

Rehearsal Notes: Kaleid 2010

On suuri sun rantas autius:

This beautiful Finnish folksong has been specially arranged for the Mass Choir Project and Rajaton to perform together! We actually sang this piece during the first Kaleid Festival in 2005!

- For easy reading of this arrangement, note that in the score, Choir I is RAJATON, Choir 2 is the Mass Choir Project.
- For Directors: in your conductor's score: There are two stanzas of music for Choir I on page 3 of the score – following this, Choir 2 reads the lower system on page four and continues across the bottom of the page, to page 5. The only instance that Choir 2 (MCP) reads both top and bottom systems is on page 8.
- Though Choir 2 is marked S2, A2, T2, B2, this does not refer to a voice split. For instance, all sopranos sing the S2 line in the score etc.
- When there are divisions on individual lines, ex. Measure 12 for the altos, all **individual participants in the Mass Choir Project are asked to sing the upper notes whenever possible**. This applies to all voice parts through the piece. We'll have the **choirs from Friday's Showcase concert divide the parts as usual in their ensembles**
- Please refer to the translation page to aid text understanding.
- Please refer to the pronunciation guide for Finnish Language as you prepare the language for the piece. Speaking the text aloud in the rhythm of the piece is a great tool for developing facility with the language.
- To aid in this process, I have prepared a midi file pronunciation guide for choirs to use as well... space is left after each phrase for choirs to repeat the text they hear.

Voice Dance III:

The third in the Voice Dance Series (I think there are 6 now!) by American Composer Greg Jasperse, is an upbeat piece with an African flavour. My hope to is be able to use this call and response piece as a processional for the MCP if possible!

- When preparing the piece, look for the variations of the melody line – additional layering of harmony lines we'll want to bring out, since the piece is so repetitive
- Again, when there are divided parts, **individual participants in the Mass Choir Project are asked to sing the upper notes whenever possible**. This applies to all voice parts through the piece. We'll have the **choirs from Friday's Showcase concert divide the parts as usual in their ensembles**

- ***Here is the you tube link that I think would be helpful for choirs to listen: <http://www.youtube.com/watch?v=KfC2ETdDSxs>***

I Have Had Singing:

A beautiful piece written by American composer, Ron Jeffers, that so fits this year's theme: How Can I Keep From Singing? In the spirit of singing together, Jeffers has made this piece available to all choirs free of charge through Earthsongs Publishing!

- Please use the SATB version of this piece
- To be sung as a chorale or hymn tune
- Resonant vowels and phrasing tied to the text will allow us to have the message of the piece be clear and strong.
- Here is a version on You tube you could listen to:
<http://www.youtube.com/watch?v=e8PqxFbt-0>

Alice:

This piece was originally commissioned by the La Jeunesse Girl's Choir, under the direction of Marie Anderson. It's a playful piece based on the story of Alice in Wonderland, and I asked Sarah to create an arrangement for SATB choir to be premiered at Kaleid 2010. Don't be fooled by the children's story text however, this is a challenging piece!

- The syllables are generally to be sung using the sounds associated with IPA, ex. Dai = "die"
- The exception to this occurs on the very first syllable on the score – dum = "Dumb" ☺, and not "doom"
- Diddley = here the "y" = and "ee" sound as in see
- In measure 10, the "ahem" and sigh should be seen as the sopranos annoyed with the altos, and the altos sighing in response to the reprimand!
- Rhythm is a big part of the piece – sopranos need to watch m 19 – the syncopation needs to be clean!
- M 27 – 35 – reading in rhythm will help make the line feel predictable! Work to feel the subdivided eighth note as you speak/sing the line. This will help to keep things steady as the meter shifts back and forth!
- This is especially important m 32-33 during the ritardando.
- M46 – dm = use the d percussively to attack the pitch and then close to the m, keeping the m hum alive for the half note. (should emulate a string bass being played pizzicato)
- M 112 – Altos, bring out these fa la la's!
- Ending: M 122 – altos, now it's your turn to reprimand the basses in mocking tone! And sop's sigh in response!

