\*All who wish to audition for solos will be heard on the first day of rehearsals. All solos must be memorized to audition.

**General Rehearsal Notes**

**SSA Junior Honor Choir**

**Encounters**

* Human should have a slight diphthong in the middle (hew-man), emphasizing the airy ‘h’ sound at the beginning of the word
* Change all *ppp* dynamic markings to *p*
* Close to an ‘n’ on all asterisk markings on the word ‘human’
* Sing into the dissonances with power, even when there are decrescendos (e.g. m. 46-49)

**Here**

* Gospel music is driven by rhythm; emphasize moving eighth note motives
* Separate and accent first three notes of every new phrase (e.g. ‘I’ve seen you’ m.2)
* Slight stylistic lifts in m. 3 after ‘hurting’ ‘from’ and ‘dis-‘ (we will work on this in rehearsals)
* Add crescendo at ‘I offer my love’ m. 10-11
* ‘For’ pronounced without ‘r’ sound m. 17
* Add accent on ‘ne’ of ‘never’ m. 21
* Catch breath at 24 before ‘I’ll be strong’, but keep crescendo into next phrase
* Ad lib soloing in the vamp section will be heard in rehearsals

**Vichten**

* Tone should be forward and bright throughout, but not nasal (see performance notes in score for more in-depth tone explanation)
* Solo: beginning-m4 (MEMORIZED)\*
* Observe accents but refrain from over accenting and pushing flat on the low notes after a string of higher note (e.g. m. 7)
* Change *p* dynamic in m. 9 and m. 11 to *mp* with crescendo to *f*
* Practice with a metronome on 100 so as not to speed up until accel. at m24

**Linden Lea**

* **Alto**
	+ Change ‘foot’ to quarter note in m. 12, ‘t’ on 2 and breath after
	+ Catch breath after ‘bed’ in m. 17
	+ Change ‘copse’ to quarter note in m. 27, ‘s’ on 2 and breath after
	+ Add crescendo m. 30 on long held ‘upon’, decrescendo m. 28
	+ ‘s’ of tops on beat 1 of m. 29, catch breath before ‘and brown leaved fruit’s
	+ Add crescendo m. 31 on ‘cloud’
	+ Breath after ‘overhead’ m. 33
	+ No breath at m. 41
	+ Breath after ‘master’ m. 45
	+ Catch breath m. 49 after broad
	+ Add eighth rest after ‘Lea’ m. 55
* **Soprano 2**
	+ ‘t’ of foot on & of 4 m. 12
	+ Change ‘copse’ to quarter note in m. 27, ‘s’ on 2 and breath after
	+ Change ‘tops’ to eighth note m. 31, eighth rest before ‘and fruit’
	+ Catch breath m. 35 after ‘overhead’
	+ No breath at m. 41
	+ Breath after ‘master’ m. 45
	+ No breath after ‘broad’ m. 49
	+ Add eighth rest after ‘Lea’ m. 55
* **Soprano 1**
	+ Change ‘foot’ to quarter note in m. 12, ‘t’ on 2 and breath after
	+ Remove published breath mark in m. 12 and m. 14
	+ Change ‘bed’ to quarter note with eighth rest m. 16
	+ Change ‘copse’ to quarter note in m. 27, ‘s’ on 2 and breath after
	+ Change ‘tops’ to quarter note eighth rest m. 29
	+ Change ‘head’ to quarter note eighth rest m. 35
	+ Breath after ‘master’ m. 45
	+ Catch breath m. 49 after broad
	+ Change ‘road’ to quarter note eighth rest m. 51
	+ Stagger breathe 51-end

**Blue Skies**

* Scat solos can be sung as written or improvised within chord structure (MEMORIZED)\*
* Heavy swing, practice while snapping on 2 & 4
* Bright, forward tone
* Slight crescendo on all long-held notes
* Add accent to every ‘b’ of ‘blue birds’ or ‘blue days’
* Long held notes cut off on beat 1 of next measure (m. 11, m. 19, m. 35, m. 58, m. 66)
* No breath m. 54-55, m. 62-63, add crescendo through measure
* ‘t’ of bright on beat 4, m. 56
* Stagger breathe last 4 measures