



# HATBORO - HORSHAM HIGH SCHOOL

899 Horsham Road Horsham PA 19044 215-420-5500

## Greetings, All-State Vocal Jazz Singers!!!

Congratulations on your successful audition and being selected to perform in the 2023 PMEA All-State Vocal Jazz Ensemble, April 19-21, 2023. This is an outstanding honor, and I am grateful for your time and energies in putting together an awesome recording! I hope this message finds you well, healthy, and excited for all that 2023 will bring our way. My name is Charlie Masters, and I am over the moon to serve as your All-State Vocal Jazz conductor. I currently serve as the Choir Director at Hatboro-Horsham High School in Horsham, PA. I have taught public, private, and collegiate music education for twenty years, serving in leadership roles at Germantown Academy, Central Dauphin High School, Loyalsock High School, Williamsport School District, and Lycoming College. I am a lifelong musician, having started piano lessons at the age of three and a half, growing up singing, and playing piano, saxophone, guitar, mandolin, banjo, along with a passion for acousto-electric instruments, including Fender Rhodes, Wurlitzer 200A, Hohner D6 Clavinet, Hammond B3 Organ, and any cheesy vintage stage pianos, hah! Along with being an educator, I have spent much time in both the studio and on stage, and I actively perform in the New York and Philadelphia region. I am also excited to return to guest conducting PMEA, most recently conducting the 2009, 2014, and 2018 District Jazz Festivals.

I am SO EXCITED to share our program. The music is energized, while celebrating **themes of love, connection, community, and making a difference**. When I listen to the program from cover to cover, it simply feels good in my soul! There are numerous solos to be assigned, along with many opportunities for vocal improv. We are thrilled to be working closely with an outstanding rhythm section, who will help synergize our performance; we are all part of the same band!!

Thank you for your commitment to our All-State Vocal Jazz Ensemble, along with your dedication to authentic musicianship and creative expression. One of my favorite mentors always said, "it's fun to be good." With this north star goal, there are also many inherent responsibilities, including showing up to the gig prepared. Practice tracks have been provided, and I ask you to use these as a guide to fully immerse yourself in the repertoire. The more you know and have attained on your own, the more you will enjoy yourself and enjoy each other's collaborative energy, having an overall great time.

Below are notes regarding each selection. The repertoire is listed in concert order. **Please mark all relative S/A/T/B suggestions in your scores with pencil.** The messier your score, the better!! Bonus points for small drawings, ha! Seriously, thanks for taking the time to be prepared and get close to the repertoire. **Lean in, listen, listen, listen, and bring the energy!!!**

Thank you once again for your awesome audition, and welcome to the ensemble! You are invited to email any questions along the way to: [CMasters@hatboro-horsham.org](mailto:CMasters@hatboro-horsham.org) Additionally, we will plan on holding a virtual session to work on repertoire and answer any questions you might have, details are forthcoming. And, as always, let's rock!!

Warm regards,  
Mr. Masters (he/him)

### 2023 PMEA All-State Vocal Jazz Program

- Lift Every Voice and Sing, arr. Jarrett Johnson & Alvin Chea 2:00
- What the World Needs Now, arr. Jay Rouse 4:00
- Moondance, arr. Jeremy Fox 5:30
- For All We Know, arr. Peter Eldridge & Darmon Meader 4:00
- Mother and Child Reunion, arr. Darmon Meader & Peter Eldridge 5:15
- Full Moon, arr. Sharon Broadley 5:00
- Stand Up and Make a Change, Ly Tartell & Greg Jasperse 4:00

Total: 29:45 of musicking

Combined Big Band & VJ Piece

- It Don't Mean A Thing (If It Ain't Got That Swing) arr. Mike Carubia 3:00

<https://www.jwpepper.com/It-Don%27t-Mean-a-Thing-%28If-It-Ain%27t-Got-That-Swing%29/2325017.item#.YzMXRuzMLn4>

## NOTES

\*Please number every measure of every piece.

