

February 1, 2011

Dear Teachers,

I am greatly looking forward to working with your singers at the Pittsburgh Junior High District Chorus Festival April 29-30, 2011! I hope you and your students will have a wonderful time preparing the music that I have selected.

I wanted to provide you with just a few notes to help you guide the students through the preparation process:

**Kyrie Eleison (Lechner):**

- Although the dynamic markings are editorial, singers should focus carefully on dynamic contrasts throughout the piece as marked.
- Singers should be encouraged to always use crisp initial consonants (K's and C's).
- Tied notes, particularly when tied over the barline, should always be sung with a slight crescendo *to* the tied note, and a diminuendo *on* the tied note.

**Jubilate Deo (Mozart):**

- Encourage the singers to feel the natural syllabic stress of the words, and how it lines up with the duple meter (typically: strong beat 1, weak beat 2 = long beat 1, short beat 2).
- Observe all breaths and dynamics as marked.
- All repeats are good.

**How Can I Keep From Singing? (Culloton):**

- Breaths typically come with commas in the text, or where a breath is otherwise marked. Think in *long phrases*.
- Note dynamic contrasts among the parts at m. 15 (Altos & basses have the melody).
- Mm. 23-31 & 42-50 are unaccompanied.

**In This Ancient House - Momoshiki Ya (Gray):**

- With rare exception, think in 2-measure phrases (not 1 measure).
- Note Japanese pronunciation guide at the bottom of p. 2.
- Maintain tall, open vowels in sections such as starting at m. 28.
- Dynamic changes and crescendo/diminuendo markings are very important for contrast throughout.

**Duond Akuru (Dilworth):**

- Pronunciation guide for the Duoluo text (a language of Kenya) can be found in the inside cover.
- It is very important that the tenors and basses maintain a steady, rhythmic beat underneath the more legato lines in the soprano and alto.
- All optional divisi should be observed throughout (such as TB, m. 20).
- Mm. 36-45 are unaccompanied.

**Oye (Papoulis): (will be performed from MEMORY)**

- There will be some simple movements to accompany this piece which I will teach the singers in rehearsal; however, in order to be able to do the movements, they must have this piece **memorized**.
- Letter C (mm. 28-31):
  - 1<sup>st</sup> time: Altos
  - 2<sup>nd</sup> time: Altos & Sopranos
  - 3<sup>rd</sup> & 4<sup>th</sup> times: SATB

- Mm. 32-33: Have all the sopranos sing the alto line, and cut the soprano line.
- Mm. 34: Sopranos return to soprano line.
- All repeats are good.

**Bring Him Home (Leavitt): MEN**

- Although the piece is labeled TTBB, it actually function as a TB piece much of the time. There are a few 4-part chords at mm. 23-25, 56, and last two measures of the piece.
- Guys should be encouraged not to sing too softly, regardless of the dynamic markings, and to infuse long notes with steady, energetic crescendo.

**This Is the Day (Smith): WOMEN**

- The Solo at the beginning will be sung by all women in unison.
- The three treble parts should be treated as SSA.
- There are multiple repeat structures throughout the piece – all will be observed.
- Encourage the women to sing this piece with a “gospel” tone – associate with words such as “warm,” “rich,” “deep,” “intense.”

**Let Everything that Hath Breath (Ames): (will be performed from MEMORY)**

- There will be some simple movements to accompany this piece which I will teach the singers in rehearsal; however, in order to be able to do the movements, they must have this piece **memorized**.
- All repeats are good.
- Observe dynamic markings carefully.
- Soloist part begins at m. 77. The composer provides suggested music to be sung for the solo part at the end of the piece; it can be used exactly, or taken as a starting point for improvisation and embellishment.

If there are further questions that arise during the preparation process, please feel free to contact me via e-mail at [djb46@psu.edu](mailto:djb46@psu.edu).

I look forward to seeing you in Pittsburgh on April 29!

Best wishes,

D. Jason Bishop