



**Texas Music Educators Association**  
**All-State Mixed Choir Rehearsal Notes**  
**Dr. Sandra Snow, Conductor**

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Hello Texas! As you prepare for the audition process, the following notes should assist you as you go about learning the repertoire. I hope you find them useful. Hallmarks of musicianship and professionalism in the choral setting include:

- attention to detail...
- awareness regarding the entire work, not only your individual part....
- ability to listen deeply...
- an adventurous spirit...

Therefore,

***Smart musicians mark everything in all parts, regardless of individual part. This is true in the active rehearsal process as well.***

I'm looking forward to coming to Texas in 08-09, first for a region choir, and then for the All-State in San Antonio.

Enjoy the music! Remember to thank your choral director for their help in preparing you!

## **Sing Joyfully – William Byrd**

### **General Notes**

- Suggested Recording: [English Renaissance/King Singers](#) - iTunes download
  - NOTE: Recording is pitched lower than printed edition. Sing in printed key.
- tempo: quarter-note=138
- Piece is doubled by brass choir
- Mark measure numbers

### **Form**

- Text is sectionalized, like building blocks, requiring different dynamic intensity and articulations, yet fitting together as a whole.
- Building blocks or micro-sections as follows:
  - *Sing joyfully unto God our strength...* full sound, legato
  - *Sing loud unto the God of Jacob...* same as above
  - *Take the song and bring forth the timbrel and the viol...* contrast w/piano dynamic
  - *Blow the Trumpet in the new year...* forte and marcato
  - *Even the time appointed...* legato and mp
  - *and at our feast day...* marcato and mf

## Groupings

- In this style, word stress dictates shaping of phrases. These stresses often do not line up with modern barlines. Ideally, one would white out the barlines and concentrate instead on the groupings formed by text or syllables of text.
- The groupings that characterize each vocal part will either be in two (duple) or three (triple).
  - Example: Opening quarter note "Sing" is a pickup to a group of three in all parts. Following the soprano line, "unto" is duple, "God" is duple, but "our" is triple. Dotted bar lines, then, would be place around "joyfully", "unto", "god", "our" (two groups of threes here... separated after b. 1 of printed fourth measure).
- Using a dotted line, go through and group your part from beginning to end. Now try chanting your part slowly. For additional help, chant slowly and conduct either a two or three pattern as you chant. Notice how the groups change the feel of the vocal line.
- **Careful!** 3/2 bars at mm. 12/24/48
  - Mark a large triangle over these bars to indicate there is one extra half-note pulse.
- **Careful!** Edition utilizes a small black dot to indicate ties instead of barring notes together.
  - In each instance, draw a tie from the note previous to the dot to the dot. Then, substitute the same note name as the previous note and write in over printed dot. The note value of the tied note in each case is an eighth note.

## Diction Issues

- Voiced consonants/mark schwa following "God", "loud", "harp", "and", "moon", "appointed"
- Jacob is pronounced Jay-Kob

## Style

- Syllabic stress
  - Underline stressed syllable in each word. Ex: JOYfully, TIMbrel, TRUMpet, etc...
- meno vibrato throughout in all sections

## Cantate Domino – Tarik O'Regan

### General Notes

- Letter A/quarter note=60
- Letter B/half-note=88
  - may be easier to think quarter note at 176 in mixed meter
- Sing in Latin, highlight in yellow marker
- Suggested Recording: [Voices/Tarik O'Regan/Choir of Clare College](#)
  - Available for download on iTunes
- Piece will begin at m. 10
- Sing p. 20 to end piece, mark through 21

## Vocal Release: SOPRANO

- m. 47, b.2, eighth note, eighth rest
- m. 51, quarter note rest on last pulse/breathe
- m. 56, quarter note rest on last pulse/breathe
- m. 62, b.1, change value to dotted half/quarter rest on b. 3 for breath
- m. 64-66, no breath
- m. 96, b. 3, eighth note, eighth rest
- m. 97, same as 96
- m. 117, b. 3, change value to quarter note/quarter rest
- m. 120,b.3, eighth note, eighth rest
- m. 123, same as 120
- m.126, drop dot and breathe
- m. 128, b.1, eighth note, eighth rest
- m. 130, b. 2, eighth note, eighth rest
- m. 138, b. 2, dotted quarter note, eighth rest
- m. 139, same as 138

