

## LYCEUM SYMPHONIC STRINGS

SEPT. 2015-16

### PRACTICE AND AUDITION EXCERPTS

Dear Students, Parents, and Teachers,

I grew up in orchestras that were usually too difficult for me, and quickly learned how to “fake” the parts that were too tough for my own limited technique. In those days, it was unheard of for a teacher or parent to help students with orchestra music. We were all on our own.

I determined right then that my own children and students of the future would never fake an orchestra part in my lifetime—not on my watch. We have spent many hours (still do) practicing difficult passages until they could play them very well, even memorized. This was SO much more satisfying for the student, knowing that they were contributing, not detracting, and the orchestras always sounded much better, having many students who could “play what’s on the page” rather than faking it.

In teaching my own orchestras, unfortunately I have run into many students, parents, and even teachers who don’t make this a priority, and the students suffer from lack of self-esteem, knowing that they cannot play the part. They realize, sadly, that they aren’t contributing to the excellence of the orchestra, and they even fear the auditions. Instead of preparing and accepting the challenge to play the best they can possibly can, they try to fake it and even miss auditions.

We did our best to put you in an orchestra where you could do your best. Please know that if you find this music way too difficult, you need to talk to me. You would do much better to play another year in the Chamber Ensemble, up in the front, leading the section on music you CAN play, than hide in the back and pull our entire orchestra down, because the music is too difficult in LSS.

That said, this makes for an interesting challenge. I expect EVERYONE in our large orchestra to be able to play his/her part, well. Some of our music is very, VERY difficult this year. There is no way that we can learn (by rote) this much music in two hours a week at rehearsal. Solos in class are fair game. I’ve actually done this! The Dvorak is amazing for all parts. The first violin part of the Tchaikovsky Symphony is deadly! And finally, the violas & celli have a wonderful challenge in the Tango; in fact that piece is fun for everyone. We just can’t support any dead wood, (no offense) i.e., students who don’t practice and learn their part. After auditions, if a student still cannot play their music well, I may ask you to talk to me to determine if you need to check into another orchestra.

You need to know that the musicianship of students skyrockets in a fine orchestra. You learn musical ideas and skills that can never be touched in a private lesson. It is WELL worth the effort to learn this music to the absolute best of your ability.

I expect you to practice orchestra music 10 or 15 minutes EVERY DAY until Christmas. Parents, please ask the student’s teacher to work with him every lesson for 10-15 minutes on orchestra music. Until the auditions themselves, October 14, I spend about half the lesson on excerpts with my own students. This

might be new for your teacher, and he/she might be reticent to spend so much time. But you are hiring him/her so you should be able to ask for help on the orchestra parts. Many parents also hire a “practice coach,” a young, excellent player, for a couple of lessons early in the year (now) to save lesson money, lesson time, and to really get the parts down. I’ve done it with my own children, and my students sometimes do it with other coaches.

Excerpts: I have had our string coaches select everything that needs to be practiced by a normal student player. This is about 20- 30 excerpts in the difficult music we are playing this year.

Here are some hints to learn them all. First prepare your score as I will teach you on Wednesday, and then figure out how many excerpts must be learned each day or week. If we have one month before auditions, Oct. 14<sup>th</sup>, some might have to learn one excerpt per day. Play through them and find the most difficult for you. Chances are, that will be one of the two excerpts you will play for your seating audition. After it is learned, continue to review it each day, so it becomes second nature. Play it with a recording, so you can get the right tempo, dynamics, phrasing, etc. Never ignore rests. I make my students count them out, out loud, the first couple of times, and on their fingers the rest of the times. ALWAYS practice with a pencil behind your ear so you can mark fingerings or circle mistakes, or star parts to practice. Make a true study to learn these as well as possible. Add another the next day and continue through the list.

Thank you for your diligence in practicing our orchestra music this year. I PROMISE you that if you put in this kind of effort, not only will our orchestra be able to learn more, faster, and better, but also your own personal self-esteem will get an inestimable lift, and you might even do better than ever before on seating auditions. Good luck, and good work! Thanks.

Denise Willey

**Practice Excerpts:** Rehearsal letters **Bolded & underlined**. m=measure number.

***Violin I*** (Violins, be sure to check to see which part you play on any certain piece.)

Rutter: 1. A-Roving: **I** to 5 m. after **J**. **K** to end.

