

## REHEARSAL NOTES for Sept. 27, 2010

So...why mark up your music so much? Mind your markings, and you won't be making the same mistakes over and over. You will ultimately need to spend LESS time working on the music at home! Always look ahead and anticipate what's coming.

I don't know about you, but my memory's lousy these days. I don't count on it when singing from sheet music. When you glance down and recognize your own direction to yourself, you won't feel caught off guard. Yes, there are standard notations which are great to use, but it really doesn't matter *what* you mark if you can understand it! Plus, you won't be lost or be glued to your music in a mild panic, and can actually watch Beth as well. If you think your "good ear" will insure you remember all we've rehearsed, you're wrong.

This summer a few of us Towne Singers sang with the California Philharmonic. The woman who prepares the choir, Mary Lou Basaraba, insists that the singers become a "SING IT YOURSELF CHOIR". Love that!! Anything can happen when the first time you encounter the real Maestro (and the 80-pc. orchestra) is the Dress Rehearsal at Disney Hall, so you need to be prepared for anything. Prepared to be able to sing it on your own, feel the pulse on your own, *count* on your own, hear the Key Center on your own, sing what we've rehearsed on your own, listen to the rest of the music so you know when your cue is – on your own. We of course have the luxury of learning ahead of time how Beth is going to cue us. But when she says "sing like a Soloist", that means OWN it, know it, sing it confidently, be prepared to Sing Out, Louise!

### **ANGELS WE HAVE HEARD ON HIGH**

- Keep that forward motion going, *especially* when you have moving notes.

### **BIDI BOM**

- Imagine you have a small delicate egg in your mouth when you sing those "bom"s. This will keep the sound nice and round, and keep the "bidi"s from going wide and thin.

### **CHRISTMAS BELLS ARE RINGING**

- Women: Count 2 bars of 3 when the men enter, and/or keep track of the men's parts so our entrance is clean at ms.13.
- Some nasty page turns! Mark something at bottom of pgs. 19 and 21 so you're not surprised; turn the page early.
- Sopranos, here's a great saying: "The higher the note, the taller the room". At ms. 177, give it plenty of space inside, lift those cheeks. Forget diction here – those consonants will only cause a train wreck in your mouth and make the tone strident. Let the others enunciate!
- We can still sing legato (smoothly) on pgs. 10-12 while giving a little glottal nudge to words beginning with a vowel. Don't bully it, gentle glottal.
- Do sing "Meddy, meddy..." to keep the "merry"s bouncing. California arrrrrr's bad!

## **DECK THE HALLS**

- Sopranos, just go over that octave jump in m.37 a few times so your muscle memory can take over.

## **GLORY, GLORY, GLORY...\*\*\*\*\***

- Altos, give it what you got starting at m.70. We're singin'!
- 1<sup>st</sup> Sopranos, take it easy at m.86. We need to accent the "hail" at mp. We're not fully forte until m.92.

## **O COME, O COME, EMMANUEL**

- At the 5/4 section (begins m.89), some of us will have a group of 3+2 while other parts have 2+3. Mark them, we'll rehearse it so you're comfortable.
- Please circle all meter changes.
- Sop, Alto, Tenor, at m.106, please write in "5 6" over "Re-" and "-joice". We're counting in 6 now.
- All: We sustain notes ms. 112-116. Keep the pitch up. I mark an arrow up.

## **UP ON THE HOUSETOP**

- Sopranos, change the D's in ms. 4 and 52 to Db's. Likewise Tenors in m.32.
- Women, in m.22, sing "chim – nih". I put a big "ih" inside an oval circle above that G to remind me not to get strident and wide on that "e" vowel. Likewise at m. 46. It helps some to think of lips forward. If we get wide on that "e" we'll sound like schoolgirls.
- M. 31 Sop, Alto & Tenor please circle that last ¼ rest, the 1/8 rests in m.32, and mark an arc (no breath) between ms. 34 and 35.
- M. 38 change the last ½ note to a ¼ . Circle it, please!

## **WAY DOWN IN BETHLEHEM \*\***

- *Crisp* syncopation. This also is a cappella, so we need to create that rhythmic excitement. The rests are just as important, to keep it clean. Circle 8<sup>th</sup> rests.

---

There are no Dumb Questions! You are learning a new language.

All the notes will be on the website, [www.townesingers.org](http://www.townesingers.org) . Go to the Resources page.  
Thanks, Chuck!

See you next week,

Teresa Parente,  
Soprano I  
[shkeevy@gmail.com](mailto:shkeevy@gmail.com)