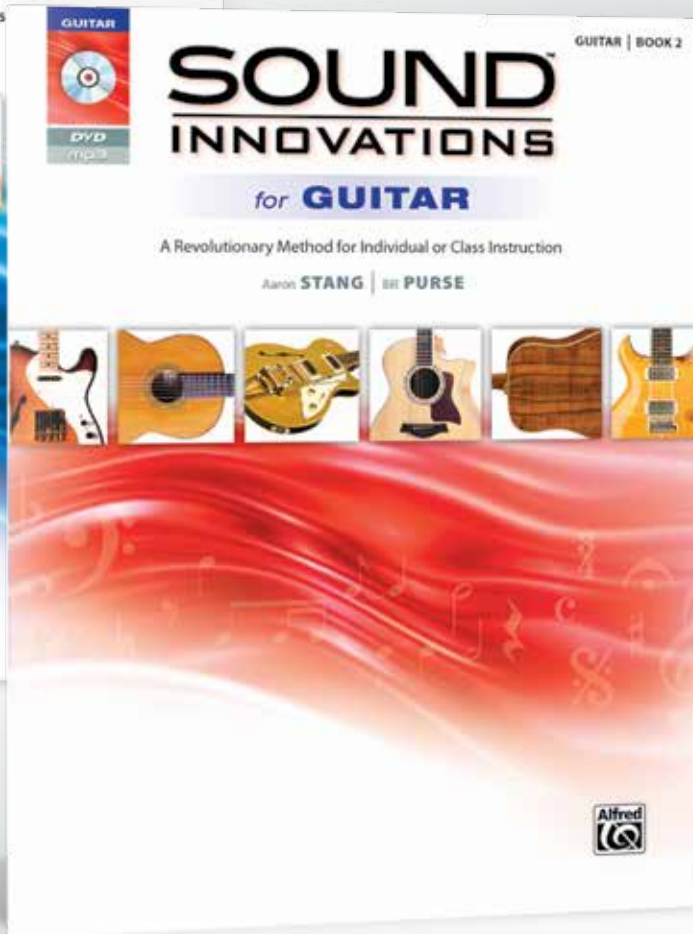
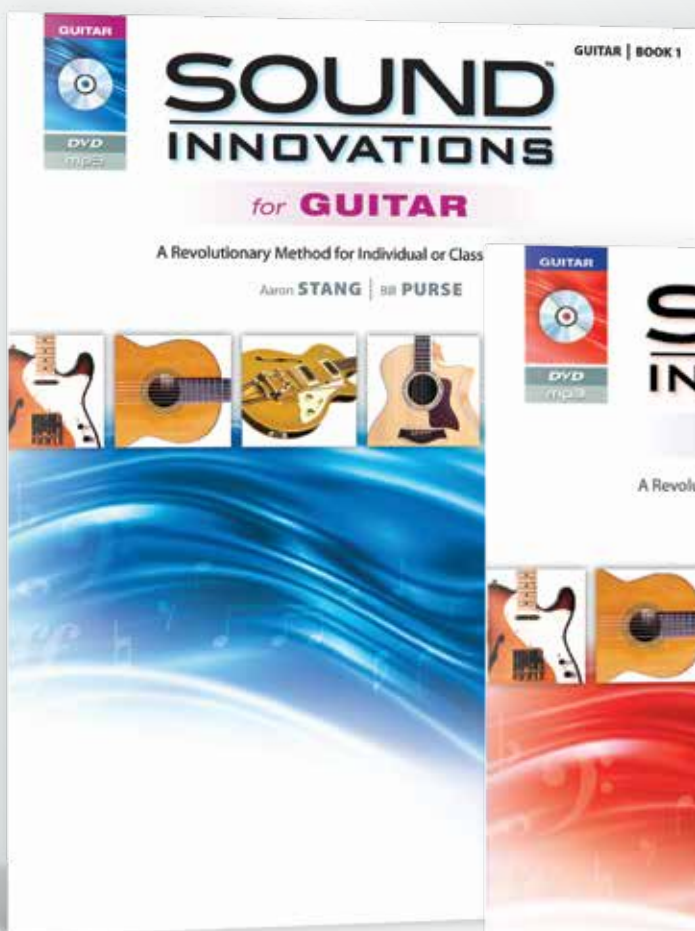
GUITAR



