

Ensemble Performance Tips

The slurs in this arrangement do not represent pull-offs or slides; they indicate that the slurred notes should be treated as a phrase and played as legato as possible.

In measure 13, Guitar 4 plays a descending line on beats 2, 3, and 4. It's important that this line be heard, but not too prominent, so that the descending motion creates contrast with the high F-sharp in Guitar 1 in measure 14. In measure 15, the quarter notes on beats 2, 3, and 4 in Guitar 4 are also very important, this time emphasizing the B7 harmony. These two areas for Guitar 4 help to create coherence and flow as the tune moves through the bridge and back to the main melody.

At measure 22, there will be a tendency to play the eighth notes too fast, because this phrase is actually an augmentation of the very first 4 sixteen notes of the tunes. In fact, on first reading the arrangement, many students will play these as sixteenths. They should be played smoothly, with just a hint of "laying back" or "playing behind the beat." Notice that this phrase occurs again at the end of the arrangement, this time with a *Rallentando*.

Guitar 2 has an improvised solo at rehearsal letter D. See the file "ImprovisationTips.pdf" for suggestions on scale choices. One bar before rehearsal letter E, Guitars 1, 3, 4, and 5 enter with background lines. It is important that these lines support the soloist, and do not get in the way, so a low dynamic level is important for these parts.

The ending should be conducted, starting with the pickups into the Coda. The final measure can be a free cadenza for Guitar 1, who should cue the final chord.