

“Exploring the Intersections Between Gospel Music and European Choral Traditions”

Conductor’s Analysis Charts by Phrase

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***The Lord’s Prayer* by Isaac Cates**

Measures	Text	Recommended Rehearsal Pedagogy
Mm. 5-8	“Our father which art in Heaven...”	Have singers first speak the ostinato and rhythms in repetition several times, and then add the accents on “Our”, “art”, “be” and “Thy” in order to engrain the stylistic text pronunciation.
Mm. 9-13	“Give us this day our daily bread”	Similar process, while adding dramatic crescendo swells and strong initial consonants for “give” and “day.”
Mm. 13-18	“And forgive us our debts...”	Use a slight separation in between each note of “debtors”, with a slight scoop into the pitch. Add a slight ‘Y’ or ‘H’ with each re-articulation.
Mm. 19-22	“And lead us not into temptation...”	One of the few homophonic phrases with no additive entrances; have singers speak this by rote for rhythms and word stress.
Mm. 23-32	“For thine is the kingdom...”	Use a focus, rounded [o] vowel to focus the initial placement of “for.” During the glissando, singers will simultaneously widen and open the vowel from [o] to [a]. Practice this by gradually speaking [o] → [a] to prepare the vowel change and placement before applying to pitch and vocal register.
Mm. 33-end	“Amen”	Maintain the forward, open [a] for each “Amen” onset. Prioritize balancing voices with the tonic and third in the final chord.

Take My Life (Lacrimosa) by Isaac Cates

Measures	Text	Recommended Rehearsal Pedagogy
Mm. 9-12	“Lacrimosa”	Begin with dark, rounded vowels
Mm. 13-16	“dies illa”	Move into <i>staccato</i> notes at mm. 13-14 with the rhythmic decoration and <i>staccatos</i> that Cates adds here.
Mm. 17-24	“Qua resurget ex favilla”	Full note values for each eighth note, not a literal <i>staccato</i>
Mm. 25-33	“Judicandus homo reus”	Legato, connective singing with building dynamic contrast
Mm. 35-38	“Come Holy Spirit”	More relaxed vocal production, closer to general English Prioritize forward placement of open, forward unrounded [a] vowel with healthy vocal production.
Mm. 39-42	“And stay with me always”	For “stay” descending triplet run for S/A voices, teach notes slowly on a neutral syllable with the [ɛ] vowel, remove the consonant, and then change the vowel at the end to [eɪ]. Keep the movement light!
Mm. 42-50	“Within you I’ll remain...”	Maintain openness with relaxed [a] for words such as “I’ll”, “I’m”, and “sustained”
Mm. 51-58	“Master and ruler...”	Vocal falls may be included at the ends of “Master”, “Ruler”, and “Redeemer”, but emphasize an accurate return to pitch at each re-entrance.
Mm. 59-67	“Where you lead me, I will follow” (Soloist)	Select a reliable soloist who is familiar with gospel music styles (and will ideally not need much coaching). They should be able to sing this line freely with some <i>ad libitum</i> note decoration, and continue improvising to the end of the piece.
Mm. 68-76	“Where you lead me, I will follow” (Choir)	Work on counting and rhythms with the feeling of 2 vs. 3, especially with S/A voices. May benefit from rote teaching. If conducting in 3, keep the pattern consistent – don’t try to conduct each melodic rhythm once each voice has entered.
Mm. 77-90	“I will go if you say so”	Keep vowel and embouchure very open with some relaxed [a] in the vowel production of “so” and “oh”. This will also help for the higher pitches on “oh.”
Mm. 91-100	“Take my life, Lord!”	Maintain the [a] vowel and mix in head voice as necessary.
Mm. 101-112	“If today is my last...”	Keep the text clear for this phrase. Be mindful of the inversion at the end of the phrase, placing the 4-3 suspension (G-F#) in the soprano.
Mm. 113-end	“Take my life, Lord!”	Suspensions return to the tenor for each phrase

