

PERFORMANCE NOTES – SOUTH DAKOTA TREBLE ALL STATE CHOIR – 2018

General guidelines:

1. Number measures in all songs; begin counting the first full measure.
2. Sing pick-up notes with breath support and healthy tone.
3. Follow all dynamic markings and accents.
4. Strive for pure, unified vowels in all of the songs; keep a high soft palate on the [eh] vowel, with a slight puckering of the lips.
5. Pay particular attention to syllabic stress.
6. YouTube recordings are provided to help students get a sense of each piece, even though our tempos and stylistic decisions may vary slightly.

GLORIA

- Syllabic stress is crucial in this song. The final syllable [ah] in the word “Gloria” is open.
- Bring out the syncopation throughout the song: example measure 14-17.
- When a voice enters at a later time than the other singers, be sure to bring out that part: example measure 21, SII enters after SI and AI.
- Pay attention to chromatic alterations: example in SII, measures 19-20. Altered tones occur in all parts throughout the song.
- Measure 47 -- SI be sure to listen for the other parts.
- Measure 55 lower voices need to be stronger. When the voices split sing using a forward/bright placement for lower pitches.
- Be deliberate with the triplet rhythms so that they are in stark contrast to the duple rhythms -- page 7.
- Page 9 all parts sustain the long notes, singing on the breath, forward energy in the air stream.
- Page 10 -- strive to keep all of the [eh] vowels in the word “miserere” consistent with a high soft palate.
- Remember to use the imploded [t] for the Latin pronunciation rather than the hard American [t] used in English.

<https://www.youtube.com/watch?v=8lRaKbB6Pa0>

LINDEN LEA

- Word painting and connected melody is the highest priority in this song.
- Carry through measures 6, 9, 25, 29, 44, and 52.
- Pay careful attention to the dynamic markings. When each voice enters at a different time, enter strong then back away so that the next voice can be heard: example bottom of page 3.
- Measure 12- SI place the [t] on beat 2. SII place the [t] on the end of 3, alto place the [t] on beat 2.
- Measure 14 –SI place the [d] on beat 2.
- Measure 20 and #27 release on beat 2.
- Measure 31 SI place the [s] on beat 2; SII place [s] on the “&” of beat 2.
- S1 carry through measure 33; take a breath after the syllable “head” on measure 35.
- SII take a quick breath after the word “top” in measure 31 & “overhead” in measure 35.
- Alto sing through measure 36.
- In measure 48 there's a slight lift after the word “master” but do not take a breath.
- Whenever the words “where” or “when” occur – initiate the sound with [hw].

<https://www.youtube.com/watch?v=nvoYHwYDYLA>

(although this recording is SATB it demonstrates the musicality we will strive for)

THE SEAL LULLABY

- While singing the opening and final pages, keep lips puckered with a high soft palate. Form a perfect round [u]. Our goal is to emulate the ocean waves.
- Sing through the pick up note in measure 15.
- Anytime a voice has a rhythm that is different than the other voices, bring the line out to be more prominent (staying in the dynamic range). Example: altos at measure 19 and SII at measure 20.
- Phrases are connected and luscious. The words need to tell the story.
- Measure 39 -- alto sustain the note all the way to beat 1 in measure 40.
- Page 5 the words “wake” and “shark” require a stronger [k].
- Be prepared for the fermata at measure 49.
- Altos remember that the G is flat in measure 48.

<http://search.aol.com/aol/video?q=seal+lullaby%2C+whitacre&it=video-ans&sfVid=true&videoId=32CC2DAAA0857310A90732CC2DAAA0857310A907&vt=customfirefoxright-ff>

SIGUE

- While learning this piece it's absolutely vital to feel the 16th note subdivision in every single measure. I recommend that you tap the 16th note pulse while you're learning to sing the pitches and rhythms.
- Remember to use the imploded [t] for Latin music rather than the hard sound of the [t] in English.
- All the vowels need to be unified: for example the [ah] in Camina is exactly the same at the beginning of the word and at the end of the word.
- Pay close attention to all of the accents (example: measure 26) and the dynamic markings.
- Starting at measure 53 the lower voices will need to sing the pitches with a bright forward placement.
- Be deliberate with the triplet at measure 65 for contrast.
- Sing all pick up a notes with precision and tone: example measures 73 and 77.
- Measure 89 will be free and lyrical rather than strictly metrical.

<https://www.giamusic.com/store/resource/sigue-print-wwlg150>

WILL THE CIRCLE BE UNBROKEN

- The opening is slow and relaxed. All of the grace notes begin on the beat except some notes in measure 7.
- Strive for a full gospel sound.
- Pay attention to precise rhythms, tap the 16th note pulse while learning the pitches and rhythms to make sure each note and rest receives the full value.
- A2 -- page 3 will need to use a forward placement keeping the sound brighter so it can cut through all the other parts.
- If altos can't sing the extremely low notes then sing the same pitch an octave higher (example: 33).
- Watch for altered tones that occur throughout the song.
- Diction is more relaxed than in classical singing, but telling the story is very important.
- Measure 23 move to the [n] in "waitin" instead of sustaining the vowel.
- Measures 35 and 41 --A2 bring out your line.
- Pay special attention to pick up phrases: example measure 17 for S2 sing through those pick up notes with energy.

<https://www.youtube.com/watch?v=EvmkDC4aaOI>

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