### **Lift Every Voice and Sing, arr. Jarrett Johnson & Alvin Chea 2:00**

- o Gentry Publications, 2020, Grammy Nominated Arrangement
- o Black National Anthem, themes of optimism, perseverance, and social justice
- o Poem written by James Weldon Johnson, first sung by 500 school children in 1900, celebrating the anniversary of President Lincoln's birthday
- o Jazz/R&B fusion, Take 6 arrangement
- o A cappella
- o Reads straight down
- o PDF Sheet Music: [LiftEveryVoice-arrJohnsonChea.pdf](#)
- o **Ensemble Performance:** <https://www.youtube.com/watch?v=IXcmCijSoHU>

Lift every voice and sing, Till earth and heaven ring,  
Ring with the harmonies of Liberty;  
Let our rejoicing rise High as the listening skies,  
Let it resound loud as the rolling sea.  
Sing a song full of the faith that the dark past has taught us,  
Sing a song full of the hope that the present has brought us,  
Facing the rising sun of our new day begun  
Let us march on till victory is won.

-As close to memorized as possible on this piece, it will be powerful!!

-Full and sustained singing, locking in a firm and pure vowel through each sustained dotted quarter note, save the diphthong for the next syllable or word

- m. 6 beat 1, make quarter note, add eighth note rest/breath
- m. 8 Alto, energize sixteenth note "ohs", soloistic
- mm. 15-16 Energizing swell into climactic point at m. 17
- m. 24 Tone painting "brought," percussive tiered entrances, energize into unified "facing"
- m. 27 main climactic point, shine bright like the "sun!" energy over the top
- m. 31 stagger breath to end

### **What the World Needs Now, arr. Jay Rouse 4:00**

- o Shawnee Press A2295
- o Full Rhythm Section, will create chart, changes are included on vox octavo
- o R&B/Funk/Pocket groove, feel good
- o Read straight down
- o PDF Sheet Music: [What the World Needs Now-arr. Jay Rouse.pdf](#)
- o **Ensemble Performance:**  
<https://www.jwpepper.com/sheet-music/media-player.jsp?&type=audio&productID=10029598>
- o **Original recording** by Jackie DeShanon: <https://www.youtube.com/watch?v=YUaxVQPohIU>

What the world needs now is love, sweet love  
It's the only thing that there's just too little of  
What the world needs now is love, sweet love  
No not just for some, but for everyone

Lord, we don't need another mountain  
There are mountains and hillsides enough to climb  
There are oceans and rivers enough to cross  
Enough to last 'til the end of time

Lord, we don't need another meadow  
There are cornfields and wheatfields enough to grow  
There are sunbeams and moonbeams enough to shine  
Oh listen, Lord, if you want to know

What the world needs now is love, sweet love  
It's the only thing that there's just too little of  
What the world needs now is love, sweet love  
No, not just for some, oh, but just for every, every, everyone

- Highlight and perform all marked crescendos! m.7, m. 11, m. 13, m. 15, etc.
- Shape and swell every sustained note longer than a quarter note
- Pay attention to contrast between unison and 4-part sections, alternates back and forth
- Keep it energized and in the pocket, ride the wave of funky vibes!
- Cutoff all sustained notes ON the rest immediately following each note

Example: m. 10, ng of "thing" on beat 2

Example: m. 18, me of "some" on beat 2

Example: m. 22, ain of "mountain" on + of 3

Example: m. 26, s on the + of beat 3

Example: m. 29, me of "time" on downbeat of m. 29

Continued...

