



Circle the State with Song 2012



Teaching and Performance Guidelines

Welcome to a new year of singing! As you will see, this concert will provide your students with a variety of high-quality musical experiences. This teaching and performance guide is provided to enable teachers across the state to prepare students for rehearsal and performance together. The guide includes highlights about each piece, teaching tips, useful solfege patterns, and identification of phrases that will need extra attention. There will be 2 CDs this year: one for alto and one for soprano. Enjoy!

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1. Bless the Lord: Badgers and HedgehogsOxford U166 Andrew Carter

This song is playful and a great piece for exact and British diction. Let the rests guide the articulation- give space each time. Take the “r” out of “Lord” and end with an audible “d” on beat 3. This song has many examples of alliteration. Emphasize the beginning consonants of each animal. Pronunciation for guillemots- gil a mots and for budgerigars- boo djuh ree gars. Metric accent keeps this piece together. Make sure your students can feel the 1st beat of each measure. Add a circular motion to keep them all together! These melodies are accessible- they outline chords in different keys- teach them exactly. For instance m. 105 is in Bb, m. 110 is in Ab and m. 114 is in G. Katie Robertson has graciously created a power point featuring pictures of these animals. It is posted on the OMEA website. *See descriptions of all animal words at the end of this document.

Voices:	3 pt.
Language:	English
Form:	Cumulative, partner songs
Tonality:	Major
Meter:	3/4
Tempo:	Quarter note=138
Marking:	Jolly, w/ a swing
Instruments:	Piano

2. Bless the Lord: Butterflies and MothsOxford U166...Andrew Carter

Voices:	Unison
Language:	English
Form:	ABA
Tonality:	Major
Meter:	3/4
Tempo:	Quarter note = 76
Marking:	
Instruments:	Piano

I love this piano accompaniment, especially in m. 7-8. By the way, the larger piece/work’s name Benedicite rhymes with Nicety. This piece is a tone builder, a beautiful unison piece that floats. Again, “ah” vowels abound. Cutoffs are on the rests-make them exact. Accent beginning consonants on words such as: butterflies, fluttering, flittering, hovering, quivering, etc. Give a crisp “c” on the word “come”- it’s an “ah” vowel, of course. Take “r” out of “Lord” and “creatures”. There are a few more birds and insects in this piece as well (see Katie’s power point). Let this piece sparkle and float and flutter!

3. Gerakina Hal Leonard 08750800Greek Folk Song, arr. Henry Leck

The challenge in this piece is the meter. Have students do something physical to feel every eighth note and to see how they are grouped- mostly 3 + 2 + 2. The inside cover of the octavo gives pronunciation and translation information. Please note that students should use a flipped “r” throughout. This melody is easily sung in solfege and could be learned in 2 measure chunks. The refrain describes the sound of a jangling bracelet and has some repetitive material- be careful to sing the variations correctly. There are dynamic markings that help define the refrain, including a *subito forte*! The second time adds harmony in thirds. The final

Voices:	3 part
Language:	Greek
Form:	Verse-Refrain
Tonality:	Major
Meter:	7/8
Tempo:	Quarter note = 145
Marking:	Lively, with spirit
Instruments:	Piano, f.c. dumbek

time adds thirds in octaves. In this section, the melody must come out. Part II must be the biggest!!! I would suggest Soprano 2 and Alto 1 sing the middle part with Soprano 1 on the top and Alto 2 on the bottom. Top sopranos must sing in a listening way and not overpower the melody. Look in Phyllis Weikart's Rhythmically Moving series for a Greek dance in 7/8 to get this meter into your students' feet!

4. *Something Told the Wild Geese*.....Heritage Music Press H5890.....Poetry: Rachel Field, Music: Sherri Porterfield

This classic has been around for awhile, yet it is still a bestseller. Program this piece in your fall concerts and then use it again for Circle the State. I propose an unusual bar line analysis. Sing 6 +2 in the first section. Sing 2 + 2 + 3 + 3 in the second section. Sing 4 + 4 in the third section. Sing 4 + 2 + 2 + 3 in the last section. This follows the breath marks and punctuation of the editor quite well. Make the "oh" vowel hollow and beautiful on words like "go" and "snow". Take the "r" out of "feathers", "orchard", "remembered", "summer" and "winter". Special cutoffs: place an "n" on beat 3 of m. 12, an "s" on beat 3 of m. 28, but carry the "s" to beat 1 of m. 33. Our students deserve only the best. This poetic text is worth singing!

