

5th-6th Grade Honor Choir ~ SW-ICDA Festival

March 25, 2008 ~ Atlantic, Iowa

Dr. Sylvia Munsen, Conductor

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America, the Beautiful arr. Munsen/Golemo, 2-pt; Santa Barbara SBMP 353

Cripple Creek arr. Emily Crocker, 2-pt, Jenson (Hal Leonard) 432-03032

The Trout Schubert/arr. Ed Harris 2-part Jenson 416-20032

Pokare Kare Ana Paware Tomoana/arr. Mark O'Leary 2-part Hal Leonard 08551553

Saints on Parade American, arr. Jill Gallina; 2-pt; Jenson 41519272

Rehearsal Notes

America, the Beautiful

Metronome = 96

General Rules:

- maintain 4-measure phrases (exceptions noted)
 - a little “tenuto” in measures 29 and 69 with a breath
 - stagger through phrase 3 to phrase 4 (altos m. 31 and tutti m. 73)
- **stagger breathing – do not let the singers get in the habit of taking a breath in the middle of the phrase (which is easy to do) – we are telling a story and we shouldn't cut the sentences in half**

Performance: Verse 1: tutti (unison w/ sign language?) Verse 2: tutti (2-parts)

Verse 3: small group? (each teacher select 1-2 singers?) Verse 4: tutti (2-parts)

Note: Sign language for verse 1 is optional. I am not including sign language here and it is too complicated to learn the day of the festival. Singers from one school could do sign language if someone is able to teach them. Please contact me if you would like to do it – we would use only singers from one school as designing sign language to accompany singing can vary from teacher to teacher and we would want a uniform presentation.

Cripple Creek

Metronome = 100 (conduct in 2)

General Rules:

- always use the “large” note when two notes are indicated throughout the piece (however, don't let them “oversing” in the lower range of their voice) in measures:
 - m 16, 28, 32, 36, 40, 44, 48, 52, 56, 60: Part II sings “a, (a,) c (c) d”
 - m 14, 18, 34, 38, 50, 54: Part II sings “a,” below middle “c”
 - m 20: everyone sings “a, c d”
- use dynamics to follow the melody as it switches from top to bottom
 - m 25-32, 33-40 & 41-48: *f* – melody and *mp* – harmony/descant
- use non-dominant hand as the “drum” and the dominant hand as the “mallet” for clapping – be sure to play the lower part of the palm by the wrist to keep the clapping on a moderate dynamic level (m 21-24)

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The Trout

Metronome = 86 (conduct in 2)
(sing in English)

We will perform this with **violin**

general rules **always 4-measure phrases** (except m. 55-68)

(change to to give time for a breath in m. 18, 21, 42, 46 & 72)

e.g., m. 7-10 & 11-14

dynamics/phrasing:

- phrases in “A” sections always end on the next beat (3rd beat)
e.g., “stream” m. 10, “stood” m. 18, etc.
- m. 55-68 most dramatic section of story (B section)
- phrases (where to take a breath): 55-56, 57-58, 59-61, 62-63, 64-65, 66-68
- m 69-76 back to “A” and 4-measure phrases

Pokare Kare Ana

Metronome = 74 (note – faster than the indicated tempo – will be conducted in 2)

General Notes:

- **We are substituting 2 English verses for the Maori** (derived from the translation)
- Pronunciation of Maori: a = ah e = ay i = e o = oh
- We will perform this with piano and **two flutes**

Verse 1 + Refrain: (m 9 – 24)

- all four-measure phrases – crescendo in middle of phrase, e.g.,

- always sing in the Refrain in Maori

Verse 2 Words: (m. 9 – 16)

I write to you dear, you write to me – I seek approval of your family

- sing in the Refrain in Maori

Verse 3 Words: (m. 25 – 32, apply appropriately to each line)

Without your love dear, I sit and weep – I hope and pray for your love to keep

- Alto part begins as a canon, but deviates – 28-29 is a sequence of 26-27)
- sing in the Refrain in Maori

Verse 4 Words: just repeat the Maori from Verse 1 (m9 – 16)

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Saints on Parade

Metronome = 100 (as written)

in general 4-measure phrases (ignore the in the middle of phrases, e.g., m. 6, 10, 14 in the 1st section and m. 26 for Part I – do the same beginning in m. 45)

choreography - part I stands stage R and part II stands stage L

(as conductor looks at choir, part I is on his/her left and part II is on his/her R)

in general: all people sing all music, but only Part I or Part II do actions as indicated; music must be memorized before learning the choreography

- m. 5 part I singers: R hand out to R at a diagonal (less than 45° angle)
- m. 7 part II singers: L hand out to L at a diagonal (less than 45° angle)
- m. 9-10 all singers clasp hands together in front/move straight up over head by m. 10
- m. 11-12 shake hands in semi-circular arc beginning over head & down on both sides
- m. 13-14 part I singers: play pretend trumpet (L hand clasps R wrist and R hand fingers “play” the trumpet) at a diagonal up and slightly to the R
part II singers: play pretend trombone (R hand moves trombone slide) at a diagonal down and slightly to the L
- m. 15-16 part I singers: play pretend trombone down and to the R
part II singers: play pretend trumpet up and to the L
- m. 17-19 &
21-23 part I singers: R hand out (facing down) to R & move from head-high down to side
part II singers: L hand out (facing down) to L & same as above
- m. 24-39 part I singers: sing Part I and step on downbeat and snap on off-beat i.e., step to R on m. 25, and step to L on m. 26, etc.
- m. 24 part II singers: sing part II and immediately face to L at 45° angle with arms crossed across front—look straight ahead away from conductor
- m. 25-26 &
27-28 part II singers: look over R shoulder when singing and back during rests
- m. 32 part II singers: join in with Part I stepping on beat and snapping off-beats step to R on m. 33 and to L on m. 34
- repeat of m. 25-41 part II now sings Part I (bottom line) and Part I now sings Part II (top line) with same actions as above – only “change” is that part I (now singing bottom line) turns to R and looks over L shoulder
- m. 44 bottom line is sung by Part I and top line is sung by Part II
- m. 44-59 part I (sing bottom line) continue step on downbeat & snap on off-beat
- m. 45-59 part II (sing top line) do same actions as m. 5-19
- m. 61-64 part one turns slightly to R and part II to L with outside hand up and out (we will try three groups each w/ arms out progressively on m. 61, m. 62 then m. 63; done from left to right in SI, SII, and A “groups”)
- m. 65 all “shake” hands beginning head-high and going down
- m. 67-68 all clap hands in three different places (high, low, to R, to L – whatever – all different) on beats 1 and 3 of m. 67 and beat 1 of m. 68
- m. 68, beat 2 freeze in a pose with hands out (hi, lo, R, L – all different) on “yeah!”

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