**BWCB CB**

**Symphonic Dances from Fiddler on the Roof**

**Rehearsal, practice and performance notes**

***Intonation:*** *great care with* ***initial tuning****, then it has to be* ***listening and adjusting*** *all the way through*

***Breathing and posture:*** *the foundation of all that we do.* ***Tone quality, intonation, dynamics, energy and alertness*** *- all depend on producing an exciting, utterly engaging musical picture, grabbing the audience from first notes to last...*

***Think ahead, watch, react*** *to what's coming.* ***Always listening.***

*Let's make ourselves aware of the* ***overall shape and structure*** *of the piece, thinking always about the next change of* ***tempo, dynamic, mood****, and looking up for the conductor's guidance and (hopefully clear!) direction.* ***Keep up the pace****, don't allow things to flag.* ***Drive the tempo forward****, never to sound less than convincing, or in slowing tempos lengthening the beats to give a different message.*

**A bar-by-bar account...**

Pencils ready...these are particular thoughts on re-examining the score

**0 – 9**

My italics are intended to suggest that these comments apply universally, throughout whatever piece we are looking at! It’s just that the opening of ‘Fiddler’ contains a barrage of such things within 9 bars!

*markings, such as ^ / > / - / . / sfz / slurs / - and where they begin with the ‘tu’ articulation and end with a new ‘tu’ … examine closely and stick to the patterns you see, especially in sectional blocks, where we all have the same ‘shapes’, simultaneously. That way, crispness and clarity can emerge!*

*Triplets: as we know, these are where quavers are exactly one third of a crotchet, not a half! They should be played evenly and equally, as a contrast to the regular pairs of quavers that occur in ‘simple time’ signatures such as 4/4 or ¾. The danger with slurred triplets is that they become sloppy, perhaps sounding like a ‘two-semis-and-a- quaver’ rhythms.*

**Cue 9 – cue 27**

*Tutti: note ^ markings, - tenutos, staccatos…****feel*** *the silent crotchets*

*11 Note the ‘mp sub’ markings in alto sax, bass clt, Bsn, Hn, bari and Tuba*

*13 trombones and tenor sax – bright and clear, rhythm has* ***second quaver exactly on the second minim beat*** *(****or third crotchet beat*** *if you are conscientiously subdividing into 4!) This rhythm continues to ‘ladder’ up the band, through*

*14 alto saxes + horns, 16 a short echo of the quavers troms and trpts, saxes alto and tenor, 18 troms + trpts, 19 alto +clts + oboe and flutes, echo again @ 20*

*All be aware of the cogs in the rhythm machine and your particular part in it, here and always!*

*Practise the slurred grace-notes, slowly at first if necessary to make them easy and natural-sounding!*

**Cue 27 – 37**

*Clarinets – it’s a low-register soli tune: put lots of life into it, or it won’t carry. Rhythmical shape, accentuated by the staccato notes.*

*30 tiny but crucial trpt solo, adding power to the same above from high woodwind!*

*34 some attack the quaver lead into double bar @ 35 on second crotchet beat, some on third, others on the second quaver of third! Get it right…*

*35 look at your slur shapes, practice them exactly as is; with ^ signs, accents and staccato notes to include in the mix.*

*36 note the f to mp sub – dramatic, if tricky to carry off !*

*Nice little 4-quaver figure for bari, ten sax, hns, perc 1 – make it together.*

*More articulation details – and an mp sub again.*

***Cue 37 - 45***

*40 - a significant triplet and crotchet lead starting on the 4th crotchet beat for tuba, bari sax, bass clt.*

*Perc 2*

*Tight rhythms in accompaniment…*

*44 Rhythm, nimble fingers, markings, slurs*

***Cue 45 – 57 - 69***

*47 unison soli for bari, tenor, bsns. Robust, please! Dynamics for all – make them obvious!*

***Think ahead – the biggest tempo surprise so far, as we head for a startling minim = 160 at 57 ‘Allegro vivo’.***

***Only six bars, and the two-in-a-bar slows to ‘much slower’/ ‘molto rall’ for 63/ 64, then a slower 4 until double bar 67 ‘…slow and deliberate’.***

***Cue 69 – 81***

*Great klezmer tune for clarinets, milking the style…splendid duet follows 75, with a languid counter-melody from bari, must be heard even at mp! Back to 73: note the unison rhythm that is hidden in the trpt solo fragment and the clts 1, 2 and 3 +flutes.*

***Cues 81 – 87***

*Poco più mosso – move on a bit, with clear and definite purpose, emphasized by two bars of dynamic ‘hairpins’ and a Rall…before 87*

***Cue 87 – 99***

*Sensuous but sleazy trumpet solo!*

*Stylish but simple accompaniment. 93 – 95 another dramatic hairpin + accents from p to f on 95*

 *Need to hear bari, bass clt, bsns and their repeated f tata-taas (tied) 95 to rit 97. Molto rall (watch, and see just how ‘molto’ we can do it!)*

***Cues 99 - 104 - 108***

*Pesante = heavy! Molto =a lot! Diminish the f start in bar 103, to a crescendo to sfz/ff in 104. Suddenly – minim = 150, much to look out for. Trpt and clt unison solos at 108 – listen to each other, tutti listen to their melody. Saxes, bari, aren’t marked solo, so I guess you’re there to provide extra colour…*

*Plenty of ‘scoops/glissandi’ to practice around here. YouTube for Klezmer examples?*

***Cues 108 – 116 – 124 – 148***

***Cue 197 – 219***

*Slow waltz*

*Those on Picc, Flutes, oboes, clarinets, Trpt 1, horns, saxes in 215, need to thinks about these things:*

*This passage contains the semiquaver and dotted quaver rhythms and shapes that need ‘locking’ into the overall pulse and other entries. Find exactly where the main beats fall, then subdivide and see how the off-beat entries work with the quavers; counting carefully a minim tied across to a quaver around 207 is crucial to what happens next. Subdivide! Listen to the quaver movements elsewhere during your longer notes. Every ¾ bar must have a conscious feel of six inside it.*

*Tutti, not the above, feel the six quavers and measure carefully where your moving crotchets and quavers move, how they work across the subdivisions.*

*217, 218 pauses – trpts and troms: the two quavers must be heard through the mutes, play forte to compensate fot the change of sound. It may be that all in the section have to play the quaver shape on their own notes to make this work.*

***Up to Cue 233***

*Molto accel(erando): notes get shorter as the beat accelerates, so watch and push on sensitively!*

***Cue 269***

*Flutes and oboes, please practice the bright, accented first two bars, ff, for an exciting effect.*

***Cue bar 291***

*Stop together! Hold the pose!*

*Well done so far – let’s make this even better than we achieved with Star Wars: TFA…*