

Conductor Notes for the Pennsylvania Vocal Jazz All-State Choir

Dear All-State Vocal Jazz Singers,

Congratulations on being chosen as a member of the 2019 Pennsylvania Vocal Jazz All-State Choir! This is a very special achievement for you, and I am incredibly excited to begin my work as your director. It is *extremely important* that you read all of my chart markings below and then add each appropriate marking to your music before you arrive for the first rehearsal. I have chosen some very demanding pieces of music, which will require a lot of time and work on your part...before you arrive at the first rehearsal. Good luck with your practicing....let the journey begin!

Musically,

Professor Bruce Rogers

ALL MUSIC LISTENING LINKS may be accessed by going to www.pmea.net, Scroll to “CONFERENCES and EVENTS” and then click on “PMEA All-State Information”. (Vocal Jazz)

Almost Like Being In Love.....arr. Kerry Marsh

The men and women both split into 3-parts at times. Be sure that you understand which part you sing on a 3-part split. It is not necessarily S1, S2, A.

There are solo opportunities at measure 26 and measure 134...if you are interested in auditioning for these solos, please practice them before arriving at the first rehearsal.

Circle all the dynamic markings and articulation markings in the chart. They are all very important.

Measures 47 – 82 are open for a possible scat opportunity. Practice with the chord changes over and over!!

The group soli section from measure 83 – 116 is a lot of fun, but not easy. Learning the correct scat syllables are just as important as learning the correct notes. Practice this section, with the correct syllables, over and over again!

The Birth Of The Blues.....arr. Larry Lapin

There are solo opportunities for a girl at measure 20 and a boy at measure 24...if you are interested in auditioning for these solos, please practice them before arriving at the first rehearsal.

The group soli section from measure 45 – 99 is a major part of this chart. Learning the correct scat syllables are just as important as learning the correct notes. Practice this section, with the correct syllables, over and over again!

Measures 37 – 68 are open for a possible scat opportunity. Practice with the chord changes over and over!!

Add the following articulations and markings to your chart:

Meas. 8 – add a <fp cresc. over the word “and”

Meas. 35 – breath mark after beat 1

Meas. 36 – breath mark after beat 1

Meas. 37 – Fall off

Meas. 45 – dynamic is mp

Meas. 45 – slight accents(<) on the + of 3 and the + of 4

Meas. 46 – slight accents on the + of 2 and the + of 4

Meas. 47 – slight accents on the + of 2 and the + of 4

Meas. 48 – slight accents on the + of 1, beat 3, and the + of 4

Meas. 49 – slight accent on the + of 2

Meas. 50 – slight accents to the + of 2, the + of 3, and the + of 4 / dynamics - mf

Meas. 52 – slight accent on the + of 2, the + of 3, and the + of 4

Meas. 53 – a quick fall off

Meas. 55 – slight accents on the + of every beat / dynamics - mp

Meas. 56 – slight accent on the + of 2 and the + of 4

Meas. 57 – accent on the + of 2

Meas. 59 – slight accent on the + of 2

Meas. 60 – staccatos on beats 1 and 2

Meas. 61 – dynamic is p beginning on beat 3 with a cresc. to meas. 62

Meas. 64 – accent on the + of 4

Meas. 65 – accent on the + of 2

Meas. 68 – breath mark after beat 1

Meas. 69 – accent on the + of 3

Meas. 70 – accents on beat 1, the + of 2, and the + of 4

Meas. 71 – accents on the + of 1, beat 3, and the + of 4

Meas. 72 – accents on beat 3 and the + of 4

Meas. 73 – accents on the + of 1 and the + of 2

Meas. 74 – accents on beat 1, the + of 2, and beat 4

Meas. 75 – accents on beat 3 and the + of 4

Meas. 76 – accents on beat 3 and the + of 4

Meas. 77 – accent on the + of 2 and a staccato on beat 4

Meas. 78 – staccatos on beats 1 and 2, accent on the + of 3, shake on the + of 4

Meas. 79 – staccato on beat 2 and accents on the + of 3 and the + of 4

Meas. 80 – accent on the + of 4

Meas. 81 – accent on beat 4

Meas. 82 – accents on the + of 2 and the + of 3

Meas. 83 – breath mark after beat 1

Meas. 84 – breath mark after beat 1

Meas. 85 – breath mark after beat 1 / dynamic is p starting on beat 2

Meas. 86 – accents on the + of 1 and the + of 3

Meas. 87 – begin a slight cresc. / accents on the + of 3 and the + of 4

Meas. 88 – accents on the + of 3 and the + of 4

Meas. 89 – staccatos on beats 2 and 3 with an accent on the + of 4 / dynamic is f

