

GUITAR

GUITAR | BOOK 1



DVD
mp3

SOUNDTM INNOVATIONS

for **GUITAR**

A Revolutionary Method for Individual or Class Instruction

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



TEACHER PREVIEW GUIDE



SOUNDTM

INNOVATIONS

for **GUITAR**

A Revolutionary Method for Individual or Class Instruction

Simple. Innovative. Yours.



Sound Innovations for GuitarTM is a revolutionary new 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.

FEATURES

- ▶ **Focus on real-world guitar skills**
- ▶ Musically satisfying lessons focus on **core guitar skills** like strumming and fingerpicking chords, playing pivotal rock and blues riffs, improvising, reading music, and applying music theory
- ▶ Students simultaneously learn rhythm and melody parts while **performing in groups and ensembles**
- ▶ **Innovative pedagogy** develops proper technique for both hands, and allows students to play chords and perform essential guitar parts early on
- ▶ **Clear, focused goals** and **benchmarks** organized into six levels
- ▶ **Clean page layout** for quick identification of concepts
- ▶ **Video lessons on DVD** explain and demonstrate all concepts and techniques

- ▶ **MP3 recordings** demonstrate every example and song in the book with play-along accompaniments, and specialized instructional tracks feature concise explanations and demonstrations of all new concepts and techniques
- ▶ **SI Player** software allows tracks to be slowed down and sections looped for continuous practice

RESOURCES FOR TEACHERS

- ▶ Teacher Edition contains **lesson plans** and suggestions for **expansion and assessment**
- ▶ **MP3 and DVD demonstrations** and explanations provide key examples and information for both teacher and student
- ▶ **Online community with direct access to authors** for support and collaboration
- ▶ Additional **reinforcement pages, supplementary materials, assessments,** and much more available online

Recorded MP3 Tracks

Recorded accompaniments and demonstrations are included for every line of music in the book. These professionally-recorded examples range in style from classical to acoustic music, including rock, blues, and jazz.

Each CD includes:

- ▶ MP3 recordings of all music in the book
- ▶ Recorded explanations of concepts and techniques
- ▶ Tracks in both full demonstration and play-along (no guitar) versions
- ▶ SI Player software that allows students to slow tracks down and loop examples for continuous practice



Recorded accompaniment sound samples can be heard at alfred.com/soundinnovations.

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

63

30

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 long-short (gallop):

The musical notation consists of two staves in 4/4 time. The first staff shows a sequence of eight eighth notes: G4, A4, B4, C5, B4, A4, G4, F4. Above the notes are vertical stems representing fret positions: 1, 2, 3, 4, 3, 2, 1, 0. Below the staff is the counting pattern: 1 + 2 + 3 + 4 +. The second staff shows the same sequence of notes and fret positions, but with a swing feel. Below the staff is the counting pattern: 1 uh 2 uh 3 uh 4 uh.

DVD

The DVD features more than 40 chapters that guide you through new concepts and techniques. Plus, many songs in the book are demonstrated and performed on the DVD.

The Student DVD addresses:

- ▶ Guitar types, setup, tuning, and warm-ups
- ▶ Right- and left-hand technique for pick and fingerstyle
- ▶ Musical concepts
- ▶ All new notes and chords
- ▶ Clear demonstrations and explanations by the authors of all concepts and techniques



- ▶ Exercise examples, full songs, and ensemble arrangements from the book are performed and demonstrated by the authors and an actual student

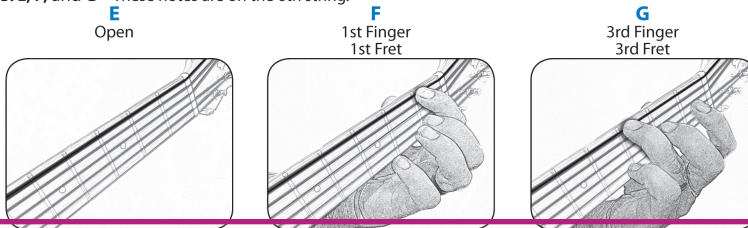
STUDENT BOOK FEATURES

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.



For more on ledger lines see appendix 6.

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



4/4 TIME SIGNATURE
 4/4 = Four counts per measure
 4/4 = 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.

2 **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.”)

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.

Note Introduction

Sequential introduction of notes from low to high

Counting

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

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

IDEAL for ALL MUSIC TEACHERS!

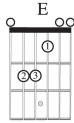
- ▶ Easy-to-follow format allows teachers with little to no guitar experience to successfully use the method in their classrooms.

STUDENT BOOK FEATURES

Comprehensive Musicianship

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

5 **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 a strum 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.

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

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

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 **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,

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.

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

Flamenco Mood

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

28 **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

STUDENT BOOK FEATURES

Musical Styles

Ode to Joy Ludwig Van Beethoven

Students perform **diverse** music selections from classical to rock.

One-Grip Blues A7

19 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–C♯) against the open low E. Use the indicated left-hand fingering, which puts you in 2nd position.
- **Guitar 2:** Strum an Em chord.

20 BLUES BASS—This classic blues and rock bass line is used in many songs. (This example is repeated several times on the CD.)

- Memorize this pattern. Patterns like this one, which can be recalled as needed while performing, are called *riffs*.
- Play this song in 2nd position. The best way to do this is to keep your 1st finger down on the 2nd-fret B (5th string) for the entire piece.

