

2011 Alabama Young Voices – MIXED CHORUS REPERTOIRE

Patrick Freer, conductor

*submitted May 14, 2010*

1.

It Takes a Village (Joan Szymko)

SATB and percussion:

Shekere

Congas (low and medium)

Djembe may “jam” along, but part is not notated

Santa Barbara Music Publishing, #SBMP 331

Notes to Teachers:

- a. The opening solo will be auditioned when we arrive at George Mason University. The solo must be memorized, and the soloist must be able to maintain the accurate rhythm and correct intonation. The concert will open with this solo, so please only allow those students to audition who have the poise and maturity to handle this pressure.
- b. In my experience, the biggest problem is that the baritones get lost along the way from the bottom of page 5 to the top of page 9. Please have baritones count the numbers of repetitions and notice the variations as they learn this part.
- c. The solo line at measure 77 will be performed by a small group, chosen from among those who audition for the opening solo.
- d. -There are many recordings of this on YouTube. Most are too fast! The one I like the best (though it’s not the greatest recording quality) is:  
[http://www.youtube.com/watch?v=\\_sveBWf2ngY&feature=related](http://www.youtube.com/watch?v=_sveBWf2ngY&feature=related)  
-A more clear and precise version can be found on the Santa Barbara website at:  
[www.sbmp.com](http://www.sbmp.com)  
This one will be helpful for your students as they’re learning the piece.

2.

Soldier Boy (John Rutter)

SATB and piano

Hinshaw, #HMC-813

Notes to Teachers:

- a. A decent recording (despite the baby at the beginning!) can be heard at:  
<http://www.youtube.com/watch?v=-kEOksGSPPg>
- b. We’ll take breaths in a few different places than the recording. In general, breathe where marked or where there is punctuation. The exceptions:  
No breath between mm. 11 and 12  
No breath between mm. 16 and 17

No breath between mm. 29 and 30

No breath between mm. 33 and 34

Connect mm. 50 to 53

-at m. 53, tenors breathe on beat 2+ while SAB breathe on beat 3

Breathe before “Just” in m. 55

No breath (tenors) after “years” in m. 60

3.

Buffalo Gals (Bob Chilcott)

SATB and piano

Oxford, #BC 25

Notes to Teachers:

The challenge here is to not rush. Learn it slowly and with deliberate precision.

Only then can it be taken at a faster tempo. A good recording:

<http://www.youtube.com/watch?v=ajBM1bvR7Dk>

4.

Duond Akuru (Rollo Dilworth)

SAB, Piano, Percussion\*, Flute\*\*

\*One Each: Shekere, Tambourine, Congas

\*\*Flute (a good flautist!)

Hal Leonard, 08711383

Notes to Teachers:

a. I think the marked tempo is much too fast. We will take it at 80 bpm. It should sound like “smooth jazz.”

b. Baritone – take it easy with the repeated motif beginning at m. 7; like a lullaby, not like a war cry!

c. All – make sure “Duond” is pronounced “Dwahnd,” with a really round and beautiful “ah” vowel.

d. Soprano and Alto – make sure the “ku” and “ru” syllables are true “ooh” vowels in the opening pages.

e. The challenge part is from mm. 36 to 45. Notice the pronunciation guide on the inside cover.

f. Tenors may sing the low C up an octave in m. 42.

g. We will sing mm. 46 to 53 at the marked forte dynamic, possibly with a sustained crescendo, ending with the baritone relaxing a bit in measure 54.

h. Be careful with the YouTube videos on this one (you’ll see some very interesting conducting “moves” if you hunt around a bit!). Here’s a well-sung performance, but notice the problems with the instruments and counting, particularly in the introduction and in the critical 2/4 meter at m. 45:

<http://www.youtube.com/watch?v=Ysi6tPxRVgg>

5.

Kyrie from *Saint Francis in the Americas* (Glenn McClure)

SATB, steel drum, piano & percussion\*

\*the steel drum is essential

\*percussion is scored for drum (trap) set with an excellent player

\*we can add the congas, too, since they'll be on stage for "Duond Akuru"

\*remember the cowbell for letter F (!)

Earthsongs, (no octavo number)

Notes to Teachers:

a. This is surprisingly simple once you learn the words. The biggest difficulty spots are:

1. Singing with a vital sound through the whole notes.
2. Notice that at Letter D (and similar), the final syllable of "Kyrie" and the first syllable of "eleison" are the same, thereby eliminating a syllable from the normal pronunciation.
3. Sing the lines beginning at measures 78 and 94 with abandon, as though you were singing an Italian folksong while making pasta in a very noisy kitchen!

b. You may wish to view a video of this piece at the following link. Though the choir members are definitely older than our singers, the tempo and style of this performance are very much what we'll aim for: [http://](http://www.youtube.com/watch?v=Q_IHWSyr9ms)

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