

Standards

- Standard 3.1: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria
- Standard 4.2: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- Standard 6.1: Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.

Learning Objectives

- The students will be able to perform their music with more appropriate stylistic choices.
- The students will be able to start the pieces more together using proper preparation.
- The students will be able to play dynamics more effectively with better understanding of bow placement on the string.
- The students will learn to listen to different sections of the orchestra to perform more effectively.

Pre-instructional Plan

- Greet the students.
- Check to see if the students' instruments are in tune.
- Help students tune instruments if needed.

Procedure

Warm up

- Have students start on quarter notes D major scales.
 - Gradually get faster with rhythms. From quarter notes → eighth notes → sixteenths.
 - Sixteenth notes will not repeat notes (fast scale) and will be played into the string. It will relate to the fast scales in *Marriage of Figaro*.
 - Sixteenth notes must be steady
 - Upper strings should try playing in the middle of the bow and in 3rd position.
 - Viola starts open D.
 - Cello starts first finger on G string.
 - Bass starts open D string.

Marriage of Figaro

- Start a run through of the piece.

Starting Together

- For a cleaner start, have the bow already on the string
- Watch and breathe
 - Watch my baton as I give the upbeat gesture. Breathe with my upbeat and play on the next downbeat. This serves a preparation beat.
- Briefly talk about what purpose this overture serves.

Applying Style with Dynamics

- Are we playing soft enough?
- If the orchestra isn't playing quiet enough, discuss how to play quieter

- Play with less bow weight, closer to the fingerboard, and perhaps more tilt of the bow
- Start in the middle of the bow.
- Are we making a big difference between *piano* and *forte*?
- Hidden dynamics (adding the classical style to your Mozart)
 - Measure 93 and 94 - Violin I
 - Hair pins (crescendo and decrescendo)
 - Measure 68 - lower strings
 - Styling measures 42 - 58 - Violin 1
- Sforzando (sudden emphasis) - measure 58
 - Retaking for the down bows will make more effective sfz
 - How much bow to use and where to put the bow on the string?
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Listening to other sections (for your own improvement!)

- Violins can listen to the viola part in measure 8 and 9 to mimic the melodic flow of the violas
 - Have violas demonstrate their part and have violins listen closely
 - Have violins play with the violas
 - Have violins play without violas

Closure

- Review what we've discussed and worked on.
- Ask students what they've gathered from these discussions.
- How to start together better, how to play dynamics more effectively and how to use stylistically use dynamics, how to listen to other sections for the benefit of your own part

Adagio for Strings

- Before playing the piece, ask the students what's the grand scheme of the dynamics? Try not to play too loud before we reach measure 44.
- Start a run through of the piece.

Adding More Style

- Vibrato
 - What is vibrato used for?
 - On the very first note (for each section), start with no vibrato and add vibrato through the crescendo
 - What kind of vibrato to use?
- How do we make long notes interesting?
 - Play convincing dynamics
 - Avoid using open strings.
 - Play with intent
 - Sustain sound and use vibrato
 - Have students play measure 44 until the fermata. Have them end up bow on the fermata. Let the note ring and resonate

Closure

- Talk through the changes we've made to stylize *Adagio*.
- The uses of vibrato and what kind of vibrato to use, how to make sustained notes interesting