Voices:	2 part
Language:	English
Form:	Abc av
Tonality:	Harmonic Minor
Meter:	3/4
Tempo:	Quarter note = 84-88
Marking:	With anticipated motion
Instruments:	Piano

5. *If...* Boosey and Hawkes 48019923... Poetry: E.E. Cummings, Music: Mary Goetze

Voices:	2 part
Language:	English
Form:	Strophic
Tonality:	Aeolian/Major
Meter:	4/4 and 3/4
Tempo:	Quarter note = 100
Marking:	
Instruments:	Piano

Everyone needs to learn the melody for this piece. Then the altos can see their relationship in question-answer and canon to the soprano part. Articulation is the key for this song as well. The first part of each stroph (A material) is seperated and staccato (except m. 33-52). These rests need to be observed to make the minor melody come alive. However, the 3/4 answer (B material) is soaring and legato. The third melody (C material) is pensive and thoughtful. Talk about this text and make sure the students have a glimpse into the poetry of E. E. Cummings. **Editorial correction: m. 81**

– top part should sing “tears were” instead of “and tears”

6. *Aweigh, Santy Ano*.....Colla Voce 20-96360.....Sea Chantey, arr. Cyndee B. Giebler

This song comes from the days of the Gold Rush. In those days, it was necessary to sail around South America (no Panama Canal). Thus, the trip from Boston to San Francisco was quite lengthy by way of Cape Horn. This tune was a pumping shanty. Pumps were located in the bilge (the very bottom section of a ship) in order to drain the water that had collected there. A shanty helped the sailors complete this arduous task. This song can easily be taught with a call and response. The teacher sings the call, and the students sing the response. Each time the students sing, "Heave aweigh"- pull back on weigh and crescendo over the 3 beats. The rule of the slur applies to this piece. Accent the first note of slurred eighth notes and let the second eighth note decay a little. Lots of "ah" vowels abound!-

Voices:	3 part
Language:	English
Form:	Verse-Refrain
Tonality:	Aeolian/Dorian
Meter:	4/4
Tempo:	Quarter note = 112
Marking:	Lively
Instruments:	Piano & recorder

Boston, town, bound, round, etc. Californio is pronounced- Ka- lih- for- neye- o. **Tricky spot is found in m. 8-9: “to Frisco Bay” tdr tls. Editorial correction: m. 72- middle part should sing B G F# E. Observe the slower tempo m. 62-71. Have fun with the fermatas!** The recorder part is an integral part of this piece and requires someone with skill. It can be played on flute, but it is more effective on recorder. Start looking now for a good player!

7. Sleep, Kentucky Babe...Alliance AMP 0445...Adam Geibel 1896, arr. Wayland Rogers

This piece features some good ol' barbershop harmonies. Listen for the moving parts. Sing 4 bar

Voices:	3 part
Language:	English
Form:	Verse-Refrain
Tonality:	Major plus chromatics
Meter:	4/4
Tempo:	Quarter note = 102
Marking:	
Instruments:	Piano (strings score available)

phrases to make this piece come alive! For instance, crescendo on vine and sing across the bar line to Sleep (m. 6-7). Do the same with m. 10-11 and 14-15. However, take your time at m. 17 and following. That is a 1+1+2 with a lovely fermata. Listen for the melody at m. 21-28- the altos have it in the second half of each phrase. Take your time at m. 29-36- beautiful open “oo” sounds. Who has the melody at m. 41 and following? It travels. Sing in a listening way!!! Here is where you can also listen for those moving parts- lots of nice chromatic movement here. Again, take your time m. 53-56. Listen for melody in m. 57-64. No ritardando until the last page.

