

IDAHO ELEMENTARY ALL STATE

Elementary Honor Choir - Notes/General Guidelines

1. Please number measures in all songs; begin counting #1 at the first full measure.
2. Sing pick-up notes with breath support, healthy tone, and rounded vowels.
3. Follow all dynamic markings and accents.
4. Strive for pure vowels in all of the songs; keep a high soft palate on the [eh] vowel.
5. Memorize all songs for the performance. Singers can use music for the first rehearsal in the morning, if necessary.
6. When looking at the choir from left to right – Sop I, Sop II, Alto I

TO THE PLOUGHBOY

- Clearly enunciate the text, making sure to use a glottal stop on words that begin with a vowel, such as the words:
 - “all,” “I’ll,” “in,” “of,” etc.
- Carry through measure 18-19
 - Take a breath after “all” in measure 20
- Pronounce “labour” with a shwa on the last syllable – take out the [r]
- All voices take a quick breath after the word “bread” in measure #22
- Flip the [r] in “merry” throughout the entire song
- Part I - separate slightly “sing – sing – sing” in measures 25-27; and in # 24-26
- Part II use a strong [z] sound for the final consonant at #31-32 for the word “here’s”
 - Sing through measure #33
 - Take a breath in measure #35
- Part I at 39-41 sing with a smooth legato line
 - Cut off at the beginning of measure #45
 - At #48 cut off at the beginning of the measure, take a quick breath before “let’s sing” – then no breath until right before the pickup at letter G/measure #52
 - Slightly separate “sing” each time – use the same articulation at #52
 - Take a quick breath before the last note in measure #55
- Part II take a breath after “sheath” #46
 - Sing through measure #50
 - Cut off on beat 1 at measure #53
- Both voices – be prepared to go very slow, watch the conductor at measure #56
- Recording for preparation
 - <https://www.youtube.com/watch?v=JYBQ5yWI8jk>

I'SE THE B'Y

- Pay attention and emphasize all the accented words in the song
- Take a quick breath in measures #13, 17, 19 and 21
- Carry through #15 and 23
 - Follow that same type of pattern throughout the song
 - Sing through measure #58
- Use lots of careful diction to pronounce the words and share the story with the audience
 - Be aware that your facial energy matches the story in the song
- Pay attention to page 7
 - Part II sings higher than Part I and it might be confusing at first
- Bring out descriptive words such as “maggoty”
- Sing a musical, legato phrase at measure #73
- Pay special attention to dynamic markings on page 10
- Sing through measure #88
- Throughout the song words such as “circle” pay close attention to syllabic stress:
 - **CIR**- cle
- Emphasize the precise rhythms at #85, #109 & #120
- Pay careful attention to bring out the text on final consonants, especially on page 13
- Recording for preparation
 - <https://www.jwpepper.com/ise-the-by-10363394-279997/p>

OUR GIFT FOR YOU

- Sing with tall, round vowels – slightly puckered lips.
- Do your best to sing long phrases and very legato.
- When you sing the last syllable of each phrase, try to be as musical as possible rather than cutting the word off too quickly.
- Bring out the [v] in ‘love’ every time you sing that word.
- Take a quick breath at the end of measure 31.
- There will be a slight ritard in measure 34.
- Pay careful attention to the dynamics at the bottom of page 6.
- Students and teachers can review the recording listed below for guidance on the tone quality we are striving for (Chœur d'Enfants Sotto Voce)

- Note to teachers – we will only use the sign language for the chorus.
- Starting at measure 35 till the end. Students usually pick it up very quickly.
- There are some discrepancies with a couple of the words in the sign language, so we will correct them at the first rehearsal.
- <https://www.youtube.com/watch?v=s437zd0azSA>

Pie Jesu

- Throughout the entire song, aim for a legato, supported sound
 - Take care not to sing too loud
- Pronunciation:
 - Pie Jesu: PEE-eh JEH-zoo
 - Dona eis requiem: DOH-nah EH-ees REH-kwi-ehm
 - Domine: DOH-mee-neh
 - Agnus Dei: AHN-yoos DEH-ee
 - Qui tollis: KWI TOH-lees
 - Peccata mundi: peh-KAH-tah MOON-dee
 - Sempiternam: sehm-PEE-tehr-nahm
- Sing the syllabic stress musically for the following text:
 - **JE** – su
 - **DE** - i
- When singing the [eh] vowel, the best tone is produced when your lips are in a rounded position, almost like you are singing an [oh]
 - Jesu, Dei, eis, sempiternam, requiem
- Carry through measure #6-7; 8-9
- Sing through measures #10-13
- Pay attention to the accelerando in measure #14
 - #14-21 will be sung with a quicker tempo
- Guide the singers to watch the conductor for a significant rubato in measure #21
 - #21 has two different dynamics in one measure
 - We will return to tempo I at measure #22
- Sing through #28
 - Watch the conductor because the phrases will slow down
- Recording for student preparation
 - <https://www.youtube.com/watch?v=HSiezoZmv8I>

Walk, Children Walk!

- Pronounce the final consonants carefully in words
 - Example - the [k] in measure #3
- Modify the [r] in “together” to a shwa
 - To-geh-tha
- Go immediately to the [n] on “meetin”
- Sing the words “don’t you” as two separate words, emphasizing the [t]
 - Instead of “donchew”
- Part II strive to bring out all of the moving lines
- Part I “down” between measures #15-16 and #21-22
- Pay careful attention to the subito piano measure #29
- Recording for preparation
 - <https://www.youtube.com/watch?v=IaAYwTOohb4>

SAHAYTA

- The pronunciation guide on page 19 will help with pronunciation
 - A pronunciation guide is in the back page of the octavo
 - Guide singers to pay special attention to the syllabic stress
- The first syllable of “**EK**-taa!” should be spoken in a high, head voice tone
- Clapping parts:
 - Have Soprano II singers learn both clapping parts
 - The ensemble will be divided down the middle for clapping assignments
 - The left side will clap the top line, the right side will clap the bottom line
- If possible, assign some Soprano I singers to Soprano II and Alto when the students sing in 3 parts (example measure #10)
- Use glottal stops at the beginning of the word on the [a] in measures #27-32
- The articulation is slightly percussive throughout the entire song
 - Exceptions: Legato at #57-64
 - Use a soft glottal stop on the word “and” in measure #59
- Teachers will help me select 8-10 singers for the small group parts
- It would be great if we could have a conga and guitar accompany the singers
- Recording for preparation
 - Note – remind singers that the first syllable of “**EK**-taa” is much higher
 - <https://www.youtube.com/watch?v=xFsGpOs6t5k>

Submitted by Dr. Lynn Brinckmeyer