## Vocal Releases: ALTO

- m. 23, b. 3, same as above
- m. 47, b., 3, same as above
- m. 51, rewrite whole note to dotted half, quarter rest for breath
- m. 56, rewrite half note, quarter note, quarter rest
- m. 62, drop dot and breathe on beat 3
- m. 64-65 no breath
- m. 96, b. 3, eighth note, eighth rest
- m. 97, same as 96
- m. 117, b. 3, change value to quarter note/quarter rest
- m. 120, re-write half note to dotted quarter, eighth rest
- m. 121, b. 3., change value to eighth note/eighth rest
- m. 124, same as above
- m. 128, same as above
- m. 130, rewrite half note to dotted quarter/eighth rest
- m. 138, b. 2, dotted eighth note, eighth rest
- m. 139, same as 138

## Vocal Releases: TENOR

- m. 21, b. 3 eighth note/eighth rest
- m. 23, b. 3 same as above
- m. 45-51 stagger breathe, no break
- m. 53, breathe on tie on b. 3
- m. 55, rewrite whole note to dotted half/quarter rest
- m. 62, drop dot and breathe on b.3

- m. 64-65 no breath
- m. 96, b. 3, eighth note, eighth rest
- m. 97, same as 96
- m. 117, b. 3, quarter note/quarter rest
- m. 120, re-write half note to dotted quarter, eighth rest
- m. 121, b. 3, change value to eighth note/eighth rest
- m. 124, same as above
- m. 128, same as above
- m. 130, re-write half note to dotted quarter/eighth rest
- m. 138, b.1, change value to eighth note / eighth rest
- m. 139, same as m .130

### Vocal Releases: BASS

- m. 19, re-write half note to dotted quarter/eighth rest
- m. 22, re-write final quarter note eighth note/eighth rest
- m. 23, b. 3, re-write eighth note/eighth rest
- m. 45-51 stagger breathe, no break
- m. 53, breathe on tie on b. 3
- m. 55, rewrite half note quarter note/quarter rest
- m. 62, drop dot and breathe on b.3
- m. 64-65 no breath
- m. 96, b. 3, eighth note, eighth rest
- m. 97, same as 96
- m. 117, b. 3, quarter note/quarter rest
- m. 120, b. 3, eighth note/eighth rest
- m. 124, same as above
- m. 125-128, accent every change of note
- m. 130, re-write half note to dotted quarter/eighth rest
- m. 138, b. 1, eighth note/eighth rest
- m. 139, b. 2, eighth note/eighth rest

### Vocal Color

- opening liquid legato, chant-like
- Letter C, hushed, energetic, crisp diction
- remainder of movement juxtaposes these contrasting articulations. Read composer markings carefully and sing for these contrasts.

### Phrasing

- underline stressed syllable in each Latin word, and sing to the stress
- O'Regan is specific about dynamic markings. Observe.

# Jubilate Deo – Benjamin Britten

## General Notes

- Mark measure numbers beginning with first FULL measure. The first four sixteenth notes of the piece represent only a partial measure.
- Keep piece in time, especially in chant-like sections such as m. 38-58.
- Quarter note=112
- Exception: very slight rit in m. 57
- With organ, piano if unavailable
- Suggested recording: [English Choral Music/Choir of St. John's](#)
  - Available for download on iTunes

## Vocal Releases

- m. 4, downbeat, release [l] of joyful
  - maintain this practice of singing full values in all instances such as mm. 8, 13, and 18.
- m. 26, release on downbeat
- m. 37, release on downbeat
- m. 54, lift after comma
- m. 75, beat two, re-write eighth note/eighth rest for [r] of father
- “drop” the dots in all dotted rhythms for articulation as in mm. 59-62. Cross them out in your score
- Final release in m. 116 on downbeat
- All other releases on following rests exactly as notated by Britten

## Syllabic Stress

- Underline stressed syllables as in JOYful, THANKful, GRACious, everLASTing,
- In Amen section, clear syllabic emphasis on [a] as indicated in Britten's slurring.