- m. 4 lift pause/space between "what" and "the" , same for all Choruses
- m. 11 "ju- - - - -stoo little of...)
- m. 30 next level up dynamics begin here
- m. 60 no breath
- m. 64 no breath, swell into "what"
- m. 68 no breath

## Moondance, arr. Jeremy Fox

5:30

- o UNC Jazz Press
- o Full Rhythm Section, comes with Chart pack
- o Laid back Swing MM:120
- o Vox SOLOS all over: c minor blues
- o Great tutti VOX section out of solos
- o PDF Sheet Music: [Moondance-arr. Jeremy Fox.pdf](#)
- o **Ensemble Performance:** <https://www.youtube.com/watch?v=gjiUrxZZ8Zg>
- o **Original recording** by Van Morrison: <https://www.youtube.com/watch?v=7kfYOGndVfU>

Well, it's a marvelous night for a moondance  
With the stars up above in your eyes  
A fantabulous night to make romance  
'Neath the cover of October skies

And all the leaves on the trees are falling  
To the sound of the breezes that blow  
You know I'm tryin' to please to the calling  
Of your heartstrings that play soft and low

You know the night's magic seems to whisper and hush  
You know the soft moonlight seems to shine in your blush

Can I just have one more moondance with you, my love?  
Can I just make some more romance with a-you, my love?  
Starlight, starbright, marvelous night for romance under moonlit skies

You're in my arms and all the rapture I feel at this moment,  
is something that I'll carry with me always for a lifetime  
Love is surreal, can I just steal, one moon dance with you?

There's a time and place for everything,  
let's dance & see just what the moonlight brings  
we might find that in time we can dance forever, day or night  
When all of nature conspires in the moon's delight

- Conversational, airbrush the sound
- Energize the swing feel with breath accents throughout, especially on entrances that begin on the "and" of the beat.
- Pay attention to the larger tutti sections (mm. 22-29) compared to the duet sections (mm. 30-35)
- Dramatically emphasize EVERY marked crescendo, circle/highlight
- Circle/highlight every accent mark and perform

mm. 37-38      dramatic crescendo into m. 39  
mm. 59-63      no breath/stagger and energize  
m. 63            dry "t"  
mm. 66-68      no breath  
mm. 70-74      no breath  
mm. 70-74      larger crescendo through these four measures, driving into stop time at m. 75  
m. 75            stinger on the "and" of 4, sfzp-crescendo  
m. 95 to end    step dynamics, louder each repeat

#### **For All We Know, arr. Peter Eldridge & Darmon Meader                      4:00**

- o Popular song of 1934, written by Fred Coots and Sam M. Lewis
- o Covered by many popular artists since then
- o Piano feature
- o Ballad, rubato, freedom throughout
- o Reads straight down
- o Piano support strengthens thick harmonies
- o PDF Sheet music: [For All We Know-arr. Eldridge & Meader.pdf](#)
- o **Ensemble Performance & Original Recording of arrangement:** [https://www.youtube.com/watch?v=U4f\\_Bu68h3U](https://www.youtube.com/watch?v=U4f_Bu68h3U)
- o Donny Hathaway solo version: <https://www.youtube.com/watch?v=g6xrKtM86MY>

For all we know, We may never meet again  
Before we go, Make this moment live again  
We won't say goodbye, Until the last minute  
I'll hold out my hand, And my heart will be in it

For all we know, This might only be a dream  
We come and we go, Like the ripples, like the ripples in the stream  
So baby, love me, love me tonight, Tomorrow was made for some  
Oh, but tomorrow, But tomorrow may never, never come  
For all we know, Yes, tomorrow may never, never come  
For all we know

- Conversational ballad throughout, careful to not over-sing, delicate throughout, lock in vowels on sustained notes
- This needs to be as close to memorized as possible for us to do our thing, please know your part well on this particular piece, it will push us!!

m. 19            cutoff "until" on beat 4  
m. 21            Accelerando  
m. 22            rallentando  
m. 23            hold back  
m. 25            more movement, energy moving forward

m. 28	S/A, m of "dream" cutoff on beat 4
m. 29	T/B, me of "come" cutoff on down beat of m. 30
m. 32	m of "stream" cutoff on beat 4, eighth rest breath
m. 32	dramatic crescendo into m. 33
mm. 33-34	energize, overly dramatic swell towards the climactic point downbeat m. 34
mm. 34	dramatic decrescendo into fermata, slight pull back into fermata
mm. 35-40	mark as unison
m. 36	m of "some" cutoff on beat 4
m. 39	ow of "know" cutoff on beat
mm. 47-48	2 <sup>nd</sup> climactic point, similar treatment as we did into mm. 33-34, dramatic swell in, energize into downbeat of m. 48, dramatic decrescendo, keep energy although at soft dynamic into fermata
m. 50	m of "some" cutoff on beat 4
m. 55	relax the jaw, open inside mouth of your hum

