**Unraveling Rehearsal Plan/Notes: (1-31)**

**M. 25**

* Vertical alignment and crispness in clarinet and bongos
* Evenness in melody
* Entrances in long tones (Oboe, A. Sax, low brass)
* Independent snare part (MUST stay steady)
* Sus. Cymbal roll, (not too loud too soon)

**M. 33**

* Alignment and projection in melody (B. Cl, Bsn, T. Sax, Horns, Euph.)
* 8th notes: DO NOT overpower the melody
* Timpani and Tuba lead crescendos on reverse-bell tones
* Even trade of melody from lows to highs in m. 40-41

**M. 41**

* Low WWs: Even 8ths on beats 1&2, sets up Upper WWs for an even trade)
* Trumpets/Bongos (8th notes) clean and crisp
* Snare and Timpani parts: independent of everyone else MUST be steady)

**M. 49**

* Confidence in singing will be an issue.
  + Isolate each part (singers/players)
  + Have flutes, oboes, and trumpets play when they have the melody
  + Gradually take away instruments and add voices
    - Brass play instruments at 57
    - Low reeds and mid brass play at 33
    - Everyone sing! (Including low notes)
* Balance of singing melody vs. played melody (Flute). VS. Everyone else.

**M. 57**

* Brass buzzing (finding the first note and hearing each pitch before they play it.
  + *Maybe have them buzz with the flutes playing each pitch…? Note by note…?*
* Long tones-Steady airstream!!

**M. 65-end**

* Evenly trade lines (rhythm to melody and vice versa)
* Long tones SHOULD NOT overpower the melody
* Augmented melody vs./with original melody (M. 73-97)

**Overall Considerations**

* Vertical alignment in ostinato
* Vertical alignment in melody
* Independence of percussion lines
* Breathing (All together? Staggered? Depends?)
* Articulations (slurs vs. staccato vs. accented)