

REHEARSAL NOTES for April 7, 2025

Hello Singers,

I was on Zoom on Monday which wasn't cooperating, but heard enough to know that you had a great rehearsal with Richard. I'll note whatever I could hear.

I love love love the lip trill (or brrr) exercises he did. All pro singers, from hard rockers to opera divas, do these. A great warmup, they ease tension, improve breath support, improve pitch range without strain, smooth over "passagios" and more, all while keeping your muscles relaxed. You can use any pattern you like, or siren up and down. Go easy (not muscular) and think of gently starting a motor. If you find it impossible, use your fingertips to support the corners of your mouth and cheeks. Nns or Ngs are good as well.


Half-price tickets to the LA Master Chorale's concert in Pasadena on April 11 are still available. They're featuring early music, Lauridsen, Moses Hogan, Duke Ellington, LA's Shawn Kirshner and more. Use promo code FAMILYFREE. I encourage you to hear what's possible – see you there! <https://lamasterchorale.org/show-details/community-series-sacred-spaces>


This boxed section will be different every week, and notes on individual pieces below. **My latest rehearsal notes are in BLUE.** Notes from past weeks will be in BLACK. **Items which need a reminder, return to blue.** Remember, if Lance talks about it, it's important!

Here's what we worked on (in blue). Please mark *something* in your music for each of these items (see **MARKING YOUR MUSIC** below), and for everything Lance conducts or speaks about.

ALL STAR Key of F

<https://youtu.be/hQsAnnFDOBE?t=11> <https://youtu.be/x14iu48NtmE>

- ROAD MAP: Sing to the end of Pg.15. D.S. al Coda means go back ↩ to the § sign on Pg.13.
2nd time to Coda means jump ahead to the Pg.16 Ⓢ CODA sign, sing to end. Make all these symbols larger or circle. (Sing Ms.1-82, 67-74, 83-end).
- ALL: - Exaggerate the "high-brow" diction and tone. Overdo it. Have fun, Aristocrats!
- Harrrrd 'rrrr's have no place in singing. Words like 'world' and the 'er' in 'older' and 'differ' have no vowel sound, so we need to give it one when singing. Use an 'uh' sound instead.
- M.1 - Get right to the vowel on the first 'some-'. Pronounce it 'sahhh-mbahdy'.
- This will be conducted "in 2", that is, 2 (half-note) beats per measure which will go by fast.
- M.1 - Lower parts, circle the rest.
- ALL: M.3 - The word 'world' has no vowel sound, so we must give it one. Sing 'wuhhhhd', not wrrrrld.
- ALTO:M.3 - ' after world, bracket the next [the world's. No breath between Ms. 3 & 4. Mark ^ .
- ALL: M.5 - The dots above the notes are *staccati*. Sing them very short. Same in M.13
- M.6 - Keep your sound going, don't decay. 
- M.7 - Put a fat ending D on the Beat 4 rest. Keep that going through the piece.
- ALTO:M.10 - ' after first 'dumb'; bracket [looking dumb.
- ALL: M.15 - Nice fat 'D' on the beat 3 rest.
- M.18 - Altos, get your entrance note from the Bass's E on 'start'.
- TEN: M.18 - Be ready for your entrance. Listen for the other parts' 'fed to the-'.
M.24 - ' after 'smarT'. Pronounce a clear 'but your', not as 'becher'.


- ALL: M.25 - Nice round ‘dahhm’ for ‘dumb’. Round vowels throughout.
 M.26 - The dots above some notes are *staccati*. Sing them very short, clipped.
- ALTO: M.29 - Cut OFF quickly at the rest, mark OFF or something. Delay or leave out the ending ‘s’.
- ALL: M.29 - Circle **sub p**. Be ready for M.30.
 M.33 - Mark // after ‘glow’. Watch.
 Pg.7 - “Sing the punctuation”. Small breaks after each comma.
 M.31 - **rit.** Now “in 4”, slower. Watch. Back to tempo in 2/2 at M34.
 M.33 - Mark a big // after ‘glow’. Watch.
- M.37 - Write in (beats) 3 – 4 at the  rest.
 Pg. 8 - Go over all the rhythms and rests on pgs. 8 & 9.
- M.41 - Put a fat ending ‘T’ on the next rest, and a fat ‘Dh’ on next rest.
 M.44 - Cross out the ‘ld’ of ‘gold, Write in a fat ‘LD’ on the beat 4 rest.
 M.47 - Cross out ending ‘ld’ of ‘mold’. Sing ‘mohhhh—’, put a fat ‘LD’ on the beat 3 rest in M.49
 M.57 - Put big wet ‘T’s in ‘saT-el-liTe’.
 M.60 - Write in a big ending ‘N’ after ‘thin’. Fat ‘T’s in ‘waTer’s geTTing’.
 M.62 - Write in a big ending ‘M’ on the rest after ‘swim’.
- ALTO: M.84 - Circle your D on ‘glit-’, different from before.
 ALTO: M.87 - E# on stars is higher

