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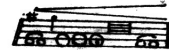
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EARLY MUSIC DIRECTIONS

In this issue I am going to give a short illustrated lesson for each voice. First, however, I would like to give some reassurances on two matters that I find I am often asked about:

ORGAN LAG

Singers should not be disconcerted by pieces slowing down when they are accompanied by the organ. This is supposed to happen, which is why organs have time lags built into them and why their consoles are sited in far off positions. When the organ is supposed to play in time, its part is written half a beat in front of everything else, just the way Bach wrote it in Cantata No. 39 - Give the Hungry Man Thy Bread.

BALANCE

The configuration 8/3, 7/6, 2/1, 9/3 was as popular in early times as now, and choir members never worried about it. So do not worry about it either. I think it is a pity that conductors feel they should reassure their choirs by promising reorganisations at later rehearsals, when none are going to be done.

BUT NOW FOR MY LITTLE LESSONS

Indefiniteness

Achieving indefiniteness is a speciality for the Tenors. A lot of skill is needed in recognizing appropriate musical contexts, though a few are obvious, like the examples I have chosen.

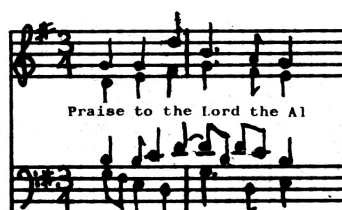
There are two types of indefiniteness; of words and of pitch. In the first case, the consonants should be omitted, and the vowels slurred together; in my Example 1 the composer has helped by making sure the Tenors cannot fit the words to the notes.

In the second case, the notes themselves should be run into one another, giving a characteristically tired sound; Example 2 shows how this can be used as a form of word painting.

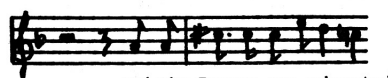
H-Notes

This is the name given to certain notes to be sung by the Bases. The origin of the phrase is uncertain, some thinking it comes from the name of a singer who mastered the art, others just that it is connected with the pitch (B \sharp) at which the notes start.

The technique is to exaggerate both volume and pitch of all notes above B \flat longer than half a beat. This is shown in Example 3,



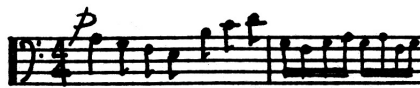
Example 1



and the Tenors are exhausted

Example 2

which I have taken from the well known Tea Cantata.



Stirring the sugar in the tea.....

(as written)



Stirring the suGAR IN THE tea.....

(as sung)

Example 3

The Swoop

More better known as the concurrent ascending appoggiatura, this is a method of attack used by Sopranos on any straightforward entry, particularly if exposed.



Example 4

The majority of singers should come in on time and at good pitch, but a selected group will enter somewhere between a semitone and a minor third low, and quickly rise to pitch; they should be either on time or perhaps a little late. The Example 4 shows how these ways can be done.

If the same note is repeated after the entry, as shown in Example 5, which again is from the Tea Cantata, then the swoop should be done on each of these notes (I have shown it by \downarrow).

Example 5



The milk poured forth from (etc.)

The Wobble, or Vibrato

Though all voices are allowed a little variation in pitch, a strong vibrato is a prerogative belonging to the Contraltos. It is used mainly in semiquaver runs, where the size of the wobble should be a half tone each side of the note, and the speed should correspond with the semiquavers.

Unfortunately, experts do not agree on the starting position of the wobble, and there can be quite different results because of this. I think that both the main alternatives should be used together, in the proportion 7/6, but I would like to say this should not be confused with Indefiniteness, which only occurs in simple passages in the Tenor. My last Example 6 shows the two ways of using vibrato.

Example 6



as written



1st interpretation



2nd interpretation

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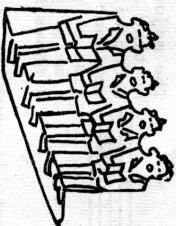


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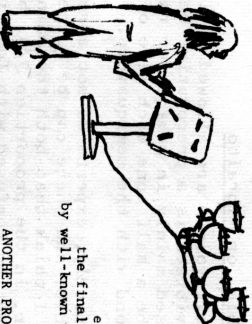
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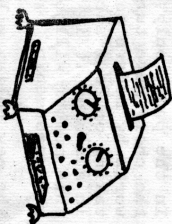
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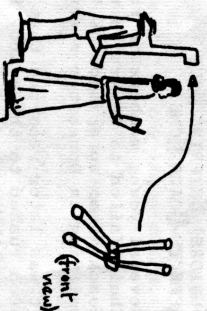


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**COMPARATIVE PARALLEL EVOLUTION
BREAKTHROUGH AFTER CHOIR HINT!**

A Sheffield Scientist has hit upon new evidence in support of theories on parallel evolution. Basically, these theories rely upon the concept that resemblances between like objects arise from fundamental similarities between them, with the underlying suggestion that things are what they seem principally because of their propensity for being judged by appearances.

The information which has come to light is that two unrelated members of the Sheffield Bach Choir have independently developed identical views on one of the works of Hoddinott. Both claim that it is not music, in spite of the existence of printed copies containing the familiar assortment of staves, notes and esoteric symbols.

Efforts are now being directed to extending the theories from objects to concepts. Up to now, claim several spokesmen, the chief success has been in attributing to the strikingly comparable structural hollowesses of the green pepper and sea urchin the common requirement of both organisms of making it look as though there is not very much inside.

**JUNIORS' SNIFFING ABOUT
AFFECTS COACH HOME.**

Several young members of the Choir failed to return to their coach after an episode of hassock-sniffing in Doncaster recently.

