

## **Ensemble Performance Tips**

In the intro, notice the slurs for Guitars 2 and 3. These can be played either as pull-offs or slides. Similar figures occur in the first endings. The entrance of Guitar 2 in the intro will determine the phrasing for these notes: either slides or pull-offs. Whichever phrasing is chosen should be used consistently on these phrases later when they appear in the first ending. Also, Guitar 3 should use the same phrasing for these notes. However, contrast can be created by allowing Guitar 3 to use the alternative phrasing; so if Guitar 2 uses pull-offs, then Guitar 3 can use slides. For consistency, each of these Guitars should use the phrasing he or she used in the intro when the phrases reappear later.

Notice the slurs for Guitars 2 and 3 in measures 8, 16, 58, and 66. Again, these can be played as pull-offs or slides, but in this case both guitars should use the same phrasing.

At rehearsal letter B, Guitar 2 has an improvised solo. See the attached "Improvisation Tips" document for ideas. The solo continues at letter C, with background lines. It's best if the soloist play in a relatively high range in the C section, to stay above the background lines, so one approach would be to improvise in a lower register in the B section, moving to a higher register at letter C.

At rehearsal letter C, Guitars 1, 3, and 4 enter with background lines. It's important that these lines not overpower the soloist. It can be productive to rehearse just these three guitars through the C section -- along with bass, while drummer keeps time on the hi-hat --so that the players can develop clean attack and release points.

Two bars before letter D, the melodic line is passed from the improvised line of Guitar 2 to the statement of the melody in Guitar 1. Notice that for Guitar 1, the phrase beginning on beat four of measure 53 (two bars before D) needs to pull the listeners attention back from the Guitar 2 solo line to the melody. Guitar 2 can assist by either ending his or her solo early in measure 53, or dovetailing with the other guitars in these two measures, dropping his or her dynamic level so that the other guitars take the foreground.