

Ethos Wind Symphony
Online Learning Materials
Week of March 16, 2020

See March 16, 2020 YouTube videos on www.EthosMusic.net for more details. You'll see the "Online Learning Materials" link on the first page, then scroll near the bottom for Wind Symphony materials.

Goals for this week:

1. Trumpets – I know your written parts on the Hummingbird have a bit to be desired. 12 Can you write in measure numbers at the beginning of each staff system (if they aren't already there). Then, can you write in rehearsal letters at the following measure numbers:
 - a. M. 17 – A
 - b. M. 33 – B
 - c. M. 41 – C
 - d. M. 57 – D

2. All – Hummingbird.
 - a. Practice playing the entire with the video of me conducting the piece.
 - b. Focus this week on letters C through D.
 - c. Clarinets and Flutes – although it's marked mp, please energize the bottom two sixteenth notes, then take the opportunity to crescendo the top two longer notes per measure.
 - d. Oboe 1 – Crescendo beats 1-2 of each measure, then diminuendo beats 3-4; make beat 3 the high point of each measure between C-D.
 - e. All others – 'cut' an eighth-note's worth of sound from each note in mm. 49-56. Focus on the crescendo in the last four measures before D

3. All – Carmina Burana.
 - a. I've linked a YouTube Video I trust on the Ethos website. You can practice with it all movements this week. By next week, I'll try to get a video of myself conducting a few of the movements so you can watch a conductor while you play. Don't forget the cuts we've made (the cuts are, of course, not in this recording):
 - i. Mvt. 2 – take the 2nd ending
 - ii. Mvt. 3 – take the 3rd ending only.
 - iii. Cut Mvt. 5
 - iv. Cut Mvt. 7-9
 - v. Mvt 13 – take second ending only
 - b. For this week, focus on movements 10-13 (minute 22:28-end of YouTube Recording on website):
 - i. Movement 10:
 1. I'd rather have a bit more 'pulse' from those who have repeated quarter notes throughout – this recording doesn't do that as much, but you can practice with that 'pulsating' idea we explored last week.
 2. Last week we didn't have much success phrasing with the oboe at the end of m. 4 (and trumpet at end of m. 13) – this group does that very well – listen and match your 'lift' as they do.

3. Oboe/Trumpet soloists – feel free to ‘steal’ the breath marks this player uses.
- ii. Movement #12
 1. Those of you who have the accented half-note figure – listen to how this ensemble separates them – please match the length of your notes to theirs.
 2. Everyone check out measures that are marked ‘rubato’ (first seen in m. 3). If you play the figures that begin with an eighth rest (first seen in m. 3) – most of the time you see the conductor well on this video to help you know the tempo and the release. If you are holding a longer note on these measures – it would be good for you to play softly enough in your individual practice in order to learn what those with faster notes are playing – watch the conductor and determine where the breath mark lies.
 - iii. Movement #13
 1. I like the stringendo (speeding up near the end) this ensemble plays, but I would likely take a bit more time before the final whole note. Also note the releases at the breath marks.
 2. Measure 5 – melody folks with half-note melody – note how short the half-notes (with tenuto-staccato marking) are in this recording – match that length.
 3. Measure 5 – those of you with the quarter-note/quarter rest rhythmic ostinato – play just as short as this recording and keep time steady – would be good for you to practice this part without the recording and with a metronome as well. Half-note = 140
 4. Okay – the only thing I don’t really like about this recording is the fast tempo at m. 37 and m. 69. Try practicing your part without the recording with a metronome at the tempos listed in our pieces. Then, try playing along with the recordings at their tempo – when we return we’ll discuss what tempo we end up on.