It was later reported that they had been rushed to the nearby hostelry, where their condition was described as satisfied.

RECIPE FOR TROUBLE BREWING

More modern works are to be performed in future, according to unusually reliable sources, in order to increase choir attendance.

In the past, only a quarter of the choir have turned out for works by modern composers. By taking on four such composers in a season it is expected that this number will become 100% of the membership.

The new policy will, of course, result in considerable savings in rehearsal time, for the music of four modern composers usually proves to be only one work.

**MINIM UNSETTLED - SPECULATION
INFLUENCES CROTCHET**

After a week of heavy trading in notes, in which the minim was dominant, the crotchet made a sharp recovery from its previous flat performance. This was mainly due to the concerted effort by speculators selling accidentals in anticipation of measures to bar triplets. The minim closed at 1.78 crotchets.

C O N C E R T

THE SEASONS (REVERSED)
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St. Mark's - 14th May 1977

Anna Magdalena's Notebook

Dear Anna Magdalena,

I know it is a personal question, but can you tell me how you and Johann managed to have so many children when he is up all night writing cantatas? I mean, he must be, to have done so many.

Yours, 'Nosey', Weimar.

(A M: No comment!)

Dear Anna Magdalena,

Can you please help me? You see, I am being followed about by a man with a long white thing with a bit of cork on the end, and he keeps waving it in my face and shouting at me to "watch it". I am at my wits end. I do not know what he wants!

"Distraught", Rotherham.

(A M: Perhaps he is just an exhibitionist.)

Dear Anna Magdalena,

Do you by any chance know how to conduct $\frac{37}{8}$ time?

Alun Hoddinott

(A M: Suggest you write it in $\frac{2}{2}$ with all the odd 5's 4 gathered together at the end.)

Dear Anna Magdalena,

You see, I have this thing about being watched. And every other Saturday I have to stand up in front of a lot of people playing things, and often singing things, and behind me are a lot more people staring at my bottom or something. I do not know which way to turn.

D.H.C. Sheffield.

(A M: Sorry, this is just one of the hazards of your profession. Why not take up the triangle?)

Dear Anna Magdalena,

I have read somewhere of a fan for cooling Conductor's armpits. Could you please let me have a list of stockists?

Yours, Andre Previn.

(A M: Sorry, I do not know of this one. See your Society Hon. Secretary - these services can often be arranged.)

Dear Anna Magdalena,

Please can you help - you see, at rehearsals, I sit next to this Bass, who is very nice, but when we are singing a run, his hand begins to wander onto my knee. Whilst he is currently fairly well behaved, I am worried about what will happen at the concert, when he is really excited!

Yours sincerely,

a 'helpless' contralto.

(A M: Do not worry, when you are standing up at the concert your knees will be out of reach!)

Dear Anna Magdalena,

Can you please suggest any form of safety-harness for a conductor? When conducting, particularly in such items as the Halleluya Chorus, where the choir must not be allowed to sing an extra Halleluya, I have a tendency to fall over on my podium. I should be most grateful for any suggestions.

Yours sincerely,

R.F.T.B. Sheffield.

(A M: Try elastic, running from the back of the braces, between the tails, to the rail at the back of your conductor's stand.)

Anna Magdalena to "Frightened" of Fakenham - Do not worry my dear, be careful with your trills, go easy on top C, and I am sure you will be alright.

AWAY FORM LETS THEM DOWN AGAIN!

by our Football Correspondent

Our Music Critic has been taking time off to enjoy some of the finer things in life, at Bramall Lane and elsewhere, so on Wednesday I covered an unattractive looking fixture between the Sheffield Munchentrinkensadbach Singers and Players at the unfamiliar Victoria Hall Stadium. These teams rarely attract large crowds when away from home, but on this occasion the exceptionally low gate of 26 may have been due to the clash with the European Cup Final, which my colleague was, of course, watching. At any rate, there is no reason to blame the few who did come.

Anyone tempted to forgo the big match out of a sense of loyalty to his own team was no doubt put off by the boring and predictable defensive tactics with which 'sadbach invariably stifle their away games. The style of the old Italian "Rocky" Mascagni was abandoned by progressive teams half a century ago, and while the Early African tactics can still lead to results which are by comparison out of this world, they need far more imagination than has been shown by Norman "Woolie" Barnes. The only entertainment was provided by Alan "The Doc." Brown. Under the special rules applied when the players field only one contestant (no substitutes are permitted), he was allowed a number of powerful solo runs, unhampered by the referee, Roger "Signalman" Bullivant, or the singers. By contrast, The Doc. was allowed to restrain the attempts of the singers' star performers.

Much more enjoyable was the season's final home match. The singers' attack was superlative throughout, apart from a slip late in the game when they took their eyes off the Bull. They were well matched by the opposition who only occasionally lapsed into their usual incoherent, scrappy play. The crowd evidently enjoyed a good clean game, which was marred only in the last minute, when the players' big stopper, Ken "Clogger" Kettledrum was sent off for violent play. There was a little trouble earlier when the referee considered that one of the players played her whistle incorrectly. Afterwards, the player-manager Neddie "Fixit" Frankham complained that the referee had blown the final whistle several minutes late.

Rumours that the players' captain has been sacked were denied by Eileen "All Enquiries To" Denman, the singers' singer-manager. This follows a report that a young female violinist had been entertained in the male players' changing room after a practice session. Mrs. Denman told reporters: "Unfortunately I was not present, but this is a free and easy club, not Crystal Palace. If only they would carry on like that while they are supposed to be playing, our gate receipts might begin to cover expenses."

Any suggestion that the persons referred to in these articles, living or dead, are normal human beings, is purely accidental.

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