**1ST VIOLINS**

* HAVE YOU BEEN PRACTICING CARMEN NO. 2 AT HOME? IT’S TIME TO GET SERIOUS!
* **Pirates of Penzance:**
  + M. 45-46 (or 13 after B), practice these measures on repeat to ensure everyone has the same tempo in mind, moving bow at same time after the tied half note
  + 7 measures before rehearsal letter D until D…intonation, style. Should be passionate with long half notes but detached dotted eighth-16th patterns
  + Pickup to G through H – octave intonation can make or break us!
  + 5 measures before rehearsal letter P – personal practice on this is key, but please decide on a good fingering and play through it a few times as a group to enhance conciseness.
* **Mendelssohn Paulus:**  (AHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH!!!)
  + Think about the melodic motif & add shape to it. 18th notes > 16th notes, so bring out the 8th notes!
  + Pickup to measure 55 to rehearsal letter C, *DO THE SFORZANDOS! Don’t rush.*
  + Measure 115-140…I know this part seems nearly impossible to play in tune and at tempo, but it *can* be done! Go 1sts, go! You can do this!
  + M. 188-end…count out loud as a section while playing. Staying in tempo is key
* **Dvorak Serenade:**
  + **Movement 1 -**
    - Measure 36-48, intonation!!!!
    - Measure 58-66…play top part it you are going to Germany, bottom part if you are not going to Germany. Take this slowly to listen carefully for intonation on top part.
  + **Movement 2 –** 
    - Beginning to measure 20 – emote! Lots of bow. Keep it flowing, beautiful, dance like – remember, it’s a waltz!
    - After the first repeat sign, measure 20-54. Flowing, lucid, fierce but beautiful! Do the dynamics, it makes a HUGE difference!
    - Measure 103-118…play top part it you are going to Germany, bottom part if you are not going to Germany. Take this slowly to listen carefully for intonation on top part.
* **Tico, Tico & Royal Sec:** Personal practice is key!

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**2nd VIOLINS**

* HAVE YOU BEEN PRACTICING CARMEN NO. 2 AT HOME? IT’S TIME TO GET SERIOUS!
* **Pirates of Penzance:**
  + 7 measures before rehearsal letter D to D…however do we count this?
  + General comment: circle the piano one measure after rehearsal letter H, not too heavy on this repetitive rhythm!
  + Pickup to 8 measures before rehearsal letter K to letter L. Count carefully, listen to one another for clarity, use a metronome at home.
  + 5 measures before rehearsal letter P – personal practice on this is key, but please decide on a good fingering and play through it a few times as a group to enhance conciseness.
* **Mendelssohn Paulus:**  (AHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH!!!)
  + Think about the melodic motif & add shape to it. 18th notes > 16th notes, so bring out the 8th notes!
  + Pickup to measure 48 to rehearsal letter C, *DO THE SFORZANDOS! Don’t rush.*
  + M. 94-107, no rushing aloud! To rush is to be friends with the enemy. Not a good idea.
  + M. 150-160…listening for intonation on higher notes. Share fingering patterns.
  + M. 187-end…count out loud as a section while playing. Staying in tempo is key
* **Dvorak Serenade:**
  + **Movement 1 -**
    - Divided parts: Play the top part it you are going to Germany, bottom part if you are not going to Germany.
    - Beginning – YOU HAVE THE MELODY! What an absolutely gorgeous, deep violin melody…make those 1st violins envious! Use lots of bow, listen for intonation, don’t forget the 4 sharps. You continue the melody throughout nearly the entire piece.
    - Practicing counting the rests aloud at measure 51, coming in smoooooooooooothly at 53.
  + **Movement 2 –** 
    - After the first repeat sign, measure 20-54. Note the dynamics, it makes a HUGE difference!
    - Rhythm at measures 37-47
    - Measure 104-118…play top part it you are going to Germany, bottom part if you are not going to Germany. Take this slowly to listen carefully for intonation and to take note of each accidental. G#, A, F# | E, F#, D# (aka E)
    - Be confident with your entrance at m. 120
    - M. 172 – all on the G string until pickup to m. 184.
* **Tico, Tico & Royal Sec:** Personal practice is key!

**VIOLAS**

* HAVE YOU BEEN PRACTICING CARMEN NO. 2 AT HOME? IT’S TIME TO GET SERIOUS!
* **Pirates of Penzance:**
  + On divided parts, play the top part if you are going to Germany. Play the bottom part if you are not going to Germany. Rehearsal letter E to F. Emote! Make it beautiful ☺
  + General comment: circle the piano one measure after rehearsal letter H, not too heavy on this repetitive rhythm!
* **Mendelssohn Paulus:**  (AHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH!!!)
  + You start the epic fugue at the *Con Moto* section at rehearsal letter B. Think about the melodic motif & add shape to it. 18th notes > 16th notes, so bring out the 8th notes!
  + M. 72 to rehearsal letter C, *DO THE SFORZANDOS!*
  + M. 78-90, no rushing aloud! To rush is to be friends with the enemy. Not a good idea.
  + M. 130-145…share fingering patterns. Play through slowly.
  + M. 149-161, you are in unison with the violins. Intonation is key!
  + Rehearsal letter F to measure 195. So many 16ths, so little time. Doesn’t mean you’re allowed to rush, though!
* **Dvorak Serenade:**
  + **Movement 1 -**
    - Divided parts: Play the top part it you are going to Germany, bottom part if you are not going to Germany.
    - Beginning – You have pulsating 8th notes. Think lightly separated, pianissimo. Don’t cover up the 2nd violin melody.
    - 3 measures before 31-50, move bows & breathe together.
  + **Movement 2 –** 
    - After the first repeat sign, measure 20-54. Note the dynamics, it makes a HUGE difference!
    - Meausure 118…play top part it you are going to Germany, bottom part if you are not going to Germany. Take this slowly to listen carefully for intonation and to take note of each accidental. G#, A, F# | E, F#, D# (aka E)
    - Be confident with your entrance at m. 118 & 126, you have the 2 measure 8th note melody passages
    - M. 172 – you are like the undercurrent in a river, rustling up rocks below the violin’s deep, sweeping melody.
* **Tico, Tico & Royal Sec:** Personal practice is key!