SOUNDTM INNOVATIONS

for **GUITAR**

BROCHURE & SAMPLER



SOUNDTM INNOVATIONS

A Revolutionary Method for Classroom Guitar



Sound Innovations for GuitarTM is a revolutionary method that utilizes solid pedagogy and modern technology to provide students and teachers with the skills needed to play modern guitar—with a focus on real-world guitar skills. The method follows state and national music education standards and was built with feedback from guitar teachers across the country.

Method Features

No matter what level you're working through, the *Sound Innovations for GuitarTM* method features the following:

- ▶ Musically satisfying lessons that focus on core guitar skills like strumming and fingerpicking chords, playing pivotal rock and blues riffs, improvising, reading music, and applying music theory
- ▶ Emphasis on group and ensemble performance as students simultaneously learn rhythm and melody parts
- ▶ Innovative pedagogy that develops proper technique for both hands, and allows students to play chords and perform essential guitar parts early on
- ▶ Clear, focused goals and benchmarks
- ▶ Clean page layout for quick identification of concepts
- ▶ Video lessons on DVD to explain and demonstrate all concepts and techniques
- ▶ MP3 recordings that demonstrate every example in the book, and include specialized instructional tracks
- ▶ Software that allows tracks to be slowed down and sections to be looped for continuous practice

Authors

The *Sound Innovations* authors bring years of extensive teaching and performing experience.



Aaron Stang

Aaron Stang is a GRAMMY® Award-winning guitarist, the author of numerous guitar methods, and a recipient of Duquesne University's Lifetime Achievement Award for guitar education. He also oversees the arranging and production of guitar songbooks for Carlos Santana, Pantera, Jackson Browne, Green Day, Led Zeppelin, Rush, Dream Theater, The Rolling Stones, and many others.



Bill Purse

Bill Purse is the chair of the guitar and music technology departments at Duquesne University (Pittsburgh). He also heads the Guitar and Accessories Marketing Association Guitar Education Team, which has trained more than 3,200 teachers, who in turn have taught more than 680,000 young guitarists. He has written many music texts and has produced and recorded numerous albums ranging from classical to jazz genres.

Book 1 Features



“*Sound Innovations for Guitar* engages your interest and harnesses your intuition, various senses, and different modes of learning, as well as the latest digital technology, to get you playing things that you will be eager to practice and proud to show off.”

Jimmy Brown
Guitar World Senior Editor

DVD

The DVD features more than 40 chapters that guide you through new concepts and techniques. Plus, virtually all songs and music examples from the book are demonstrated and performed on the DVD.

The DVD Includes:

- ▶ Hours of full-video demonstrations and explanations of all concepts, techniques, and songs
- ▶ Live performances of full songs and ensemble pieces by the authors and an actual student
- ▶ Up-close examples of playing techniques



Scan here to
watch the trailer
alfred.com/SiGuitarTrailer

Recorded MP3 Tracks

The DVD also includes an MP3 folder that contains recorded accompaniments and demonstrations to correspond with music from the book. These professionally recorded examples range in style from classical to rock, blues, jazz, and traditional music.

The MP3 Tracks Include:

- ▶ Recordings for every line of music in the book
- ▶ Tracks in both full demonstration and play-along (without guitar) versions
- ▶ Explanations of notes, chords, concepts, and techniques

Bonus Features Include:

- ▶ Guitar types, setup, tuning, and warm-ups
- ▶ Right- and left-hand technique for pick and fingerstyle
- ▶ Software that allows students to slow tracks down and loop examples for continuous practice

Track Numbers

DVD and MP3 track numbers are clearly notated with their corresponding exercises.