BLUE SKIES (C minor →) Eb

- ALL: - Solo to M.25.
 M.25 - Choir in.
 M.34 - Stretch out all triplets; rhythm is like the way you say ‘pine-ap-ple’.
 M.41 - Circle the rest, write in beats 1 – 2.
- SOP2: M.44 - Your Cb is lower than it appears ↓ .
 Pg.8 - Work Pgs.7 - end with your tracks at home, especially Ms.47-48.

CAN’T STOP THE FEELING Key of Bb

Here’s Justin Timberlake’s video of the soundtrack from Trolls: <https://youtu.be/ru0K8uYEZWw>
 Rhythms are exactly what we’re singing and Justin will help you find the groove, or “feel” of the rhythm.
 The same, from the movie: <https://youtu.be/oWgTqLCLLE8k?t=3>


- SOLO: M.4 - Have fun with this and sing with energy!
- ALL: M.13 - Spit out the consonants; precise rhythms. **Be on top of the beat.** DICTION.
 M.14 - Straight 8th notes on ‘good soul in my feet’, mark |||||. Same at M.18 ‘room on lock the’.
 Pg.4 - **Be strict with all your cut-offs**; they inform the rhythm. Solidify all rhythms & entrances.
 M.18 - Go over the rhythm. ‘Room on lock the-’ is straight eighths, then it syncopates.
- S&A: M.21 - SAA split – All Sopranos on top, Alto1 in Middle, Alto2 on bottom.
- S&A: M.22 - Keep it full till the rest on beat 4. Draw in . Same in M.26, keep it going till the rest
- T&B: M.22 - The 8th rest is on Beat 3.
- A&S: M.24 - OFF on beat 4. This ‘Oh’ is anticipated, as in M.20
- ALTO: M.27 - Check your part on ‘just imagine’ with the track.
- ALL: M.28 - Crescendo. <
- T&B: M.29 - Get the rhythm down.
- ALL: M.33 - First note is higher, D.
 M.34 - ‘And’ is longer, mark →. Check rhythm with practice tracks.
- T&B: M.29 - Work this rhythm. Tenors, cross out the D, go to the C and sing the Bass part.
- S&A M.36 - SAA split.

ALL: M.37 - Add a tied quarter note to ‘-ing’, then cut OFF.

M.48 - Be ready for this and the jump back to M.13.

T&B: M.62 - Turn page early; be ready for M.63.

ROAD MAP: Sing through M.48, then

Go back to M.13 on pg.3. (Draw in brackets at the repeat sign. )
2nd time, Sing Ms. 13 - 39, jump to 2nd ending at M.49 and sing to the end.

HOORAY FOR HOLLYWOOD Key of F

- ALL:** - Clear diction; Mind your cut-offs, don't be the one who “bleeds over”.
Put a nice fat ‘D’ on the endings of each ‘Hollywood’. **Write it in** on the next rest. Do the same at M.40 – putting the ending ‘N’ on the next rest, the ‘K’ of ‘duck’ on next rest, etc
- S&A: M.3 - SSA split. Sop2, bring out your part on this page. All, sing full at *f* volume.
T&B: M.4 - TTB split. Ten2, bring out your part on this page. All, sing full at *f* volume.
M.7 - Pronounce it ‘HOO-ray’, not ‘Hrrr-ay’.
M8 - No breath between Ms. 8 & 9, **draw in** \frown . We never breathe in the middle of a word.
M.9 - The C marking means Lance will conduct 2 fast beats per measure. They'll go by fast.
M.23 - Solidify your C# entrance note.
S&A: M.31 - Cut OFF after the 2 fast beats, so the Tenor & Bass entrance is in the clear.
T&B: M.32 - Write in 1-2- on the rest. Your entrance is on beat 3.9
BASS: M.37 - Work on landing on the D, higher than you think.
- S&A: M.44 - Be ready for this entrance. Circle the rest, maybe put an accent over ‘Hol-’ on beat 2.
SOP2: M.48 - Go over your part here, Bb - G - A.
A&B: M.57 - Check this rhythm.
S&A: M61 - SSA split
S&A: M.65 - SSA split.
ALL: M.71 - Cross out the rest of the piece.

