

2022 Missouri All State Children's Choir Repertoire Notes

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Dear Singers,

Congratulations for being selected to the Missouri All State Children's Choir!

In order for us to do well – and enjoy ourselves – during rehearsals, please come prepared knowing all of the notes correctly, all of the language using good pronunciation, and singing with healthy voices. This way, we will be able to rehearse intensely by working on excellent musicianship and exploring what we wish to express emotionally to our audience.

One of my favorite aspects of choral singing is understanding the relationship of the part-singing skills in each composition (rather than only knowing my own part). That is why I am asking you to learn the ideas in these rehearsal notes before you arrive. In addition, we'll discuss the historical context as well as come to understand the style of each piece.

For example, to go along with *Hey Little Birdie*, here is one of my favorite quotes from Zoltán Kodály (an amazing thinker and visionary about music education):

*Folksongs in their perfectly filtered, unmistakably true,
irresistibly life-like way of expression can only be compared
to works of art of the highest degree.*

Cool, right? How would this information inform our performance practice of the song?

Attached are Repertoire Notes. Please use them to guide your learning of the music!

We have a lot to learn from each other. I look forward to working with all of you and meeting each of you.

with peace,



Dr. Newlin

P.S. If you wish check out who I am ahead of time, you can go to: georgianewlin.com

Part-Work Skills Vocabulary

call & response = song in which each phrase sung by a group (call) is answered by another group with a phrase that is not the same as the call (response).

counter melody = an independent melody that is subordinate to and often in contrary motion with the melody.

descant = an independent melody that is often higher than and sometimes in contrary motion to the melody.

homophony = the combination of voice parts of similar rhythmic design that produce harmonic structures when sung simultaneously.

ostinato = a pattern that is repeated throughout a piece of music.

polyphony = simultaneous individual voice parts with independent melodic movement.

unison = simultaneous singing of the same melody at exactly the same pitch.

Repertoire Notes

TITLE: *Come Out To Play*

COMPOSER: Traditional Street Cry | arranged by Douglas Beam

PERFORMANCE LENGTH: 3:15 min.

VOICING: 2-part equal voices

ACCOMPANIMENT: piano; recorder

SINGING STYLE: Children's Song

PART-SINGING SKILLS: unison; ostinato; call & response

LANGUAGE: English

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

- 1) F Major therefore F = *do*.
- 2) The rhythm names for triple are ♩ = ta | ♪♪♪ = ta-tu-te | ♩♪ = ta-te
- 3) Be sure to hold out the ♩ and ♩ notes for their full duration.
- 4) Sing the text clearly.
- 5) Please research and learn the following so that we may use the information during rehearsal. It is best to write the information directly in your score where they are marked:
 - page 3 = what does *Andante* mean?
 - pages 3-10 = what do these dynamic marks [*mp* *mf* *f* *p*] mean?
 - page 10 = what does *dim. al niente* mean for the pianist?
- 6) In which measures do each of the part-singing skills (listed above) occur?
- 7) Doug Beam is my friend. What can you find out about him as a composer?

TITLE: *Double, Double Toil And Trouble*

COMPOSER: text adapted from William Shakespeare's *Macbeth* | music by Leeann (Ashby) Starkey

PERFORMANCE LENGTH: 1:30 min.

VOICING: SA = Soprano | Alto

ACCOMPANIMENT: piano; xylophone; ratchet

SINGING STYLE: spooky style (high intensity and depth in sound quality)

PART-SINGING SKILLS: unison; polyphony; homophony

LANGUAGE: English

YouTube: <https://www.youtube.com/watch?v=YgZc4eUUOgY>

- 1) E^b Minor therefore Eb = *la*.
- 2) Sing the text clearly.
- 3) Be sure to hold out notes followed by rests for their full duration; the ending consonant goes at the beginning of the rest. (Your music teacher should know what I mean).
- 4) Please research and learn the following so that we may use the information during rehearsal. It is best to write the information directly in your score where they are marked:
 - page 3 = what is William Shakespeare's *Macbeth*?
 - page 3 @ bottom = what is the size of a professional xylophone?
 - pages 3-8 = what do these dynamic marks [*mp mf f sub.p ff*] mean?
- 5) Where have YOU heard this text sung before?
- 6) In which measures do each of the part-singing skills (listed above) occur?
- 7) Leeann Starkey is my friend. What can you find out about her as a composer?

TITLE: *Give Us Hope*

COMPOSER: Text by Papoulis/Schaff/Urbach | music by Jim Papoulis | arranged by Francisco J Nuñez

PERFORMANCE LENGTH: 3:00 min.

VOICING: Unison with Descant

ACCOMPANIMENT: piano

SINGING STYLE: pop style

PART-SINGING SKILLS: unison; call & response

LANGUAGE: English

YouTube: https://www.youtube.com/watch?v=F279Ge_PaDQ

- 1) E^b Major therefore Eb = *do*. Then, at measure 59: F Major therefore F = *do*.
- 2) Be sure to sing with breath support to produce a beautiful legato sound.
- 3) During the verse, breaths are to be taken at rests only.
- 4) During the chorus, breaths are to be taken every 2 measures.
- 5) Please research and learn the following definitions so that we may use them properly during rehearsal. It is best to write the information directly in your score where they are marked:
 - pages 3-10 = what do these dynamic marks [*mp mf dim. cres. f ff p*] mean?
 - page 10 = what do these marks [*dim. e rit. al fine molto rit.*] mean?
 - pages 3-10 = what does ♩ (in the piano part) mean?
- 6) Please write the following in your score above the measure number:
 - measure 1 = INTRODUCTION
 - measure 7 = VERSE 1
 - measure 19 = CHORUS
 - measure 29 = VERSE 1 with C&R
 - measure 41 = CHORUS
 - measure 51 = BRIDGE
 - measure 58 = *--modulation--*
 - measure 59 = CHORUS with hand claps
 - measure 69 = CHORUS with hand claps
 - measure 78 = CODA
- 7) In which measures do each of the part-singing skills (listed above) occur?
- 8) What can you find out about Jim Papoulis as a composer?
- 9) What can you find out about Francisco J Nuñez as arranger?

