

**General Observations/Comments:**

- Be careful of “slurping” breathing - if you take a breath in, let it out. Be intentional with breathing and only demonstrate good breathing.
- Check in with left hand at beginning - odd shape.
- Love the gesture shape and style in this movement, it’s just a little too big, especially from beginning to D.
- Feel comfortable in the phrasing you want. Some left hand moves look a little awkward - fully commit to the gesture and the phrase.
- STOP LOOKING DOWN!
- Cues are great overall - be mindful of leaning/pushing head back for a cue. It can look a little distracting.
- You know the music - now go all out with the feeling.

Ensemble Observations	Conducting/Rehearsal Observations
<b><u>MOVEMENT 1</u></b>	<b><u>MOVEMENT 1</u></b>
<ul style="list-style-type: none"><li>• Beautiful tone and phrasing with the beginning melody - correct breaths and great tempo.</li></ul>	<ul style="list-style-type: none"><li>• Look at what happens when you conduct what you want!</li></ul>
<ul style="list-style-type: none"><li>• Tempo slowed slightly around m. 47, especially with low brass quarters.</li></ul>	<ul style="list-style-type: none"><li>• Keep the tempo moving, don’t give in to the temptation to slow down.</li></ul>
<ul style="list-style-type: none"><li>• Incorrect notes at m. 49 with trumpets and cornets.</li></ul>	<ul style="list-style-type: none"><li>• Worth a check-in.</li></ul>
	<ul style="list-style-type: none"><li>• Really commit to the mood changes at m. 73 and D. Show that with your face and with your gestures.</li></ul>
<ul style="list-style-type: none"><li>• Still starting too loud before F.</li></ul>	<ul style="list-style-type: none"><li>• Show a piano dynamic - if they don’t do it, GET them to do it.</li></ul>
<ul style="list-style-type: none"><li>• Needs more accent/lean on beats one and three in m. 111, beat two in m. 112, and beats one and three in m. 113.</li></ul>	<ul style="list-style-type: none"><li>• Show more emphasis with your left hand and digging down with your right hand.</li></ul>
<ul style="list-style-type: none"><li>• Intonation has improved at C by leaps and bounds.</li></ul>	<ul style="list-style-type: none"><li>• Keep encouraging active listening.</li></ul>
<ul style="list-style-type: none"><li>• Sixteenths at B sound much more clear and precise - still issues with the third measure.</li></ul>	