

## WSW Rehearsal Notes – Monday, June 16, 2014 at PCMS

Grab your music, a pencil, your favorite beverage, and honker down. You'll need about 15-20 minutes to go through these notes and mark your parts carefully before Monday.

### *Funny Girl*

- m.1 – Trumpets: Audiate the concert G well in advance. Listen for the timpani G as you breathe before beat 2.
- m.11-12 – Trombones: Bring out the augmented motive. Related: m.103-08 – Trombones and Trumpet 3: Work to pass the augmented motive from trombones to trumpet.
- m.26 – Drag triplet players: Please work to make this sound like a four bar phrase, with the new phrase beginning at m. 30 when bass clarinet/bassoon enter and low brass have the syncopation.
- m.35 – Tutti: Recognize that Ben's last figure is four 16<sup>th</sup> notes as we move across the bar line to m.36. Listen carefully and don't rush the downbeat.
- m.38 – Upper WW: Play piano, not mezzo piano, to allow the clarinet/sax melody to shine.
- m.46 – Upper WW: Remember that these 8<sup>th</sup> notes are accompaniment.
- m.74 – Horns: Audiate like crazy to prepare the rip and high A. If possible, identify and listen to the euphonium D, top of the harmonic stack on beat one, and match it on beat 2.
- m.77 – Tutti: Could we make this sound more lush and romantic?
- m.155 – Ben: Please stand on the timpani roll, instead of in respond to it. I think this will keep things moving a little bit better into the solo, without hurrying you.
- m.161 – Tutti: This was good on Monday night! No one hurried into beat 2. Make that the standard.

### *Tschaikovsky - 1812 Overture*

- m.1-23 – Brass: Thank you for retaining all the phrasing we discussed last time. Let's keep this moving forward, retaining the phrasing shape, while allowing it to feel natural, never contrived.
- |2| - Horns & saxes: keep the eighths "on the string," but clearly tongued. Listen for ensemble immediately and throughout.
- |2| to |3| - Stabilize the accuracy and clarity of low reed and low brass melodic motives. Strive for 100% accuracy.
- 6 m. before |3| - 2<sup>nd</sup> & 3<sup>rd</sup> clarinets: play with a rich, full tone on these multiple grace notes and give them presence in the texture.
- |3| - I'm guessing that horns and saxes change to 16ths at this point, correct? Make the change smoothly, and listen to stay together.
- |3| - Upper and lower dialogue groups with dotted-eighth, sixteenth, eighth: make it sound like a true dialogue between these upper/lower groups. Strive to talk to each other.

- 5 m. after |5| - Trumpets: Triumphant fanfare measure!
- 8 m. before |4| to 3 m. after |4|- All parts with moving 16ths: Please work on this for clarity and ease.
- 8 m. before |4| - Three-part dialogue voices: Listen and pass the line on to the next voice.
- 5 m. before |5| - Low reeds and low brass: Critical moment for audiation and accuracy. Practice by buzzing mouthpiece only, singing part with good intonation. Remember to breathe together before the final A♯.
- |5| - more weight on the *fp*.
- |6| - Saxes and Horns: please play a consistent accent, listen to principals.
- 4 & 5 m. after |7| - 16<sup>th</sup> note line: make the last sixteenth short, so we hear the eighth on the next beat.
- |9| - Tutti: move the *fp* to the eighth note *before* |9|. It's really a pickup to the phrase and the dynamic change should reflect that.
- |10| to |13| - Sixteenth notes need woodshedding. Use creative practice techniques to create smoother and more accurate lines. The melody (alternating between horns and cornets, the Marseilles theme) should always be heard above all the "battle music" sixteenths. Keep this whole section light; treat it like dance music, not war music.
- |22| - Eighth notes: practice for accuracy perfection, amidst all the double flats, F ♭ 's, C ♭ 's, etc.
- 2 m. before |23| - Tutti: listen carefully to the bell tone build. All notes in the chord need equal presence, regardless of the range of the sounding instrument for that pitch, but still within the context of the diminuendo in the final bar. Prepare for the Phrygian cadence, and it's "sliding into E ♭ major" affect as we cross into the new section at |23|.
- |23| - Tutti: Everyone support 4-bar phrases here. The fourth phrase, where we move into E minor, needs special consideration, as the G♯ 's are replaced with G ♭ 's.
- 8 m. before |24| - Tambourine: Consider yourself a soloist.
- 2 m. before |24| - Low reeds, low brass: This is a Defcon 5 "No Wrong Notes" area.
- |24| - Tutti: Please pull back to *piano*, and let's make this whole long build to |25| more palpable.
- |24| to |25| - Upper Woodwinds with sixteenths: This is the most vulnerable section of the piece at this point. Considerable work at the individual level is really needed here. We had a few "Are we going to make it?" moments last week.
- 4 m. before |26| - Tutti: Everyone please mark the *marcato* here, as rehearsed.
- |28| to |30|- Tutti: Phrasing just like the beginning. Specifically:
  - First phrase – aim the top of the phrase at 2 full m. after |28|, 3<sup>rd</sup> beat.
  - Second phrase – aim the top at the dotted quarter note, 4 m. before |29|.

