

Kentucky All-State TTBB Choir Rehearsal Notes 2008

Dr. Gregory Fuller, The University of Southern Mississippi

Dear Choir

It is my privilege to work with the Kentucky TTBB All-State ensemble. I'm so excited about this folder and possibilities for making music together. I think you'll find diversity, energy, and beauty in this music. Be prepared for an intense musical experience that brings us together for a compelling performance.

Remember that notes and rhythms are a point of departure, not a destination. It is important that all the notes and rhythms are learned before you arrive in Louisville. We don't want spend our time on the mundane task of chasing notes.

I would appreciate it if all music had measure numbers available throughout for reference in rehearsal. It will save us time. You can assume that the music is accurate and that there will be phrasing at rests and punctuation points in the text. If there are exceptions to this, I will let you know in the notes below.

I always want singers looking at me when they sing, no matter what the situation. It is critical to singing on time and having metric precision. The beginning and end of "Psalm 117" and all of "Walk In Jerusalem" will have to be memorized for our performance to meet the standards we want. The tempo of "Psalm 117" is difficult to achieve and there is important hand clapping in "Walk In Jerusalem."

Priase Him – Cox

1. Tempo as marked, half note = 88
2. Hushed energy at the beginning with good articulation.
3. If not marked phrase with punctuation giving a quarter note breath. Example – quarter rest between "pow'r" and "Praise" in measures 18 and 19. Basses also take that quarter rest. Treat other similar situations the same (m 23-24, 27-28, etc.)
4. Measure 49 and 51, tenors release s on beat 2, giving a full quarter rest.
5. Measure 53-54 no breath in tenors between "cymbals" and "Praise."
6. Be very accurate in measures 81-83 on execution of triple and duple rhythms. Be very rhythmic.

The Pasture – Thompson

1. Tempo as marked, dotted quarter = 60, then quarter = 60, expect tempo rubato (changes in tempo)
2. Breathe with punctuation. In measure 14, no breath between "clear" and "I." Do not breathe after "calf" in measure 29, give slight crescendo through the half note.
3. In measure 33, tenors get only a 16th note lift after "tongue." Bass I and II will get an eighth note lift, but must wait longer than the tenor to breathe.

4. When 3 part – some tenor IIs should be prepared to sing the Bass I line for better balance.

Psalm 117 - Hoffman

1. Quarter = 100 is fast!!! We will get as close as we can. Rehearse between 80 and 92 until the opening and closing sections are memorized.
2. Change all 16th note rests in measures 4, 6, 9, 38, 40, 41, and 43 to 8th note rests.
3. In measures 7 and 41, all Bass IIs that don't have solid low F will join Baritones for 3 measures to strengthen that line.
4. In measures 7 and 41, tenors are subito (suddenly) soft.
5. In measure 15, Tenor II make sure you sing a full whole step down to G from A.
6. In measure 15, all release with the voiced "d" consonant on beat 3.
7. Think of the opening section (m. 1-21) and the closing section (m. 35-52) as rhythmically strict. Think of the middle section (m. 22-34) as a little rubato section.
8. In the middle section, really pull away from the 2nd syllable of "GOODness" and the second note of "us" (tenor II).
9. In measure 32, DO NOT breathe before "Holy."
10. Memorize the opening and closing sections. There is no way we sing this well looking at the music.

Du bist die Ruh – Schubert/Ecklund

1. Tempo marking needs to be amended, eighth note = 76, not quarter note = 76
2. We will carefully follow the phrasing of the arranger, Ecklund.
3. Unless the arranger indicates different, all notes longer than an eighth that are in the interior of the phrase (dotted eighths and quarters) need to crescendo and have forward momentum (example – "bist" in measure 8, "Ruh" in measure 9, and "Frie" in measure 10).
4. In measures 23 and 46 all parts release together just like they do in measures 63 and 77.
5. Some simple German tips, final d is pronounced at t, w becomes a v sound, v becomes an f sound, ie and ei combination get the second vowel sound, z is a ts combination, final syllables ending in er tend to be more of the neutral schwa sound than er (example, deiner = daheenuh, not daheener), the ü can be difficult...shape the mouth and lips for oo and say ee inside of that oo. We'll talk about s and ch when we are together.