## Diction Instructions

- Remove and cross out [r] of Lord
- Sure=shoo-uh, remove [r]
- Endureth=minimize [r]
- Mark voiced consonants such as and[uh], with[uh], glad[uh]ness, lord[uh], amen[uh]
- Praise=flip r and remove diphthong
- Energize k sounds as in [come] and [speak]

## Stylistic Issues

- Outer sections to be sung with great vitality, energy, and diction. Inner section chant-like and reflective. In chant section, sing with pure vowels and lyric tone.

# The World Beloved: A Bluegrass Mass – Carol Barnett

## General Notes

- We will perform two movements from the larger mass setting: **Gloria and Sanctus**
- Commercial recording available from <http://www.vocalescence.org/recordings>
  - By Vocal Essence/Phillip Brunelle for \$15 shipping and handling
- This work will be a great adventure as it is scored for SATB choir and bluegrass band. The choral material is crafted in both Latin and English. The English setting of the Gloria, for example, is an adaptation of the Gloria text by librettist Marisha Chamberlain. It attempts to connect the earth and contemporary experience with the ancient meaning of the Gloria text.
- Unless otherwise marked, the vocal parts are to be treated in a “classical” vocalism. The interest for the listener is how the composer plays off the bluegrass texture against this traditional singing. Do NOT sing in a bluegrass style or the piece won’t work. All eighth notes are straight, not swung.
- A general note to teachers and students: the piano reduction is meant to approximate what the bluegrass musicians will play. It is a poor substitute by nature so please understand this piece will come together on-site when a band is present. Pianists who can improvise fiddle licks and string comping will be more at ease.

## GLORIA

- Please write in measure numbers in each bar
- Half note=108
- Flip [r] of glory throughout

## Form

This work is essentially alternates verse and refrain (mark in score)

- Vs. 1, m. 3; m. 23 refrain
- Vs. 2, m. 39; m. 59 refrain
- Vs. 3, m.76 PLUS doxology in bass part; m. 96 fragment of refrain
- Vs. 4, m. 111; m. 136-end refrain

## Dynamics

- As written. The composer sets up most important idea, peace, by introducing [mp] for first time in m. 91.
- Pace the ending, as written, as a perpetual cresc from m. 136-end.

## Principles for Vocal Releases and Articulation

- Release as written, on following rests throughout except as noted below
- Lift after EVERY comma in every part for articulation
- All single eighth notes receive an accent as in mm. 39 and 43.

## Additionally

- SATB:

- m. 18, change dotted half to half note/quarter rest for [s] of plains
- m. 59, change half note to quarter note/quarter rest for release
- SAT:
  - no breath m. 87-88
- Basses only:
  - m. 81, change half note to quarter note/quarter rest for release
  - Same in m. 87 and 89
  - m. 92, change whole note to dotted half/quarter rest for [ts] of hosts
  - m. 98 change half note to quarter note/quarter rest for [z] of praise
- SATB :
  - no breath m114-115
  - m. 119 change dotted half note to half note/quarter rest for release of care
  - m. 123 change whole note to dotted half/quarter rest for [s] of commands
  - lift after each comma in all parts in 125-129
  - m. 131 change half note to quarter note/quarter rest for [z] of burdens
  - m. 135 change half note to quarter note/quarter rest on downbeat
  - from refrain to end—in all parts—lift at commas for articulation.

## Sanctus

- Half note=100
- Mark measure numbers in each bar
- Text: One Word! SANCTUS
- Careful to keep [ah] tall and without nasality in sound.

Most common motive is the three statements of sanctus, as in m. 3-4.

The rests here are to be considered vocal lifts (space but no breath). Sing the three Sanctus statements as a group, with lifts, and place one [s] between first and second group and one[s] between second and third group. The final quarter note of the third group should be re-written eighth-note/eighth rest, placing the[s] on the rest.

Now, read this instruction aloud about thirty times until it makes sense!