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SWING EXAMPLE NO. 1—You will hear this example played with straight eighth notes (even) and then with swing eighth notes (uneven, long-short). Play along with the CD until you are comfortable playing the swing eighth notes. They are written exactly like straight eighth notes, but interpreted as a long-short rhythm, like a gallop. Use the syllable “uh” instead of “and” as indicated below for counting swing eighths.

Straight eighth notes are played evenly:



Swing eighth notes are played

“The DVD packaged with the written text makes the lessons come alive.”

Douglas Harper, Ph.D.
Pittsburgh, PA

Student Book Features

4 Level 1: Notes on the 6th and 5th Strings
See appendix 6 for a complete overview of music notation and tablature.

1 FIRST NOTES: E, F, and G—These notes are on the 6th string.

E Open
F 1st Finger 1st Fret
G 3rd Finger 3rd Fret

E is under the 3rd ledger line* below the staff.
F is on the 3rd ledger line below the staff.
G is under the 2nd ledger line below the staff.

*For more on ledger lines see appendix 6.

QUARTER NOTE ♩ = 1 count (1 +)
HALF NOTE ♪ = 2 counts (1 + 2 +)

TIME SIGNATURE
4 = Four counts per measure
4 = A quarter note receives one count

TECHNIQUE
• Right hand: Play all notes with a **DOWNSTROKE** of the pick ♮. Strike the string with a downward attack, towards the floor, coming to rest on the 5th string. The term **SIMILE** means to continue playing in the same manner.
• Left hand: To produce the best tone with the least amount of pressure, place your fingertip directly behind the fret, but not on top of it.

Goals
Every exercise includes a brief statement identifying what the student should learn.

Counting
Divided counting aids rhythmic understanding and prepares for introduction of eighth notes.

FIRST NOTES—Listen as your teacher counts and plays E, F, and G notes, then echo back each measure. (Count "1 and 2 and 3 and 4 and.")

Teacher counts/plays Students echo Teacher counts/plays Students echo Teacher counts/plays Students echo

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Open 1st finger 3rd finger

3 STAY DOWN—Play F with your 1st finger, and hold it down as you play G. Don't release the F until it's absolutely necessary to play the open E.

4 FLAMENCO MOOD—Flamenco is a type of Spanish folk music. Guitar is central to the Flamenco style, which has influenced many other styles of guitar from classical to rock.

Notes are taught beginning on the low E string:

- ▶ Encourages solid left- and right-hand technique
- ▶ Promotes fretboard understanding through sequential introduction of notes from low to high
- ▶ Provides immediate introduction of guitar chords from the root tone
- ▶ Allows students to begin playing fundamental bass-line type rock and blues patterns right away

Assessment

Sound Check

The Sound Check sections provide assessment rubrics at the end of each level for teacher, self, or peer evaluation.

▶ SOUND CHECK

Check off each item you can perform well.

- ☐ Alternating thumb-pluck pattern
- ☐ Shuffle rhythm
- ☐ The moveable F barre chord form

Check off each item you'd like to explore further.

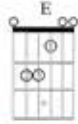
- ☐ Three-chord rock and roll patterns
- ☐ Folk and traditional blues music like "Corinna, Corinna"
- ☐ Shuffle blues like the "A Blues Shuffle"

Comprehensive Musicianship

A **CHORD** is three or more notes played at the same time. Guitarists often play combinations of chords and single notes.

5
13

FIRST CHORD: E—To play the E chord, place your fingers as shown in the diagram, and strum through all six strings following the instructions below. (See appendix 6 for how to read chord diagrams.)



Notice that the lowest note of the E chord (the open 6th string) is E, which is also the name of the chord. The note or letter name of any chord is called the **ROOT**.

To **STRUM** the E chord, position your pick on the low E string, holding it with a very relaxed grip, and allow your hand to fall through all six strings, stopping after it passes through the first string (closest to the floor). Then return to astrum again. Don't push your hand through; just allow it to drop through the strings to create a single, even sound, not six separate notes.