- Third phrase – aim the top at 4 m. after |29|, beat 2, and remember that I am stretching both eighth notes of beat 2 (stretched “ 2 and”). Pace yourselves. Plan staggered breaths with your neighbors. Bring oxygen tanks.
- Fourth phrase – aim the top at 3 m. before |30|, and stretch beat 3 right before it with an additional pump of reserve crescendo.
- |31| - All low brass with melody: Play with full sound, but not reckless abandon. Be sure that you play at a level where you can still hear and assess balance and intonation with those around you. It won't be good and won't be effective if it's blatty and out of tune.
- 1 m. before |32| - Tutti: Please reserve enough energy for one last crescendo in this pivotal measure, delivering us to |32|.
- 2 m. before the end – Tutti: Reminder that I'm giving separate gestures for the final three tones.

#### Karrick – *See Rock City*

- Entire piece – Tutti: Keep one ear on Mark Dodge on drum set. He rules this piece.
- m. 1 – Woodblock: If possible, please a higher pitched woodblock. Something close as possible to E ♭ would be wonderful.
- m. 5 – Keep the pitch of the clapping as high as possible.
- m. 9 (euphonium & tuba) and m. 13 (bass clarinet & saxes) – As noted on Monday, please observe the *non staccato* marking, and play this figure more as “dah dah dah dah,” rather than than “duh-dut-dut-duh.”
- m. 49-50 – Trombones: 3<sup>rd</sup> and 6<sup>th</sup> eighths of m. 49, play shorter please. Downbeat eighth of m.50 should be a strong housetop accent (short and emphasized). Payoff of the two measures is the final eighth-dotted quarter in m.50. Aim for that more.
- m.57 – Bassoon, bass clarinet, bari sax, euphonium, tuba, timpani: More *fp*, as marked, especially the *piano* portion of *fp*.
- m.68 – Jessica: thanks for making this cymbal crash work on time; very important.
- m.97 – Trombones: Breath in unison to nail this hit and drop-off.
- m.115-116 – Tutti: Be careful that these consecutive dotted quarters do not press forward and rush.
- m.122 – Tutti: This measure has improved a great deal. Continue to be mindful of the articulation and timing of this measure. Play with accurate time.
- m.123 & 130 – Tom & Stan: Please stand a full measure before the first note of your solo.
- m.127 – Trumpets: Breathe together as a section to nail this hit.
- m.130 – Tutti: Please be aware that this is a trio, not a duet: alto sax, trumpet, and vibes. Give Nate some room to be heard!
- m.148 – Metal Shaker player in percussion: Please hold the shaker up high, so I see you to prepare the cue and new tempo in the next measure.

- m.157 – Clarinet, bass clarinet, bassoon: Please give way to Deb, the flute soloist. Play under *piano*.
- m.173 – Tutti: Wait for it. This is not the high point yet. Play on the underside of *forte*; m.207 is the “let it rock ‘n roll” point.
- m.237 – Tutti: This “Tower of Babel” moment still sounds chaotic. We have to find a way to play with full, resonant, excited sound, and yet maintain cohesion between voicing groups. The articulations are well marked; if you have no articulation on eighths, play them long but with clear tongue (like the first motive from the very beginning, which I worked on this past week). Articulate accents and staccato clearly as marked.

### 76 Trombones

- Reminder: our *tutti*'s without solo are m.1-10, 43-57, 99-114, 131-157. All other places, be ready to adjust to play under the vocalist.
- Don't be afraid to “ham it up” a bit when you stand and play the bassoon, clarinet, and trumpet soli sections between m.59-99. Like *Stars & Stripes*, memorize these short passages so you don't have to lean over toward your music stand. You really need to practice this with the movement standing. Do not leave this to chance!
- m.99 – Trombones: Shall we stand for this soli as well? I'm game if you are. But it's got to be memorized if we do it. Sit at m.106, so you can play seated at m.107. All glisses throughout the piece should be exaggerated slightly to emphasize that these are intentional.
- This will be an even march tempo of  $J=120$  throughout. Delete the *poco ritard* at m.155, delete the *A little slower* at m. 159, and delete the *ritard* at m.186.
- Matt Podd, the arranger, reports that Ryan Silverman is on board for the band sing-along at m.158. SING WITH RESOLVE! (unless you are Trumpet 3, Horn 1-2-3, Trombone 1-2, Tuba, or Percussion; then play!)