LA LA LAND

I hope this video recreation of La La Land will help give you some ease with the rhythms (starts at 0:46):
https://youtu.be/Z2_Nhc8HHVE?t=46

ROAD MAP: - Sing Ms. 9-89, skip ahead to M.128. Sing Ms. 128 – 233. Jump back to M.168, sing Ms.168 -193, FIN.

- ALL: - **Sing ‘Lah lah...’, not ‘luh luh’**. Leave your jaw released and pronounce each ‘lah’ with your tongue.
- Be accurate with all the syncopation (off-the-beat rhythms).
- S&A: M.19 - “Make space” & open up *before* you sing. A little higher \uparrow on the 3rd ‘la’, B#.
- ALL: M.25 - C means Lance will conduct 2 half-note beats per bar. The measures will go by very fast.
M.26 - The little dots below or above some notes are ‘staccati’. Clip these and sing them short.
The little lines below or above some notes are ‘tenutos’. Sing them for their full value.
M.39 - ‘We’ is anticipated, i.e. early. Mark something, like an accent $>$
- T&B M.43 - How to find your note? The Altos just sang it on ‘was’.
- TEN: M.45 - The practice track has an error; the note on ‘had to’ is a D#, higher than he sings. Mark \uparrow .
- BASS: M.54 - Mark an arrow up \uparrow on those Cs.
- ALL: M.56 - Pronounce it **‘weel’**, not ‘wull’. Same in M.61, sing **‘heel’**, not ‘hill’.
M.61 - Hard ee on ‘he’ll’. Breath after ‘down’, then mark no breath from Ms.62 – 65.
M.68 - ‘heights’ is very short, cut off. Mark something, like **//**.
M.72 - Breath before ‘the’.

- T&B: M.75 - The dotted quarter note here and in M.79 is longer. Go over rhythm & mark → .
- ALL: M.86 - 'of' is elongated, mark →. Delay the 's'!
- M.88 - After M.88, jump to M.136 on Pg.14
- M.136 - The dotted note on 'to' is longer. Mark → if you missed.
- M.137- Circle the rest, put a tiny 'z' on the rest or leave it out. Same at M.145**
- M.140 - Circle and honor the rest. Put the 'sh' on the rest.
- M.151 - Conducted "in 1". Watch for all tempo changes on this page.
- M.171 - Dotted 1/4 on '-els' is longer (keep vowel open). Mark →. No breath Ms.170 – 173. Mark ^
- M.175 - 'and' is syncopated, anticipated. Mark an accent > or something.
- M.176 - Circle **poco rit.**, Lance will slow. Watch.
- T&B: M.201 - Learn this melody, exactly the same as women sang in M.197

O BROTHER, WHERE ART THOU?

- ALL: - At the top, we'll add in an *a cappella* selection from Ms.34 – 39, then back to beginning (at the repeat sign). Sop & Alto, be sure to write the added notes in your score.

The image shows a musical score for the song 'O Brother, Where Art Thou?'. It features three systems of music. The top system is for the vocalists (Soprano and Alto), with lyrics: 'way, I'll fly a-way, fly a-way, oh, I'll fly a-way in the'. There are handwritten annotations: '* INTRO a cappella' with an arrow pointing to the beginning of the vocal line, and 'back to 1' with an arrow pointing to a later section. The middle system is for the piano accompaniment, with a 'D' chord symbol above the first measure. The bottom system continues the vocal line with lyrics: 'glo-ry, I'll fly a-way in the'. The score is in 2/4 time and G major.

For the Intro, Altos cross out the first 'fly away' in M.34. Sing as written 2nd time around.

- M.18 - This section is now a Duo.
- M.24 - Here, and in Ms.32 & M.48, 'a-way' is very short. Cut **OFF** with Lance //.
- M.37 - Mark a breath after 'glory'. Mark no breath between Ms. 38 & 39.
- M.43 - Go over the rhythm in Ms. 43-44.
- M.49 - We won't repeat the I'll Fly Away section. Go straight to M.53. Cross out Ms. 50-52.
- M.61 - If you're auditioning for solos, go over rhythms carefully. NOT all straight quarter notes.
- M.85 - Go over the rhythms here, NOT all straight quarter notes.
- M.101 - We'll skip 2 pages and go from Ms. 101 to 140.
- M.140- Sing 'down IN the river'. In the movie, baptisms are performed IN the river.**
- M.144 - Breath after 'way', no breath between 'wear the starry...'
- M.146 - Breath after 'crown', no breath between 'Lord' & 'show me the way'.
- At end of Down To The River, SAA split, and TBB split (all Tenors on top, Baritones in the middle, Bass on the bottom).
- M.150 - Breath after 'down'.
- BASS: M.154 - Anywhere you have those low F's, don't try to "sing" them too much, or you could just get air. Speak the word aloud first, then *speak the word on the pitch, very forward in the mouth.* Try a little duck-face to get the feel of having it be "forward".
- SOP: M.155 - Change your C on 'to' to a D. Make the same change in M.172 and M.189.
- S&A M.157 - Soprano only to begin. Altos enter in M.158.
- ALL: M.162 - No breath between 'wear' & 'the'.
M.168 - No breath between 'down' & come on'.
M.175 - SAA and TBB split.
- S&A: M.178 - Ignore the stems! S1 on all top notes, A1 on melody middle notes, A2 on bottom notes.

