

LISTEN OFTEN to recordings of this masterwork. Get the big picture in your mind.

**Monday, January 27 will be our  
FOURTH rehearsal. Let's assess our progress so far.**  
(If you missed the Jan. 20 rehearsal, see notes later in this missive.)

Everyone: Let's meet in the Sanctuary. After Jon leads a vocal warm-up, I'll focus on DYNAMICS and GERMAN. Come up and see me before rehearsal if you have any questions on pronunciation.

What we'll sing: (Be sure to snap fingers on releases!)

- Mvt. I (p. 3) – Entire movement (Hooray!) *Selig sind die da Leid tragen*  
+ Practice the [e] vowels in: Selig, werden, gehen, edlen
- Mvt. II (p. 14) – mm. 74-123 *So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn.*  
+ Practice the [o] in the first word "So"
- Mvt. II (p. 20) – mm. 206-231 *Die Erlöseten des Herrn werden wieder kommen, und gen Zion*  
+ Just for now – I'd like everyone to sing the BASS theme in your octave.  
+ Incorporate the "springboard" concept.  
+ Remember: "wieder" is pronounced (VEE-duh). Look at the word, and say it many times.
- Mvt. III (p. 28) – mm. 17-66 *Herr, lehre doch mich, daß ein Ende mit mir haben muß.*
- Mvt. VI (p. 61) – mm. 1-28 *Denn wir haben hie keine bleibende Staat.*

**We'll work further on:**

- Mvt. VI (p. 65) – mm. 82-104 *Denn es wird die Posaune schalen*
- Mvt. VI (p. 73) – mm. 208-234 (beat 3) We'll begin work on the C major fugue.
- Mvt. IV (p. 44)

**SAVE US REHEARSAL TIME BY PRACTICING THESE CONCEPTS**

**Here's an even easier way to sing  
the correct sounds for the German [e] and [o].**

**Singing the German [e] correctly:**

Sing the German word "dir." Use the sound [ i ] and a schwa for the "r". (It should sound like the second syllable of the English word, "idea.")

Next, sing the same word "dir", and add **more vertical space**, a **taller feeling from top to bottom**.

The result should be that you've pronounced the German word "der"

As a result of the taller shape and greater vertical space, what had been a sound that was 100% [ i ] has easily converted to the German [e] – which, to my ear, has 80% [ i ] Compare this to the English word "dare". Try recording yourself speaking and singing all three. The "dare" is wrong.

**Singing the German [o] correctly:**

Sing the German word "tut." It should sound like the English word "toot", but lengthened.

Next, sing it again, but give it a taller feeling – more vertical space. FEEL the “u” as you add the additional vertical space inside. The result will be the German [o] sound. That’s what we seek for the words “Tod”, “wo”, “Trost”, “So”. Remember there’s a full 80% [u] in the German [o].

Valuable progress made Monday night! If you weren’t able to be with us, you’ll want to add these skills to get caught up:

We incorporated the habit of **confirming the moment of the release** of the final word or syllable of a phrase by snapping your fingers. (e. g. Mvt. I, m. 17 & 27 – snap on beat 2 as you pronounce the “t” sound at the end of the word “sind.” Mvt. II, m. 88 – snap on beat 3 as you finish the word “Herrn.” Mvt. II, m. 121 – snap on beat 2 as you finish the word “duldig.” (Remember that “g” is pronounced as if we singing the “h” in the English word, “huge.”

Use this technique throughout the work to help us build unity.

2) In Mvt. II, mm. 206-231

In addition to the pitches, notice the rhythm Brahms chose -- dotted quarter (equaling 3 eighths) + 1 eighth. He uses it repeatedly! It feels like: 1-2-3-**4**; 1-2-3-**4**. **The 4** serves as a **springboard** into the next 1. Note the accents I placed on all the eighth-notes. Give those “springboard” eighths **three times as much energy** as the three eighths you feel as you measure “Die Erlöseten dess Herrn werden wieder kommen und gen Zion, und gen Zion kommen mit Jauchzet.”

We devoted more time to drilling the German pronunciation. Please do so at home, too! Thanks!

Please keep practicing singing the word “Herr” at these DYNAMIC levels.

*pp*   *p*   *mp*   *mf*   *f*   *ff*   *f*   *mf*   *mp*   *p*   *pp*