

LESSON SNAPSHOT

FOCUS: Reinforce 3/4; Artist Portrait: Paco de Lucía

- OBJECTIVES:**
- The student will review “Folk Song” and “The Blues Beat.”
 - The student will work with a partner to observe and verbalize the status of his or her partner’s left-hand technique.
 - The student will conduct in 3/4 as a partner plays a musical example with a steady beat.
 - The student will play “Flamenco Fantasy” with a steady beat.

| CONTENT | PURPOSE | ACTIVITY | STUDENT BOOK PAGE | CD:TRACK |
|--|---|--|-------------------|-------------------|
| Tune-Up | Expose students to a variety of tuning methods | Listen Identify Evaluate Experience | 11 | CD 1:2 |
| Scanning for Progress I | Assist students with the relative tuning method | Teacher observes | | |
| Neck Wrap | Establish proper hand position | Experience Review | 8 | CD 1:9 |
| Partner Studies: Playing “Folk Song” and “The Blues Beat” | Review “Folk Song” and “The Blues Beat” Work as part of a team | Discuss Identify Observe Play Evaluate Review | 17 | CD 1:9 CD 1:10 |
| Scanning for Progress II | Assess student difficulties and assist with the development of technique and musicianship | Teacher observes | | |
| Partner Studies: Conducting “Flamenco Fantasy” | Review the 3/4 time signature, conducting, and “Flamenco Fantasy” | Listen Identify Evaluate Experience | 19 | CD 1:14 |
| Scanning for Progress III | Assist and observe | Teacher observes | | |
| Artist Portrait: Paco de Lucía | Explore history and culture of the guitar | Discuss Read Research | 19 | |
| Guitar @ Home | Conduct web searches for Flamenco music and Paco de Lucía | Read Research | | |
| Lesson Extension: WWW Scavenger Hunt | Research the Internet for information on flamenco music | Discuss Identify Research Describe | | |

INSTRUCTIONAL FRAMEWORK

NATIONAL STANDARDS

- NS2 (Playing)
- NS5 (Reading and Notating)
- NS6 (Listening)
- NS7 (Evaluating)
- NS8 (Making Connections)
- NS9 (History and Culture)

CRITICAL THINKING

- Core Thinking Skills:
Observing, Encoding, Recalling, Setting Goals, Defining Problems, Identifying Attributes and Components, Ordering, Representing, Classifying, Formulating Questions, Comparing, Identifying Relationships and Patterns, Identifying the Main Idea, Identifying Errors, Elaborating, Summarizing, Restructuring, Inferring, Predicting, Verifying
- Bloom's Correlation:
Knowledge, Comprehension, Application, Analysis, Synthesis

SCANS/LIFE SKILLS

- Basic Skills:
Reading, Speaking
- Thinking Skills:
Problem Solving, Knowing How to Learn
- Interpersonal:
Participates as Member of a Team
- Information:
Acquires and Evaluates Information, Interprets and Communicates Information, Uses Computers to Process Information

STOP TO THINK

- Critical Thinking Process:
Causal Relationships, Making Connections
- Response Type:
Verbal, Discussion
- Lesson Content Target:
Influence of environment on personal interests and abilities
- Thinking Direction:
Reflection, Metacognition

ASSESSMENT (SCANNING FOR PROGRESS)

- **Assessment 1—Type:**
Formative, Pre-Assessment Observation.
Theoretical, Ear Training: Tuning using the Relative Tuning Method.
- **Assessment 2—Type:**
Formative, Pre-Assessment Observation.
Appropriate application of criteria during informal partner assessments.
- **Assessment 3—Type:**
Formative, Pre-Assessment Observation. Technical Musical Skill Achievement: Conducting pattern in 3/4; Appropriate left- and right-hand technique.
Musical Qualities: sense of tempo and meter, style, phrasing, and dynamics

TEACHER MATERIALS

- Teacher Edition
- CD player
- CD 1
- Metronome (drum machine)
- Internet connection
- Moveable mirror (optional)
- Tuner (optional)
- GPR*

*The Guitar Progress Record, student worksheets, assessment worksheets, and manuscript writing paper are all contained in the plastic envelope bound into Guitar Expressions Teacher Edition Vol.1. You may photocopy as needed.

STUDENT MATERIALS

- Student Edition
- Guitar

FOCUS

FOCUS THE LESSON

1 **Tune-up and Warm-up**

STRANDS: Perform: *Play*,
Respond: *Listen, Evaluate*

- Lead the students in tuning all six guitar strings to match CD 1, Track 2. CD 1:2
- As an option ask the students to use the relative tuning method described on page 11 of their books:
 - Provide a low E on the piano as a starting pitch.
 - Ask the class to tune their 5th string to the 6th, and so on.
- Direct the students in performing Warm-up Exercise 1 from page 9 in their books.

Scanning for Progress I

Move among the students, observing as they apply the relative tuning method. Look for students having difficulties; provide assistance and encouragement.

2 **Neck Wrap**

STRANDS: Perform: *Play*;
Respond: *Listen, Evaluate*

- *Let's review the neck-wrap technique described on page 8 in your book. It is important that only your left-hand thumb and fingertips make contact with the guitar neck when playing the guitar. This technique is a good check to use before you play notes or chords on the guitar.*
- *Make sure that your fingers are wrapped around the top of the neck where the 6th string is located. Slide your fingers down to the 1st string while keeping the thumb centered on the neck behind the first and second fingers.*

TIP It is often helpful to place a moveable mirror in front of the student so that students may effectively observe their technique on the guitar.

