



Circle the State with Song 2018



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. The very highest notes that are grace notes and are optional are not present on the recording and can be taught as needed to selected singers. Selected singers could be 8th grade sopranos or All State sopranos. * Check with your region coordinator. Enjoy! **For all tracks, please refer to the recording when adding breaths to the music.**

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1. *Come to the Music*...Shawnee Press 35030121.....Words and music by Joseph M. Martin

SK: A majestic opener, this piece is challenging for piccolo, percussion and piano! We have mixed meter 6/8 and 3/4 and 6/8+2/4. Give a strong “k” to the word “Come”. Round “music” with a lovely “oo” vowel. Altos, sing lightly in m. 23. The roadmap is the guide here: A, A+ harmony, B, bridge, A+ harmony, interlude, Meno Mosso: C, bridge, A+ harmony, A, coda. Even though this song is accented, do not oversing. Flip the “r” on “Gloria”! **Typo: In m. 27, the words are “astound you”. Notes from recording session: On p. 10, m. 68, the alto middles stay on the alto part and then jump up to the middle note in m. 69. On page 15, m. 102, change the last note to a quarter note and add a quarter rest.**

Voices:	2 part
Language:	English
Form:	Motivic- see roadmap
Tonality:	Dorian/minor
Meter:	6/8+2/4, mixed
Tempo:	M.M.=76
Marking:	Allegro
Instruments:	Piano, piccolo percussion

JT: Singers and audience alike will love this energetic and exciting opener. The singers’ parts are made easier due to repetition, so teaching it will not be as difficult as it may seem at first. Use Sandy’s roadmap to point out the repeating sections while teaching. I love the contrasting melodic articulation between the parts in the A+ harmony sections. (For example mm 13-21) Make sure Part One stays buoyant and bouncy while Part Two is legato and smooth, like the proverbial still waters that run deep! (Part Two: be mindfull of the vowels on the word Alleluia: Ah-Leh-Loo-Yah.) Then in section B, (mm21-33) both parts are bouncy again. On the transition, or bridge sections (mm34-37 & 75-78) be sure to start *p* and *cresc poco a poco* to the end of the transition as the score indicates. So dramatic & interpretive as is the rest of this piece! Don’t forget the hand drum, tambourine and finger cymbals. Enjoy!

<https://www.youtube.com/watch?v=v0EIGrsGgK4>

Voices:	2 part
Language:	English
Form:	Strophic
Tonality:	Major
Meter:	2/2
Tempo:	M.M.=66
Marking:	Happily
Instruments:	Piano

2. *For the Beauty of the Earth* Oxford University Press 9780193415133... Text by F.S. Pierpoint; Music by John Rutter

SK: This is a classic: one of John Rutter’s best for treble voices. Since this is strophic, there is lots of text to memorize. Start early! Verse 1: lift and lighten on the sixteenth notes for “skies”. “Our birth” is a jump of a 7th from mi down to fa- hit the target- hear before you sing. British diction and “ah” vowels for “over and around us lies”. This gives students a chance

to drop the “r” and flip the “r”. Verse two has a question-answer feel- passing the melody back and forth between voice parts. In Verse 3, the altos have the melody, and the soprano part is very syncopated. Sopranos, sing in a listening way. In Verse 3, there is a strong unison, then sopranos decorate lightly on top of the melody. At Letter D, we have mixed meter. Look at the eighth notes in the piano to help. This piece ends softly with a lovely *rallentando*. Enjoy!

JT: For this beautiful piece, think 4 measure phrasing for the melody. This allows the vocal part to gently soar over the happily active piano part like a vocal/instrumental duet. As Sandy pointed out, it would be a shame for the words to be a problem on festival day. The different treatment of the words in each verse will help your students learn them. The altos have the melody as often as the sopranos do in this piece; an unusual treat for them. Be sure the sopranos don’t overpower the melody in verses 3 and 4. While the descant-like notes for the sopranos are a bit high in their range, the melody is a bit low for the altos. This makes it very important that both parts keep it light and don’t over-sing. Altos, don’t push. Sopranos, keep it light and lilting. This piece is a long time favorite of mine, as I’m sure it is for many of you. What a joy to get to introduce this gem to your students!

<https://www.youtube.com/watch?v=jXtIrnwrI4Y>

3. *Seoithín Seoí* Boosey and Hawkes 48023734
Traditional Irish, arr. Rosaleen Molloy

SK: This is a dandling song! Bouncing a baby on your knee, then a lullaby, and once again a dandling song. The A melody has abac form. Add a slight stomp at the beginning of these measures: 5,7,9 and 13,15,17 (also 60, 62, 64 and 68, 70, 72). The second time through the A melody (m.13) starts on low mi. I demonstrated bouncing an imaginary child and pretending to let them fall there.

