

INTERSECTION

Holistic Lesson Plan

Intersection is a level 3 piece intended to introduce IM alternation in the right hand, while deepening a student's ability to read on the top three strings in D major. Although all notes on strings 4 - 6 will be taught by rote, this piece presents the opportunity to have some preliminary exposure to reading notes on the open 6th string (E) and the open 5th string (A). As always, despite the fact that Intersection presents important technique and literacy benchmarks, our primary focus will always center on expressive music making and performance. Our overarching goals for Intersection are as follows:

Artistry

- Perform the piece with a contrast of a calm characters and energetic characters through execution of round and full tone, legato strokes, and contrasting dynamic approaches.
- Perform the piece with balance between and within the various parts according to the dynamic indications in the score.
- Perform the piece with precise vertical alignment and togetherness among the ensemble.
- Explore concepts on timbre in the final chord by moving the right hand closer to the fingerboard for a Tasto (sweet) sound.

Technique

- Sit in proper playing position (see performance checklist).
- Establish and execute *IM* alterations with proper right hand set up with full, round tone (*straight right wrist, enough arch under the right wrist, and a deep stroke that pushes through the string using the big knuckle*). Avoid the thin "twangy" sound that comes with improper right hand position and stroke execution.
- Produce quality sounding rasgueado's (downward *ima* strums) with the simple chords present in all parts while emphasizing proper left hand technique (curved finger approaching the fingerboard on the tip of the finger) in order to allow all three strings of the various chords to ring without interruption.

Literacy

- Read and perform note values: quarter, eighth, half, whole.

- Read and perform notes from the D Major scale on the top three strings (C# on second fret, string 2).
- Read vertical chords using notes from the D major scale (Em, A7).
- Read and understand notation for harmonics at the 12th fret on the top three strings.

Recommended Broad Sequence:

(Measures 1-12):

- 1) Set up proper playing position, and establish right hand *IM* Alternations with good form and tone (see video). [Right Hand IM Alternations](#).
- 2) Warm up (see video) [Right Hand Alternation Warm Up](#) for the Classroom to be done at the beginning of each class.
- 3) Listen to [recording of Intersection](#).
- 4) Literacy Sequence (below) as needed to be done each class.
- 5) Begin with Guitar 1 measures 1-4 , asking students to identify the two notes present in that section, and when they switch back and forth.
- 6) Ask students to perform measures 1 and 2 while counting (1and2and3and4and...) while executing a smooth and beautiful crescendo. Repeat this process for measures 3 and 4 while directing their attention to the fact that the F# changes to an E on beat 3 of measure 3.
- 7) Ask students to perform Guitar 1 measures 1 - 4 while the teacher performs Guitar 2 simultaneously (or Guitar 2 + 3 if possible)
- 8) Repeat steps 5 and 6 with Guitar 3
- 9) Repeat steps 5 and 6 with Guitar 2, noting that Guitar 2 begins at a slightly louder dynamic and does not have crescendos like the other two parts.

*Note to your students that Guitar 2 is the melody in this passage and therefore needs to be more present in the balance of the three parts.

- 10) Split the class into three groups and perform measures 1-4 with all parts with beautiful dynamics and proper alternation technique.
- 11) Direct students' attention to the harmonics in measure 8 of Guitar 1. Note that harmonics will be notated with a diamond shaped note head and will be accompanied by the symbol H along with the fret the harmonics will occur at - in this case H12 (harmonics on 12th fret).

- 12) Have all students perform these harmonics with beautiful and full sound by lightly touching all three of the top strings simultaneously with the flat part of either the first or third finger in the left hand.
- 13) Introducing Guitar 1 measures 5-8, while counting the various rhythms. Emphasize the need for beautiful and full tone on the first string. Perform Guitar 2 (or Guitar 2 + 3 if possible) while students perform Guitar 1.
- 14) Split the class into three groups and perform measures 5-8 with all three parts, noting that now Guitar 1 is the melody and should thus be more present than the other two parts.
- 15) Repeat steps 13 and 14 with measures 9-12.
- 16) Perform measures 1-12 with all three parts using beautiful and full tone and beautiful and smooth dynamics.

