**Performance note from composer**

Dear choral directors,

I am Sofia, the composer for “Sweet Spontaneous Earth”. Below are three things to note for working on the score:

**Glissandos**: Glissandos should be like the pitch-bends of Chinese string instruments. Really lean into the in-between of the two pitches and dwell in this pitch-sliding process.

**8th note triplets:** The parts with 8th note triplets should be lively and animated in character.

Example: m.9-10, 19, 50, 55, 60

**Section C m.23-28:** In this section I am envisioning interlocking rhythms and pitches that blend into each other, build upon each other, and feel entangled with one another.

Please feel free to reach out to me if you have any more questions about the piece. My email is [sofia.ouyang000@gmail.com](mailto:sofia.ouyang000@gmail.com)

Best,

Sofia Ouyang

**Rehearsal Notes from Dr. B**

Please note our composer’s notes above. This is such a cool piece, written specifically for this choir and this event. What a great experience for us all! I love the way so many genres are fused into this piece, with much use of text painting..

Once you have your parts down individually as sections, start really listening to the other parts and what your role is within the melodic, harmonic, or rhythmic landscape. The places I have placed blocks in my score are what I call “fenceposts” where we need to really get solid harmonically with one another. Be aware of when you match with someone, or what interval you are holding against another part in more dissonant intervals. These fenceposts will move us through the piece and we will spend time solidifying them.

Make rhythmic sections very animated, with crisp diction and by adding a bit of accent or stress to allow rhythms to pop. This will make a nice contrast against the legato part of the work. Contrast is the key here. Also, always be aware when you are a melodic line that is part of the overall melody of the piece so that you may sing into those lines a bit more.

Make sure to use a resonant, secure tone throughout, even in the soft sections. Sing through the phrases with forward motion.