

## 12. WERE YOU THERE - GARRETT

- Warm-up exercise suggestion for the needs of this anthem:
  - “Innovative Warm-ups”, #32, Agogic Delays
- Enunciation Adjustments in order of appearance:
  - There = modify toward thayer
  - Crucified my = cuh-ru-cih-fie-duh-my (double bump consonant and consonant elision))
  - Tremble =tuh-rem-ble (double bump consonant plus put “m” on earlier)
  - Nailed=nayuhd
  - Tree=tuh-ree
  - Down = daw-oon (not a short a sound)
  - Day = modify toward dee
  - High = haw-ee
- Additional UMF ideas:
  - UMF 1c – helping dissonances feel more secure: the “tempo ad libitum” procedure solves dissonant chord problems by focusing directly on them; when there is a dangerous chord in which two voice parts or more have danger notes, back up a measure and sing slowly into that chord, sustaining it and correcting any problems; then again, sustaining that chord; then again, but this time continuing through and past the danger chord; examples, measures 13 and 80
  - UMF 4b – preparing for fermatas: insert a ritard about a measure before fermatas, i.e. measure 70
  - UMF 4c – effective use of agogic delays: if you want to bring dramatic emphasis to a note or word, slow up or hesitate just before; this increases the listening interest of audiences (congregations) to what is coming, i.e. the opening measures, “Were you....there?”
  - UMF 5c – creating effective dynamic contrasts: if you choose to sing the optional measures 82-85 (Easter transition), then sing forte and crescendo; but if you choose to leave out those measures, remain *mp*
  - UMF 6d – using staggered breathing effectively: to create the seamless staggered breathing needed in measures 49-58, avoid breathing at any point that feels like a natural place to breath, occasionally leave out a short, unimportant note, and during these measures, slightly close all vowels, making breaths less obvious
  - UMF 6e – avoiding unnecessary complexity: the ending of this anthem, especially without the optional measures added, would probably be more effective for most church choirs in 4 parts, leaving out the smaller note heads