

Notes for Sectionals, Tuesday, January 12, 2010

	Hungarian Dance	Overture to 1812	Les Mis	Jupiter
Violin I	<p>-Be cognizant of staccatos in mm. 33</p> <p>-mm. 35 - bow change, down, then up like mm. 39/40</p>	<p>-Please go over bowings at the Largo introduction (quarter = 60bpm)</p> <p>Defer to RSO members for direction, but a bowing suggestion for beginning: mm. 5 – change beat two to a down bow, which would make the downbeat of mm. 7 a down bow, and the following eighth notes an up bow. In the following measures – don't hook 4 eighths in a row – only 2. Ex. Mm. 10 – beat 1 down, beat 2 up, beat 3 down etc.</p> <p>-pitches mm. 71</p> <p>-question on bowing at mm. 72 (including pick-ups) 1st and 2^{nds} were doing this differently.</p> <p>-m. 128 – Largo (quarter note = 60bpm) – timing and pitches</p>	<p>-mm. 8-13 pitches</p> <p>--rhythm and articulation mm. 8-24 (only <i>mp</i> at 16 please)</p> <p>-mm. 71 – sextuplets</p> <p>-mm. 72- rhythm and intonation above staff</p> <p>-melody at mm. 95 (with attitude!)</p>	<p>-we had a question about bowings at mm. 75, when compared to the original score – please advice on best bowings (need to make sure everyone is using the same as well if changes are made)</p> <p>-mm. 83 2nd time - pitch. Esp. 2nd ending</p> <p>-mm. 102 – notes and note length (full thick quarter)</p>
Violin II	<p>--Be cognizant of staccatos in mm. 33</p>	<p>--Please go over bowings at the Largo introduction</p>	<p>-mm. 8-13 pitches</p> <p>--rhythm and articulation</p>	<p>-we had a question about bowings at mm. 75,</p>

	-Be care of off beats in mm. 35/39	(quarter = 60bpm) Defer to RSO members for direction, but a bowing suggestion for beginning: mm. 5 – change beat two to a down bow, which would make the downbeat of mm. 7 a down bow, and the following eighth notes an up bow. In the following measures – don't hook 4 eighths in a row – only 2. Ex. Mm. 10 – beat 1 down, beat 2 up, beat 3 down etc. -m. 128 – Largo (quarter note = 60bpm) – timing and pitches	mm. 8-24 (only <i>mp</i> at 16 please) -mm. 71 sextuplets -mm. 72- rhythm and intonation above staff -melody at mm. 95 (with attitude!)	when compared to the original score – please advice on best bowings --mm. 102 – notes and note length (full thick quarter)
Viola	--Be cognizant of staccatos in mm. 33 -mm. 35 - bow change, down, then up like mm. 39/40	-Please go over bowings at the Largo introduction (quarter = 60bpm) Defer to RSO members for direction, but a bowing suggestion for beginning: mm. 5 – change beat two to a down bow, which would make the downbeat of mm. 7 a down bow, and the following eighth notes	-rhythm and articulation mm. 8-24 (only <i>mp</i> at 16 please) -mm. 53-61 – rhythm and pitch -mm. 72- rhythm and intonation above staff	-we had a question about bowings at mm. 75, when compared to the original score – please advice on best bowings --mm. 102 – notes and note length (full thick quarter)

		<p>an up bow. In the following measures – don't hook 4 eighths in a row – only 2. Ex. Mm. 10 – beat 1 down, beat 2 up, beat 3 down etc.</p> <p>-pitches in chromatic movement mm. 83</p> <p>--m. 128 – Largo (quarter note = 60bpm) – timing and pitches</p>		
Cello/Bass	<p>Be careful to place the accent on the ands versus the downbeats at Vivace</p>	<p>-Please go over bowings at the Largo introduction (quarter = 60bpm)</p> <p>Defer to RSO members for direction, but a bowing suggestion for beginning: mm. 5 – change beat two to a down bow, which would make the downbeat of mm. 7 a down bow, and the following eighth notes an up bow. In the following measures – don't hook 4 eighths in a row – only 2. Ex. Mm. 10 – beat 1 down, beat 2 up, beat 3 down etc.</p> <p>-pitches in chromatic movement mm. 83</p>	<p>-rhythm mm. 14-29</p> <p>-pitches pick-up to mm. 30 - 35</p>	<p>-we had a question about bowings at mm. 75, when compared to the original score – please advice on best bowings</p> <p>--mm. 102 – notes and note length (full thick quarter)</p> <p>-Bass – full quarter notes throughout and as much warm, big sound as you can muster</p> <p>-Syncopation at the beginning</p>

		--m. 128 – Largo (quarter note = 60bpm) – timing and pitches		
Flutes	-Be cognizant of staccatos in mm. 33 -Change articulation in mm. 35 to match articulation in mm. 39-40	-Mm. 38 – quarter note = 120 – articulation and full value half notes -mm. 128 – quarter note = 60 – timing/articulation (emphasize beg. of slur)/phrasing	-mm. 8-16 rhythm/pitch/articulation -mm.70-91 rhythm/intonation and marking breaths	-mm. 110 work toward quarter = 160bpm
Reeds	-Be cognizant of staccatos in mm. 33= -Change articulation in mm. 35 to match articulation in mm. 39-40	-Mm. 38 – quarter note = 120 – articulation and full value half notes --mm. 128 – quarter note = 60 – timing/articulation (emphasize beg. of slur)/phrasing -pitches and articulation at mm. 170	-mm. 8-16 rhythm/pitch/articulation -melody at mm. 16 change to slur 2 tongue 1 in groups of three – needs to be true <i>forte</i> -Rhythm - mm. 16-41 -mm. 41 and into 45 (rhythm) -mm. 53 section – rhythm -mm. 72 – rhythm and pitches (esp. 1 st cl) - mm. 81-91 -rhythm	-mm. 110 work toward quarter = 160bpm
Horns	Keep off-beats light; don't play louder than the bass on the downbeats	-Mm. 38 – quarter note = 120 – articulation and full value half notes --mm. 128 – quarter note = 60 – timing/articulation/giving	-mm. 8-16 pitch/rhythm/articulation -mm. 30-41 same -mm. 61- melody -mm. 81 – melodic line -countermelody at mm.	-mm. 110 work toward quarter = 160bpm -horn melody at 118

		phrases direction with repeated notes -mm. 166-end – articulation of triplets and pitches thru end	179	
Trumpets	End phrases with a half note - don't cheat it; sometimes you are slurring things that should be tongued – ex: mm.19-20 vs. 27-28	-Largo (mm. 128) – pitches/articulation/giving phrase direction -mm. 158 – articulation and pitches through end.	-mm – 16 rhythm and articulation -mm. 30-41 same -mm. 72 - melody -mm. 81 – melodic line -mm. 179 – melody (triplets are implied, despite the dotted eighth/sixteenth rhythm seen)	-mm. 110 work toward quarter = 160bpm -mm. 118 - rhythm/articulation up to speed
	Mrs. Jilcott's tempos: Beg. = 146bpm mm. 33 = 116 mm. 45 = 144 mm. 49 = 168 mm.55 = 88 mm. 57 = 144 mm. 59 = 88 mm. 61 - 144			