

## Rehearsal Notes 1/16/24

### 1) Warmups

Remember to take big steps up and small steps down. Aim High! Expand at the bottom of the scale.

Keep open, loose, and lighten up through your break. Feel for it (the tension as you sing higher or lower) and know where it is.

Lift and show teeth on the "eh" vowel (ted). Practicing a nasty, nasal, tone is a good way to aim the sound. Keep "ah" vowel in the "nya" space.

Pencil exercise: putting it in your teeth while singing opens the space and places the sound.

### 2) Witchcraft run-through

Leads: Be confident on your first note. Firm, solid sound. Make sure to give the vowel enough presence on "It's such and ancient.."

All: Keep the pitch up.

### 3) Can You Feel the Love run-through

Loosen up and fill the sound with musicality and freedom.

### 4) TACOL Worked pieces of song with duets

Leads, stay high and light and approach "trumpets" from the top. Make the space for that note and vowel on the breath.

Hold vowels and listen to each other to sync up parts.

Baris, get higher on "chance on *love*" Love is a full half-step up.

Basses, visualize filling smooth bowl to make sound buttery, soft and velvety like the bowl. Loosen up mechanism to keep from muscling. Keep sound open. More "ih" on "here". Stay smooth and connected in the sound. It's all one big giant note like a noodle. Don't get hung up on the articulation in "I thought..." area of song. Keep vowel space open. Review this area of the song at home.

Baris, "I'm walking around.." Keep vocal space open and vowels connected to stay unified through the key change. Stay smooth, open and lifted.

All, leave the "ee" sound out of "chance". Aim to err for the "oh" side of the vowel.

Basses don't be under on "horseshoe" (I heard "r" too soon instead of extending the "oh"). Basses are responsible for the key change since we arrive on the new do. Review the notes and open up and lighten up to make the key change.

#### Run-through

Baritones were under on "Taking a chance" in the tag when they entered.

Basses need to work on smoothing out the words.

### 5) Why We Sing run-through

Most of us were still on paper. We will be better when able to follow Wendy.

Leads were amazing

Ribatto (Wendy holds us) on the triplet, "Thi-is is Why..." (m48)

Wendy suspends the baritones for their move in m66.

## 6) IIGMHTY

Don't scoop to pitch!

Talk-through the intro:

Passion on the intro. Breath before "My darling".

Raised faces in the pitch. Grow at "will you always.." (Remember to keep somewhere to grow FROM) Hold "Light". Same with "Cry". If we are going to grow there we need to be softer before so we have somewhere to grow from. Don't close to the r so quickly on "over".

We need to make it more exciting. We need to be more aware of when we quickly move through a phrase and where we hold and go slowly on a phrase.

Baris and leads need to be together on second phrase of intro (held "heart"). NO BREATH between "true" and "if". Grow (balloon, fill) on "true", "I", "Give", "heart", i.e. the held vowels.

Basses, more full sound at onset of intro. Sound is thin. (Better breath at beginning will solve this for me.)

NO BREATH between "you" and "will", m13.

M. 62, smooth it out and make more natural on "think it over". It is choppy right now. Stay together and be conversational and unified and connected on "please don't answer..". There must be buoyancy. There is a lift in "answer".

"Think it OVEH — — RAND be shooooooooor", m59.

Run-through:

Leads, be sure to get over the hump (high enough) in "give my heart" in verse.

Wendy is still working too hard to keep us on the plan and the interp. We need to internalize the interp so she doesn't have to drive us. We need to be able to drive the pulse and the energy.

## 7) Happy Together run-through

Basses start on do. We are the metronome. Keep it relaxed. Baritones keep your last "bah" higher to sharpen the chord. We need to connect the words more. When the leads have the melody in the second half, the harmony parts need to back off so we can hear them. Basses, lighten up on our "ba-bas" to make the rhythm easier.

## 8) After You've Gone run-through

We need to review the song to sand off the rust.

## 9) One Fine Day Tag-out

