


VYO Practice Notes, February 19, 2016

GLAZUNOV

Where	Who	What
m3	Violins	Legato in this melody, even when detaché
m5	Violins	Stacc under slur only to achieve some separation, don't play them short
m8, 12	Violins, Clarinet, Oboe	Don't play the last quarter as pickup, don't crescendo. The third beat should be stronger than the fourth. Applies every time this melody is played.
m11	Low strings, Bassoons	Eighths separate but not too short
at #1	Trumpet	Practice completely slurred with metronome to achieve consistency, then apply articulation/slur pattern and focus on consistency of sixteenth articulation
4 before #2	Winds	Practice completely slurred with metronome to achieve consistency, then apply articulation/slur pattern and focus on consistency of sixteenth articulation
at #1	Percussion	Timpani, clear articulation of eighth on beat 3.
2 before #2	Upper Strings	Practice slowly and out of rhythm (as arpeggio, no repeated pitches) to perfect intonation and shifting
at #3	Horns	Practice completely slurred with metronome to achieve consistency, then apply articulation/slur pattern and focus on consistency of sixteenth articulation
middle section, #4 to #8	Winds, Strings	Careful attention to dynamics

DELIUS

Where	Who	What
m41	Flute	Check steadiness/evenness with metronome
m42	Clarinet	Check steadiness/evenness with metronome
m43	Bassoon	Check steadiness/evenness with metronome
m49-55	Horn, Trumpet	The dotted rhythm within the triplet is challenging to play accurately. Use this drill. Most important thing is for the last eighth of figure to be placed correctly; if you do that, the 16th takes care of itself
		
m48	Violins	Keep feeling triplet through 2nd beat so that note after tie is placed correctly

DELIUS (cont.)

Where	Who	What
m69	Viola, Cello	Train yourself to keep thinking eighth note subdivision in this passage so that violin triplets don't throw you off
m73	Violins	Review carefully so that half/whole step pattern is clear to you
m69	Flute, Clarinet	Practice with metronome and ensure that notes are steady and even
m80	Winds	Practice with metronome and ensure that notes are steady and even
m87	Violin 1, Viola	Practice at half tempo and focus on execution of hairpins so that they will be audible to audience (applies to all instances)
m89	Winds	Practice at half tempo and focus on execution of hairpins so that they will be audible to audience (applies to all instances)
m87	Violin 2	Lower part, maintain eighth note subdivision so that dotted rhythm is accurate (most of the orchestra is playing triplets as if we were in 12/8)
m95	Flute, Oboe	Check intonation of diminished arpeggio beats 3 & 4
m117-124	Strings (ex bass)	Check intonation, especially sequences of half steps. Play against "E" pitch drone for reference (the basses hold an E through these 8 measures.
m141	Strings (ex bass)	Practice slowly with aim of steady, even execution. M150-153, mark half steps and learn pattern
m160-177	Upper strings, winds	Check intonation (key of g# minor)
m255-6	Violin 1	Fluency of shift at end of measure

PROKOFIEV

Where	Who	What
Opening Andante section	Brass	Practice long notes/crescendos so that you have a grasp on breath control/management. Especially important that, if you need to breathe in a middle of a note, you can get the breath quickly and reenter without accent
Allegro pesante section (starting at #2)	Strings (ex bass), Flute, Oboe, Clarinet	Use this approach to develop consistent approach to dotted rhythm. Remember that the 16th is placed in relation to the next beat and should always have a "snap" to it



PROKOFIEV (cont)**Where****Who****What**Allegro pesante
Strings
section (starting
at #2)Check intonation/shifting for dotted eighth/sixteenth
passages by playing even eighth notes slowly first
practice very slowly

at #8

Violin 1

This 8m passage is quite exposed. Check intonation,
accuracy/speed of shifts

FALLA - Afternoon**Where****Who****What**from #2 to #4
Flute, ClarinetIn solos, start trill slowly, speed up over first measure, then
slacken (as you decresc.) The 16ths should feel like an
extension of the trill. The 13-tuplet should speed up at start
and then slow down a bit as it gets softer

5 after #4

Violin 2

Omission in part -- half note should be tremolo (3 slashes on
stem), please fix. Big accent on change to b-natural on 3rd
beat.

FALLA – Miller's Wife (Fandango)**Where****Who****What**

All

See tempo sheet for info on where the beat changes from
2+2+2 (3/4) to 3+3 (6/8)

3 after #7

Horns

Not too soft on stopped notes at start -- think mf and make
sure that the stopped tone color/buzz is apparent

at #8

Cello, Bass,
BassoonUse this exercise to develop confidence in the duple rhythm
in the 2nd and 4th measures.

FALLA – Miller’s Wife (Fandango) (cont.)