(Measures 13-end):

- 17) Demonstrate right hand rasgueado with *ima* on the top three strings. Have students place their thumb on the 4th string, and flick downward with *ima*, striking the top three strings simultaneously.
- 18) Have students go back and forth between strumming the Em chord (all open strings) and the A7 chord (adding second finger to C# - second string, second fret) while eventually performing Guitar 1 measures 13-16 at the notated dynamic.
- 19) Point students' attention to Guitar 3, and teach measures 13-16 by rote the open E (6th string) and open A (5th string).
- 20) Ask students to perform measures 13-16, Guitars 1 and 3 while you perform Guitar 2
- 21) Have students read and perform Guitar 2 at the notated dynamic.
- 22) Split the class into three groups and perform measures 13-16 with all three parts, noting that now Guitar 2 is the melody and should thus be more present than the other two parts.
- 23) Repeat the same process with measures 17-20.
- 24) Teach, by rote, the final line of *Intersection*, directing students to execute the last chord sweetly (*Tasto*) by moving the right hand closer to the fingerboard.
- 25) Perform all of *Intersection* with all three parts.

***Note** - Every student should play each part for the first few classes introducing this piece. After you are confident that all are reading parts 1, 2, and 3, define your permanent part assignments for future performance.

***Note** - Once students are confident with the Literacy Sequence for the *Intersection*, explore Level 3 sight reading here, as is appropriate. Sight reading should happen for a short period every day.

Opportunities for Social Emotional Learning

As is the case with all GuitaCurriculum.com pieces, expression and mood are at the center of everything the students are doing in the classroom. Ask your students to identify the mood or feeling they get when they listen to and perform *Intersection*. It's likely your students will respond with different emotions, from calm to excited. Ask students to share activities, places, memories, art that makes them feel calm and relaxed or excited and energetic. Ask them to write about the experiences, and then direct discussion to how we can manifest these feelings in *Intersection*. Keep these moods that your students identify and discuss at the forefront of everything you do as a teacher when preparing your students to perform *Intersection*.

Intersection

Literacy Sequence

① Alternating on 3rd string (notes G and A)

Guitar

1 + 2 + 3 + 4 +

② Alternating on 2nd String (notes B, C#)

③ Alternating on 2nd String (notes B, C#, and D)

1 2 + 3 4 1 + 2 + 3 4

④ Alternating on 1st String (notes E, F#, and G)

⑤

⑥ Harmonics on Top 3 Strings

13

Em Rasg. with ima

Em

A7

A7

Gtr. 1

Gtr. 2

Gtr. 3

f

ff

f

17

4

2

0

rit. 2nd time

Em Rasg. with ima

Em

A7

A7 rit. 2nd time

Gtr. 1

Gtr. 2

Gtr. 3

ff

f

f

21

roll with *p* H12

2

8

mp

roll with *p* H12

4

0

0

pp Tasto

mp

roll with *p* H12

2

0

0

pp Tasto

mp

pp Tasto

Gtr. 1

Gtr. 2

Gtr. 3

Intersection

Guitar 1

Alternation Study

Marcum/Osborne

First staff of music (measures 1-4). The key signature is one sharp (F#). The time signature is common time (C). The staff contains a melodic line with fingerings 'i' and 'm' indicated above the notes. The dynamics are marked *p* (piano) at the beginning and end of the staff, with a crescendo and decrescendo hairpin.

Second staff of music (measures 5-8). The key signature is one sharp (F#). The staff contains a melodic line with fingerings 'i' and 'm' indicated above the notes. The dynamics are marked *mf* (mezzo-forte) at the beginning. The staff ends with a double bar line and a repeat sign.

Third staff of music (measures 9-12). The key signature is one sharp (F#). The staff contains a melodic line with fingerings 'i' and 'm' indicated above the notes. The dynamics are marked *p* (piano) at the beginning and end of the staff, with a crescendo and decrescendo hairpin.

