

Everyone:

Troika: violins - in pizzicato sections - divisi should go - outside high notes, inside lower notes

Goal tempo of Allegro section: 152 bpm

Hatikvah - goal tempo = 144bpm

Carmen/Toreador = 115 bpm

Recording: its a midi recording, but free, and helps you "get the idea..."

http://en.wikipedia.org/wiki/File:Entracte_to_Act_III_from_Carmen.ogg

YCO Sectional Notes

October 4, 2011

Strings (including harp)

First Violin

Carmen - Toreador

- Triplets in mm. 27-28 through mm. 35 including intonation and control during tremolo/molto crescendo
- Mm. 79-101 (D – E); intonation, style of sixteenths and grace notes, placement of sixteenth note triplet
- Slurs and grace notes AND putting the 16th notes precisely where they go from 55 - 77
- Generally – how to play quick repeated notes without sounding scratchy

Highlights from Wicked

- Notes – syncopation (with some bounce/separation) in “Dancing Through Life”
- Notes – 167- 196 - parts with syncopation – add space/separation
- Notes – 16th notes at mm. 9 - precision

Hatikvah

- Intonation/precision in changing notes at 67 – divisi should be done inside/outside
- Multi meter section – not losing the eighth note pulse (between 76 and 90)
- Melody line at 97 – with correct bowings/phrasing - goal tempo mm. 144

Second Violin

Carmen - Toreador

- Triplets in mm. 27-28 through mm. 35 including intonation and control during tremolo/molto crescendo
- Mm. 79-101 (D – E); intonation, style of sixteenths and grace notes, placement of sixteenth note triplet
- Slurs and grace notes AND putting the 16th notes precisely where they go from 55 - 77
- Generally – how to play quick repeated notes without sounding scratchy

Highlights from Wicked

- Notes – syncopation (with some bounce/separation) in “Dancing Through Life”
- Notes – 167- 196 - parts with syncopation – add space/separation
- Notes – 16th notes at mm. 9 - precision

Hatikvah

- Intonation/precision in changing notes at 67 – divisi should be done inside/outside
- Multi meter section – not losing the eighth note pulse (between 76 and 90)
- Melody line at 101 – with correct bowings/phrasing - goal tempo mm. 144

Viola

Carmen - Toreador

- Triplets in mm. 27-28 through mm. 35 including intonation and control during tremolo/molto crescendo
- Mm. 79-101 (D – E); intonation, style of sixteenths and grace notes, placement of sixteenth note triplet
- Slurs and grace notes AND putting the 16th notes precisely where they go from 55 - 77

Highlights from Wicked

- Notes – syncopation (with some bounce/separation) in “Dancing Through Life”
- Notes – 167- 196 - parts with syncopation – add space/separation
- Notes – 16th notes at mm. 9 - precision

Hatikvah

- Intonation/precision in changing notes at 67 – divisi should be done inside/outside
- Multi meter section – not losing the eighth note pulse (between 76 and 90)
- Melody line at 105 – with correct bowings/phrasing - goal tempo mm. 144

Cello

Carmen - Toreador

- Triplets in mm. 27-28 through mm. 35 including intonation and control during tremolo/molto crescendo
- Mm. 77-101 (D – E); intonation – grace notes and placement of sixteenths
- Intonation, Slurs and grace notes while putting the 16th notes precisely where they go from 55 – 77 (clef!)

Highlights from Wicked

- Notes – syncopation (with some bounce/separation) in “Dancing Through Life”
- Notes – 167- 196 - parts with syncopation – add space/separation
- Highly syncopated melody at mm. 29 - 51

Hatikvah

- Intonation/precision in changing notes at 67 – -90 - bowing style during marcato – pitch
- Multi meter section – not losing the eighth note pulse
- Ascending 8th note line at 145-146

Bass

Carmen - Toreador

- 31-34, pitch/timing/ and adding the molto cresc.
- Matching bow length on eighth note down beat bass line at beginning/throughout
- Generally helping them make more sound, more of the fundamental pulse and pitch of the orch.

Highlights from Wicked

- Notes – syncopation (with some bounce/separation) in “Dancing Through Life”
- Notes – 167- 196 - parts with syncopation – add space/separation
- Differentiation in articulation/bowings between 115 and 136

Hatikvah

- 57-90, marcato style, intonation especially when accidentals pop up,
- mixed meter – keep 8th pulse
- melody at mm. 109-119, getting into the 16ths/con fuoco

Harp

Carmen – Intermezzo/Entr’acte

- whole piece features her – any advice in technique and style – we have only sight-read this so far...

Troika -

- Keeping pulse
- More emphasis on accents
- Better navigation through section 2 (and places like...)

