

## Rehearsal Suggestions

SW ICDA Festival 2010

Elementary Honor Choir

Hello Teachers! Thank you for preparing your students for this festival. I am looking forward to meeting you and hearing their wonderful voices. I can imagine you have missed some school and rehearsals. Hopefully, these notes will help eliminate some of the guess work as you prepare your singers!

### Glory to God - (Do we have 2 flute players?)

This piece needs to dance!

Articulation:

Add mini accents on beat 1 and 3 on the syllables, Glo, God, high heav,

Unless the text has a legato marking, separate the words just a little to help with the accent and achieve the crucial bounce!

**No breath** between “peace” and “to his people” each time it occurs

Dynamics:

The dynamic editing is very good on this piece. Please follow it judiciously!

Consonants are key in this song!

Uskudar (Do we have 2 clarinet players? It is harder than it looks because of the key. Please note that the clarinets in the octavo are not in the correct key.

A clarinet score is available from Colla Voce. If you can't get it in time for someone to practice, let me know and I can try to fax you a score.)

We will sing verse one in Turkish. Be sure to work the umlaut on both of the “u”s in the word Uskudar.

We will go from meas. 32 back to meas. 9 and then sing verse one again in English.

Please teach ALL of the sopranos both notes in meas. 65-68. We'll divide based on where they are standing so it will help if they are comfortable with both. All altos will sing the alto line there.

### Inscription of Hope

I like to choose a person to read the boxed inscription on the inside cover page while the accompanist plays quietly in the background. Consider one of your very expressive students who would enjoy doing this and we will have “auditions” the day of the festival.

I will teach the singers simple signing to go along with this song the day of the festival!

Please change a word in measure 24 and 59. Would you change the word He to God. It works better with the signing = I believe in God, even when God is silent. . .

I do a dramatic hold on the fermata in measure 73. I also treat the breath mark as a grand pause in meas. 74.

Follow articulation and dynamics as written. I will work some shading the day of the festival

### Tum Balalaika

We will perform with 4 bar phrases throughout.

Strive for a very pure and closed oo embouchure on Tum

Pronounce it Tooom bah lah lai kah but do not allow them to get too spread on the i of “lai”

The “ka” of balalaika should be the lightest part of the word. Young singers tend to punch that last syllable unless it is addressed.

### Shalom to You My Friend

Please make a definite decision about which sopranos will learn the second soprano part and stick with that. It would be best if your “best at harmony” singers were on this part as it is the most difficult.

If you are comfortable using solfege, I think it is the best way to teach the countermelody in meas. 13-20 and both harmony parts in meas. 32 through 39. It is pretty easy to chart out or even write the solfege letters under the rhythm on a board or transparency. I continued to use the solfege while the altos sang their words. Even after we added the word “Shalom” to the harmony lines, we still did our handsigns which helped them sing more in tune.

I hope you and your singers enjoy the music and preparing for the festival!

Barbara Sletto