

It's each of your responsibility to get those notes and words under your belt so we don't have to work on them!!!!

Some thoughts to consider for each section as you plan your sectionals (or as you work individually):

On Chances Are:

- Feel the underlying triplet pulse through the whole song, but in a being comfortable not driving way
- Keep a smooth connection of all notes in the phrase to the very end of the phrase
- Use the breaths to propel into the next phrase - they are part of the rhythm
- Keep expanding the dynamics range we are working into the song
- Feel and express the nuances of the words and phrasing going from "teasing" to "smitten" on each phrase
- Let the magic of moonlight darken and cast a spell over the room
- find a warm glow in your voice and smile in the final tag

On Come Fly With Me:

- Lots of Sass and Confidence
- Be more convincing in making each line be appealing as to what the words should convey
- Even though it is faster, keep things connected - a wall of sound with varying dynamics
- Even though it is excited, keep an accuracy and sophistication to your delivery and sound
- We will finalize opening and group movements - be flexible and daring
put on a costume in your mind if you feel embarrassed to move and express - fake it til you become it
- Opening needs to be tight and in sync and dynamic
- First section need to fly - to have a spring and bounce
- Middle section needs to feel more alluring, smoother and even more connected
- Key Change needs to grow, but not be pushy
- Final section needs to be confident in its return to a lilty bouncy, appeal and even a promise
- Save some dynamic space to let that final tag do its magic - don't over sing it
be in tune and the overtones will make it double in volume

Tenors: Loving each of you performing better, seeing the joy and confidence in your faces.

- Keep a lighter, brighter sparkle in your delivery by keeping an inner smile in your mouth
- Don't be late, sometimes the vowels are not on the beat - sometimes waiting to get in tune
- Chances Are - use your womanly appeal in a subtle confident way
- Come Fly With Me

Let's get away on measure 15 is out of tune - maybe even a wrong note on some trying to make the interval too big

Up there measure 29 needs to be on the beat

note changes coming on rarified

keep middle section connected - love the color change that your part makes on you so near - keep it on time

keep the sound accurate and connected through the key change

unify the delivery of "lo-ve-ly day" - vuh on the vowel - section unity

Leads: Really getting a nice unit sound, your section work is paying off

- when performing, everyone of you is equal - step up/back off a bit (you each know which)
- sing through the phrases, don't let the ends of a phrase die or get boring
- careful to not let high notes splat - taller space in your mouth, not wider (especially eee vowels)
- Chances Are:

Keep unifying a richer in sync sound on moon-light

a little breathless character on Hold (me close dear)

Guess you'll feel.... work on a sync - don't rush - don't drag - be in the pocket and connect it
dynamics have been great, but be careful to do it as a section - step up/don't do too much individually ;-)

a little focused character on you're chances are measure 37

smooth light tag - darker color on good - no heros on the last word - lead is NOT most important here

- Come Fly With Me:

Use all the dynamic tools you can (ask about the plan if you are unclear)

Smooth consistent sound - but not boring (some character)

make sure G flat in measure 14 to G natural in measure 15 are in tune

float down - connect it but don't emphasize it

fly with me - measure 25 - back off to make room for basses

once i get you up there - measure 28 same lesser volume with an increased intensity

note changes coming on rarified

keep the sound accurate and connected through the key change

weather wise needs to be open and confident but not loud and raucous (let tenor shine)

in sync unit sound to get to the tag

way to (fl)y at the end - keep the sound alive until the end

Basses: Getting a nice unit sound

- Need more accuracy - don't be sloppy - i think you know notes but just don't sing them accurately
- Dynamics are most affected by the bass - contrast the softs and louds and the chorus will too
- keep a more focused/sophisticated sound - lows and highs need to sound more the same
- don't let high note vowels get affected - keep vowel shapes and taller space in your mouth/throat
- Chances Are:

Doo's at the beginning and measure 11 - some percussive harder D to hear and feel the rhythm

measure 3 - keep that connected and in the triplet feel - those eighth notes are long-short

finish the shapes of phrases with chord changes - measures 8, 16, 19, 32

in the magic - measure 20 - notes!!! then become a string bass

you'll always - measure 28 - feel/silently sing the lead so you can add your sound to the line they create

good - measure 35 - keep a tall ooh sound to help you not stretch for those notes

tag - dare to be a shade louder, but in complete control connecting all the notes

- Come Fly With Me:

Opening - be confident on the notes so you can deliver the dynamic changes with some sass

percussive but connected cool bass part

off in the blue - solo measure 25-28 - a little character and insync unit sound

Up there measure 29 needs to be on the beat

note changes coming on rarified

keep the sound accurate and connected through the key change

weather wise needs to be open and confident but not loud and raucous (let tenor shine)

lead the tag, but don't force it - not too much too soon - in tune is better than loud

Baritones: Making nice progress but have to furthest to go

- Just sing - your brains are getting in the way:

knowing theory can/should help, but its really a feeling of how to harmonize

connect your notes in a way that make an alternate melody

sing 90% - listen 10% --- always adjusting makes you late

that means know your notes - these arrangements have opportunities for you to shine if you're not woodshedding

- start trusting each other

the tenors have learned to not continually second guess themselves and each other

baris need to find that

it makes the vocal tamber most always confrontational - proving what you know (even when you don't)

- dynamics are difficult for baris but when you are below the lead, you can make a huge difference in the total sound

- make taller pure vowel sounds - relax the faces and find the same vowels the leads are singing

- in general, a rounder, sound will be better - still needs focus that has resonance but not piercing

Chances Are:

Breathe in the right places - grin and slips - seems like baris like to listen a little longer to check their tuning

valentine - measure 19 - doing a nice job bringing that out

moonlight - measue 21 - AWESOME on tuesday - you make or break the chorus here

Oo - measure 23 - be in tune

Ah - measure 25(and more in 26) - make sure that is high and the vowel doesn't waver

could - measure 30 - a standout place, would like to make sure you are all getting thst the same way

tag - caress those words to lead that tag to a soothing ending

good can be a little bigger with a little edge (almost always when you lock a 5th against the bass)

Come Fly With Me:

Intro - bari is the most stable part - don't let the same note lose energy

measure 5-24 - not much variation to make remembering it easy - sing, then tune (lots of late tuning here)

fly with me - measure 25 - back off to make room for basses

Up there measure 29 needs to be on the beat

note changes coming on rarified

keep the sound accurate and connected through the key change

together - measure 44 ar the notes that make the key change happen

weather wise needs to be open and confident but not loud an raucous (let tenor shine)

lock that 5th with the bass on the tag - i chose this version to be in your wheelhouse