

CHORAL COMMONS EPISODE 1:
JEREMY HANEMAN

Creative Leader: Michael Genese

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VOICES 21C

Process, Deadlines:

BY TUESDAY, JUNE 16:

-Sign up for Soundtrap, see what's already in the project, found here:

<https://www.soundtrap.com/signup?ref=efca39a0bcf9138c167b074d7ac3a91e>

RECORD YOUR TRACKS:

- RECOMMENDED: Listen to an Eb2 in your headphones while recording
- Edit out loud breaths, background noise, and completely cut out long stretches of silence
- Extra Credit: (Depending on which program you are using to record)
 - EQ: Cut out low frequencies/rumbles (usually under 100hz)
 - Panning: (L/R)
 - Drones: Keep drones in the center
 - Chorales: Keep basses in the center, tenors a bit to the left/right, altos even farther, and sopranos the farthest from center
 - Improvisations: slightly pan melodies to the left or to the right as you like
 - Reverb: Turn reverb up until you can JUST notice that it's there, then dial it back a bit.

BY THURSDAY EVENING, JUNE 18, 7:00pm EDT:

-Upload your tracks, spacing them out creatively, in conversation with what already exists in the project.

-Singers join Soundtrap's **video chat feature for a half hour**, discuss the track, make last-minute critiques and changes

BY FRIDAY MORNING, JUNE 19:

-Creative leader mixes final elements of project

-Final Track submitted to Emilie Amrein

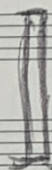
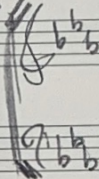
Choral Commons - Jeremy Hanceman Project Directions

DEAR VOICES 21C: Do as many of the following activities as you'd like:

1.) Record some drones, E^b , B^b , E^b . Change notes with each breath, give them life. $\leftarrow \rightarrow$

2.) Write a four-chord chorale in E^b Major. Record every part, at any temps.

Do not end on a tonic chord. Do one thing that would make a tenured music professor sigh. \downarrow



3.) Improvise on 3 texts, in E^b Major / C minor

- Sing each improvised figure at least three times

- Vary tempo, note duration, emphasis, fragment the phrase

V21C: Choral Commons Jeremy Haneman Text Improvisation Material:

"The Charity offered them therapy, and they started a choir"

- "Resettled there"
- "Between 1 and 200 people"
- "One of the fastest ways to build bonds"
- "Which in the right circumstances, can be a powerful and life affirming thing."
- "Familiar Trajectories"
- "To drive on another road"
- "People who otherwise wouldn't have met"
- "About 15 people, singing very out of tune, around an out of tune piano, with burning issues in their heart."
- "Somehow thousands of people turned up"
- "Seen as people and nothing less than that"
- "Even though there were a lot of times when I was under pressure to do so, I just couldn't go back."
- "You can end up going to quite unknown places"
- "Not just to receive, but to engage"
- "They may not read music, but it doesn't mean they haven't lived an extraordinary life."
- "Phillip's crescendo, Fatima's phrasing"
- "When you take someone's story, you leave a hole in its place."
- "What if everyone's just confused"
- "Positioning the audience as a consumer, when they in fact contain multitudes."

[Excerpts - "Song of Myself" - Walt Whitman, 51]

-And proceed to fill my next fold of the future.

-Listener up there! what have you to confide to me?

//

-Do I contradict myself?

-Contain multitudes

//

-I concentrate toward them

//

-Will you speak before I am gone?

//

-Will you prove already too late?