Meas. 90 – accents on the + of 3 and on beat 4

Meas. 91 – accents on the + of 1, the + of 3, and the + of 4

Meas. 92 – accents on every note

Meas. 93 – staccato on beat 2 and accents on the + of 3 and the + of 4

Meas. 94 – staccato on beat 2 and an accent on the + of 4

Meas. 95 – accents on the + of 2 and the + 4

Meas. 96 – staccato on beat 2, accents on beat 3 and the + of 4

Meas. 97 – accents on the + of 2 and on beat 4

Meas. 98 – accents on beat 1, the + of 2, and the + of 4

Mais Que Nada.....arr. Rosanna Eckert

The women split into 3-parts at times. Be sure that you understand which part you sing on a 3-part split. It is not necessarily S1, S2, A.

There is a solo opportunity at measure 32...if you are interested in auditioning for this solo, please practice them before arriving at the first rehearsal.

Measures 65 – 80 are open for a possible scat opportunity. Practice with the chord changes over and over!!

The group soli section is from measure 105 – 120. Learning the correct scat syllables are just as important as learning the correct notes. Practice this section, with the correct syllables, over and over again!

Add the following markings to your chart:

Meas. 11 – dynamic is mf

Meas. 13 – dynamic marking on the + of 4 is p

Meas. 14 – the dynamic marking on beat 3 is mp

Meas. 15 – the dynamic marking is mf

Meas. 21-23: same dynamics as meas. 13-15

Meas. 105 – accent on the + of 4

Meas. 106 – accent on the + of 2

Meas. 109 – accent on the + of 1

Meas. 112 – tenuto marks on “dat” and “dah”

Meas. 113 – accent on beat 3

Portuguese Pronunciation:

O a –ri –a rai – o o – ba
O ah ree ah rahee oh oh – bah

Mais que na –da sai da mi – nha fren – te Queeu que – ro
Maheesh kay nah – dah sahee dah mee – nah frehn – chay Keeoo kay – roo

Pa – sar
Pah – sahr

Poi - so sam - ba es - ta a - ni - ma - do e - sam - bar
Poy - soh sahm - bah ehsh - tah ah - nee - mah - doh ay - sahm - bahr

Es - te sam - ba Quee mix - to de ma - ra - ca - tu
Eh - shtay sahm - bah kay mee - shtoh jay mah - rah - kah - too

E sam - ba de pre - to vel - lho sam - ba de pre - to tu
Ay sahm - bah jay preh - toh vay - oo sahm - bah jay preh - toh too

Mas que na - da um sam - ba co - mo es - se tao le - gal
Maheesh kay nah - dah oom sahm - bah koh - moh eh - shay tahoo lay - gahl

Vo - ce nao vai que - rer que eu che - gue no fi - nal
Voh - say nahoo vahee kay - rair kay ehoo shay - kay noh fee - nahl

Two For The Road.....arr. Matt Falker

Meas. 1 – add a fermata on “free”

Meas. 2 – add a fermata on “through”

Meas. 5 – underline the word “chance”

Meas. 7 – underline the syllable “ren”

Meas. 9 – underline the word “road”

Meas. 17 – underline the word “sun”

Moondance.....arr. Jeremy Fox

There is a solo opportunity for a girl at measure 13...if you are interested in auditioning for this solo, please practice them before arriving at the first rehearsal.

Measures 39 – 62 are open for a possible scat opportunity. Practice with the chord changes over and over!!

Circle all the dynamics and articulation markings in this chart.

Let Your Light Shine.....arr. Jeremy Fox

Circle all the dynamics and articulation markings in this chart.

There are solo opportunities throughout the song, which could be for both male and female voices. You should approach these solo lines like a gospel soloist. If you are interested in auditioning for these solos, please practice them before arriving at the first rehearsal.

Possible scat solo from meas. 78 – 85 (don't sing the written out solo, be creative) 😊

Soften all the "t's" (almost non-existent)