

MCS Rehearsal Notes  
4/15 and 4/22

Afro-American Fragments No. 6

- m12 and throughout: the eighth note is parts of the drama. The space and the way we breathe heightens the drama.
- m17: Tenors and Basses use glottal on “ain’t”

Afro-American Fragments No. 4

- lots of “p” on “purge” throughout
- m42 - sing through the “v” on “voice of muted...”
- m44: Soprano and Altos - long, short, short, long (rhythm of “cold brass in warm”)
- m44: Soprano and Altos - find intent for the slide on “where”

Afro-American Fragments No. 2

- m25-26 should be more linear. Create contrast from previous statements.
- overall: make sure not to close to the diphthong on “blow” on the final eighth note of phrases.

Dan-u-el

- What do you know about John Brown? Do you know about Harper’s Ferry? Do some research!
- No diphthong on “Brown” of “John Brown” throughout the piece
- Overall: find an intent for the specific articulations and dynamics marked throughout.

Those Who Wait

- Pg 5, Tenors and Basses: sing through vowel of “since.” Don’t close to n.
- Pg 7, rush through the sixteenth notes on “ready.”
- Pg 9, the triplet of the soloist in the second to last measure becomes the dotted quarter of the new tempo.
- Pg 22, take note of the instruction for the chorus at the bottom of the page.

The Chariott Jubilee

- Pg 3, last measure, sopranos sing: “Cha-ri-ot” for text underlay instead of what is written.
- Pg 4, sopranos: sing less on “comes” to balance with the soloist.
- Pg 10, last measure: breath after “covenant”
- Pg 11, last measure: take time through the last measure into the page turn.
- Pg 22, accelerando through the bottom of the page.

Memorize Deep River for 4/29 rehearsal.