- ALL: M.179 - Mark no breath between 'wear' & 'the'.
 ALTO: Pg.16 - Bring out your melody part.
 ALL: M.184 - Breath after 'down'.
 M.185 - No breath between 'down' & 'don't'.
 M.187 - No breath between 'sinners' & 'lets'. Breath after 'down'.
 M.234 - Repeat back to M.211. (This section will be a male trio.)
 M.274 - Female trio from Ms.274. Choir in at M.290, Trio unison on Alto part.

THE PINK PANTHER

- A&S: M.11 - Crescendo through the measure and hold your last note to the rest at Beat 3. Same at M.19
 Beat 3 is the 1st note of the triplet. Write in a 3 or |||, whatever works for you.
 ALTO: M.14 - Go over your part here.
 ALL: M.23 - For these notes that "fall off", establish the note fully, and fall off on the cut-off.
 M.26 - SAA split.
 BASS: M.26 - Your C# and Db is the same note.
 ALL: M.38 - Circle and observe the rests.
 M.40 - SSA split.
 SOP: M.59 - Only a teeny 1/2-step between your last E and M.59's Eb.
 ALL: M.72 - SAA split.

THE PLACE WHERE THE LOST THINGS GO


- ALL: - Work with your tracks
 - Two-bar legato (smooth) phrases.
 M.21 - Drop a 'D' at the very end of 'shared'.
 M.24 - Circle and observe the beat 1 rest.
 BASS: Pg.7 - Go over your part on this page.

PURE IMAGINATION

- ALL: M.9 - No male solo now.
 M.10 - 'be' is 3 beats. Draw in →. No breath between 'be' & 'in a'. Draw an arc.
 T&B: M.16 - Add all Basses & Tenors. Pronounce it 'weel'.
 M.20 - Pronounce 'we'll' as weel'.
 SOP: M.25 - Up high, maintain space. Leave your jaw open and pronounce gently in the front of the mouth.
 ALL: M.25 - No breath between Ms. 25 & 26. Mark an arc between them to connect.
 M.26 - Delay the ending 's' or leave it out. Sing 'par-a-daahhh---simply'.
 S&A: M.27 - SAA split on '-round': All Sopranos on top note, Alto1 in middle, Alto2 below.
 ALL: M.29 - "Wet" Ts on 'wanT To'. Draw in large Ts. ' after 'to', then bracket [do it.
 M.30 - Bracket [do. Hold out 'it', cut off on Beat 4. 'ihh → T'. Draw in the 'T' on the rest.
 S&A: M.32 - SAA split on 'to it'.
 ALL: M.38 - **Breath after 'there'. Mark ' . Sing 'yooo'll be free if you truly' in one breath; mark a long arc ^ over.**
 M.39 - 'Free' is 3 beats. Draw in →. No breath especially between 'free' & 'if'.
 M.41 - Circle and observe the rest.
 T&B: M.64 - Sing 'sen-sa-SHAHHHn', not 'sen-sa-SHIN'. Bring out diction.
 ALL: M.70 - ' after 'dreamer', bracket and emphasize [be one!
 M.78 - Catch breath (') after 'go.

M.80 - Circle the breath mark ' . In M.81, no breath between 'there' & 'to.

