

Legendary Legend Stars:
Rehearsal Framework, Strategies, and Storytelling Handout

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Legendary Legend Stars

Background

- Background
- Why?

Rehearsal Framework

Know Your Why's

- Purpose vs. Mission
- Purpose
- Mission

Strengths

- Best aspects?
- What would you show off?

Toleration

- “Get away with”
- What would you hide?

Time to Cher!

Strategies

Rehearsal Goals and Order

- Broad
- Specific
- Familiar Sandwich

Preparing Your Rehearsal

- Score elements and form
- Text work
- Learn the piece
- Sound world

Rhythm

- Feel
- Metronome
- Physical Pulse
- Count Singing

Adding Pitch

- Reading down-tempo
- Neutral syllables or solfege
- Rote teaching

Technique

- Voice philosophy statement
- Warm up informed by repertoire
- Repertoire that nurtures vocal development

Expression

- Teaching “feel”
- Movement
- Sensitizing ensemble to gesture
- Parallels: Technique and expression

Own Your Tone

- Three levels of “ew”
- The B word vs. Vowel matching
- IPA or phonetic sounds in the score

Time to Cher!

Storytelling

Why It Matters

- Humanity’s stories
- Lived experiences through repertoire

Planning Your Concert

- Theme and title
- Repertoire
- Storytelling elements

Diversity and Flow

- Repertoire reflects different stories
- Programmatic flow

Example: Regis University Singers - *Sueños*

- Sing Out, My Soul, Marques L. A. Garrett
- Stars I Shall Find, Victor C. Johnson
- Mar de Sueños, Diana Syrse
- Hands, Kevin T. Padworski
- I Dream a World, André J. Thomas
- Let the River Run, arr. Craig Hella Johnson

Example: PLU Chorale - *It's Not Too Late: Climate Mass*

- Act 1
 - For the Beauty of the Earth, John Rutter
 - 3-4 mvts from *Gartenlieder*, Fanny Hensel
 - Rivers of Living Water, Trevor Watson
 - In Profundum Maris, Richard Nance
- Act 2
 - *Climate Mass*, Loretta Notareschi
 - Kyrie
 - Gloria
 - Sanctus
 - Agnus Dei

Time to Cher!

Fostering Connection

- Collaborating with other departments or classes
- Other art mediums
- Guests or culture bearers
- Sharing student experiences around repertoire
- Student-made memory boards

Thank you!

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In Bright Mansions Above

SATB

Traditional Spiritual
arr. ROLAND CARTER (b. 1942)

Andante (♩ = 72)

mp *mf* *f*

Ah Ah Lord, I

Ah Ah Lord, I

5

want to live up yon der in bright man - sions a -

want to live up yon - der in bright man - sions a -

8 *f-p*

bove. In bright man - sions a - bove, in bright man - sions a -

bove. In bright man - sions a - bove, in bright man - sions a -

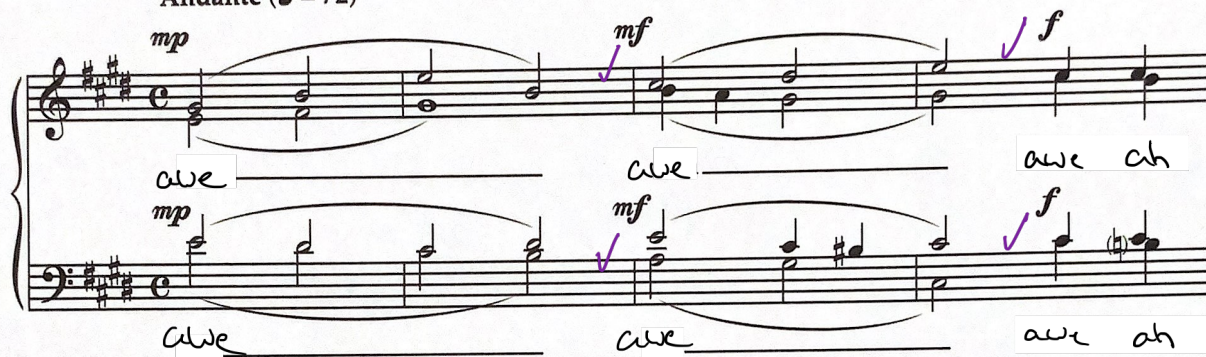
12

bove, Lord, I want to live up yon - der in bright

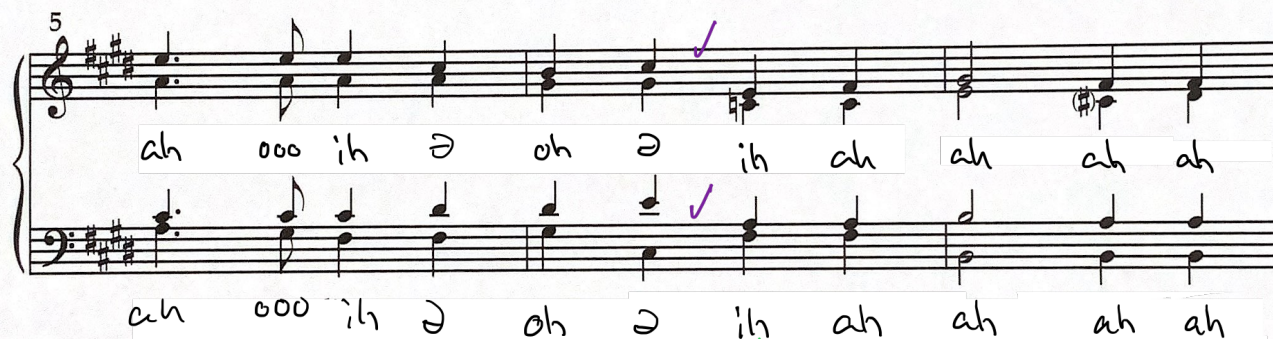
bove, Lord, I want to live up yon - der in bright

