Sami Breiland

Secondary Instrumental Methods

Lesson Plan

01 November 2016

Japanese Tune by Soichi Konagaya

**Standards:**

MUS-HS.PrEE.06.1a – Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.

**Objectives:**

* I can interpret musical notation
* I can employ proper technique on my instrument
* I can identify musical notation

This lesson plan is made with the assumption that we have already played through this piece once before. I originally had this piece in a concert program for my 9th grade band in middle school. After examining the piece in greater detail, I have decided that I will be making this lesson plan for my 10th and 11th grade high school symphonic band.

Day 1: (about 15 – 20 min)

* Since the use of the pentatonic scale is very present in this piece we will start out doing a few pentatonic scales each rehearsal.
* Focus on the first folk song in this piece, occurring at measure 16 – measure 48, *The Genroku Flower Festival Danse*
	+ Work with low brass first on big, low, open sound.
		- Have the low brass students come up with an image they can use to remember how to play this section. (big giant walking in, a scene from a movie, etc.)
	+ Have woodwinds and horns play their interjections without the low brass then join low brass after a few times
		- Listen for right chords in woodwind voices
	+ Allegro (C)
		- work on melody (upper woodwinds and xylophone)
		- underlying melody on their own as well (moving eighth notes)
			* steady tempo, not playing over melody, point out that they are the changing chord every few bars
		- Bring together
			* Remind brass that this section is the same stylistically as B (big, low, open)
	+ Stop before transition at “Freely”

Day 2: (about 20 min)

* *Cherry Blossoms* (D)
	+ This section revolves heavily on a woodwind quartet with flute, oboe, clarinet, and bassoon.
		- Maybe suggest working on this together as a quartet with and sometimes without me so they know how to listen and hear each other across the band.
	+ Work on hearing each other and staying with their own parts across the band with the quartet
		- Can focus more on just the quartet with them separately for a few days apart from band rehearsal
	+ Melody in higher woodwinds and mallet percussion at letter E
	+ 3 measures before letter F
		- Controlled loud volume
		- Careful of brass overplaying woodwinds
		- Forte-piano one before F (m.80)

Day 3: (about 15 minutes)

* *Yagi Bushi* (Letter F, m. 81)
	+ Work on getting into F with the percussion entrance
	+ Vocalized “hah” needs to be loud and together (starting at m. 85 and the last measure)
		- Not wimpy or quiet
	+ When instruments come in at m. 91 start slow so the students are not overwhelmed with the speed and correct notes at the same time
	+ Short and separated right away at m. 91
	+ *Legato* melody with the oboe, clarinets, saxophones, and horns
		- Work on this being legato in unison
	+ Recap with the rhythmic parts between the two different melodic groups: high/middle woodwinds and percussion; lower woodwinds and brass

Day 4: (about 10 – 15 minutes)

* *Yagi Bushi* (I to the end)
	+ Rhythmic recap between the two melodic groups
* Intro
	+ Slight falls between instruments
	+ Dynamic shifts
	+ Percussion interjections
	+ Last measure getting into letter B
* Transition at m. 49 getting into Letter D

After these four days, I would mainly work at getting the tempo up to where it needed to be and fixing sections that still aren’t seeming to click.