SPIDERMAN

- ALL: ROAD MAP: Sing through end of Pg. 10. D.S. al Coda means go back to the § sign at M.35. Sing to M.41. To Coda means jump ahead to the Pg.11 ⊕ CODA sign, sing to end. (Ms. 9-84, 35-41, 85-101).
- Land right on the vowel. With unvoiced beginning consonants like s, l, h, etc., it's easy to linger, this way: 'Sssspider' or 'lllisten'. Get right to the vowel so you're not late.
Be "in front" of the words and rhythm. Go over the words in rhythm **aloud**.
M.11 - Here and throughout, learn the rhythms accurately.
- For phrases such as on 'chill of night', spin the energy through 'chill': 'chihhh→ll'of night'
Also mark  for all such longer notes.
- M.17 - 'Here' is anticipated, kick it. Same for 'There' in M.31. Mark something, like an accent >.
- S&A: M.27 - Mark **mp** here. Tenors & basses have the melody. Back to **mf** at M.29
- ALL: M.30 - Keep 'there' going through → to the M.31 rest on beat 2.
- ALTO:M.35 - Your G goes to Gb before the word 'of', on beat 3. Check in with the track.
- ALL: M.35 - Be ready for the rhythm here.
- BASS: M.36 - Change your A on 'scene' to an Ab.
- ALL: M.40 - 'just' is on beat 3.
M.44 - Melody is different here.
M.47 - Even quarter notes on 'Wealth and'.
- Pgs 8 & 9 - Work on nailing all those beat 4 entrances, as in Ms. 60, 62, etc. Mark something, like an accent >. **Delay the 'S' of Spiderman.**
- M.69 - Put a "wet" T on beat 4.
M.70 - Go over this rhythm.
M.76 - Even rhythm here, not syncopated as before.

SPIRIT OF ADVENTURE

- ALL: M.19 - Go over this rhythm; 'will' & 'own' are short 8th notes.
- S&A: Pg.4 - Phrase your 'Ah's'.
M.31 - Here, and wherever notes have \ between them, establish the note first before sliding down.
- ALTO:M.40 - Your note on 'there' is lower than before; mark ↓.
- ALL: M.42 - No breath between '-ven-ture' & 'is you'. Mark an arc ^ between them.
Pg.6 - Go over all the rhythms.
M.66 - No breath between '-ven-ture' & 'is you'. Mark an arc ^ between them.


THIS IS ME <https://www.youtube.com/watch?v=9nuYMIM6IRo>

- ALL: - Learning tracks are up! Find them at https://www.drop-box.com/scl/fo/t6go1z3z41vcmlmccmw3s/AJNLhjCuw0_KFqkvOXihTPM/This%20is%20Me?dl=0&rlkey=qt04v5tmlrn2rllq2htz1ygz2&subfolder_nav_tracking=1
- M.3 - Sing OO. Measure 5 is Oh, then Ah.
- M.9 - Work this rhythm at home. SSA split. T&B, cross out the middle note. OFF on Beat 2. Small group, join the choir here and wherever you're not singing.
- M.32 - SSA split. Small group, jump up to your part after 'warriors'.
- M.45 - Small group Tenors, cross out the top G.
- TEN: M.52 - Add in Tenors.
M.54 - Sopranos, sing an octave ↓. Add in Tenors.
M.56 - Leave out the 'oh oh's, sing the last 'This is me'.

**** MARKING YOUR MUSIC ****

Please familiarize yourself with these so you can quickly scribble them into your music while we rehearse. No need to stop!


Breath mark:  Either one **Catch breath:** (')

No breath (carry over):  Draw an arc above or below. Sing the notes smoothly.

Diction Break: Separate (**re-articulate**) words with brackets to make them clearer and to propel the rhythm: [On! Dan-cer, [On! Prancer ... and] Blitzen!

Stress a syllable: Underline it, or place a tenuto (—) above the note: **hol-ly**

Shaping, phrasing:  CIRCLE all dynamics (*mp, f...*)

Energize: Energize the elongated phrases you sing with a spiny arrow. 

Rit. or Rall.: Both mean Lance will slow down. There are subtle differences, but just circle them and always WATCH LANCE.

Watch: Write in the word, or draw  or 

Open vowels, lifted tone: Tall oval 0

Sing higher or lower on specific pitch or page turn: Arrow UP or DOWN.

CIRCLE everything you miss even once. You can erase it later!

Measure numbers – These are above or below the choral lines. Add more if it helps.

***** Where's my part?** Mark something on or highlight each line you sing. An arrow will do, or circle the clef.

[This is a Choral Bracket, indicating where we sing.

{ This is the piano part.

Anything else may be an instrumental or solo; in any case, we only sing within the [.

Whatever you choose to mark, it should make your score less confusing, not cluttered, and help you keep your head out of your music. Whatever makes sense to you is fine.

MORE ON MARKING:

<http://sacramentochoral.com/wp-content/uploads/2016/09/Score-Marking-Guide.pdf>

<http://notesfromtheconductor.wordpress.com/markin-your-score/>

<http://static1.squarespace.com/static/5601bcf5e4b061985f6733e5/t/5669fc5d57eb8d3974355622/1449786461144/Marking+Your+Score.pdf> (nerds only :-)

See you next week!

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