Andante (♩ = 72)

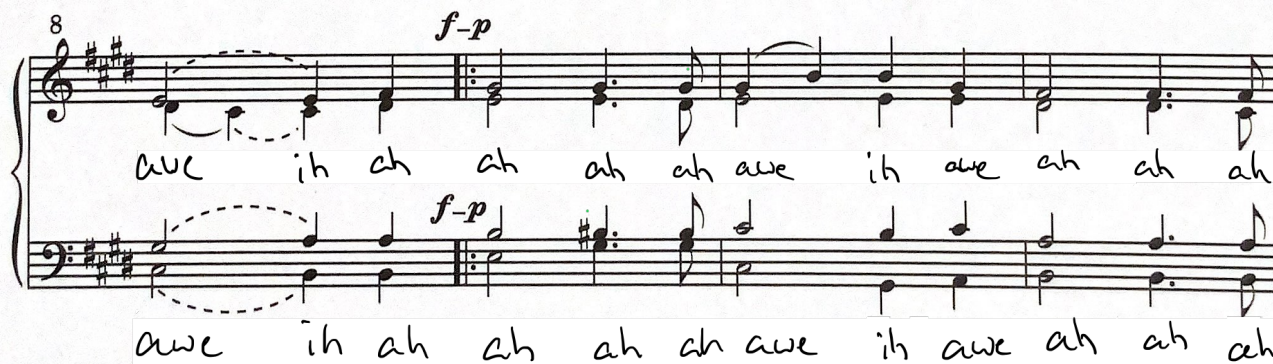
Handwritten musical score for the first system, measures 1-4. The score is in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is Andante (♩ = 72). The dynamics are marked *mp* (measures 1-2), *mf* (measures 3-4), and *f* (measures 5-6). The lyrics are "awe" and "ah".



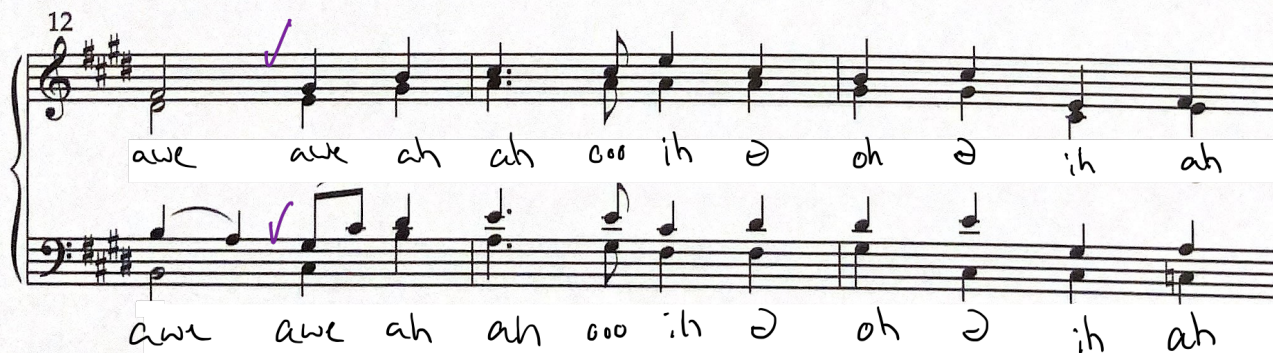
Handwritten musical score for the second system, measures 5-8. The score is in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The lyrics are "ah", "ooo", "ih", "oh", "ah", "ih", "ah", "ah", "ah", "ah".



Handwritten musical score for the third system, measures 9-12. The score is in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The dynamics are marked *f-p* (measures 9-10) and *f* (measures 11-12). The lyrics are "awe", "ih", "ah", "ah", "ah", "awe", "ih", "awe", "ah", "ah", "ah".



Handwritten musical score for the fourth system, measures 13-16. The score is in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The lyrics are "awe", "awe", "ah", "ah", "ooo", "ih", "oh", "ah", "ih", "ah".



In Bright Mansions Above

SATB

Traditional Spiritual
arr. ROLAND CARTER (b. 1942)

Andante (♩ = 72)

First System:

Piano: *mp* awe *mf* awe *f* Lawd I (ah)

Vocal: awe *mf* awe *f* Lawd I (ah)

Second System (Measures 5-7):

Piano: wahn too lihu əp yohn - də ihn brakt mahn - chahn zah

Vocal: wahn too lihu əp yohn də ihn brakt mahn - chahn zah

Third System (Measures 8-11):

Piano: bawev — ihn brakt mahn - chahn zah - bawev ihn brakt mahn - chahn zah

Vocal: bawev ihn brakt mahn - chahn zah - bawev ihn brakt mahn - chahn zah

Fourth System (Measures 12-15):

Piano: -bawev Lawd I (ah) wahn too lihu əp yoh - də ihn brakt

Vocal: -bawev Lawd I (ah) wahn too lihu əp yoh - də ihn brakt