

Away in a Manger

Quaver run:

- Keep quavers smooth & light & intonation & vocal tone/colour brighter
- Need to blend with treble voices (the other choirs)

Breathing:

- Consolidate breathing points - have them all marked in - will be helpful while practicing the piece

Rise in Song

Memorisation: **FULL SONG** to be memorised

Rhythms:

- Syncopated rhythms
 - P.39 - two separate rhythms
 - P.47 - more syncopation!
 - Trick to help: once again, sing these complicated rhythms lightly - don't try to give even weight to every note, otherwise it will get bogged down and be extra tiring for your voice!
 - Eg. p.38-39 word/note emphasis: 'Now... clear...Who...are...what...dream...love...hear'
- Cutoffs: pay closer attention to cutoffs & ends of phrases (we covered this on Thursday)

Dynamics: also covered on Thursday - look ahead & prepare so all the changes don't catch you off-guard!

Specific parts allocations:

- **Connor, Laurence, Miles** to sing A/T (alto/tenor) part
- P.43 - Nick to keep singing upper G while other basses sing written lower G
- P. 43-44 - think more like a bass guitar - crisp articulation

Duct Tape

Focus on important words in text to bring out (also will help your memorising!)

- If having difficulty remembering all the words, try memorising key words of phrases OR start of each phrase to help jog your memory
- Eg. TENORS:
 - p.2 key words: '**magic, merlin's//thunderbolt, zeus**'
 - p.2 starts of phrases: 'it has magic... // it's stronger than...'
 - p.5 key words: '**wield, courage, honour // sticky situation // great adventures // adept engineer**'
 - p. 5 starts of phrases: 'if you wield // no sticky // then you'll go // as one adept'
 - pp.7-8 key words: '**fluff (chair) // tux (debonair) // drum (sticks)**'
 - pp.8-9 key words: '**(hahir) toupee // (hot date) bouquet // (hole) canoe**'
- Eg. BASSES:
 - p.1 key words: '**forged, rubber // fabric, tough // granted, possessed // power, household**'
 - p.1 starts of phrases: 'it was forged // with fabric // and it granted // the power to fix'
 - p.4 key words: '**sticky, gum, braces // tougher T-Rex // seven-eighths // narrow strip, unglued**'

- p.4 starts of phrases: 'it's as sticky // and tougher than // though it's just one // that narrow strip'
- pp.7-8 key words: '**easy chair // debonair // sticks**'
- pp.8-9 key words: '**hair // hot date // patch hole**'

Consonants: require more of almost ALL!

- P 'tape' & 'potens'
- F 'fluff' (especially @ end of word)
- H 'adhesive'
- TH 'thunderbolt'
- Z 'zeus'

Don't Say Goodbye

Dynamics are about colour, not just loudness:

- 90% of dynamics in our music refer to colour of vocal tone, expression rather than just different levels of how loud we can sing!
- Practice this (in ALL our songs!)
- Make sure all the dynamic meaning words we discussed are written in your score:

pp- more expressive/exaggerated version of **p** words/meaning

p- sad, breaking, regretful

- Beginning of piece: **p** = telling a story
- End of piece: **p** = sad, pensive, regretful

mp- poignant, sad, wistful, bittersweet

mf- longing, warm,

f- warm, full, sonorous, rich, resonant.

We Three Kings

Vibrancy & lightness in tone:

- This improved so much over last rehearsal - it was sounding so jazzy and **MUSICAL** with the lighter tone on the weaker beats/parts of each phrase - **well done!**

Feeling the pulse:

- Beats 1 and 4 = most important! & the strongest beats of each bar
- BUT: Don't over emphasise these to compensate so you can sing the weaker beats (2, 3, 5) at normal volume
- Keep a **light jazzy** tone - **make the weaker pulses lighter, not the main ones heavier**

Final page 'ah's: [tenors & basses]

- Lean into the gentle swell into beat 4 and then away at end of each bar
- Gentle crescendo & dim - remember, no clipsal sounds!

Transitions:

- Focus on new sections and key changes - consolidating these transitions!

Holiday Tango

Choreography changes:

- Still enthusiastically tangoing with our invisible tango partners, but hold arms and faces at diagonal, not directly right or left (so we still face the audience). Still step L and R directly though.