### **Mother and Child Reunion, arr. Darmon Meader&Peter Eldridge 5:15**

- o Words & music by Paul Simon, New York Voices arrangement
- o Full Rhythm Section
- o Moderate rock, free, straight time, Paul Simon
- o Reads straight down
- o Vox SOLO opportunities
- o PDF Sheet Music: [Mother and Child Reunion-arr. Meader & Eldridge.pdf](http://s3.amazonaws.com/halleonard-closerlook/35027147/MotherandChildReunionWEB.mp3)
- o **Ensemble Performance & Original Recording** of arrangement:  
<http://s3.amazonaws.com/halleonard-closerlook/35027147/MotherandChildReunionWEB.mp3>
- o Paul Simon original recording: <https://www.youtube.com/watch?v=L0BU5Df0dxY>

No, I would not give you false hope, On this strange and mournful day  
But the mother and child reunion, Is only a motion away

Oh, little darling of mine, I can't for the life of me  
Remember a sadder day, I know they say let it be  
But it just don't work out that way,  
And the course of a lifetime runs,  
Over and over again

Oh, little darling of mine, I just can't believe it's so  
Though it seems strange to say, I never been laid so low  
In such a mysterious way  
And the course of a lifetime runs,  
Over and over again

But I would not give you false hope (no), On this strange and mournful day  
When the mother and child reunion, Is only a motion away

- careful to not over sing at the beginning and middle sections, keep delicate, airbrushed, and conversational
- breath accents on all melismatic "ohs", example mm. 26-30, utilize a "silent" H to emphasize the breath accent and energize through the phrase each time it occurs
- breath accent on other melisma phrases, example m. 37 on "reunion" should be sung: re-u-Hu-nion

mm. 28-30	larger crescendo into chorus at m. 32
mm. 30-33	no breath
m. 31	no breath, energize dramatic crescendo into 32
m. 38	add daylight, quick break, no breath between "-ly" and "a" motion away
m. 41	breath accent on the "and" of 4
m. 51	larger crescendo into chorus at m. 55
m. 55	mark that it is a homophonic chorus section

- m. 61 add daylight, quick break, no breath between “-ly” and “a” motion away
- m. 72 ebb & flow quickly, crescendo and decrescendo each time you sing “heh”
- mm. 81-88 transitional section, gradual crescendo throughout
- mm. 89-97 legato Bach fugue-like, polyphony, keep flowing and careful to not oversing

### Full Moon, arr. Sharon Broadley

5:00

- o UNC Jazz Press
- o Full Rhythm Section, Combo parts come with Chart pack
- o Up Latin, high energy
- o Vox SOLO, feature AND improvisation
- o Possible rhythm section solo if guitar or piano
- o Option to intro band and give each player 16 bars to solo and feature
- o PDF Sheet music: [Full Moon-Sharon Broadley.pdf](#)
- o **Performance:** <https://www.youtube.com/watch?v=Uhyixl8hNPI>

-Energy, energy, energy, with precision, clarity, and light & fast rhythmic passages  
 -Keep the Chorus sections light, careful to not over sing on the super fast parts

- mm. 10-13 1<sup>st</sup> time through=a cappella, 2<sup>nd</sup> time through=with rhythm section
- mm. 10-13 breathing= good luck!! Ha! Seriously, catch breaths as much as you can, more staggered with you grabbing a breath as needed throughout  
 Specifically, you can grab a catch breath on
  - m. 10-beat 4
  - m. 11-“and” of 1
  - m. 11-beat 3
 copy and paste for mm. 12-13
- mm. 15-16 Crescendo through “sleep/dream”
- mm. 15-18 no breath
- mm. 17-18 Crescendo through “night/night”
- mm. 19-20 energize each syllable towards m. 21
- mm. 19-22 no breath
- mm. 21-22 Crescendo through “light/sky”
- mm. 23-26 no breath
- mm. 24-30 press and swell on each sustained syllable
- mm. 35-42 breath accent as many words as possible! High energy
- m. 41 press/tenuto on each quarter note