8. Little David, Play on Your HarpHal Leonard 08749820.... Traditional Spiritual, arr. Rollo Dilworth

Look for some musicians to help you close the concert with this piece- a bass player and a drummer would be great! Articulation is important as you teach this piece. Go to these words- play, lu, play. They are accented, yet light and staccato. Final notes of each phrase are light; throw them away. Dynamics are paramount. OBSERVE!

Entrances need to be exact and crisp. Tricky spot for altos occurs in m. 16-17 and 32-33.

Give this piece the gospel space it needs.

Little is a “soft t”. Hallelu requires a pure “oo” sound. Observe all repeats. Enjoy!

Voices:	2-part
Language:	English
Form:	Verse-refrain
Tonality:	Pentatonic, plus harmo
Meter:	4/4
Tempo:	Quarter note = 92
Marking:	With rhythmic excitement
Instruments:	Piano and combo



Note on division of parts: IN EVERY PIECE THAT IS 2 PART- Sopranos and soprano middles sing the soprano line, and alto middles and altos sing the bottom line. For everyone, if you have 12 singers, you should have 4 sopranos, 2 soprano middles, 2 alto middles, and 4 altos. *Division of parts: LOOK CAREFULLY IN THE NOTES FOR MY SUGGESTIONS. DIVISI NOTES WILL BE IN BOLD TYPE.

For region coordinators: If a group should be a little bigger, it is best to inflate the middle soprano and alto; soprano will always carry. In addition, sometimes more mature students handle the middle soprano and alto more easily. Young students who are isolated and seated way to the front because of size are sometimes lost when it comes to singing their parts!! Make decisions that help your region’s students succeed!

Note on alto tone quality: Altos do not need to over sing or belt their parts. Please have students bring their head voice into their chest voice.

***Animal List for *Bless the Lord*:**

Badgers- burrowing carnivorous mammal; 2 ft. long with gray fur and black and white stripes on the head

Hedgehogs- nocturnal insectivorous mammal, hair is mixed with prickles and spines; it can roll up in a ball

Squirrels- bushy-tailed rodent

Ferrets- semi-domesticated variety of polecat used for hunting rodents or rabbits

Foxes- wild carnivorous mammal of the dog family, smaller than wolves, having a pointed muzzle, erect ears, and a long, bushy tail.

Parakeets- a small parrot, with a tapering tail, native to Australia and Asia, and capable of mimicking human speech, popular cage bird

Pelicans- large, fish-eating, web-footed, water bird, having a long flat bill with a distensible pouch beneath, used for storing food

Porcupines- a rodent covered with sharp spines or quills, which the animal can use at will for his defense

Penguins- flightless marine birds, confined mostly to the Antarctic and sub Antarctic, that have flipper like wings well-suited for swimming, and webbed feet on short legs that act as rudders.

Guillemots- any of the various birds of the auk family (narrow bill)

Guinea Pigs- short-eared, short-tailed rodent

Gallinules- moorhen, an aquatic bird, its head shield is similar to the coot's

Godwits- wading birds related to snipes (long bill with slight upward curve)

Weasels- related to minks- carnivorous- reddish brown coat

Warthogs- African wild swine

Wallabies- small kangaroos

Wombats- Australian marsupials resembling small bears

Chipmunks – ground squirrel (rodent)

Chuckwallas- a large harmless iguanid lizard of the Southwest

Kookaburras - an Australian bird, related to the kingfisher and having a loud laughing cry.

Caterpillars- wormlike larva of a butterfly or moth

Dromedaries- A camel of unusual speed, bred and trained especially for riding

Dragonflies- large harmless insects that feed on mosquitoes, gnats and flies and are characterized by a long, slender body, large head, enormous eyes, and two pairs of large, reticulate, membranous wings

Daddy Longlegs - arachnid with long legs

Budgerigars- a small parakeet native to Australia-popularly bred as a pet

Bumblebees- large, hairy social bees

Bandicoots- marsupial from Australia

Bullfrogs- a large frog, having a loud bass voice which resembles the bellowing of a bull