

## Rehearsal Notes 3.22.16

Thank you again for all the adopted rehearsals! Your generosity has saved MCCS a substantial amount of money!

Continue to sell tickets, and of course when you run out there are plenty more!

Thanks Cindy for the cupcakes! Deeeelishus!!!

There was lots of interest in a summer chorus. We will ask again next week and then make a plan.

**Please make MCCS a priority in your planning in the next few weeks. Absenteeism has been rather high the past two weeks. We have only 5 regular rehearsals remaining before we meet with orchestra. I want us to be polished and ready!**

## Rehearsal Order

1. **Sing Me to Heaven**-unaccompanied. The text of this piece describes exactly what singing means to singers. Let's make it understood. Tall vowels, concise consonants, attention to syllabic stress-these are our priorities.
2. **I Will Lift Up Mine Eyes**-this is beginning to have a lovely sound and a nice legato feel, but we are still making up rhythms. Entrances on the weak part of the beat are giving us trouble. Remember, that within most of the measures of this piece, there are seven underlying pulses. These are primarily grouped thus: 12 34 567 or 12 12 123 (although not always). Occasionally, they are grouped 123 12 12, but always, there are seven pulses. When we started with this piece, most of you were lightly tapping seven pulses but I think we have gotten away from that. Each pulse is equal.
3. **How Lovely Are Thy Dwellings**-This piece has been meticulously and zealously edited-lots of instructions for its performance. Review please.
4. **And I Saw a New Heaven**-Much better! Also, we are moving in the right direction with legato singing. Some of our entrances are weak: sopranos, you're the first ones in. Even though your 'f' is not played right before you come in, it has been played in the third note of the introduction. It is the third of a d minor chord. This is followed by the altos on the root of the same chord, followed by tenors on the third again and basses on the root. On p. 2, middle score-tenor entrance on 'f#'. Altos have just sung that note in the word sea in the previous measure. You are now the third in a D major chord and every entrance following in the other sections begins with that same 'f#'. Tenors again at the bottom of 5 as we move officially into D major you need a strong but quiet 'f#'. Also, the last five measures of the piece are one long ritardando. Time to watch!
5. **Requiem**-We will begin at the beginning and hopefully sing it all. If time does not allow, we will concentrate on the first and last movements and the Sanctus.