

REHEARSAL NOTES for Saturday, Oct. 9th RETREAT and Monday, October 11, 2010

Wonderful Retreat Rehearsal this Saturday! My favorite part was blowing receipt paper up against the church wall and feeling my 6-pack abs and my “friends” engage! You had to be there..... Thanks to all who attended for being “game”.

I hope you’ll take advantage of the Podcasts Beth is planning to create for us!

Please use this address if you need to contact her: beth@bethrichey.com

Beth worked on phrasing quite a lot these last few rehearsals. When you see her *lean into* a note, underline that syllable. If I want to de-emphasize the next, I mark the small u-like symbol above. Or mark an arc-ing arrow into the emphasized note. Or a < >.....

STILLE NACHT

- If you didn’t attend the Saturday Retreat, please get the English lyrics from a fellow singer. German 1st, then English.
- Bring out the melody – mark when you have it, and when you don’t (that means us, Sopranos!).
- Please get the IPA symbols from someone if you missed on Monday. Correct pronunciation will fall into place when you have them marked.
- Tuning: Start marking UP arrows from the very beginning. My 1st is at m.6! The pitch will easily sink down down down. Listen to your neighbor to match vowels.
- As an **example** of how to write in a cut-off so you won’t miss it, take a look at m.32. *Except for the basses*, write in the counts above the syllable “-macht” : **1-2-3**. Then in the next measure’s 1st beat, write in a big “**cht**” to remind you where to put it. You won’t miss that cut-off again, and we’ll sound great!

BIDI BOM

- Ring dem bells! On each “bom”, go right to the ring and remain there. “bommm”
- The vowel is not “um”, it’s “ohm”. Think *vertical*, remember you’ve got a delicate egg in your mouth. Though your mouth is closed on “mm”, the inside is tall.
- Phrasing. Shape. That’s what’ll make this number. Pls. write in something at top.
- Another **example**: Ms. 50, 51, 52, 53: Above one or more of bars, write in: “ **1-2-3 OFF** “.

ANGELS WE HAVE HEARD ON HIGH


- Men at m.32: again, lighten up, keep an eye on Beth so tempo doesn’t drag.
- Round tones throughout.
- Begin listening to the whole Choir sound. There’s a wonderful Cascade bottom of pg. 8. If *each* part accents their “Glo-“ (as marked by the >), it’ll sound swell.
- Soprani, *float* at m. 78, and soften those vowels, as in “ihn” m. 88.
- Beautiful to the end: in excelsis “DEH-oh”, not “DAY-oh”.


O COME, O COME, EMMANUEL


- Shape. “The phrasing is what will make it music.” Women, on our entrance, *inhale* into an open space. All: Lovely warm, pure vowels. Matching vowels and making them pure will keep the PITCH up too. “Rih-Johhhhhh-ees” for Rejoice.

I WONDER AS I WANDER (Men, you can learn about “Roadmaps” here)

- This song is about the grandeur of life, and wonder.
- Phrasing, through-lines, open beautiful vowels. Bracket those vowels.
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- Here’s the Roadmap: Sing straight through to end of page 7. Circle **D.S. al Coda**. meaning “dal Segno al Coda”, or “from the Sign to the Coda”.

Jump back to meas. 5 where you’ll see  - It’s a Sign! The Segno. Circle it.

Sing to end of page 3, and circle **to Coda**  .

Skip to top of page 8, where you’ll see...  ... the **Coda!**

That’s the end of the song, and you’re done.

I’LL BE HOME FOR CHRISTMAS

- Wherever there are spots where you mess up the rhythm, Number the Beats and Circle the Rests...or just write REST.
- At m.14, for instance, I’ve drawn a squiggly line with arrow to keep forward motion going in the dotted quarter note. In m.15, I’ve drawn an arrow all the way to end of the bar line, and an “S” on the rest in the next measure.
- M. 6, men give the dotted quarter note on “place” its full value, **1 & 2**. Likewise women at m.36, give “mis-“ its full value or we’ll have “misssssss-tle-toe”.
- M 22, “Christmas ihhhhhve”. M. 51 “drihhhhhhms”, especially Sopranos.
- M. 25 Count **1-2-3- OFF / 1-** I’ll be home.....
- This was written in a time of war; it ain’t just a pretty song. Let’s make ‘em cry.

CHRISTMAS BELLS ARE RINGING

- Bells. Ding dong ding donnnnnnnnnng – men at the top.
- Bells. Herald Trumpets. M.21 mark a marcato over each note, an upside down V. Same at bottom of pg. 5.
- The voice parts play off each other in this number, like bells in a bell tower. Listen for it, it’s cool.
- Ms. 37-38, 1-2-3, 1-2-3, OFF with “nd”
- Top of pg. 9, Sopranos shhhhh. Basses have the melody.
- Pgs. 15 and 16 – hushed excitement!

UP ON THE ROUSETOP

- M.9, circle that rest, be ready for that “Oh” slide.

WAY DOWN IN BETHLEHEM

- Please emphasize the “lu” in “Hallelujah” each time, and de-emphasize the “jah”.
- M.4, a nice ending “N” on that rest.

A bientot,

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