

PERFORMANCE NOTES –ARKANSAS HONOR CHILDREN’S CHOIR - 2011

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 vowels in all of the songs; keep a high soft palate on the [eh] vowel

GLORIA DEO

- Sing a pure [o] and flip the [r] in *Gloria* – almost “glo-dia”
- Connect words between beat 3 & 4 on measures #2, #55
- At #26-39 sing a smooth, connect and legato, using pure, tall vowels. Strive for noticeable contrast between the beginning and this section.
- Pay careful attention to meter changes and accents at #45-52
- Measures #64 & 66 put the [ks] of *pax* on beat 2
- Part II bring out the altered note and moving pitches of #65

BIST DU BEI MIR

- Sing in German, strive to bring out clear consonants, especially inner and final consonants.
- “Bist du” – sing the [t] and [d]
- Bring out altered tones
- Be careful to sing precise dotted rhythms: example measure 10
- Pay attention to dynamics
- Be careful not to sing a spread vowel on the beginning of measure 14.
- Strive for legato phrasing throughout.
- Share the translation with your facial energy as you sing.

CIRCLE ROUND THE MOON

- Begin with pure, legato singing, tall vowels
- Consonants should strong and clear to share the poetry

- Measure 8, 12, 20 24, etc. - Cut off on beat 2
- Sing through measure 13-18 – stagger breathing
- Bring out words “stone,” “horrid” and “gnomes” on page 4; “flurry blizzard” page 6; paint the picture with the text - use extra energy with the consonants
- Sing through 29-34
- Pay attention to commas measure 41, & 42
- When voices are imitative (29, 46 & 50) first voice enters strongly, then decrescendo to allow the other voices to be heard
- Take a quick breath before measure 60
- Sing softly at the close of the song, but only as soft as you can sing with a healthy, focused tone

WHEN I AM SILENT

- Read the inside cover about the young girl
- Work for pure vowels, clear legato
- Final [t] on “silent” should be clear, without sounding too extreme – staying in the context of the artistry of the poetry.
- Carry through measure 18-19. Quick breath after beat 2 in measure 20
- Carry through measure 21-22
- Sing a shwa on final syllable of flower (uh) measure 31
- In measure 35 make sure to keep beautiful tone in crescendo – modify to [ah].
- Quick breath after beat 4 measure 38.
- Bring out the word “cry” on page 7-8; use lots of [k] and a slightly brassy tone

Pie Jesu

- Begin with a beautiful, full tone, taking care not to sing too loud
- Carry through measure 6-7; 8-9; No breath #10-13
- Pay attention to the accelerando in measure 14; lots of rubato in measure 21
- Carry through #28; we will stretch the phrases

- Engaging facial energy is vital to share this beautiful music
- Really listen to the other singers – strive to sound like one voice

SAHAYTA

- The guide on page 19 will help with pronunciation
- *Ek-taa!* should be high in the head voice – use the physical gesture of pointing straight up with right hand up saying this word.
- Learn all of the clapping parts and we will assign them at the first rehearsal
- More students should be assigned to Soprano II and Alto when the students sing in 3 parts (example measure #10)
- A small group should be assigned to sing the “call”
- Use glottal stops on the [a] #27-32
- The articulation is slightly percussive throughout the entire song except:
Legato at #57-64; glottal stop on the word *and* on measure #59
- #63 use the pronunciation *sah- lahm*

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