

# VYO Fall 2013 Rehearsal Notes: Flutes

## Dvorak Symphony No 9, 1<sup>st</sup> movement

Measure	Location	Category	Instruction
6	4 before A	Rhythm	Feel 32 <sup>nd</sup> note subdivision (4 per beat) in the upbeat and 1 <sup>st</sup> beat of measure so that the note after the tie will not be late
35	4 before C	Articulation	Eighth pickup well articulated, full value, but not as strongly articulated as accented downbeat that follows
63	5 after #1	Rhythm	Aim to feel the dotted eighth/sixteenth/eighth/eighth motto rhythm of the violins to get the right feel and ensemble of your rhythm in this section
92	2 after #3	Tempo	exaggerate the accents – fz is sharper/shorter accent than “>” (but still within p dynamic)
125	5 after #4	Articulation	Mordent – 5 notes within a half beat (i.e. 32 <sup>nd</sup> note quintuplet with last note tied into a 16 <sup>th</sup> )
133	at #4A	Dynamics	Note that this is pp – should be notably softer than the parallel section 8 measures earlier to start but then bigger cresc
139	7 after #4A	Dynamics	Dynamic is mf at downbeat (stronger than in previous phrase). Decresc to mp at end of m140, then subito p “echo” at m141
241	4 before #8	Articulation	Marcato – very clear articulation on this figure
277	at #9	Articulation	Apply all of the instructions from the exposition to the parallel spots in the recapitulation
277	3 before #9A	Rhythm	Sell this crescendo – it’s contrary to what we do in the exposition
324	at #10A	Articulation	Note that there are no accents in this melody at this point in the piece
332	9 after #10A	Dynamics	No louder here than in preceding section. Note that the start of crescendo is delayed until the next measure.
340	5 after #11	Intonation	Check intonation through this passage carefully
353	2 before #11A	Dynamics	Dynamic peak only mf here (was f in exposition)
424	4 before #13B	Articulation	Marcato, full value quarters, fat eighth notes

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## Dvorak Symphony No 9, 2<sup>nd</sup> movement

Measure	Location	Category	Instruction
46	at #2	Rhythm	For this pattern, triplets "flow", duple eighths are "sticky" -- feel just a bit held back
61		Dynamics	Subito p on downbeat -- last half of measure 60 should be mf. Bass/Cello II diminuendo to mp at end of measure 60, then subito p at 61
90	at #4	Practice spot	Practice all of the moving lines with metronome -- must be secure and even!

## Dvorak Symphony No 9, 3<sup>rd</sup> movement

Measure	Location	Category	Instruction
123	at #3	Practice spot	Practice hemiola pattern with metronome. Make sure that all articulations are identical.
176	5 after #4A	Articulation	Remember to make clear distinction between the chunky (176-9; 184-7) and smooth (180-183; 188-191) phrases
216	9 after #5A	Ensemble	Trill first 2 beats, sustain the 3 <sup>rd</sup> beat eighth on principal note

## Dvorak Symphony No 9, 4<sup>th</sup> movement

Measure	Location	Category	Instruction
34	at #1	Articulation	Review carefully for accents and articulations -- no errant accents, no clipped non-staccato notes! Quarter note staccato not too short!
50	7 after #2	Practice spot	Practice with metronome to ensure that this is entirely even
94	3 after #4	Articulation	Grace notes and notes on beat very strong (contrast between fz notes and non-accented offbeats). Also at measures 98 and 104
145	2 after #6	Dynamics	as loud as possible -- delay decresc until 2nd beat
158	5 after #6A	Ensemble	no break before this measure -- all breathe at end of measure 159. Same approach for following phrase
162	6 before #7	Dynamics	Note that this phrase is pp -- needs to be noticeably softer than the start of the preceding phrase (6 measures prior)
169	2 after #7	Ensemble	no break at end of this measure -- flutes connect to 3rd measure, oboe hold last note until flutes play on following downbeat

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172	5 after #7	Ensemble	work out staggered breathing for entire wind section -- should be able to go 6 to 8 beats between breaths. Accented 2nd & 4th beats should be full value
177	measure before #7A	Ensemble	Everyone cuts off at last eighth note of measure; same thing 6 measures later (m183)
194	5 after #8	Rhythm	Full value quarter note
196	4 before #8A	Dynamics	Subito meno forte -- drop from ff to f, then molto cresc for 2 measures
200	at #8A	Dynamics	Bring out 16ths -- should be louder than longer notes
253	3 after #10	Dynamics	Peak dynamic is mf (with fz accent). Save most of the decresc for the 3rd and 4th beat (same thing 4 measures later)
281	7 after #11	Articulation	Only 3 pitches on these mordents - should be similar to two 32nds and a 16th
293	5 after #11A	Articulation	Full value quarters -- marcato
340	9 before end	Articulation	long quarter notes on beats 1&3; triplets marcato
344	5 before end	Articulation	Downbeat full value quarter
348	last measure	Practice spot	This needs to be practiced to ensure that the final chord is perfect! Focus on the following: Full breath; clean entrance at ff; no diminuendo until after 2nd beat; very gradual diminuendo while keeping tone and pitch well supported. Aim to hold this at least 10 seconds. Good idea to play from 12B to end so that you get used to preparing this last chord while you are adrenalized and maybe a bit winded.

## Nicolai Merry Wives of Windsor Overture

Measure	Location	Category	Instruction
32	at Poco più animato	Practice spot	Practice with metronome -- staccato 16ths must be even and controlled, played softly so accents on half notes are clear
37	6 after Poco più animato	Dynamics	Crescendo should reach mf at 4th beat, then subito p on following downbeat
46	3 before 2/4 Allegro vivace	Practice spot	subito pp -- quasi echo of preceding measure
115	8 after C	Rhythm	Subdivide in this measure so that eighth notes in following measure are on time (not late/slow)
127	9 after D	Dynamics	Subito p in this measure

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145	7 after E	Dynamics	Big decresc on slurred notes after fp, pp on staccato eighths at 2nd beat
152	3 before F	Dynamics	Crescendo here to mf at following measure. Subito p on 2nd beat of measure before F (violins)
185	6 before H	Articulation	Quarters marcato but not staccato -- clear articulation
187	4 before H	Articulation	Short, sharply accented notes on downbeats -- space before grace note
216	3 after I	Practice spot	Grace notes connect to following note, not preceding. Should sound like 16th-32nd-32nd-16th-16th
299	1 before N	Dynamics	subito p should be on pickup to next measure, not on downbeat
316	at N1	Dynamics	Don't get loud here -- accents, but still in p
380	4 before R	Articulation	Short, sharply accented notes on downbeats -- space before grace note
408	5 before T	Rhythm	Subdivide in this measure so that eighth notes in following measure are on time (not late/slow)
423	6 before U	Practice spot	Practice slowly to develop absolute security on pitches -- each 3 note segment puts the pitches in a different order!
433	5 after U	Rhythm	Subdivide in this measure so that eighth notes in following measure are on time (not late/slow). Continue through end.