RHYTHM SLASHES (/) indicate rhythm without showing pitch. They are often used in conjunction with chord diagrams to indicate the rhythmic strum pattern for the chords.



6

FIRST STRUM—This exercise introduces the E chord.



Being able to identify the sound of changing notes, chords, and other musical elements is a very useful skill. Knowing how to play a song based on how it should sound is called **PLAYING BY EAR**.

59
128

HE'S GOT THE WHOLE WORLD IN HIS HANDS—This song uses just two chords: the I chord (C) and the V7 chord (G7). In the following arrangement, only the starting chord is given. You will figure out the rest of the chords using one of these methods:

1. Begin on the C chord and sing the song to yourself. Stop when the chord seems to clash or sound bad with the melody. Do this several times until you can identify the exact word or syllable where the chord began to clash, and that is where you change to G7. Continue this process throughout the song, remembering that the correct chord will always be either C or G7. Write the chord symbols above the words.
2. Your teacher will strum and sing the song, staying on just the C chord until the class identifies when to change chords based on the clash described above.
3. First, listen to the song on the CD with the guitar accompaniment, then play along with the 2nd version (track 60, minus guitar), and let your ear guide the change from C to G7 and back again.

60

HE'S GOT THE WHOLE WORLD IN HIS HANDS (minus guitar)—Write in the chords above the words. The first chord (C) is provided for you.

Verses 1 and 3:

C

He's got the whole world in His hands,
He's got the whole world in His hands,
He's got the whole world in His hands,
He's got the whole world in His hands.

Verse 2:

He's got the itty-bitty baby in His hands,
He's got the itty-bitty baby in His hands,
He's got the itty-bitty baby in His hands,
He's got the whole world in His hands.

I am a band director teaching guitar. I really like the way this book is laid out, incorporating all aspects of guitar playing from the first couple of pages.

Tony Polzien

Director of Bands & Orchestra
Overton, NV

Accidentals & Eighth Notes

Early introduction of eighth notes and accidentals allows students to play rock and blues bass-line figures right away.

19
110

CRIME THEME NO. 2—This is in the style of the James Bond theme.

- **Guitar 1:** The melody contrasts a line on the 5th string (B–C–B) against the open low E. Use the indicated left-hand fingering, which puts you in 2nd position.
- **Guitar 2:** Strum an Em chord.

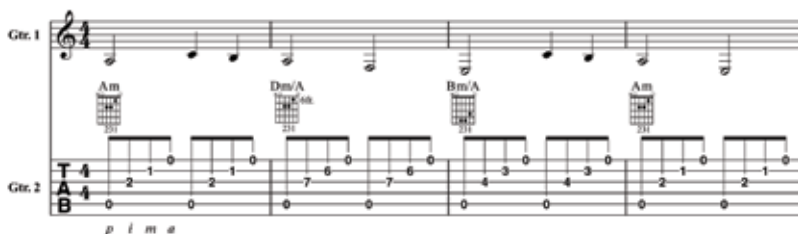


28
115

ACOUSTIC FANTASY—Here is a song based entirely on the Am chord shape.

- **Guitar 1** is the melody and is written in standard music notation.
- **Guitar 2** is a fingerstyle part using Fingerpicking Pattern No. 1 with the Am, Bm/A, and Dm/A chords. It is written in TAB only.
- As always, learn and perform both parts. Remember that you can always find a tempo where you can play the exercises without mistakes. It is okay if that is a very slow tempo—you can always increase the speed later.
- **Note:** There are many examples of songs that use moveable shapes like this. One nice example is the opening of the Allman Brothers' song "Melissa."

Acoustic Fantasy



Real-World Skills

Chords, strumming, and accompaniment concepts and techniques are taught from the beginning.

Ear Training

Students will be guided on choosing correct chords "by ear."

Fingerpicking Patterns

Fingerpicking patterns applied to chord fingerings are introduced early on using tablature to emphasize the simple intuitive nature of guitar patterns.

Students learn the melodic and rhythmic functions of the guitar as they perform two- and three-part ensembles throughout the book.