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

Assessment

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.	Check off each item you'd like to explore further.
<input type="checkbox"/> Alternating thumb-pluck pattern	<input type="checkbox"/> Three-chord rock and roll patterns
<input type="checkbox"/> Shuffle rhythm	<input type="checkbox"/> Folk and traditional blues music like "Corinna, Corinna"
<input type="checkbox"/> The moveable F barre chord form	<input type="checkbox"/> Shuffle blues like the "A Blues Shuffle"

STUDENT BOOK FEATURES

Performance Opportunities

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MINUET IN G—Here is a guitar ensemble arrangement of “Minuet in G” from Johann Sebastian Bach’s *Notebook for Anna Magdalena*. The I, IV, and V chords are the most important chords in any key. Here, you can see that even Bach based some of his songs on just those three chords.

- **Guitar 1** plays the melody.
- **Guitar 2** is an interesting eighth note rhythmic part played entirely on the 3rd and 4th strings, constantly alternating between them. Strict alternate picking is suggested, but all downstrokes will work, too.
- **Guitar 3** is the rhythm guitar. Experiment with adding some eighth note strums once the rhythm is solid.
- **Optional Guitar 3 or 4:** Play the chords using Fingerpicking Pattern No. 2.

Medium waltz **Minuet in G** J.S. Bach

Students will play two- and three-part **ensemble arrangements** suitable for concert and recital performances. Songs include “Minuet in G,” “Agauo Study,” “One Finger Blues,” “Romanza,” and more.

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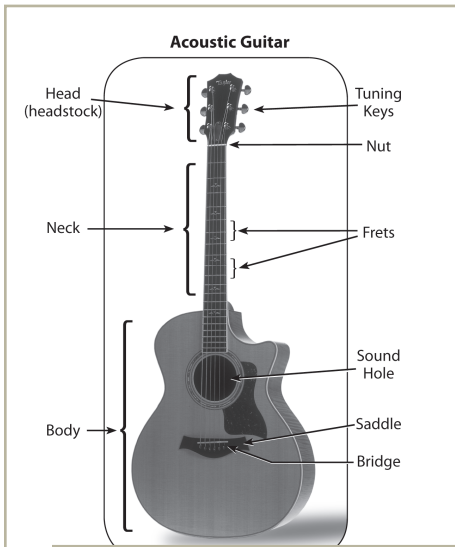
ONE FINGER BLUES—This song is a shuffle blues combining three classic patterns.

- **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.

One Finger Blues

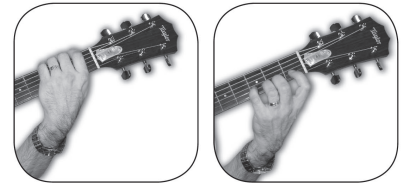
Medium blues shuffle

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.

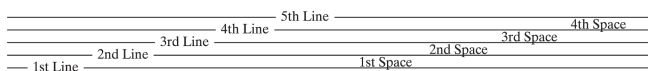
1. Gentle Finger Pull-Back and Tug



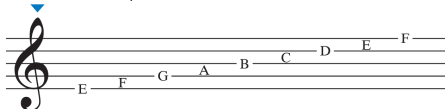
Gently tug and stretch your hands.

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.



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



The *SI for Guitar* authors: **Bill Purse** and **Aaron Stang**

Authors Aaron Stang and Bill Purse have combined their decades of experience as educators and performers of rock, blues, jazz, acoustic, and classical styles of guitar with feedback and input from guitar teachers across the country to provide the first truly unique guitar course of this century.

SI FOR GUITAR Standard Edition Student Book

(00-37177) Includes book, MP3 CD & DVD \$12.99

Teacher Book

(00-39055) Includes book, MP3 CD & DVD \$TBD

AARON STANG

Aaron Stang is a GRAMMY award-winning guitarist and the author of numerous guitar methods including *The 21st Century Guitar Method*, and *Guitar Expressions*, and he is the recipient of Duquesne University's Lifetime Achievement Award for his work as a guitar educator. In addition, Aaron has produced numerous music videos including the performance/documentary DVD, *Killer Piano*, featuring the legendary rock and roll pioneer Jerry Lee Lewis. *Killer Piano* was premiered at the Rock and Roll Hall of Fame as part of their celebration of Jerry Lee Lewis' presentation of the American Music Master's Award. Aaron is an Acquisitions Editor for Alfred Music Publishing where he directs the arranging and production of guitar songbooks for many legendary artists including Carlos Santana, Pantera, Jackson Browne, Green Day, Led Zeppelin, Rush, Dream Theater, The Rolling Stones, and many others.

BILL PURSE

Bill Purse is a full professor, chair of the guitar and music technology departments at Duquesne University (Pittsburgh), where he was instrumental in the development of two new majors: the undergraduate music technology degree and graduate music technology degree programs. Purse is the present chair of the NAFME/NAMM/GAMA (National Association for Music Educators/National Association of Music Merchants/Guitar and Accessories Marketing Association) Guitar Education Team, which was created to revitalize the guitar in education. This very successful task force has retrained more than 3,200 teachers, who in turn have taught more than 680,000 young guitarists. In addition, Purse has written numerous music texts and has produced and recorded numerous albums ranging from classical to jazz genres.

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