TITLE: *Hazrat Bibi Maryam*

COMPOSER: music by Zuleikha | arranged with additional music by James Carr

PERFORMANCE LENGTH: 3:00 min.

VOICING: 3-part voices

ACCOMPANIMENT: piano (or guitar)

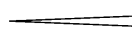
SINGING STYLE: choral

PART-SINGING SKILLS: unison melody; counter melody; descant

LANGUAGE: Arabic

YouTube: <https://www.youtube.com/watch?v=K0FdSRQLJnA> [song starts at 12:50 in the video]

SCORE: You have a vocal score. There is piano accompaniment written into my score that you will hear at the rehearsal/concert.

- 1) D Minor therefore D = *la*.
- 2) We will sing in Arabic (the English text is for translation)
- 3) Be sure to sing with breath support to produce a beautiful legato sound.
- 4) Please research and learn the following definitions so that we may use them properly during rehearsal. It is best to write the information directly in your score where they are marked:
 - a. pages 1-4 = what do these dynamic marks [*mp* *mf* ] mean?
 - b. page 1 = what does *legato* mean?
 - c. pages 1-4 = what does Ped (in the piano part) mean?
- 5) Please write the following CAPITOL words in your score above the measure number:
 - measure 5 = UNISON MELODY

 - measure 21 TOP staff = UNISON MELODY
 - measure 21 BOTTOM staff = COUNTER MELODY

 - measure 37 TOP staff = DESCANT
 - measure 37 MIDDLE staff = UNISON MELODY
 - measure 37 BOTTOM staff = COUNTER MELODY
- 6) In which measures do each of the part-singing skills (listed above) occur?
- 7) How does this Arabic text translate into English?
 - a. Asalaam Aleikhum =
 - b. W'aleikhum Asalaam =
- 8) What can you find out about Zuleikha?
- 9) What can you find out about James Carr as arranger?

TITLE: "Hey Little Birdie" from *Song for Trees*

COMPOSER: composed in the folk style by Taylor Ackley

PERFORMANCE LENGTH: 2:00 min.

VOICING: SA = Soprano | Alto

ACCOMPANIMENT: piano [originally scored for mandolin and cello!]

SINGING STYLE: folk song / bluegrass



PART-SINGING SKILLS: unison; homophony

LANGUAGE: English

YouTube: <https://www.youtube.com/watch?v=KBCmFGxNQy8> [song starts at 2:13 on the video]

IMPORTANT NOTE on the YouTube video = this is the original tune so it sounds different from our octavo in places. Taylor is a former college student of mine; I loved his song so much (from the first time I heard it!) that he agreed to arrange it specifically for this choir. The choral arrangement has never been performed before so we'll be singing the World Premier of *Hey Little Birdie!*

SCORE: You have a vocal score. There is piano accompaniment written into my score that you will hear at the rehearsal/concert.

- 1) F Major therefore F = do.
- 2) Sing the text clearly – it goes by fast.
- 3) We'll sing this in a more relaxed style to match the folk idiom.
- 4) Please research and learn the following so that we may use the information during rehearsal. It is best to write the information directly in your score where they are marked:
 - a. pages 1-4 = what do these dynamic marks [*mp* *mf* *f* *p*  ] mean?
 - b. page 4 = what does **rit.** mean?
- 5) In which measures do each of the part-singing skills (listed above) occur?
- 6) What can you find out about Taylor Ackley as a composer and musician?

TITLE: *Uno, Dos Y Tres (A Cuban Conga)*

COMPOSER: Rafael Ortiz | arranged by Carlos Abril

PERFORMANCE LENGTH: 1:00 min.

VOICING: 2-part equal voices

ACCOMPANIMENT: piano; percussion: conga, agogo, maracas

SINGING STYLE: folk song

PART-SINGING SKILLS: unison; homophony

LANGUAGE: Spanish

YouTube: <https://www.youtube.com/watch?v=jCJoFfwux64>

- 1) F Major therefore F = do.
- 2) Be sure to listen to the Spanish text to pronounce it correctly. There is a pronunciation guide on the inside cover of the octavo.
- 3) Please research and learn the following definitions so that we may use them properly during rehearsal. It is best to write the information directly in your score where they are marked:
 - page 1 [measure 9] = what is that mark above the score?
 - page 2 [measure 13] = *second time only* means you all sing part 1 in unison the first time then sing in two parts the second time
 - page 3 [measures 29-32] = watch the repeat signs
 - pages 3-4 [measures 33-40] = watch the repeat signs
 - page 4 [measure 42] = what does *D.S.* mean? (see the mark in measure 9)
 - page 4 [measure 40] = what does *to Coda* mean?
 - page 4 [measure 43-44] = watch the repeat signs with (3x)
- 2) Please write the following in your score above the measure number:
 - measure 1 A = INTRODUCTION
 - measure 13 B = VERSE
 - measure 29 C = CONGA BRIDGE
 - measure 33 D = CHORUS
 - measure 41 E = PERCUSSION BREAK
 - measure 43 \oplus = CODA
- 4) Please read the translation on the inside cover of the octavo so you know what you're singing about (especially if you don't speak Spanish).
- 5) Please read the information on the inside cover of the octavo.
- 6) Ask your parents/grandparents/caretakers: do they know what is The Conga?
- 7) Carlos Abril is my friend. What can you find out about him as a composer and music educator?