Exploring Genres

Students perform diverse music selections from classical to rock.

Performance Opportunities

Ensemble Arrangements

Students will play two- and three-part ensemble arrangements suitable for concert and recital performances, including "Minuet in G," "Agauo Study," "One Finger Blues," "Romanza," and more.

Ode to Joy Ludwig Van Beethoven

82 **ONE FINGER BLUES**—This song is a shuffle blues combining three classic patterns.

- **Guitar 1** plays the classic blues rhythm riff taught in line 68. This part is written in notation and TAB to help you visualize and locate the chord fingerings for the D7 and E7 patterns.
- **Guitar 2** is the "A Blues Shuffle" line that you played in line 72. It is shown in standard notation only.
- **Guitar 3** plays the "One Grip Blues Pattern" from line 52 on the repeat (don't play the first time through). This part is written in standard music notation only.

“Rather than isolate skills and techniques into dry exercises, the authors present everything in the form of usable musical vocabulary—riffs and commonly used patterns, chords and rhythm playing techniques—all within the context of exciting repertoire.”

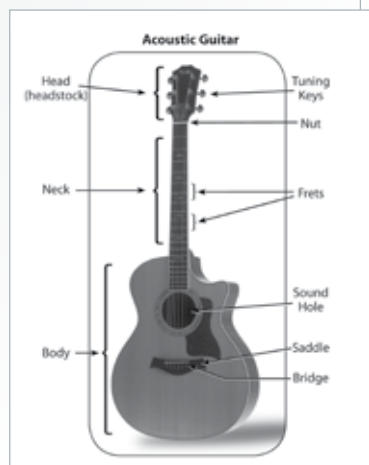
Jimmy Brown

Guitar World Senior Editor

One Finger Blues

Medium blues shuffle

Appendices



Left Arm: The Neck Wrap

A good way to establish the correct left hand position is to wrap your left hand completely around the top of the guitar neck, as in the photo on the right. This natural grasp aligns the knuckles with the strings, which is necessary for good guitar technique. Now roll your left hand toward the floor, sliding your arched fingertips down to the 1st string (nearest the floor), with your thumb remaining centered behind the neck. By keeping your knuckles aligned with the strings, especially while playing chords, you will get the best sound with the least amount of effort.



The Importance of Warming Up

Playing the guitar is an athletic workout for the wrist and fingers. Just as a smart runner stretches and warms up before training for a big race, a smart guitarist stretches his or her finger and hand muscles before practicing or playing a big concert.

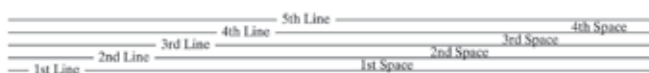
1. Gentle Finger Pull-Back and Tug



Appendix 6

Reading Music and TAB Notation

There are seven natural notes. They are named for the first seven letters of the alphabet: A B C D E F G. After G, we begin again with A. Music is written on a **staff**. The staff consists of five lines with four spaces between the lines.



At the beginning of the staff is a **treble clef**, also called **G clef**. (The treble clef is known as the G clef because it encircles the 2nd line G.) The clef determines the location of notes on the staff. All guitar music is written on a treble clef. The notes are written on the staff in alphabetical order. The first line is E.



Appendices

The Appendices contain all of the basic information about playing guitar, including guitar body types, holding the guitar, technique, picking, warm-ups, reading music and TAB notation, a chord chart, and more.

Teacher Book Features

- ▶ 36 complete lesson plans that directly correlate with the student book and work hand-in-hand with the DVD and MP3 components
- ▶ Review prompts and observational assessments provided throughout each lesson
- ▶ Guidance on students' expected outcomes
- ▶ Formal assessments and assessment tools provided at the end of each level
- ▶ Each lesson lists the National Standards for Music Education that are addressed
- ▶ Supplemental units, appendices, and teacher aids

Level 1

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)

- 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)

- DVD chapter 3 introduces the E, F Flamenco, and G Flamenco chords.
- 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.
- 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 lightning-quick

same chords and patterns arise in song after song and that is how the guitarist gains mastery—through repetition over time.

