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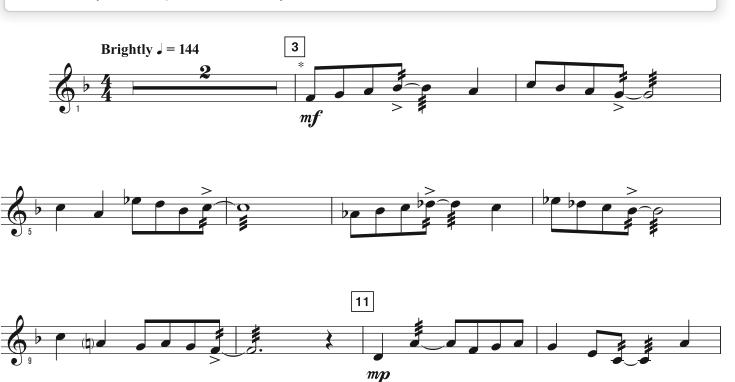
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# **Metro Morning**

### **SOUND ADVICE:**

- Always pay close attention to tempo, dynamics, and articulations as they are critical in helping to make a performance more expressive.
- ▶ Be sure to observe the change of mood at measures 11 and 41. These measures call for a more lyrical interpretation.
- ▶ Although you should attempt to maintain the energy the entire way through, note that the ending (measure 54 to the end) is gradually diminishing in volume.
- ▶ Work with your accompanist. Remember, you are a team!









<sup>\*</sup>If you play this solo on the bells, do not perform the rolls.

## **Tambourine Dance**

### **SOUND ADVICE:**

- ▶ Tambourine Dance is a lively piece in 4/4 meter. Be sure to give more weight to the accented notes.
- ▶ Before playing on your instrument, count each phrase first. It is also very beneficial to count then play with a metronome.
- ▶ Pay special attention to placement of accents. Measures containing accents on an upbeat should be played slowly at first in order to master the coordination of your hands.



## **Dance of the Night**

#### **SOUND ADVICE:**

- Dance of the Night portrays a macabre ballet danced by dark, shadowy figures. Their nocturnal motions are at first lilting and tentative, but then grow more and more disturbingly impassioned. The piece is a homage to, and inspired by, Sergei Prokofiev's "Dance of the Knights" from his ballet, Romeo and Juliet. To appreciate the musical connection (mostly in the feel of the accompaniment), seek out a recording of Prokofiev's "Dance of the Knights."
- ▶ The main theme occurs at three places throughout: at measures 5, 26, and 78. In each successive occurrence, the melody becomes more expressive through increased dynamics and rhythmic variation. Be sure to emphasize these items to highlight the transformation.
- ▶ In this 6/8 piece, a strong beat should be felt on beats 1 and 4 of each measure (which is emphasized in the piano accompaniment). Nonetheless, players should always be aware of the eighth-note subdivision (1-2-3, 4-5-6), especially during the many tied notes. If you perform this solo on the bells, do not play the rolls.