Fourth staff of music (measures 13-16). The key signature is one sharp (F#). The staff contains a bass line with chords. The dynamics are marked *f* (forte) at the beginning. The staff is labeled with chord symbols: E m, E m, A 7, and A 7. The first measure is labeled 'Rasg. with ima'.

Fifth staff of music (measures 17-20). The key signature is one sharp (F#). The staff contains a melodic line with fingerings '4', '2', and '0' indicated above the notes. The dynamics are marked *ff* (fortissimo) at the beginning. The staff ends with a double bar line and a repeat sign, labeled 'rit. 2nd time'.

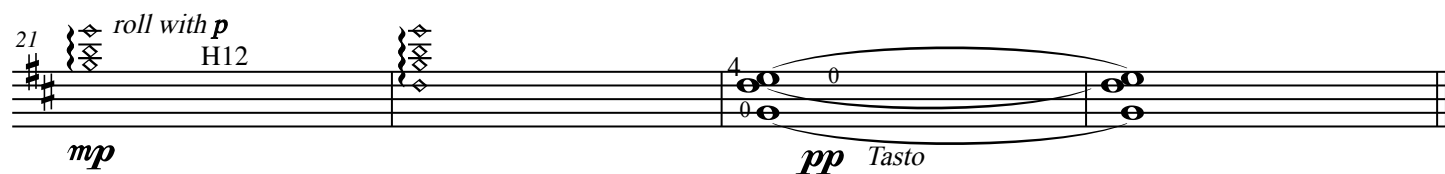
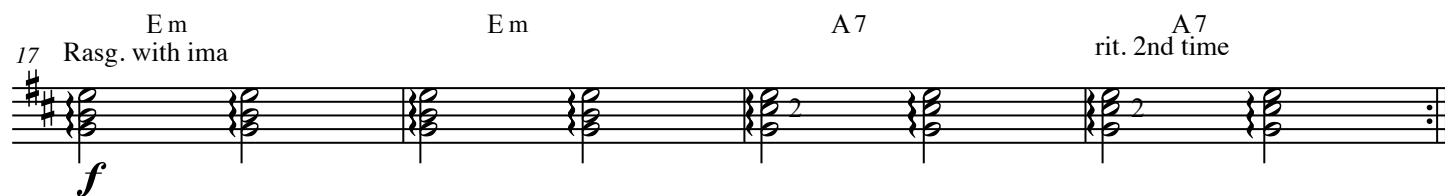
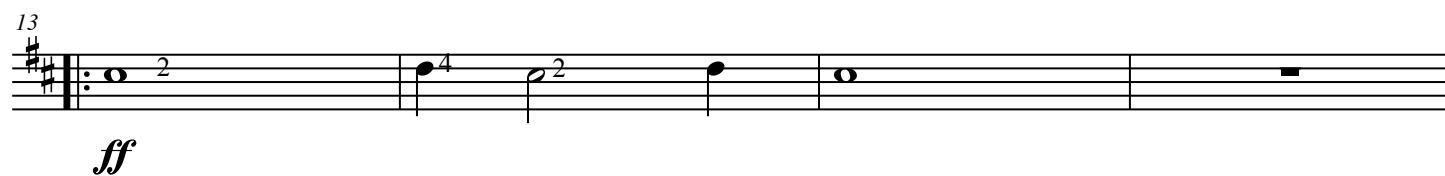
Sixth staff of music (measures 21-24). The key signature is one sharp (F#). The staff contains a melodic line with fingerings '2' and '0' indicated above the notes. The dynamics are marked *mp* (mezzo-piano) at the beginning and *pp* (pianissimo) at the end. The staff is labeled with 'roll with *p*' and 'H12'. The staff ends with a double bar line and a repeat sign, labeled 'Tasto'.

Intersection

Guitar 2

Alternation Study

Marcum/Osborne



Intersection

Alternation Study

Marcum/Osborne

