

Harvest Hymn Lesson Plan – High School Band

Day 1: I. Warmup/Introduce Piece/Composer – 10 min.

- A. Eb Major Scale (and related exercises) – 5 min.
- B. Grainger is known for composing lyrical works demanding of lower instruments, especially low woodwinds. The technical level of this piece is low, but the intonation, phrasing and range demands are exceptional. Grainger is one of the few composers who wrote original band pieces in the twentieth century that still hold significance.

II. Read-Through (not play-through) of Piece – 5 min.

- A. Note there are no particularly difficult rhythms – note mm. 31 in the flute calls for a double dotted half note, but otherwise, nothing is more complex than eighth notes.
- B. Allow students to try any sections they may want to know more about before playing

III. First 8 measures – establish the melody – 10 min.

- A. Work with upper woodwinds on establishing melody in best tone
- B. Establish balance of polyphonic movement

IV. M. 9-16 – Balance the brass – 10 min.

- A. Not complex in notes or rhythm, but holistically going for a whole, balanced sound
- B. Note accidentals and have students mark all accidentals in their music

V. M. 34-39 – Brass notes – 5 min.

A. Balance of instruments/intonation

B. Accidentals and entrances

VI. Run M. 1-39 – All parts – 10 min.

A. Go over parts with questions

B. Run whatever needs running again

Day 2: I. Warmup (5 min.)

A. Eb Major Scale and related exercises

B. Focus on intonation and phrasing

II. Run M. 40-44 – Brass and woodwinds – 10 min.

A. Work groups based on similar rhythms within polyphony

B. Talk about directions – *clingingly*

III. M. 26-31 – Melody Pass Off – 10 min.

A. Show how melody flips between woodwinds (26-27), brass (28-29),
then all together (30-31)

B. Practice intonation for good blend and watch rhythms, dynamics and
directions – *slacken slightly, slow off lots, etc.*

IV. Play 45-end – 10 min.

A. High notes with brass – must be clear

B. Rhythms, fermata in m. 48, and practice slowing down at end

V. Run through piece – 15 min.

A. Go over trouble spots

B. Look at overall framework of piece – overall melodic movement – which parts should be bigger, smaller, etc.

Day 3: I. Warm-up – 10 min.

A. Rhythmic exercises in Eb, Ab and Bb major

B. Blending exercises

II. M. 17-25 – Clarinets and saxophones – 5 min.

A. Group sound required – good blend pursuit

B. Dynamic phrasing and movement

III. M. 32-33 – Fermata in M. 33 – 5 min.

IV. M. 28-31 – Trumpets – 5 min.

- If tone isn't crystal clear, then they don't play

V. Talk about stylistic components – 10 min.

A. Watch the crescendo/decrescendo markings closely and all the language

B. Brass can't be overwhelming; good color and fullness needed throughout piece

VI. Run piece – 15 min.

- A. Repeated runs to get consistency of sound
- B. Run more parts as needed