Level 1

GOALS

- Learn low E, F, and G; ledger lines; quarter notes and half notes; and rhythm slash notation.
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Teacher Help Line

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Available on iBooks for iPad and Mac

The *Sound Innovations for Guitar*, Book 1 Student Book is now available as an interactive textbook for iPad® and Mac®! For school districts on the cutting edge of technology, or for students who prefer to use an iPad for practice, this multi-touch format brings the pages of *Sound Innovations for Guitar* to life.

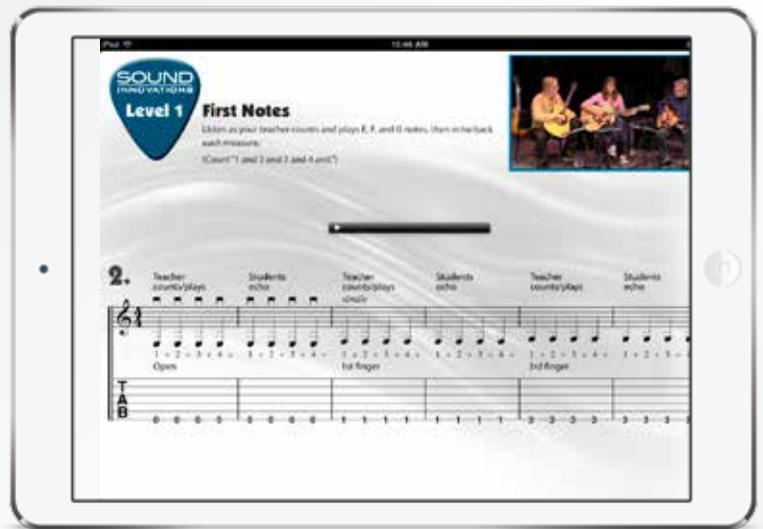
This 3-volume, multi-touch textbook features:

- ▶ Easy and immediate one-touch access to audio samples, play-along tracks, and video lessons throughout
- ▶ Instructional tracks with concise explanations and demonstrations of new concepts and techniques
- ▶ Fill-in-the-blank review quizzes after each level
- ▶ Ability to email quiz results to teachers

Apple's Volume Purchase Program

Educational institutions can purchase *Sound Innovations for Guitar*, Book 1 in volume, receive redemption codes, and distribute them to teachers and students to download on iPad or Mac.

**Apple and iPad are trademarks of Apple Inc., registered in the U.S. and other countries.*



SmartMusic

Sound Innovations for Guitar, Book 1 Is the First Guitar Product Available in SmartMusic!



New to SmartMusic?

SmartMusic transforms the way students practice and learn. As they play along with music onscreen, it gives students immediate feedback on their performance by showing correct pitches and rhythms in green and incorrect in red. Plus, with new polyphonic technology created specifically for the guitarist in mind, SmartMusic can now identify guitar chords and provide instant feedback.

With SmartMusic, you also have the ability to create and send assignments to each of your students. You can easily follow, document, and grade their progress, allowing for individualized instruction for each student.

NOW AVAILABLE ON iPad®!

Finale 2014: Own the Future

Now More Flexible and Easier to Use

From the same great creators of SmartMusic, Finale enhances your program by offering easy, flexible tools that help produce personalized curriculum quickly.

Enjoy:

- ▶ 1,500 customizable worksheets, flashcards, and pieces of repertoire
- ▶ Ability to add and create fretboards and chord symbols
- ▶ Translating between standard notation and tablature

And don't forget:

Only Finale can create accompaniments to work seamlessly with SmartMusic!

alfred.com/finale



Book 2 Features



Expanding upon the concepts covered in Book 1, Book 2 of this revolutionary method introduces new topics including:

- ▶ Moving up the neck
- ▶ Sixteenth notes
- ▶ Speed picking
- ▶ Playing power chords in higher positions
- ▶ Practical music theory to support the learning and command of chords and rhythm playing
- ▶ Classic guitar riffs
- ▶ Barre chords (major, minor, and seventh) taught in context

DVD

The included DVD contains explanations and demonstrations for all concepts and techniques. The MP3 folder contains performances of every example and song in the book, plus specialized instructional tracks that explain and convey all new concepts and techniques. The included software also lets students slow tracks down and loop sections for continuous practice.