### The House I Live In

- Reminder: our only *tutti*'s without solo are m.1-6, and 23-26. Play under the vocalist otherwise.
- I'm expecting that this may have difficulties when we put it together at the sound check on July 4. I have no idea how Ryan will want to do this, and I can only assume that I/we have to follow him, no matter what his interpretation. Since the arrangement is so clearly different that the Sinatra version, anything is possible, and you need to be ready. Assume that *every* measure will have some degree of *rubato*.
- m.19 – Tutti: We were sluggish on Monday evening moving forward with this “a little faster.” Please be ready.
- m.42 – Tutti: We need a definitive *diminuendo* here.
- m.43 – Flute and Clarinet 1-2: Probably safest to only trill 1X here. It almost feels like what he actually wanted was a grace note, *before* the beat. I'll check with Matt and report on Monday.

- m.50 – I will attempt to make the prep to beat 3 as passive as possible to cue Ryan, but remember: he sings on beat 3, but *no one plays until beat 1*.
- m.53 – Tutti: I'm conducting beats 3 & 4 as if they had (short) fermatas. You're already following, but I wanted to state it clearly here.

### *America, the Beautiful*

- m.1-2 – Tutti: Be sure to mark that the first gesture is the timpani roll, and my next gesture is beat 3 of m.2.
- m.3-8 – Bassoon, bass clarinet and euphonium: lots of sound on this counter line. Bari sax should also contribute dynamic, but blend your sound into the other instruments, please.
- m.11 – Tutti: Strive for the warmest, thought-filled sound possible
- m.18 – Chimes: Confirmation: reverse the crescendo and play as a diminuendo.
- m.22 – Tenor sax and Horn 2: This passing 7<sup>th</sup> is all yours. Be sure to listen and blend your sounds.
- m.37 – Horns: You are a goose bump machine.
- m.40 – Tutti: Play with a dictionary-defined *Allargando*: slower, broader, louder.
- m.44 – Bassoon I, Alto sax 2, Trombone 1: Your turn for the passing 7<sup>th</sup>. Listen very carefully to each other.
- m.45 – Horn I: Very soloistic on beats 3 & 4.
- m.50-51 – Eighth note parts: As discussed on Monday, yield to the sixteenth triplets. Play with a full, vibrant sound, but be sure you can hear the moving triplets in upper woodwinds, and triple-tongued triplets in cornets, trumpets, and snare drum.

### Sousa – *Stars & Stripes*

- I swear I'm almost done!
- First Strain
  - m.5-10 – Bass clarinet, Bari sax, Euphonium, Tuba: Add *crescendi* as you descend. Add accents on m.5, beat 2; m.6, beat 1; m. 7, beat 2; m. 8, beat 1; m.9, beat 2; m.10, beat 1. (there's a pattern)
  - m.12 – Tutti: No breath for anyone in this measure. Push through, across the bar line to m.13 and the *subito piano*.
  - m.13 – Eighth notes: very, very light!
- Second strain
  - m.22 – Melody woodwinds: Bring out the low notes, as you bounce back and forth. Play with a full, marcato sound.
  - m.22 – Melody brass: Connect the notes of this long melody into one horizontal plane. Avoid breaking it up.
- Trio (on all three repetitions)
  - m.54 – Woodwinds and Euphonium: Play this melody like an aria, with depth and poise. Don't allow it to be trivial because it's so

familiar. Execute the accents as a deepening and broadening of the *tone*, not like a traditional hard emphasis.

- m.54 – Horns: Play the eighths very light and very crisp.
- m.68-69 – Bass clarinet, Bari sax, Tuba: Very, very connected and legato, with a perfect hairpin.
- Break Strain/Final Trio
  - m.87/143 and 91/147– All who play on beat 1: Notice that these two ↓ are marked staccato in m.87, but with houstop accents in m.88. Execute carefully and mindfully as such each time.
  - m.94/150 and 98/154 – Tutti: Execute separation after the dotted quarter, so we hear a clear eighth note.
  - m.95/151 and 99/155 – Tutti: As instructed, add *subito piano* on the second quarter note, and crescendo as you descend.
  - m.106 – Rachel: Stand and move downstage on beat 1.
  - m.165 – Tutti: As instructed, add a 4-beat rest between m.165 and 166. Brass stand quickly and sharply on beat 3, and bring your instruments to playing position at the same time on beat 3. Face directly downstage, not at the conductor, with your best posture. You must memorize m.165 to the end and be able to play without attempting to look down at your music.
  - m.181 – Woodwinds: Please stand quickly and uniformly on beat 1, giving you 2 beats to be ready to go for the downbeat of m.182. Face directly downstage, not at the conductor, with your best posture. You must memorize m.182 to the end and be able to play without attempting to look down at your music.
  - At the conclusion of the march, stay standing facing the audience. I will give the ensemble a broad acknowledgement, then leave the stage. When I do, please sit. Assuming that we'll get a second bow, I'll return and acknowledge percussion, 4<sup>th</sup> row, 3<sup>rd</sup> row, 2<sup>nd</sup> row, 1<sup>st</sup> row. Please don't start to put your music away and collect belongings at this time! Stay alert and ready to stand *together*. It's so important! You'll have plenty of time to gather your things, I promise!