

# VYO Fall 2013 Rehearsal Notes: Oboes

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

| Measure | Location      | Category     | Instruction   |
|---------|---------------|--------------|---|
| 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)   |
| 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                            |
| 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   |
| 300     | 9 after #9A   | Rhythm       | Full value quarter note here and 2 measures later. Strong attack, clear and rhythmic release  |
| 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  |

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

| Measure | Location    | Category | Instruction   |
|---------|-------------|----------|---|
| 18      | 3 before #1 | Ensemble | No break before measure 19 (EH, Bn, Str all cut off at entry of clarinets and bassoons). Clar/Bn all breathe going into measure 20                    |
| 39      | 3 after #1B | Ensemble | No break before measure 40 (EH, Bn, Str all cut off at entry of clarinets and bassoons). No break between cl/bn and strings at downbeat of measure 41 |
| 46      | at #2       | Rhythm   | For this pattern, triplets “flow”, duple eighths are “sticky” -- feel just a bit held back  |

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|---------|----------|---------------|--|
| 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 |

### 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  |
| 169     | 2 after #7         | Ensemble      | no break at end of this measure – flutes connect to 3 <sup>rd</sup> measure, oboe hold last note until flutes play on following downbeat  |
| 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 2 <sup>nd</sup> & 4 <sup>th</sup> 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 3 <sup>rd</sup> and 4 <sup>th</sup> 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 16 <sup>th</sup>  |
| 293     | 5 after #11A       | Articulation  | Full value quarters – marcato   |

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| Measure | Location     | Category      | Instruction   |
|---------|--------------|---------------|---|
| 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 2 <sup>nd</sup> 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   |
|---------|-----------------------------|---------------|---|
| 18      | 2 after A                   | Dynamics      | Exaggerate the hairpins and make sure we get back to p afterward  |
| 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  |
| 65      | at A1                       | Dynamics      | Accented but still p  |
| 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  |
| 185     | 6 before H                  | Articulation  | Quarters marcato but not staccato -- clear articulation   |
| 216     | 3 after I                   | Practice spot | Grace notes connect to following note, not preceding. Should sound like 16th-32nd-32nd-16th-16th                        |
| 252     | 7 before L                  | Dynamics      | Melody at mf, then subito p at end of next measure  |
| 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  |
| 408     | 5 before T                  | Rhythm        | Subdivide in this measure so that eighth notes in following measure are on time (not late/slow)                         |
| 427     | 5 after U                   | Rhythm        | Keep pulse driving forward -- don't play these too heavily to avoid bogging down  |
| 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.  |