**CELLOS**

* HAVE YOU BEEN PRACTICING CARMEN NO. 2 AT HOME? IT’S TIME TO GET SERIOUS!
* **Pirates of Penzance:**
  + You have the melody 8 measures before rehearsal letter B with the 1st violins, play it will pride!
  + 7 measures before rehearsal letter D to D…however do we count this?
  + Rehearsal letter E to F – intonation. You are the bass line, bring out the low notes!
  + General comment: circle the piano one measure after rehearsal letter H, not too heavy on this repetitive rhythm!
  + Rehearsal letter K to letter L. Count carefully, listen to one another for clarity, use a metronome at home. Share fingering patterns with each other. Tune up the *pizz.* chords.
* **Mendelssohn Paulus:**  (AHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH!!!)
  + - * + ***INTONATION!!!!***
  + Divisi: Cellos play top part. Basses play bottom part.
  + Think about the melodic motif & add shape to it. 18th notes > 16th notes, so bring out the 8th notes!
  + Strong entrance at m.60 to rehearsal letter C, *DO THE SFORZANDOS! Don’t rush.*
  + Melody at m.70 with basses…bring that out! STRONG!!!
  + M.90 – clarity. Rehearsal letter D – clarity.
  + M.128-145…intonation, especially on octave jumps. Octaves can sound deadly if not accurate!
  + M. 150-160…listening for intonation on higher notes. Share fingering patterns.
  + M. 196-end…count out loud as a section while playing. Staying in tempo is key.
* **Dvorak Serenade:**
  + **Movement 1 -**
    - Divided parts: Play the top part it you are going to Germany, bottom part if you are not going to Germany. You’re all going to Germany, YAY!!!
    - Beginning – YOU HAVE THE MELODY WITH THE 2ND VIOLINS! What an absolutely gorgeous, deep melody…make those 1st violins envious! Use lots of bow, listen for intonation, don’t forget the 4 sharps.
    - M. 21 is important, bring it out, crescendo
    - M.31 – not so heavy! Calm down and relax, this is supposed to be beautiful, not too urgent.
    - Treble clef parts. Erica – I will try and remember to work on rewriting the part for you this weekend.
  + **Movement 2 –** 
    - After the first repeat sign, measure 20-54. Note the dynamics, it makes a HUGE difference!
    - Rhythm at measures 37-47
    - Be confident with your entrances at m. 123 & 132
    - At m. 146 you are ANGRY. So angry you just want to scream in someone’s face! Play this with passion. Harsh, accented, MARCATISSIMO like you mean it!
* **Tico, Tico & Royal Sec:** Personal practice is key!

**BASSES**

* HAVE YOU BEEN PRACTICING CARMEN NO. 2 AT HOME? IT’S TIME TO GET SERIOUS!
* **Pirates of Penzance:**
  + You have a lot of repetitive 8th notes & quarter notes in this piece. You’re the metronome. Don’t zone out, but rather embrace each note like it’s your favorite note in the entire world. Be very observant of dynamics & accents.
  + 3 measures before rehearsal letter O…be observant of the accidentals, intonation
* **Mendelssohn Paulus:**  (AHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH!!!)
  + - * + ***INTONATION!!!!***
  + Divisi: Cellos play top part. Basses play bottom part.
  + Think about the melodic motif & add shape to it. 18th notes > 16th notes, so bring out the 8th notes!
  + Strong entrance at m.60 to rehearsal letter C, *DO THE SFORZANDOS! Don’t rush.*
  + Melody at m.70 … support the cellos rhythmically.
  + M.90 – clarity. Rehearsal letter D – clarity.
  + M.120 – melody with cellos. Play out loud and proud! Careful intonation on the octave jumps starting in measure 135.
  + M. 150-160…listening for intonation, do sforzandos.
  + M.178 – play with cellos, rhythmically support them
* **Dvorak Serenade:**
  + **Movement 1 -**
    - Bring out melody pick up to measure 63 to end
  + **Movement 2 –** 
    - At m. 146 you are ANGRY. So angry you just want to scream in someone’s face! Play this with passion. Harsh, accented, MARCATISSIMO like you mean it!
* **Tico, Tico & Royal Sec:** Personal practice is key!