## Vocal Releases

In general, release sounds as written on following rests throughout. Exceptions:

- B: m. 11, [t] on final quarter rest (maintain this practice throughout in like places)
- ATB: m. 56, re-write final half note quarter note/quarter rest and breathe on rest.
- TB: Same as above in mm. 58, 59, 60 (B only), and all like places
- SA: Breathe at commas in “pleni sunt coeli et terra gloria tua” sections

## Rhythmic Offset

- This movement is complex because accents and cross-rhythms are created by altering note values and placement throughout. If you get no other recording, this is the one on which to

splurge. The website referenced above has a complete performance of this movement – free of charge.

- Practice chanting your part on a regular basis until it becomes second nature.
- It may be helpful to mark above the soprano part a means of distinguishing bars with two pulses versus three pulses. Try with a large V for 2/2 and a large triangle over 3/2 bars. The occasional  $\frac{3}{4}$  bar can be thought of as a large 1. Try conducting these marked patterns as you chant.
- Try bracketing any statement of “pleni sunt coeli et Gloria tua” with other vocal parts. The pairings created are quite interesting and should be emphasized and listened for.

### Diction Issues

- As in other pieces, underline syllabic stress “PLEni sunt COEli et GLORiA TUa”
- Esp important to minimize [ah] of TUa.

## Dan-u-el – Kirke Mechem

### General Notes

- Quarter note=138
- Suggested Recording: [Sea Chanters on Tour/Sea Chanters](#)
  - Available for download on iTunes
- Please highlight your part in yellow marker.
- We will communicate in this piece by large rehearsal squares rather than measure numbers as the orchestra will need this information.
- SOP: Three after Rehearsal 26
  - Sing primary notes (g/f), not optional ones

### Vocal Releases

- Eighth-note release in S/A at end of Rehearsal 2.
- Same for T/B one bar later
- S/A one before Rehearsal 5, re-write first beat as eighth note/eighth rest.
- After Rehearsal 11
  - Two measures... all parts, re-write last note eighth note, eighth rest for breath
  - Same six measures after 11
- One before Rehearsal 13
  - Tenors... re-write beat 3 eighth note/eighth rest for breath
- Four after Rehearsal 13
  - SATB, re-write last beat eighth note/eighth rest for breath
- Three after Rehearsal 14
  - SATB rewrite last half note dotted half/eighth rest for [t]
- One before Rehearsal 21
  - SATB rewrite last half note dotted half/eighth rest for breath
- Two after Rehearsal 21
  - SATB re-write last quarter note as eighth note/eighth rest

- Two after Rehearsal 22
  - SATB same as above
- One before Rehearsal 24
  - SATB Same as above

## Diction/Articulation

- Observe composer note about softening [d] in word di-n't
- Voice all final [d] consonants as in "lord-uh."
- Rehearsal 11: highly energized, piano singing with strong contrasts at marked fortes.
- Rehearsal 24/Bass
- Separate each quarter note with tenuto articulation through two after Rehearsal 25.

## Dona Nobis Pacem – J.S. Bach

### General Notes

- The Alliance edition of this work has been created specifically for this year's TMEA. All editorial markings are at my suggestion; therefore, this edition represents how I envision the piece to be sung.
- Suggested Recording: [J.S. Bach: Mass in B minor, BWV 232; English Baroque Soloists/John Eliot Gardiner](#)
  - Available for download on iTunes

### Articulation

Legato, but with various subtleties.

- 1) Identify fugue subject versus episode material.
  - a. First full fugal statement appears in bass part m. 1-4.
  - b. First episode (or counter-motive) appears in bass part m. 5-7 and is characterized by moving eighth notes on dona text.
  - c. Try highlighting the fugue IN EACH voice part in yellow. The fugue will always take precedence over other parts.
- 2) Sing fugue subject liquid smooth, and phrase toward stressed syllable in each word, DONa..NObis..PAcem. "Pacem" is the key word and peak of each fugal statement.
- 3) Episode gets a shape as indicated <>; then running eighth notes are sung legato but with clarity and a slight pulse.
- 4) The key to this work is pacing. The dynamic markings in this edition represent a slow and inexorable crescendo through introduction of the fugal statement in all parts to the end. The "relief" from this march to FF will be shaped in the episodes, which can come back dynamically.
- 5) Staggered breathing is inevitable and desired.