Don’t let the baby fall! That picture helps singers to sing the lower note. **For the B section, starting at m.32, - first time through is just the melody or sopranos; second time, add the “oo” part/altos. In mm. 35, 39 and 43, the altos will sing a half note and quarter rest to match the sopranos. There is a misprint in m. 39. Altos sing D, not E.** There are claps and exclamations at the top of p. 8. If you have a bodhran player, he/she should improvise and not play straight quarter notes.

Voices:	Unison/ 2 part
Language:	Vocables!
Form:	ABA- fast/slow/fast
Tonality:	Aeolian
Meter:	4/4
Tempo:	M.M.=120-126
Marking:	Bright and spirited
Instruments:	Piano ; Bodhrán

JT: My Irish heart would love to say that I speak traditional Gaelic. Alas, I do not, it’s hard! Never fear! There is a wonderfully easy pronunciation guide written throughout the song. Just read it! Also, there are not many words, so it will be easy to teach. Let your students enjoy the energy and rhythm of this unison piece. Their unison tone will sound beautiful on those round vowels. Do find a bodhran player, it will add so much to this piece. The text is very fast, but the energy & enthusiasm of this piece will help. The triplet is very quick!! The tempo on the rehearsal recording will be much easier to manage. Teach it to your singers with a very slow tempo. Once they can sing the words with confidence from memory, bring it up to tempo, but keep the purity of tone by maintaining round vowels sounds. *Bain sult as!* (Gaelic for Enjoy!)

4. *The Water is Wide with Bring Me a Little Water, Sylvie...* Hal Leonard 00114462
Traditional Folk Songs, arr. Rollo Dilworth (**NOTE: Sylvie is misspelled on the cover**)

Voices:	2 part
Language:	English
Form:	Strophic/partner song
Tonality:	Major
Meter:	4/4
Tempo:	M.M.=90
Marking:	Expressively
Instruments:	Piano

SK: This piece was written in honor of Robert Lee Kidd III, the founder the Norman Fifth Grade All City Concert and our CTS and All State. Sing it in his honor. This piece has 4 bar phrases- stagger your breathing. Move the whole notes- shape them. Put lots of “oo” in the word “two”. In m. 21, the altos sing a countermelody. In m. 38, Sylvie begins. Rollo alternates the melody with an echo or aside, so these are 2 bar phrases. Make the echo phrases very soft and light, like an aside. At m. 56, the two melodies are joined as partner songs.

JT: The mellow jazzy feel of the accompaniment in this piece informs the treatment of the vocals. It would be entirely appropriate to scoop a pitch here & there. In particular on the word water, since it is the common theme of these two folksongs. However, don’t let the relaxed jazzy feel influence the vowels. Pay careful attention to the “ah” vowels in water, wide, neither, I, fly, also the “oh” vowel in boat & row, as well as the “oo”vowel in two. Don’t forget a fish lips “ee” vowel on sea, deep and be. As your students learn their parts, instruct them to use the rehearsal recording as their guide as to when to scoop just a bit and when not to scoop at all.

5. *Something Told the Wild Geese...* Alfred 45462... Text by Rachel Field, Music and additional words by Andy Beck

SK: This piece starts reflectively with freedom and expression. What a great setting for the beautiful poetry of Rachel Field. Many of you have done Sherri Porterfield’s version, and Andy Beck offers a new setting that is equally lovely. **Only the sopranos sing to start the piece; altos join at m. 13.** At the beginning, we have 2 bar phrases. Let the anacrusis notes help highlight the text that follows it: wild geese, go, golden, snow. At m. 13, we move a bit faster with echo and freeze tone. At m. 23, the SSA section (B material) will be better with a 4 bar feel, even though there are rests. Let it break loose! At m. 32, there is new material for the altos, and we are back to the 2 bar feel. At m. 48, B material appears again and 4 bar phrases return. At m. 57, we end with a reflective coda.

Voices:	SSA
Language:	English
Form:	Verse-refrain
Tonality:	Major
Meter:	4/4
Tempo:	M.M.=80-84
Marking:	With freedom and expression
Instruments:	Piano

JT: Attention to phrasing will make this beautiful setting of Rachel Field’s poem come alive. (see Sandy’s notes on 4 measure and 2 measure phrasing.) In addition, adherence to the dynamic markings and slight tempo changes marked throughout the piece will really make it meaningful and memorable. Take care to start softly at the three measure *crescendo* at mm 19-21 so there is room to grow. Also, as always, unified tall, round vowels will really help keep the tone pure and beautiful. Tell your singers to sing it like Mrs. Singleton does on the rehearsal recording and they can’t go wrong!