Barre Chord Introduction

Begin exploring the 5th and 6th strings as a prelude to using moveable barre chord forms.

6

Level 1: Moving Up the Neck

It is very important to learn the notes on the low 6th and 5th strings. Most of our chord, scale, and arpeggio positions on the guitar are based on either a 6th or 5th string root note.

The following diagram indicates the notes on string 6 from open E to the 12th fret E. Please note:

- Play and say the name of each natural note on the 6th and 5th strings. Memorize the location of these notes on strings 5 and 6.
- Fret markers: Most guitars have fret markers at the 3rd, 5th, 7th, 9th, and 12th frets. Use them as your signposts for locating notes. Pay special attention to which notes fall at the fret markers and which fall in between.
- Sharp and flat notes can be located by raising or lowering the natural note by one fret.
- Starting at fret 12, the notes repeat again—one octave higher.



1

NOTES ON STRING 6—Play and say the notes in the example below. Use your index finger for every note. Repeat this until you can do it easily and without making any mistakes. It may also help to watch the corresponding video on the provided DVD.



Practical Theory

Practical music theory is taught to support the learning and command of chords and rhythm playing.

CHORD THEORY

The "F-type" barre chord used in the previous example is a major chord.

MAJOR CHORDS have three notes—the root, the 3rd, and the 5th. For example:

F Scale: F – G – A – B^b – C – D – E – F
1 2 3 4 5 6 7 8

F Chord: F A C

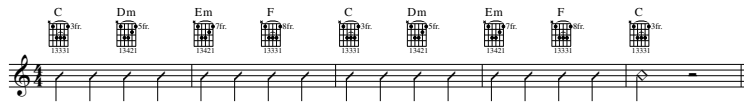
G Scale: G – A – B – C – D – E – F[#] – G
1 2 3 4 5 6 7 8

G Chord: G B D

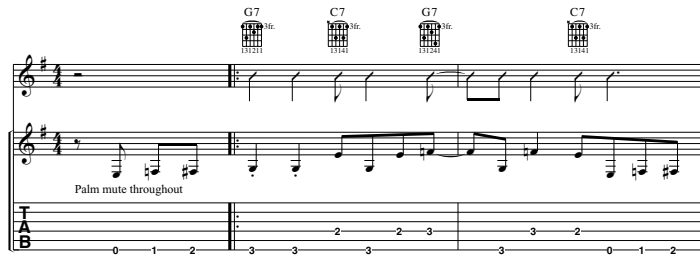
C Scale: C – D – E – F – G – A – B – C
1 2 3 4 5 6 7 8

C Chord: C E G

- 45 THE ROOT 5 "HERE THERE" PROGRESSION (IN C)**—Let's play this progression again, except with the root 5 barre chord forms. It's also now in the key of C, not G.



- 46 MERCY ME**—Here is a very common R&B chord progression, utilizing the root 5 dominant 7th chord and both versions of the root 6 dominant 7th chord. This pattern is similar to a riff from the middle of the jazz/blues classic "Mercy, Mercy, Mercy."