DEVELOP

DEVELOP THE LESSON

3 **Partner Studies: Playing "Folk Song" and "The Blues Beat"**

STRANDS: Perform: *Play, Read*;
Respond: *Listen, Evaluate, Move*;
Connect: *Relate, Apply*

- Ask the students to break into their pre-assigned groups. CD 1:9
- Each group will review "Folk Song" and "The Blues Beat" from page 17 in their books. CD 1:10
- Partners will assess each other's performance, providing constructive comments and tips.
- Guide the student observations by providing a list of possible criteria. The students should discuss their observations in a positive way. Here are some questions the students can think about while observing:
 - *Were all of the melody notes clear?*
 - *Were your partner's left-hand fingers perpendicular to the neck? Was your partner's thumb centered behind the neck?*
 - *Were you partner's fingers arched and the fingertips pressing the note directly behind the neck?*
 - *Was the fourth finger pointing away from the neck's fingerboard or was it tucked under the neck? If the answer is yes, then your partner should be aware of this technical issue and correct it.*
- Direct half of the class to play "Folk Song" and "The Blues Beat" while their partners observe.
- *At the end of the song, I will use a circular motion of my hand to cut off the last note of the song. That way everyone should stop together.*
- When the students are secure with their performance, ask the partners to switch roles.

Scanning for Progress II

As the students interact; listen to student/partner comments for appropriate application of the performance criteria listed above. Lead and guide students as needed, keeping them focused on positive and fair statements.

4 Partner Studies: Conducting "Flamenco Fantasy"

STRANDS: Perform: *Play*;
Respond: *Listen, Evaluate, Move*;
Connect: *Relate, Apply*

- Ask the students to turn to page 19 of their books. CD 1:14
- Review the 3/4 time signature and its conducting pattern.
- Guide the students to work with a partner again after they have reviewed and practiced the 3/4 conducting pattern.
- Direct half of the class to play "Flamenco Fantasy" while their partners conduct.
- When the students are secure with their performance, ask the partners to switch roles.

Scanning for Progress III

As the students perform and conduct "Flamenco Fantasy," move among them, observing and listening for:

- Appropriate conducting pattern
- Left- and right-hand technique
- Musical qualities, specifically:
 - Sense of tempo and meter
 - Phrasing
 - Dynamics

5 Artist Portrait: Paco de Lucía

STRANDS: Perform: *Read*;
Respond: *Listen, Evaluate*;
Connect: *Relate, Apply*

CD 1:10

- Ask the students to read and discuss the text in the Artist Portrait of Paco de Lucía on page 19 in their books.
- *What effect would coming from a family of musicians have on someone's ability to play music?* Some possibilities are:
 - Just like language, each musical style has its own dialect, phrases, and accent. When someone grows up in a certain musical environment, he or she often develops an innate sense for the particular style and its dialect, phrasing, and so forth.
 - That person would grow up with the repertoire firmly ingrained in his or her ears as part of his or her childhood experience.
 - The music, its style, feel, and interpretation become second nature.
 - From an early age, that person is surrounded by experienced musicians who he or she can emulate.

5

The Artist Portrait



Artist Portrait: Paco de Lucía

Paco de Lucía, like many of the great flamenco artists, is from a family of flamenco performers; his father, brothers, and sister all perform as guitarists, dancers, and singers. Paco's constant experimentation and stunning virtuoso technique have revolutionized flamenco music and brought the flamenco guitar from its traditional role as an accompaniment instrument for dancers and singers to its current status as a featured instrument on the world's concert stages.

FINISH

FINISH THE LESSON

6

Recap

STRANDS: Perform: *Read*;
Respond: *Listen*; Connect: *Relate*

- Review the 3/4 conducting pattern.
- Discuss some of the vocabulary words used in class.
- Discuss the effectiveness of working with a partner to improve musical and technical skills.

Stop to Think

- *Paco de Lucía grew up in a musical family. That environment influenced him and aided him in his musical pursuits. Can you think of other examples in which family or environment influence a person's interests and abilities? (This is an open-ended question.)*

6 **Recap** *Continued*Guitar  Home**Web Search**

- Discuss how to conduct a successful Web search using a Web browser.
- Explain to the class how to limit search results by using quotation marks: for example, "Paco de Lucía"—only the words in the quotation marks will be found in that same order. Explain how to use the word *and* to narrow a search further. For example, typing in "Paco de Lucía" and "guitar" or "Flamenco music" and "Paco de Lucía" will result in only the sites that include both references.
- Ask the students to conduct a WWW search for additional information on Paco de Lucía to share with the class. Here is a good site for information on him: http://www.pacodelucia.org/flash_ingles.htm (official Web site).

LESSON EXTENSIONS

WWW Scavenger Hunt: Flamenco Music

STRANDS: Perform: *Read*;
Respond: *Evaluate*; Connect: *Relate, Apply*

- In a lab situation, the students can have a scavenger hunt to see who will be the first to find and download the following information:
 - Text: historical information, albums, music, and links to other relevant sites.
 - Graphics: pictures of flamenco guitars, flamenco guitarists, cantors, flamenco dancers.
 - Sound files: solo flamenco guitar, flamenco guitar with singer(s).
 - Video clips: flamenco performances, solo and ensemble.
- Scavenger hunt results can be presented to the class.

