

LOW TIDE/RISING TIDE

Holistic Lesson Plan



Low Tide and *Rising Tide* are contrasting companion pieces that begin the exploration of left-hand notes in 2nd (II) and 3rd (III) positions. A position on guitar is defined by the fret that the 1st finger is aligned with. In 2nd position, the 1st finger is aligned with the 2nd fret, and in 3rd position, the 1st finger is aligned with the 3rd fret. All fingerings included in the literacy sequence and score utilize a 'one finger per fret' approach. Each position starting with 2nd will have access to 4 frets (eg., 2nd position – frets 2-5, 3rd position – frets 3-6).

Reading in higher positions can be challenging, as it not only expands the reading range, but introduces the idea that a single pitch can be played in multiple different locations on the guitar. Although this can be confusing, the literacy sequence included with *Low Tide* and *Rising Tide* provides multiple opportunities to refine these reading skills. This piece also introduces the ½ Bar in 2nd (½C II) and 3rd (½C III) positions. This use of the left-hand 1st finger to hold down strings 1, 2 and 3 at the same fret opens opportunities to play efficiently in 'closed' (no open strings) higher positions on guitar.

Artistry

- Perform these pieces with contrasting character. *Low Tide* is delicate and calm, and *Rising Tide* is dramatic and dynamic.
- Perform these pieces with balance between parts.
- Perform with precise vertical alignment and rhythmic togetherness among the ensemble.

Technique

- Utilize all skills from levels 1-4.
- Establish new left-hand positions (2nd and 3rd) using a 'one finger per fret' approach.
- Play simple half-bars in 2nd and 3rd positions.

Literacy

- Learn the fretted locations of previously learned open notes.
- Read familiar notes with new fingerings in 2nd and 3rd positions.
- Read and recognize the symbols for positions markings (roman numerals) and left-hand bars.

Recommended Broad Sequence:

Low Tide

- 1) Review technical approaches learned in levels 1-4. Right-hand thumb strokes (p) will be used on strings 4-6, and right-hand alternation will be the primary technique used on strings 1-3.
- 2) Introduce to concept of 2nd position on guitar. Have students align their 1st finger with the 2nd fret, 2nd finger with the 3rd fret, 3rd finger with the 4th fret, and 4th finger with the 5th fret. The same thumb position and curved fingers applies to upper positions.
- 3) Use exercise 1 in the literacy sequence to introduce the alternative locations of open strings in 2nd position.
- 4) In *Low Tide*, teach the entire ensemble the guitar 2 mm. 1-4 pattern. This involves a half-bar in 2nd position. Students will lay their 1st finger 'flat' across strings 1-3 at the 2nd fret. Although it's possible to play this without the bar, this is a perfect opportunity to introduce the technique. Students should only apply enough pressure to make the three notes clear without buzzing.
- 5) Review harmonic techniques as needed for the guitar 1 and 3 parts. All string numbers and frets are notated.
- 6) Divide the ensemble up into their assigned parts and work through each phrase, encouraging beautiful tone and expressivity at every opportunity.
- 7) Use the literacy sequence to provide supplemental reinforcement to the concepts introduced during rehearsals.

Rising Tide

- 8) Introduce to concept of 3rd position on guitar. Have students align their 1st finger with the 3rd fret, 2nd finger with the 4th fret, 3rd finger with the 5th fret, and 4th finger with the 6th fret.
- 9) Teach the *Rising Tide* guitar 3 mm.19-20 bassline to everyone. It's the backbone of the B section and anchors the other more syncopated parts.
- 10) Divide the ensemble up into their assigned parts and work from m. 19 to the end. This will give clarity to the dramatic nature of the music. Challenge the ensemble to be restrained during the long and drawn out crescendo.
- 11) Use the literacy sequence to provide supplemental reinforcement to the concepts introduced during rehearsals.

Opportunities for Social Emotional Learning

The beach is a dynamic place, influenced by volatile winds, waves, and tides. It can be a place of serenity and calm, or a wild and untamed landscape, and everything in between. No matter how calm or chaotic the beach is, it's always beautiful. If your current state of being was a beach scene, what would it look like? What dynamic variables in your life may be influencing your beach scene?

LOW TIDE/RISING TIDE

Literacy Sequence

The left-hand fingerings included in this literacy sequence are 'one finger per fret'.

2nd Position - Fret 2 - 1st Finger | Fret 3 - 2nd | Fret 4 - 3rd | Fret 5 - 4th

3rd Position - Fret 3 - 1st Finger | Fret 4 - 2nd | Fret 5 - 3rd | Fret 6 - 4th

1 Same Notes - New Locations

II (2nd Position)

New Note - A

2 All 2nd Position Notes (In D Major)

II

3 D Major Scale - Closed 2nd Position

II

4 Half-Bar - II

p *i* *m* *a*

$\frac{1}{2}C$ II

5 All 3rd Position Notes (Eb Major/C minor)

III

6 Eb Major Scale - Closed 3rd Position

III

7 Half-Bar - III

$\frac{1}{2}C$ III

LOW TIDE

Phil Swasey

Score

Tranquil (♩ = 65)

Guitar 1 Level

Guitar 2 Level

Guitar 3 Level

Detailed description: This system contains the first five measures of the piece. It is written for three guitar levels. The key signature is two sharps (F# and C#) and the time signature is 3/4. The tempo is marked 'Tranquil' with a quarter note equal to 65 beats per minute. The first measure has a dynamic of *mp* and includes fingerings 0, m, i, m, a. The second and third measures are marked with a half-chord II (1/2C II) and a *sim.* (simulacrum) marking. The fourth measure has a dynamic of *p*. The fifth measure has a dynamic of *mp* and includes a barre (H7) with fingerings 2 and 3. The sixth measure has a dynamic of *mp* and includes barre markings (H7, H12, H7, H5) and fingerings 2, 1, 2, 3.

G1

G2

G3

Detailed description: This system contains measures 7 through 11. Measure 7 starts with a dynamic of *mf* and includes a barre (H7, H12, H7) and fingerings 2, 1, 3. Measure 8 is marked 'II (2nd Position)' with a dynamic of *mf* and fingerings 1, 2. Measure 9 has a dynamic of *mp* and fingerings 1, 4, 1, 2. Measure 10 has a dynamic of *mp*. Measure 11 has a dynamic of *mf* and includes fingerings 1, 3, 4, 3 and a barre. The system concludes with a double bar line.

13 $\frac{1}{2}C III$

G1 *f* *p*

G2 *mf* *p* II (2nd Position) $\frac{1}{2}C II$

G3 *f* *p*

19 II

G1 *mf* *f*

G2 *mf* *f*

G3 *mp* *0p* *mf* *sim.*

25 *rit.* I *freely* $\frac{1}{2}C II$

G1 *mp* *p*

G2 *mp* *p* $\frac{1}{2}C III$ $\frac{1}{2}C III$

G3 *mp* *p*