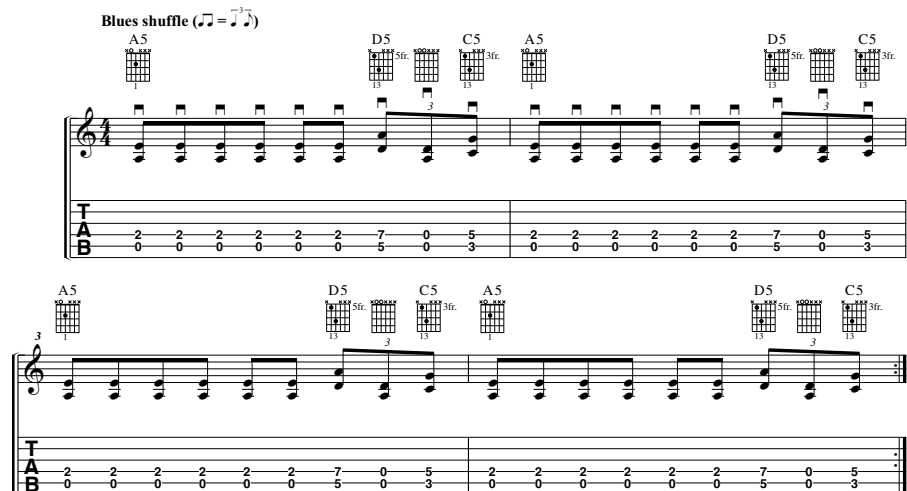
Contextual Learning

"Moveable" barre chord forms are taught and used in authentic context.

Chords and Fingerings

Pivotal rock and blues rhythm riffs are used to teach chords and fingerings and to practice transitions.

- 14 THE "BAD" RIFF**—Here is another popular variation on the previous pattern. This one is similar to the early blues classic "I'm a Man" by Bo Diddley. The riff was revived later by George Thorogood in "Bad to the Bone." Notice how similar the chord structure here is to the one in the previous pattern. The second chord in the triplet figure on beat 4 of each measure is just the open 4th and 5th strings played together. That makes the transition from the D5 to the C5 pretty easy.



Performance Opportunities

Original Compositions

Original solo compositions use easy-to-play guitar fingerings to create intriguing, harmonically interesting pieces appropriate for concerts and recitals.

Adagio in E Minor

A.S.

Em7

3 2

mp 2nd position

p i m i p i m i p i m i p i m i p i m i p i m i

let ring throughout

T B

4 3 0 3 2 3 0 3 0 3 2 3 0 3 4 3 0 3 2 0 3 0 0 0 0 0

Em7

3

2nd position cont. simile

T B

4 3 0 3 2 3 0 3 2 3 0 3 4 3 0 3 3 0 0 0 0 0 0 0

Em

St. James Infirmary Blues

Traditional New Orleans

Moderately slow shuffle (♩ = ♩♩)

Am 9fr. E7 7fr. Am 9fr. E7 7fr. Am 9fr. E7 7fr. Am 9fr. E7 7fr.

1. I was down in Old Joe's bar room, on the
old Joe Mc Guin-ny, his

Medium waltz

Solo & Ensemble Arrangements

Students perform solos, duets, and trios throughout the book, encouraging individual and ensemble practice.

Star of the County Down

Traditional Irish

Medium waltz

The score is for a medium waltz in 3/4 time, key of D major. The guitar part (Gtr. 1 and 2) is written on two staves. Gtr. 1 plays a melody with a dynamic marking of *mf*. Gtr. 2 provides harmonic support with chords and a bass line. The chords are Em, C, G, D, Em, and G. The bass line consists of a series of dotted half notes: p, i, a, m, p, i, a, m. The piece ends with a repeat sign and a fermata.

Gtr. 1

mf

Gtr. 2

p i a m p i a m

Evening in the Meadow

(2nd Position)

Adagio

Vladimir Rebikov

Gtr. 1

Gtr. 2

Gtr. 3
(D = 6)

Spanish Metal

A.S.

Grtr. 1

p i p i p i p i p i p i p i p i p i p i

2 1 2 1

Flamenco

Grtr. 2

E5 76.

F5 86.

G5 106.

(Grtr. 3 enters on the repeat)

Grtr. 3

2 1 2 1

Exploring Genres

The songs throughout the book span a wide variety of genres that include Spanish, classical, new acoustic, folk, pop, rock, R&B, jazz and swing, roots blues, and Texas Blues Rock. Various genres are also combined to create fun ensembles.

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