

Subject Analysis: Rehearsal plan for *Dedicatory Overture*

Objectives:

<u>Constructivist:</u>	Students will realize differences in intonation and its impact on their performance.
<u>Behavioral:</u>	<p>Students will begin to develop and reinforce a new warm-up procedure and will continued to be introduced to chorales.</p> <p>Students will rehearse <i>Dedicatory Overture</i> to gain familiarity with the piece by</p> <ul style="list-style-type: none"> • playing large sections of music to improve familiarity • learning correct notes and accidentals • learning accurate rhythms and dynamics • following written phase markings and breath marks • learning correct rehearsal procedures

Materials:

- Scale Sheets
- Electronic Tuner
- Score and Parts Books for *14 weeks to a Better Band Book 2 (Senior High Edition)*
- Score and Part Books for *36 Chorales for Band*
- Score and Parts for *Dedicatory Overture*

Warm-up

1. Intonation Exercise
 - The tuba player should have tuned themselves at the beginning of rehearsal
 - Have the tuba player play the F while various sections of the ensemble then try to match that F
 - Alternatively, this exercise can be done with the 1st chair clarinet
 - Make sure students understand that the waves in the sound will slow and disappear as they get closer in tune
2. *14 weeks to a Better Band*
 - Open to Exercise 2
 - Play example pattern twice
 - Play exercise up to rehearsal B
3. Eb Major Scale Exercise
 - 1 Octave Winds
 - Focus on clean transition between notes, encouraging a connected sound
 - Using the rhythm from this week's 14wks exercise, play the scale.
 - Review Scale degrees. Ask for a student to answer what symbol goes over the number to show you are talking about a scale degree.
4. *36 Chorales for Band*
 - Play Chorale #6: Suspensions by having the students all play the soprano, then alto, then tenor, then bass.
 - Play the chorale in 4 parts
 - What is a suspension?
 - A prepared suspension is a note from the prior chord that is repeated in the next chord before resolving the dissonance. If you were to compare the dissonance to a conflict, and then there is a resolution to that conflict. An unprepared suspension is similar, but the dissonant note doesn't come from the previous chord.
 - Have students play a measure to show the resolution versus conflict of the suspension.
 - Discuss the importance of hearing the conflict and relaxing on the resolution.

Methods:

Dedicatory Overture

- 1) Students will be lead in rehearsal by being asked to listen to problems in rhythm, entrances, and balance. Questions be asked to periodically predict, self-evaluate, and respond to discrepancies together. The piece will be

focused in these major sections with the following goals:

- a) Reh.D
 - Sightread section by playing through the large chunk to gain familiarity. Try to stop only to get everyone together.
 - Stop at measure 52
 - Ask Saxophone 1 and trumpet 2 what they have in measure 48/trpt 2 sax 2 in 42 and 51
 - 1. Encourage students to remember discussion earlier on suspensions and how you should approach them
- b) 9th measure after reh. F
 - In 4 instead of cut time, play through this section slowly, giving a cue when reh. G starts and again when the rest of the ensemble comes in.
 - At Reh. G, separate the two lines and rehearse separately.
- c) If time...
 - Reh. A and try to play through the first section after the initial opening through reh, F

Evaluation:

Students will respond to oral questions on intonation, notes, articulations, and dynamics. Students will be assessed and evaluated aurally within rehearsal by identification of mistakes made in music. Music will be rehearsed to the sight-reading capabilities of the ensemble.

National Standards:

Performing:

MU:Pr4.2.E.Ia (Analyze), MU:Pr4.3.E.Ia (Interpret), MU:pr5.3.E.Ia (Rehearse, Evaluate, and Refine),

Responding:

MU:Re8.1.E.Ia (Interpret)