6. *El Capotín* Shawnee Press 35028822, Puerto Rican Folk Song, arr. with original music and English words by Lois Fiftal and Greg Gilpin

Voices:	2 part
Language:	English/Spanish
Form:	Verse-refrain
Tonality:	Minor and Major!
Meter:	3/4
Tempo:	M.M.=66
Marking:	Lively
Instruments:	Piano ; optional maracas/cowbell

SK: The front inside cover gives us some good background. Follow the pronunciation guide given. This lively tune gives us drama in two big phrases. At m. 26, change the articulation and think of 4 phrases in the refrain. At m. 58, we have a partner song (B) to the A melody with 2 big phrases. Refrain follows, then melody A + B , closing with a super refrain! Feel the metric accent in 3/4. Make beats two and three lighter!

JT: The very approachable part singing in the refrain along with the partner melodies of the A+B section at m. 108

make this song a fantastic intro to part singing. I recommend this piece for all of your beginning choirs. The limited Spanish is also easy to manage, and the spirited tempo will appeal to all singers. Introduce a *crescendo - decrescendo* to the phrases as Sandy described them to add more drama and a bit of caffeinated punch!

7. *Route 66...* Hal Leonard 08201997; Words and Music by Bobby Troup, arr. Roger Emerson

SK: Keep a swing feel throughout and detach the quarter notes. Stylistically, this song allows for more freedom. Don't be square! Jazz is cool and light.

Take the weight out! This piece gives your singers a chance to scat sing- imitating the sound of an instrument. Pick up to m. 5: Sing "ih fyoo"- put the f with the second word. **In m. 13, add an F below the A for the middles to sing.**

Voices:	SSA
Language:	English
Form:	AABA(C) BA coda
Tonality:	Major- jazz notes
Meter:	4/4
Tempo:	M.M. =126
Marking:	Moderate Swing
Instruments:	Piano

JT: This fun three-part setting of a Jazz classic will be the favorite of many of our singers. Be sure that your students understand the divisi. When there are three parts, the Soprano Middles and the Alto Middles sing the middle notes. Sopranos take the top notes and Altos take the low notes. Festival day will be too late to learn parts, so take the time to ensure that your singers know their notes cold! Also, encourage singers to memorize their scat parts early on. With all of that out of the way, singers can get their kicks on festival day! Below are links to two of the most classic performances of this classic. Play them for your students to give them a grasp of the timelessness of this song.

<https://www.youtube.com/watch?v=dCYApJtsyd0> (Nat King Cole)

<https://www.youtube.com/watch?v=mQwb4SpNuKo> (Manhattan Transfer)

8. *Give us Hope.....* Hal Leonard 48004977 Jim Papoulis, arr. Francisco Nuñez

Voices:	SSA
Language:	English
Form:	Verse-refrain
Tonality:	Major
Meter:	4/4
Tempo:	M.M. =110
Marking:	With a joyous feeling throughout
Instruments:	Piano

SK: This is a Jim Papoulis favorite. In the verses, keep a little bounce to the text, especially giving weight to the downbeat or metric accent. Round "to" and "me" on the phrase "Listen to me". **M. 22 is correct, but change m. 44 to match it! Middle part sings an F instead of an Eb for the first note. Altos**

sing a Bb in m. 49 – to match what is in the piano. In m. 62 and 72, the middle part should sing a G instead of an F for the first note. In m. 68, all three parts have been changed to a dotted half note followed by a quarter rest.

There are two tricky things about teaching this piece: **The first is teaching the key change at letter E. Teach this carefully so that students know what their travel path is. Sopranos go down ½ step, middles stay the same, and altos go down a whole step. The other tricky part is the variation in the endings of the refrain. Spot practice at these places: m. 25- 28, 47-50 and 65-68 and then look at the ending at m. 75. All are a bit different!! A step clap can be added at letter E, ramp it up at letter F and then stop at m. 76 as written. Anything in parenthesis (descant) is not included in the recording. The small group /soloists could be All Staters in your region or 7th and 8th graders or a particular school or the top row of sopranos. Region coordinators and the conductor need to figure this out!**

JT: The basic form of this piece is Verse/Refrain with a Bridge at letter D and the refrain repeated at letter F followed by a Coda. As Sandy pointed out, the endings of the refrain sections are tricky. Be sure to work on those carefully with your students. In my experience at different region festivals, this type of three part harmony throughout a piece is difficult for our students. Many of them just gravitate to the melody. My own students have this problem. The beauty of this piece is the harmony throughout, so be sure to get it right. Take the extra time to do section rehearsals and test your sections to make sure they can hold their part against the other parts. If singers can really sing their parts when they arrive on festival day, the clinician will be able to do so much with this song. It will be a beautiful finale!

https://www.youtube.com/watch?v=DrH_I3fI29k



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.

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.

ACCOMPANIMENTS: This year, you have a small list of instrumentalists. Teachers can likely fill in and provide the handheld percussion parts. Call on your band faculty or music colleagues or your local college/university. Call on parents. The pianist has to have the skills to play this varied repertoire. Have fun!!!