Where	Who	What
at #9	Trumpet	Play strongly so that buzz of mute will cut through
5-6 before #11	Violins	Notice f-natural - makes it a different sequence of intervals than previous instances of tune
at #12	Oboe	Solo, play f, project over strings
at #14	Violin 1	Review scalar passages with metronome. Trills should stop prior to playing grace notes

FALLA – Neighbors’ Dance

Where	Who	What
	All	Using metronome in practicing this dance is going to be very useful in gaining comfort in the transitions from 3/4 to 3/8 to 3/4. Eighth note stays constant; speed is $e=188/q=94/q.=61$.
at #4	Violin 2	Stop trill/tremolo before playing grace note
	Flute, Clarinet, Violins, Viola, Cello	See below for execution of eighth note trill followed by 16th with grace note

Musical score for Neighbors' Dance. The upper staff shows a trill and tremolo pattern. The lower staff shows a corresponding eighth-note pattern with a 'cresc.' marking.

Flute, Clarinet, Violins, Viola, Cello

Contrast with execution of the tremolo without grace note at end

Musical score for Neighbors' Dance. The upper staff shows a trill and tremolo pattern. The lower staff shows a corresponding eighth-note pattern with a 'tr#' marking.

at #11	Violin 1	Lower part, play measured (32nds). There are errors in this passage regarding which notes are tremolo -- see correction below (m110, no slashes on two 16ths, m113 add double slashes to eighth notes)
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Musical score for Neighbors' Dance. The lower part of the violin 1 part, play measured (32nds). The score includes 'sul ponticello (bridge) arco' and dynamic markings 'mf' and 'ff'.

FALLA – Neighbors’ Dance (cont)

Where	Who	What
m4 and 1 before #1	Violin 1, Flute 1, Oboe 1	Think 16ths subdivision to ensure that 32nds are placed correctly.
2 before #1	Strings (ex bass)	Set metronome for 8ths or 16ths and play through the following 4 measures to make the meter change and syncopated entry at #1 work
at #2	Violin 2, Viola, Cello	Hold steady on pizz -- don't be early going to low note after eighth note
4 before #3	Flute 1, Oboe, Clarinet 1	Stop trill at downbeat, will help following syncopation be on time.
from #9 to #11	All	Practice this section with metronome (q.=60/eighth=180)
at #12	Str ex CB	Practice the trill passages slowly to improve left hand motion and accuracy
from 1 before #13 to #14	All	Practice this section with metronome (q.=60/eighth=180)

FALLA – Miller’s Dance

Where	Who	What
at #2	Strings (ex bass)	At frog, very close to bridge. Will take some practice to get used to maintaining this sounding point with fast down retakes
	All	The tempo list for this is quite long, but worth reviewing and using to mark what happens at transitions in your part. Listening to recording will help!

FALLA – Final Dance

Where	Who	What
2-3 before #1	Bassoon, Horn 1 & 3, Cello	Get comfortable with playing these measures against a 6/8 dotted quarter pulse
at #1	Violins	See the sheet in this packet with comparison of the accent patterns for the three times this tune is played (also at #19 and #26)
at #3	Upper Strings	Practice to integrate dynamics and develop flexibility to make accelerando
at #4	Low Strings	Metronome practice to make precise entry with clarity in piano dynamic
#8 to #9	Strings (ex bass)	Note this is sul ponticello. Practice playing this passage against the bridge so that you're accustomed to it
2 after #13	Flute 2, Oboe 2, Violin 1	Practice timing of 32nd note run, first with metronome eighth pulse, then with dotted quarter. Performance tempo is q.=72/e=216, but start working on it more slowly

FALLA – Final Dance**Where****Who****What**

at #11 All Key signature! 3 sharps. Eighth note pattern is all whole steps

from #4 to #5 Horns, Trumpets Practice with metronome, counting carefully. Note that entrance at 7 before #4 is a measure earlier in the phrase than the ones in the preceding 8 measures

#9-#10 Winds always F-natural

#13 to #16 All This section will be beat in 2, but most parts are written with measures alternating between 3+3 and 2+2+2 feel. Look carefully to make sure you know where the notes fall relative to the 6/8 beat. Notation can be confusing when you have 32nds. See the score pages attached.

#21-23 All Alternation between 3/4 and 6/8 beat as follows:

21**22**

5 after #24 Violin 1 This is a bit awkwardly written -- work on it carefully

2-4 after #25 Violin 1 All intervals are whole steps -- work carefully on intonation and hand shape/position

at #28 Winds 3rd measure, start compressing 16ths to move tempo forward.

2 after #29 Winds Check pitches here -- all whole steps 2nd half of measure

1 before #32 Horns "pavillon en l'air" indicates that this passage is to be played bells-up until measure before #33. Any time you do anything out of the ordinary, it's a good idea to practice it that way.

at #35 Upper Strings Practice this passage slowly. Try this method:



Comparison of accents/articulations in Final Dance recurring theme

Violin I

Measures 1, 19, and 26 are marked with measure numbers in boxes. The score includes the following dynamic and articulation markings:

- Measures 1-26: *ff*, *sffz*, *marcattissimo*, *cresc.*
- Measures 1-26: *ff vibrante*, *sffz*, *tr*, *ff sempre*

1. meta (half section)

The score includes the following dynamic and articulation markings:

- Measures 7-13: *sffz*, *pp*, *poco meno f*, *cresc.*, *f*, *cresc. molto*, *ff marc. molto*