

## **Director Notes – 2008 ICDA Central District MS/JH Honor Choir**

Mike Walag, guest director

**Gypsy Rover** – Tempo I – I prefer a little faster than noted. ♩ = 116.

The freely sections (m.55 & m. 69) will be approx. ♩ = 92.

Have all the boys sing the first page (those who have the range) with a robust male tone. Follow dynamics and other symbols as written throughout.

In m. 29, altos should dominate; sopranos need to keep it light through m. 37.

Have 2<sup>nd</sup> sopranos sing little notes top of p.8 and also bass/baritone divisions same measure. A cappella section (bottom p.9), work for very legato, full tone with staggered breathing (no breath after “land”, but there will be a railroad track break after “money”). (no break after “band” in m.61, but do return to Tempo I at downbeat of m. 62).

**Come Again, Sweet Love** – In 2. Again a little faster than indicated. ♩ = 72

Observe the rests (short lift) as in m. 6 & 9. Have altos lean into the first tone of 2-note slurs. In m. 15, T & B should not break between “light” and “to” (just do one “t”) and girls should also put the “t” on beat 4 of that measure. All cut-offs in m. 16-21 should be exactly as written (placing consonant on the rest).

On p. 6, have all sopranos and all tenors sing the solo lines. Observe dynamic contrasts as marked bottom of p. 6 and top of p. 7.

**Let me Fly** – I will conduct this in 2 at about ♩ = 88.

Observe all dynamics and symbols as written. Sing with great enthusiasm and energy.

**Set Me as a Seal** – tempo as indicated.

Work for unified girl’s vowels on opening. Slight lift of tone between m. 18 & 19.

M. 20 release on beat 4. M. 22, sopranos phrase with altos (“t” on & of 3).

M. 24 release “th” on & of 3. (also in m. 61)

P. 6, keep very legato and flowing. Observe crescendo in all parts on p. 7.

In m. 44, the 4<sup>th</sup> beat will be subdivided into 3 beats (very big rit.)

M. 52 to end – work for full, rich, legato tone and observe dynamics.

**’Til the Walls Come Down** - ♩ = 96. Please divide your guys so we get a good balance

of all 3 parts. I hope we have several auditionees for the solos; please allow them to ad lib. or improvise on the solo parts. Have interested guys learn both verses in case we need to switch them around.

Come – sing “Kahm”. Have strong initial consonants on each phrase.

On p. 7, be sure to teach the rhythms accurately for each verse (small notes for vs. 2).

P. 12, have basses that can sing the low note do so.

Hope you can figure out all the “where to go” signs. It took me awhile; (2<sup>nd</sup> time through p. 9, you go on to p. 10) (3<sup>rd</sup> time you go to Coda). Have FUN with this piece!

**Yo le canto todo el dia** –I don't really know this piece, but I am looking forward to directing it. Teach all rhythms accurately, and emphasize natural accents. Connect all phrases where indicated by the broken line slurs. A pronunciation guide is on the front inside cover. Also, teach the handclaps. Encourage the girls to sing this with good energy and to have fun with it.

I am looking forward to directing your honor choir. I hope it can be a peak musical experience for your students. If you have any question, please contact me at:  
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