### Stand Up and Make a Change, Ly Tartell & Greg Jasperse

4:00

- o Love, Faith, and Hope!!! Let’s make a change friends!
- o Full Rhythm Section
- o Gospel, Rock, inspiring ending, Powerful closer
- o SOLO opportunities
- o **Performance:** <https://www.iwpepper.com/sheet-music/media-player.jsp?&type=audio&productID=10274416>
- o **Original recording** by Ly Tartell: <https://www.youtube.com/watch?v=E2zpzjUvEiQ>

There’s only one way to reach across the border,  
 there’s only one hope that will loosen heavy chains.  
 If we have love, we can free the brokenhearted,  
 It’s time to look toward the future and say:

In a world that’s full of pain, we can turn the dark to light.  
 No matter where we stand, we need to reach out our hand,  
 Take a wrong and make it right.  
 We can speak their truth out loud, gonna sing their song tonight.  
 No matter where we live, we all have something to give.  
 Wanna build a future that’s bright.

Greater than the strain, of loneliness and poverty  
Greater than the stain of shame and fear.  
Deeper than the pain, of war and loss, is the light of love, shining here.

**Love, love is the answer.  
Faith to believe there's a better way.  
Hope gives us the courage to stand up and make a change,  
stand up and make a change.**

-Listen, listen, listen to the reference recording above!! The harmonic progression does not resolve where you always think it does!  
The more you can hear the entire piece in your mind's ear, the better.

-Energy throughout is over the top!

-Maintain strong rhythmic intensity regardless of dynamic level; all dynamic levels are treated with the same rhythmic commitment and accuracy

-Cutoffs are equally as rhythmic as the attacks

m. 10 n of "pain" cutoff on beat 4

m. 12 t of "light" cutoff on beat 3

m. 14 d of "hand" cutoff on beat 4

m. 16 t of "right" cutoff on beat 4

m. 17 d of "loud" cutoff on beat 4

m. 20 t of "night" cutoff on beat 3

m. 22 v of "give" cutoff on beat 4

\*\* follow with this same pattern throughout the entire song: strong, sustained, and energizing vowels that drive to the cutoff, placing the final syllable ON the following rest, similar to reference recording

m. 28 stylistically, bend each quarter note (do not want to use the word scoop, although basically!)

m. 32 highlight and perform the crescendo into m. 33

mm. 33-38 Intensify and crescendo with each phrase: love Faith Hope

mm. 36-37 no breath

m. 38 Ker – ehdge

m. 48 ns of "chains" cutoff on the "and" of 4

m. 49 backgrounds are mf (not mp)

mm. 53-58 Intensify and crescendo with each phrase: love Faith Hope

mm. 82-84 big hits will be conducted

### **Combined Big Band & VJ Piece**

#### **It Don't Mean A Thing (If It Ain't Got That Swing) arr. Mike Carubia 3:00**

- Duke Ellington classic!
- Big singing, we will be backed by the All-State Jazz Band!!

#### **-Circle all accents!**

-Swell and energize ALL sustained notes longer than a quarter note

mm. 21-24 mp crescendo through->f

\*copy and paste this same dynamic marking for every Doo-wah, doo-wah, doo-wah...

m. 28 ng of "sing" cutoff on beat 3

m. 35 t of "hot" cutoff on beat 4

m. 48 ah of "wah" cutoff on beat 4

m. 63 t of "got" cutoff on beat 4

m. 95 t of "got" cutoff on beat 4

mm. 101-104 pp

mm. 105-108 mf

mm. 109-112 ff