

Notes from October 25, 2011

Don't forget – next Tuesday is a MANDATORY rehearsal for YCO. If you did not receive a blue information form regarding next Thursday's dress rehearsal and Friday's concert – please pick one up from our wonderful parent reps next Tuesday.

Notes from last rehearsal and next week's rehearsal schedule below:

Los Toreadors – be careful bass line/tuba not to get off from each other. Quarter note = 116. Bass/Cello/Tuba/Bassoon line – crescendo through the phrases as you would if you were playing the melodic line. I still need more cresc. Through the trill. GREATER differences by all in dynamic contrast. Next week – I will concentrate on those differences (ex – 4 before B, mm. 87), as well as triplet placement during slurs.

Intermezzo – Cellos – please practice “A.5” (mm. 23). Soloists – exceed your written dynamic - never play less than a soloist forte. Accompaniment, decrease your written dynamic level by one throughout... even during the crescendo. Work with those tuners!

Hatikvah – we're actually going to work on the section I had intended to work on this past week, but reviewed rather the 2/4 6/8 measures. Think “Ta-ke” for groups of two, and “Gam-e-lon” for groups of three subdivisions. Next week mm. 120-141

Wicked – C#'s cello's and basses!!! C#'s!!! With a tuner please! Now – I know I was getting testy and wanting to cancel this song, but then realized our concert wasn't until Nov. 22nd and that we still had time. However – we only have 2 rehearsals after next week to work on this – and we aren't even being able to cover musical concepts yet like ensemble balance, tuning, and nuances such as articulation and dynamics. We are still working on correct rhythms and notes. “Popular” did sound better – brass especially cleaned up their parts. Cello's - must absolutely know how to play your melody in the “Wizard and I” by next week – we can't work on anything else here until the “meat” of this part of the song is prepared. Next week – we are working on “Defying Gravity” into the conclusion of the sign. We have gone through the nuts and bolts of this in rehearsal. Picking it apart and fixing NOTES AND RHYTHMS after we have worked as a group is YOUR JOB! PLEASE take care of business.

Troika – quarter note = 144. Dynamics between oom-pahs and melody still an issue, but improving. Keeping oom and pahs on different parts of the beat still an issue – remember to think instead of playing off-beats on every beat – think “oom – pah – pah” - gives you more of a fighting chance.

Concerto – we are not going to be rehearsing this next week ...
However – a note for the cellists – only play beat one of mm. 40. Don't come in again until the + of 3 (the three low A's) MM. 59, don't play after the low F# until the next Tutti section at mm. 78 after beat 2