Winds & Brass

Flute

Carmen - Toreador

- Main melody – articulation up to speed/where to breathe
- Intonation on this AND ALL pieces
- Espressivo at mm 95... grace notes and sixteenth note placement

Hatikvah

- Marcato vs. slurs – INTONATION at mm. 57
- Best fingerings for trills/tremelos
- Better understanding of multi-meter section between 76 and 90
- Brillante triplets – emphasize first note of beat – don’t make it two sixteenths and an eighth

Highlights from Wicked

- Notes – syncopation (with some bounce/separation) in “Dancing Through Life”
- Notes – 167- 196 - parts with syncopation – eighth note staccato figures
- Notes – 16th notes at mm. 9 - precision

Oboe

Carmen - Toreador

- Main melody – articulation up to speed/where to breathe
- Intonation on this AND ALL pieces
- Espressivo at mm 95... grace notes and sixteenth note placement

Hatikvah

- Marcato vs. slurs – INTONATION at mm. 57
- Best fingerings for trills/tremelos
- Better understanding of multi-meter section between 76 and 90
- Brillante triplets – emphasize first note of beat – don't make it two sixteenths and an eighth

Highlights from Wicked

- Notes – syncopation (with some bounce/separation) in “Dancing Through Life”
- Notes – 167- 196 - parts with syncopation – eighth note staccato figures
- Notes – 16th notes at mm. 9 - precision

Clarinet

Carmen - Toreador

- Main melody – articulation up to speed/where to breathe
- Intonation on this AND ALL pieces
- Espressivo at mm 95... grace notes and sixteenth note placement

Hatikvah

- Marcato vs. slurs – INTONATION at mm. 57
- Best fingerings for trills/tremelos
- Better understanding of multi-meter section between 76 and 90
- Brillante triplets – emphasize first note of beat – don't make it two sixteenths and an eighth

Highlights from Wicked

- Notes – syncopation (with some bounce/separation) in “Dancing Through Life”
- Notes – 167- 196 - parts with syncopation – eighth note staccato figures
- Notes – 16th notes at mm. 9 - precision

Bassoon

Carmen –Toreador and Intermezzo

- Anything with ledger lines
- Tenor clef!!

Troika

- Melody with articulation differential at rehearsal 4
- ** Most important – section 6!!!

Highlights from Wicked

- Syncopated rhythms throughout – especially those that are bass-line like (ex: mm. 75)
- Articulation (separating syncopated rhythms) matching up

Horn

Carmen – Toreador and Intermezzo (Entr'acte)

- Toreador – time keeping/getting correct pitch on off-beats
- Specifically – mm. 47-50 of Toreador
- Melodic passages of Intermezzo

Highlights from Wicked

- Mm. 59 – 78 - notes/rhythms – please have them “separate when they syncopate”
- same deal with mm. 167 – 185
- Opening – accent differentiation plus pitch/timing on descending broken 7th chord

Hatikvah

- Marcata vs. slurs/unisons at mm. 57 – 63
- Timing in multi meter
- Intonation seeming to be a problem – especially above staff – noticing pressure instead of air!
- Accidentals are posing problems, - unisons aren't unisons ☺

Troika

- Again - articulation!
- They are having a hard time hearing their pitches when they are on 3 different parts...
- Meno mosso mm. 9-10

Trumpet

Carmen – Toreador

- Toreador – time keeping/getting correct pitch on off-beats
- Matching note length - type of articulation (attacks seem fuzzy)
- Specifically – mm. 47-50 of Toreador

Highlights from Wicked

- Mm. 67 – 78 - key signatures!/rhythms – please have them “separate when they syncopate”
- same deal with mm. 115-124 (they are having a hard time when they each are responsible for a different note in the chord)
- Opening – accent differentiation in rhythm/time plus the propulsion of the sfz cresc.

Hatikvah

- More projection/confidence at mm. 15...then changing to marcato at 21
- Mm. 71 – notes and rhythms throughout this section. Range is an issue for some/multi-meter is for others
- The section between 97 and approx. 134 has staggered entrances/fugue type counterpoint – can you help them with their melody at mm. 113
- Mm. 146 to end – separate the long notes so I hear the entrance of each new pitch

Trombone & Tuba

Carmen – Toreador

- Toreador – time keeping/getting correct pitch on on/off-beats (tuba is covering 3rd trombone)
- Matching note length - type of articulation (attacks seem fuzzy)
- Specifically – mm. 47-50

Highlights from Wicked

- syncopated rhythms, and in playing in harmony with each other (trombones)
- articulation is being left behind. this song is so syncopated – it must also be separated!
- same deal with mm. 115-124
- Opening – how to support the band well and still get the level of sfz cresc that this part demands

Hatikvah

- More projection/confidence at mm. 15...then changing to marcato at 21
- Mm. 71 – notes and rhythms throughout this section. Range is an issue for some/multi-meter is for others
- The section between 97 and approx. 134 has staggered entrances/fugue type counterpoint
- Mm. 146 to end – separate the long notes so I hear the entrance of each new pitch