

ACDA-MN State 4-5-6 Girl's Honor Choir

Dear Teachers and Choral Directors,

I am honored to be serving as the conductor for the 2018 Girl's Honor Choir. I want to express how grateful I am to you for taking the extra steps required to submit and prepare your singers for what I hope will be a lasting memory for years to come. It is experiences like this that help shape our future music educators and patrons of the arts. I hope you enjoy preparing the songs I have selected with your students. Below are some basic rehearsal suggestions as you continue to work through the music. Please feel free to contact me directly if you have any questions as all as you prepare your singers. I look forward to seeing all of you in May.

Cantate Domino

The style will be light and bouncy throughout with an accent on beat 1 as a general rule. Be sure they are using pure Latin vowels with no diphthongs or dark O

2 bar phrases in ms. 4-7

Lift between ms. 8-9

No breath ms. 10-12

Same format for ms. 14-22

Ms. 27-31, breath at rests

Ms. 32-35, no breath

Ms. 36-47, 2 bar phrases or breath at rests

Breath before ms. 48

Ej, Lasko, Lasko

The editing on this song is great so simply following the markings for breath and volume.

I would like the altos to be light, especially at ms.61-76. They like this part and may try to oversing. I may do a repeat from ms. 61-68 with just the altos the first time to set the alto part but we can work that out when we are all together.

It might be fun for your students to see this Youtube performance by a Moravian Folk Group. Please do not use this to rehearse with though as the arrangement and especially the breath markings are different from our

arrangement. <https://www.youtube.com/watch?v=BVk0FReSNC8>

Look to This Day

Encourage your singers to "put the music in their bodies" during the introduction to keep them engaged and focused.

Be sure they are not going to a diphthong on the word day but rather, add just a hint of "ih" to the vowel

Accent the first syllable of VEry whenever it occurs.

No breath ms. 56-59

Stagger breath ms. 63-67 until breath mark

Please change the rhythm of ms. 97 in the alto part to a dotted quarter on the pitch G then an eighth note on the pitch A tied to a half note A.

We Will Sing the World Whole

The opening dialogue is an uncomfortable part of the piece but does make the song more meaningful. We will talk about it more during the rehearsals but it is helpful if singers have given potential phrases they might use some thought.

I would like a few voices for ms 6-9. Please suggest one from your choir. Ms. 13 will be the full group and not a soloist.

On ms. 32-38, be sure sopranos are light and not overshadowing the alto melody.

Ms. 56 we will sing a little broader.

Add a slight ritard at ms. 66-end

Sing to the World

I would like a soloist to open up this song. Please choose one singer from your group.

Kids love to slide on this song but I would prefer they do not do that! 😊

Ms. 39 and 43 need to have a good punch/accent for each note. Same with ms. 75 for sops.

Please be sure your singers know exactly which notes they should sing in ms. 84-85 and ms. 99-100.

Be Kind

We will breath or lift at punctuation. The exception to that is no breath between the two "be kind" patterns.

Please have the singers mark the dynamics in their scores. We would like a lot of contrast between the different sections of the piece.

These are notes from the composer of this commissioned song, Peter Durow:

Singers are encouraged to throw confetti in the B section (ms. 29-53) each time they sing the work "Kindness" We may choose his alternative suggestion which is throwing their hands in the air as if they are throwing confetti and lower them slowly over the course of 2 or 4 beats. All singers should have one final throw with the big chord in measure 53.

Thank you so much for all of your work. I am looking forward to meeting you and hearing your singers!

Barbara Sletto

bsletto@hotmail.com