Songs of a Young Man – Young

I. When I Was One-and-Twenty

1. Rehearse at Tempo marked, quarter = 88, We eventually perform 5 to 10 points faster

2. Very rhythmic with great enunciation.
3. Measures 6, 10, 14, 38 (tenor II and bass), and 41 (tenor), no breath after the quarter note...in fact, crescendo through quarter note.
4. Everyone takes a quick breath after “twenty” in measure 18.
5. Measure 24-29 is very percussive with hard ds and bs – bring out the baritone line in measure 26.
6. Measure 42, eighth note breath after “bosom” for tenor II, baritone, and bass. Then no breath for those parts through measure 48, “rue.” Tenor I can breath after plenty in measure 46. Observe a big rallentando in measure 47.
7. Measure 49-50, very soft...measure 50, everyone takes a breath after “twenty.”

II. Loveliest of Trees, The Cherry Now

1. Tempo as marked, expect rubato
2. All voices on the first phrase must think light (very much a head voice (falsetto) approach.
3. A richer, fuller sound follows in measure 13. Make the most of voiced consonants (Andah Stands) and crescendo through dotted quarters.
4. Measure 17, all voices place the d of “tide” one eighth note before the bar line with the baritones.
5. Measure 18-22, all voices crescendo through the word “now” (on ah vowel) and breath after the word “ten” with a hard n on the final eighth note of the bar....except for measure 22 where all voices carry across the bar line to measure 23 with a big crescendo. In measure 20, basses do not breathe after “years.”
6. Measure 24, all voices breathe before bar 25 with a hard “n” on the final eighth note of the bar.
7. Measure 26, all voices breathe before bar 27 with a delicate “n” on the final eighth note of the bar...take your time and stretch beat 3.
8. Measure 28, no breath after “score.” Tenor I give slight crescendo on the dotted quarter through the word “score.”
9. Measures 32-36, like the beginning...very light head voice/falsetto approach.
10. Measures 38-43, no breaths... major stretching in bar 41 on beat three and the word “with” and again in measure 44.

Walk in Jerusalem – Rardin

1. Tempo as marked...we’ll have to work to get there
2. All place marked “mm” touch lips and keep teeth open. Sing on time!!!! Make sure all portamentos (slides) eventually reach the correct pitch.
3. Measures 12-13 are especially difficult to tune. Don’t press, keep ah vowel bright and tall on all three words “just, like, and John.” Listen!!! Tenor IIs and Baritones stay on the high side of the pitch.
4. Page 4, all voices sing the entire page lightly (p-mp). Remember the second syllable of ready is always syncopated....Don’t Be Late!!!!

5. Measure 43-57, all basses and baritones will sing solo lines in 44-45, 48-49, 52-53, and 56-57 – this will mean some quick jumps from last notes of one phrase to the beginning of the next with no break. Some notes will get shortened.
6. Measures 60-76 please carefully observe duration of notes without needing cut-offs from the conductor.
7. Measures 80-83 be aggressive and forte on the page turn, it can be a weak spot for tenors....make it strong!!!!
8. Measures 86 and 94, basses sing 3 notes with baritones and to directly to your part.
9. Measures 86-87, 90-91, and 94-95, Tenors and baritones need to work hard in articulating slurred notes cleanly and on time.
10. The entire piece needs to be memorized, but page 13 to the end is a non-negotiable. All must participate in hand clapping.
11. Measure 172, basses the b flat is often very difficult to find. Work hard before Louisville to have this note solved.
12. Solos are as indicated in the score....improvisation is very desirable. However, you must stay metrically relevant to the piece. More than one soloist may be chosen.