***Be Thou Exalted* by Dr. Diane L. White-Clayton**

Measures	Text	Recommended Rehearsal Pedagogy
Mm. 15-18	“I will cry unto God, unto God most high”	Onset for “I” entrance should be on the breath, not glottal. Encourage vertical, rounded vowels executed with a lifted soft palate. Soft with strong initial consonants. Draw out the alto’s passing tones.
Mm. 19-23	“Unto God that performeth all things unto me”	Use continuous motion and strong word stress through long notes, and a focused intonation for the unison low C4 and F3 at the end of this phrase (without treble voices pushing to produce the sound).
Mm. 25-33	“He shall send from heaven...”	Similar steps for the first two phrases; give plenty of urgency on the forte accents for “God shall send” and urgency for each post-caesura entrance
Mm. 34-42	“My heart is fixed, O God...”	Strong releases of “God” on rests for the upper voices. Work on intonation for fortissimo chords – the choir should unify vowels and balance, and avoiding over-singing.
Mm. 43-51	“Be thou exalted among the heavens” (Alto entrance)	Have the full choir speak the alto rhythm, practicing Baroque-era buoyancy and precision. Light articulation of text and rhythms.
Mm. 52-59	“Be thou exalted...” (Soprano entrance)	Rehearse an equal balance between 1 st and 2 nd sopranos. Both parts should arc the notes across the bar line on “ <u>exalted</u> <u>O</u> God”, and give clear releases.
Mm. 60-67	“Be thou exalted...” (Tenor entrance)	Be sure to separate the [au] vowel in “thou” and [ɛ] in “exalted”, as they ascend from C4 to F4. Maintain the buoyancy at the rhythmic passage in mm. 63 “earth, above the earth.”
Mm. 68-75	“Be thou exalted...” (Bass entrance)	Have basses sing this on ‘bum’, as if emulating the light articulation of playing handbells. Use this to make sure the chromatic motive in mm. 71 on “earth, the earth” is accurate. Bring the sound forward and keep initial consonants present. Rehearse this section a cappella.
Mm. 76-82	“My heart is fixed, O God...”	As this repeats, continue to prioritize intonation and clear releases.
Mm. 82-end	“Amen”	Keep the [ɔ] and [ɛ] vowels rounded but relaxed with minimal shift in the vocal embouchure to best facilitate the quick rhythmic repetition, and the extended final chord.

***Glory and Honor* by Dr. Raymond Wise**

Measures	Text	Recommended Rehearsal Pedagogy
B. Mm. 17-24	“Ooh”	Sing with very focused, pure [u] vowels. Employ constant dynamic swells throughout this section.
C. Mm. 25-34	“Glory, honor, and praise we give to Thee...”	Speak the text for rhythmic accuracy and precision with the given articulation markings. Make clear decisions on phrasing based on text. Encourage motion through the dynamic contrast, especially the accented long note values.
C. Mm. 35-39	“Glory, honor, thanksgiving goes to thee”	Singers may use vocal falls at the end of “Glory”, provided they maintain pitch at the following entrance of “honor.” Use a little bit of decay in between the dotted quarter note and the thirty-second notes for rhythmic vitality.
D. Mm. 41-end	“Glory, honor...”	Have the SAT voices begin to mix in head voice as the notes continue to rise, keeping an onset with a rounded [a] vowel. Maintain the full note value, and consider using vocal falls at the end of each measure with clear pitch re-entrance. Allow the marked crescendo to happen naturally with the ascension – avoid over-singing to produce volume! Work to maintain intonation in the phrase ending “goes to Thee” with a focused [I] vowel to center the pitch.

***Lord, Send Your Spirit* by Dr. Raymond Wise**

Measures	Text	Recommended Rehearsal Pedagogy
A. Mm. 9-20	“Lord, send your spirit, Lord send your glory...”	Teach the opening phrase by speaking the text via call-and-response rote modeling, emphasizing the given long vs. short articulations for word stress. Teach sopranos and basses their pitches (single pitch on F), then have them continue and add tenors and altos. Have the S/A voices de-emphasize the [ə] vowel in “power.”
A. Mm. 21-28	“Use me, Lord...”	Have the choir speak the text on rhythms. Open the sustained “Lord” vowel to [ɑ] rather than a closed, rounded [o]. Conduct the melodic rhythm, not the pulse. Encourage the S/A voices to lean into the <i>tenuto</i> markings on “hands do too” and “feet do too.” Vibrato is encouraged per the composer.
A. Mm. 29-41	“Send your spirit, send your power...”	Teach the rhythm by rote with repetition, then add the voice parts (suggested order: S, A, T, B). Singers should continue modeling an open sound, and de-emphasizing ending syllables in “spirit”, “power”, “glory.” S/A on “Fall on us” – sing this measure on ‘da’ using an open, forward [ɑ] vowel a few times, then on text. 1 st ending – keep the release of “used by thee” short. 2 nd ending – conductor should give a clear gesture for this, and emphasize the sustained <i>sfz</i> to come.
B-E. Mm. 42-59	“Lord, send your spirit”	Additive entrances – S, A, T, B Continue using the open, forward [ɑ] placement for “Lord”. Each entrance should have a clear release of the ‘L’ consonant, and growth sung through the sustained pitch. Repeat <i>ad lib</i> – signal to the basses when moving into the next vamp, as their pitch changes in the 2 nd ending with the chord progression.
F. Mm. 60-66	“Send your spirit, send your power...”	Repeat <i>ad lib</i> Conductor may experiment with different dynamics, using neutral syllables in place of text (e.g. “doo” or “dah”), or isolating individual voice parts.
G. Mm. 67-end	“Lord, send your spirit, Lord send your glory...”	As the beginning