

## Notes for Joy Hirokawa: AVA MS Women's Choir, 2012

For the divisi, please divide the girls into 3 parts, with the middle part being designated to either high middle or low middle. For 2 part singing, the "high middle" will sing the top and the "low middle" will sing the bottom, making the balance a little more equitable.

### Simple Song:

The opening will be sung with considerable rubato, so the singers should be coached to be very flexible and to watch their conductor! Tuning will be very important here, with all the key changes and accidentals. At m. 20, I will be taking it a tad faster than marked, closer to 90 – 92 to the quarter. Singers need to prepare for the big leaps so as not to punch or attack the high notes! Think lots of air and support, but a lighter sound on the high notes. NO BREATH m. 29 -30, m. 41 – 44, m. 45 – 48, m. 52 – 56. DO breath at the periods of the sentences (m. 36 after "Him," m. 44 after "help", m. 52 after "hand"). LIFT in m. 50 after "shade". M. 56 put the "t" of "night" on beat 4. The ending from m. 71 – the end will also be rubato.

### Psalm 47: Lam'natzeiach Livnei Korach Mizmor:

Singers need to pay close attention to the constant eighth note throughout, even as the groupings of 2's and 3's shift measure to measure. This piece needs a very dance-like and rhythmic quality, and so should be sung with buoyancy! Be very careful rehearsing TI in m. 21 and m. 30, as the last pitch in the measure is different for them. STAGGER BREATHING m. 19 – 26 and m. 28 – 36. BREATH after m. 36, m. 38 after "chaf", m. 40 after "rina", m. 42 after "bitrua", m. 44 after "shofar", m. 46 after "nora". NO BREATH between m. 48 – 49, BREATH after m. 50 "nora", NO BREATH between m. 52 – 53, so that the music just pours into the "ah's". BREATH after m. 56, and m. 60, m. 62 after "chaf", m. 64 after "rina", m. 66 after "bitrua". STAGGER breathing m.87 – 94 and m. 96 – 104. BREATH in m. 108, replacing the tied quarter note with a breath. Do the same in m. 116.

### Be Simple Little Children:

At m. 22, please have **Part III** sing here to m. 29. At m. 31, **Part I** should sing to m. 37. At m. 38, **Part III** should take this line marked "Alto". At m. 39, **Part II** should take the top line marked "Sopranos," and divide into the "high middle" and "low middle" for the divisi at m. 43 -45. This will then be the same people singing the same music at m. 48. At m. 48, **Part I** should take the top line, marked Soprano I, **Part II** will be on the second line marked Soprano II singing what they just previously sang, but in the new key, and **Part III** will be singing what they sang at m. 22. At m. 61, **Part III** will sing alone to the 3 part divisi at m. 67, then continue on the bottom line, and joined by the upper voices to the end.

### How Can I Keep From Singing?

LIFT after "lamentaton" in m. 8. NO BREATH in m. 10, m. 14, m. 25, m. 29, m. 33, m. 44, m. 48, m. 52. For the semi-chorus, everyone please learn their part

for 3 part divisi. We will have a row or two, depending on the balance, sing the semi-chorus part.

### **My Favorite Things:**

Be VERY CAREFUL teaching the rhythm on this! It MUST swing, and should not be sung with the straight rhythms that the singers will be used to. Please play the Coltrane version of this song to give them a sense of the style. I can provide a recording of my choir performing this to give you an idea. It is a jazz waltz and will be conducted 1 to the measure. READ ALL THE RHYTHMS. There are quite a few twists. This should be sung 3 part divisi with TI & TII on the top line at m. 55. At m. 68, high middle take the top staff bottom notes, low middle take the bottom staff top notes, and TIII take the bottom notes to m. 90. At m. 93, make sure to place the accents as written. M. 125 is 3 part divisi with TI top staff top notes, TII top staff bottom notes, TIII bottom staff, as before. At m. 137, go to the same split as before with TI on the top staff top notes, high middle on top staff bottom notes, low middle on bottom staff top notes, and TIII on the bottom staff bottom notes. All TI practice the tag at m. 149. We will have a small section of the group sing this.

### **Silvy**

This needs to be sung with a very laid back feel, almost as if it is holding back the entire time, about 88 to the quarter. This should be 4 part divisi with the high middle on part II, the low middle on part III. **We will do this in G**. You can see and hear a recording of this at <http://www.youtube.com/user/moiraVOCO>. A teaching demo of the body percussion is at: <http://www.youtube.com/user/moiraVOCO>. Be forewarned that it is in Db! But it will give you a good idea of the style of singing required for this. If the singers can learn the body percussion ahead of time that would be great. We may not have room for everyone to do it, but it would be great to have a group of them out front doing it. It looks fantastic when a group does it together.

Please contact me with any questions!

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