2. Blue Bonnet: 7 m. after **A** to **B**. Solo at **E** if you desire to play on the first stand.

3. O Waly: Solo at opening to **A**, and **D** to end, for first stand wannabies. Others: m.34-40.

4. Dashing Away: 2 m. before **D** to 9 after **D**.

Dvorak:III Scherzo: m. 16 to 59; m 154 to 203; m 220 to 253; m. 267 to 285; m. 310 to end.

Greensleeves: m. 8-31. All solo sections for Solo Ambitious types

Tango: **B** to **D**; 2 before **F** to m. 101.

Tchaikovsky:

I: B to 4 after C; 5 m after H to 5 after I; 1 before O to P; V to 7 after W.

II. B to C; F to Tempo precedent; Andante mosso after I to piu animato after K.

III. A to 7 after A; G to 6 before H

IV. I to 8 after K; 3 after L to M; P to 9 after P; W to 13 after X; 1 before Z to Molto meno mosso after Dd.

**Violin II** (Violins, be sure to check to see which part you play on any certain piece.)

Greensleeves: m. 8 to 23. Duet Solo if you desire to be on the first stand.

Dvorak: m. 28-75; m. 207-221; m. 237 to 246.

Rutter: 1. A Roving: I to end.

2. Blue Bonnet: A for 2 m.; C to 4 m. before E.

4. Dashing Away: G to I.

Tango: C to 65

Tchaikowsky: I: H to m. 209; M to N; m. 385 to 297; 3 after S to poco meno anim. before U.

II. 87 to 99; I to molto piu andante after K.

IV. Allegro vivace after C to 5 after D; 2 before L to L; T to 3 after U; 376 to 400; 473 to 545.

**Viola**

Dvorak: m. 174 to key change

Greensleeves: m. 48 to 57

Rutter: 1. A Roving: I to end

3. O Waly: Solo at D to 57 if you desire to play on the first stand

4. Dashing Away: 4 after C to D

I to end

Tango: A to B

D w/ ricochet bowing;

10 before F to 103

Tchaikowsky: I: 8 m. before O to P; 3 m. before T to poco meno animato

II. J to 157

III. 2 m. before A to 8 after A; 1 before E to 88; m. 109 to 110; m. 134 to 144

IV. m. 25 to 43; m. 156 to 172; m. 406 to 426; 2 m. before Aa to Presto; Cc to Dd.

### **Cello:**

Greensleeves: m. 8 to 31 (with solo if you wish to play on the first stand.

m. 42 to 48; 67 to 83

Dvorak: III Scherzo: Opening to m. 8. Play down one octave. (same as m. 42.)

m. 29 to 59; m. 75 to 95; m. 186 to 212; m. 261 to 294.

Rutter: 1. A Roving: Opening to m. 21; m. 156 to end.

3. O Waly: m. 24- C;

4. Dashing Away: m. 37 to C; m. 68 to 91; m. 97 to 108; G to H.

Tango: m. 25 to 32; 47 to 70; 96 to 103

Kolob: m. 62 to 78 (if you wish to play on front stand.)

Tchaikowsky: I: m. 65 to 84 (C to D); m. 186 to 201; m. 233 to 267; m. 344 to 396; m. 427 to 458.

II.: m. 32-43 (B); m. 72 to 83; m. 128 to 133; m. 138 to 141; m. 158 to 164

III: m. 45 to 56; m. 188 to 197

IV. M. 23 to 41; m. 414 (X) to 489 (AA)

Bass:

Dvorak III Scherzo:

m. 41 to 59

m. 184 to 202

m. M. 234 to 252

Greensleeves: m. 48 to 57

Rutter: 1. A Roving: m. 111 to F

m. 145 to 152

m. 297 to end

4. Dashing Away m. 40 to 52

Tchaikovsky:

I: C to D; M to N; 1 m. before T to 8 m. after T ;

II: 4 before H to I; K to piu animato

III: N to P

IV: 8 after P to 5 before C; 11 before V to poco meno mosso; m. 378 to 426; m. 433 to 444;

Z to Cc.