

April 3rd Lesson Plan

Howdy SMP musicians! I hope you're spending some time focusing on your instrument during these long days. If you complete our Activity Sheets and use these lesson plans, we could all come back stronger and BETTER at our instruments and the literature! Heck, this is the most creative and fun forms of homework anyone can have! By now, some of our great tutors have made brief videos that provide a terrific example of how to play the songs we're working on. If you see one, you'll notice there's a metronome clicking through each piece. They're also counting all the empty measures and rests properly so you have a true example of the piece from top to bottom. Play along and enjoy!

Beginning Band:

#78. This week, let's focus on the *dynamics* of this piece. Dynamics (how loud or soft to play) were introduced on page 17 and the book only offers you TWO of the most important markings: "F" = Forte (loud); "P" = Piano (soft). A popular phrase taught in band is, "Never louder than beautiful and never softer than beautiful." This means that loud passages can't EVER be blasted or obnoxious – they should be played strong and with beautiful tone. Soft passages can't EVER be weak or wimpy – they should still be supported (with enough air) and with beautiful tone. Six measures in this piece are forte and only two are piano. Ask someone to listen to you and see if they can tell where the dynamic change happens! Flutes – You'll need to work on moving from C to D. It's a clunky fingering change and requires a bit of time JUST doing that so it feels natural and easy.

#81. This piece is simplistic enough that all band students can focus on things other than rhythm and fingerings. Challenge yourself to focus on tonguing. Each note must begin with the sound of the letter "T". I'd also suggest you record yourself playing this and then playing with your recording as a round. That means letting the recorded version advance for two measures before playing at the beginning. Try it!

New Orleans Strut. Clarinets – you get to use you're A key a lot in this piece. When you do, make sure you "roll" up to the A key. Here's a video that, at 5'20" shows this: <https://www.youtube.com/watch?v=ctAkq-4N3I>. Use this same technique when playing your newest note, Bb (measure 17, for instance). Trumpets – There are several measures where you play down a mini-scale F,E,D. When you do that, make sure your first finger stays down through all the notes (look at measure 20). Everyone can notice the addition of slurs and ties after measure 25. We'll look at those more specifically next week!

Advanced Band:

Procession for a New Day. Again, everyone should play their "cue notes" whenever they're written into your piece. Trombones – I'd suggest circling the quarter rests that you have on beat 1 of measures 1,2,53,54 (You're the only ones with that!). Saxes – You have a very unique rhythm in 37,39,41,43...those measures begin with an 8th REST which means your first note enters on the "and" of beat 1. If you do it right, your first note will be played when your foot is UP (that's why it's called an upbeat). Percussion – the snare part is rather difficult because of all

the 16th notes. Here's a video that will help: <https://www.youtube.com/watch?v=JXha5rwlkuM>. Start at the 2-minute mark.

Montego Bay. Again, if you ever have "div" you'll be playing the TOP notes. Saxes – you're asked to move from C to D quickly many times in this piece. Of course, that means you'll be moving from using only one finger (C) to SIX fingers plus your octave key! Practice this because you'll do it thousands of times as you progress through band! Clarinets and saxes – This piece introduces an "alternate" fingering in measure 6 (and beyond)! You can use regular fingerings but if you'd like the additional challenge, try the alternate! Percussion – you'll need to know how to read 8th RESTS. This video may help: <https://www.youtube.com/watch?v=hCF2cFQm9Wk>

Beginning Strings:

#116. Remember, we added a repeat to this so it's now 16 measures long! The main challenge of this piece is the SLUR. The curved line between two different notes indicates that your bow will continue in the same direction while your fingering changes the notes...in perfect rhythm. This video will help: <https://www.youtube.com/watch?v=R4TIMZ6do6k>

#125. Notice that the key signature does NOT have a C#! This means you'll need to play C naturals in 9,11,13,15. Again, find the brackets (looks like some notes are underlined) and make sure your fingers stay down during bracketed passages.

March of the Metro Gnome. Cellos, it'll be up to you to keep a VERY steady tempo so use a metronome (understand the title now?) set to around 80. All beginning violins should have the 2nd Violin part. Note all the bowing markings!

Advanced Orchestra:

#192. Violins - The A part (for all violins) has 32 slurs and the B part (viola and cello) has 14 so make sure your bow stays in the same direction during each slur. Here's a handy video to review that: <https://www.youtube.com/watch?v=R4TIMZ6do6k>.

Dragon Hunter. Let's review the "roadmap" of this piece. You'll need to know a few new terms to understand where the music travels. PLEASE use a pencil and make any marks you need to!

- 1) The first 56 measures are simply played in chronological order – easypeasy.
- 2) After measure 56, you'll see it says, "D.S. al Coda". This translates to "Go to the sign and then take the coda." You'll go straight from 56 and go back to "the sign" at measure 4 (see that weird looking squiggly "sign" – you'll use that a LOT in orchestra!).
- 3) Once you're at "the sign" (measure 4), you play normally until you finish measure 26 where it says "To Coda" (it includes a Coda sign for reference).
- 4) When you're at the end of 26, you jump to the Coda which is always at the end of the piece. In this case, it's measure 57. Now, you simply play to the END!! Whew!