

Clinician Notes for TTCCDA All-State 2018

- **Weihnachten:** I am looking for a well-balanced 8 part divisi sound. Controlled choral vibrato is appropriate. The tone should be tall, spinning and rich. If the performance space provides, we will do this antiphonally in the audience. Men on one aisle, women on the other. **Must be memorized.**
- **Wana Baraka:** We will use this as a processional piece to get to the stage. IDEALLY, we will process to a position that will place them into mixed quartets. Tone will be very earthy, natural, full and rather bright. Close to the "MM" quickly on "Wale wa-OMMMM-ba-o. We will experiment with body percussion starting at m. 51. **Must be memorized.**
- **Gloria:** We will need acoustic, nylon string guitar, bass (bowed and pizz., 2 toms, triangle and jingle bells on this piece. Hopefully, we will NOT need piano. It also provides an outstanding opportunity for a full throated tenor and baritone voice duet. We will sing it in Spanish. Make sure and understand the repetition pattern at m. 33. Back to the repeat sign at m. 15, AND, take the repeat at m. 21 again. At m. 42, we will use a triangle instead of a gong.
- **Sweet Rivers:** Wonderful piece for men. The fellas will have to know how to sing in a warm head voice. Rather straight tone. On the three part divisi m. 34 and 42, we will need a very balanced sound with some combination of baritones and TII on the middle notes. Please follow my dynamics and the cresc. and decresc. markings carefully.
- **El Vito:** Exciting piece for women. The women will have to have this memorized so they can do the clapping. Women will use a very full and spinning tone with controlled vibrato. Outstanding opportunity for a full voiced and confident soloist. Piece may have some light choreography. **Must be memorized.**
- **Stars:** This SIMPLE looking piece is VERY CHALLENGING on several levels. One of the most difficult things is singing a free, open and STRAIGHT tone with no vibrato, AND, singing in tune with the wine glasses. If you have not sung with wine glasses, they have an overtone series much like a flute and are difficult to sing with.
 - Let's talk about the wine glasses:
 - I am going to bring an entire set of glasses for you to use.
 - I will bring the following pitches glasses with multiples:
 - G - 4 glasses
 - A - 4 glasses
 - B - 4 glasses
 - E - 2 glasses
 - D - 5 glasses
 - F# - 3 glasses
 - E high - 4 glasses
 - D high - 2 glasses
 - G high - 3 glasses
 - A high - 4 glasses
 - Some tips for using the glasses:

- As you assign students, it might be helpful to assign glasses to students that sing the pitch of their assigned glass OFTEN. That can help with intonation.
 - Assign glass players throughout the choir so MORE PEOPLE CAN HEAR THEM.
 - Have assigned students practice a good bit with making a wine glass sing because there is a learning curve involved.
 - Wine glass players should memorize their part. Basically there are only 3 chord types, so they just have to memorize the chord type on which they play.
- AND NOW THE PIECE ITSELF: I will conduct it in 4/4 with a GOOD BIT of rubato. Please follow the dynamics carefully. The sop solo voice at m. 62 needs to be a very pure, flute voice with no vibrato and excellent intonation and technique. We will not need very much volume. On the sections with diction, I will be using the Weston Noble technique of inserting schwa sounds between final and initial consonants of words to provide clarity.
- **Let Everything That Hath Breath:** Will want electric bass, drums if possible and of course, piano. Great opportunity for of solo work. We could have a few folks divide the solo if you like. We could also have some improvisatory solo work too. Tone should be full, open throated with vibrato. Don't overdo the staccato markings. Clap off-beats starting in m. 83 and stop on beat 2 m. 98. Again, follow the dynamics carefully.