



MYSTIC CHORALE FALL 2024 KEEP MARCHING:
WOMEN'S MUSIC THROUGH THE AGES

KATIE'S SWEET SHEET #1

9/17/24 ZOOM MEETING SUMMARY

Hello my dear Altos!

Following the cancellation of rehearsal, I pulled together a Zoom session to go over some of the music, in particular notes about songs, who sings what when, tricky parts, road maps & perhaps most importantly differences in Alto 1 & Alto 2 parts in several songs. Thanks to everyone who attended! I provide here a summary of my thoughts on each of the songs we discussed. Apologies for not being able to sing or listen to recordings during the meeting; but when you view/listen on your own to videos & audios along with this summary, the music &/or lyrics, I promise it will make sense. (If it doesn't, have no fear! There's nothing wrong with your superior brain.) NEW! Posted on the Alto Resources page is a direct link to download the ALTO LYRICS. Let me know if you need me to email or bring printed copies to rehearsal.

Songs we discussed (I'm saying discussed instead of reviewed because we didn't sing):

HONOR THE DARK

WOULD YOU HARBOR ME

LOVE IS LIKE A BUTTERFLY

CROWDED TABLE

QUIA ERGO FEMINA

CLOSER TO FINE

HARK! I HEAR HARPS & I CAN'T GET UP (aka Hark! I Hear the Harps Eternal)

I made an audio recording (Voice Memo, for Apple users) of Closer to Fine w/comments, which I'm attaching along with this. Audios & videos will continue to be uploaded to the site & in the meantime I provide here helpful links. If you would like me to email or text my practice audios or any other resource I'm happy to do so.

I'm really pumped about learning the repertoire & pulling it all together! If you have comments or questions, call/text 857-756-5023, email katieteetotaler@gmail.com, message me on Facebook <https://www.facebook.com/katie.dunton.5>, talk to me at rehearsal, tape a note to my front door, put a note under my windshield wiper (turquoise 2012 Honda Fit Sport), or any other way you might think of to reach out. (Incidentally, I buy various types of Scotch Tape in bulk if you need any.)

Happy singing!



Katie

The sheet music is confusing, so here are a couple things to know.

- Parts listed are more like proper names than an actual indication of the chorus voice part you sing. Forget about whether it says alto, tenor, etc. Song is in low key so altos have our pick of ANY of the 8 lines. Now's the time to watch the Lea Morris video, choose part you want to sing & stick with it
- The song isn't a round, but has a canon type of sound due to overlapping phrases coming in at different times. Here's the road map:
 1. Bottom 2 lines (labeled tenor & bass melody) start song & sing their line (pp. 14-17) 4 times
 2. Top line (labeled sopranos) comes in next & sings their line 3 times
 3. Third group sings "butterfly" text (labeled soprano 2 mel 2, alto mel 2 & tenor mel 2) 2 times
 4. Last group (labeled alto 1 & tenor 2) sings their line once
 5. Everyone sings p. 18 together
- What's easy about the piece is it's repetitive & once you know you're particular phrase you sing just that

HONOR THE DARK – Lea Morris – our SATB arrangement

<https://www.youtube.com/watch?v=oEztYa9uqKY>

This is one of several pieces in our program that has both Alto 1 & Alto 2 parts.

- Alto 2 part – piece of cake! If you like the note G & want to take a virtual smoke break in your mind for approximately 3 minutes & 40 seconds, this is the part for you. Alto 2s sing G pretty much the entire song EXCEPT at the end the part veers into different territory starting on p. 24 measure 24. At this point, you should have already snuffed out your virtual cigarette & rejoined the group
- Alto 1 part – more going on in terms of stepping up or down, but also not difficult. Tell your smoking buddies in the Alto 2 section you'll take a rain check. Altos all sing together on G until the top of p. 20, at which point Alto 1s start asserting their independence by moving to B natural (higher than B flat) & snaking around that territory throughout the song. I find this part interesting because of its movement. Be aware of the note changes in each successive repetition of the verses
- Lyrics may at first glance appear daunting BUT the same lyrics repeat over & over, according to 5 groupings, as follows. Each phrase begins with "Would you harbor"

WOULD YOU HARBOR A CHRISTIAN, A MUSLIM, A JEW
A HERETIC, CONVICT OR SPY?
WOULD YOU HARBOR A RUNAWAY WOMAN OR CHILD,
A POET, A PROPHET, A KING?
WOULD YOU HARBOR AN EXILE, OR A REFUGEE,
A PERSON LIVING WITH AIDS?
WOULD YOU HARBOR A TUBMAN, A GARRETT, A TRUTH
A FUGITIVE OR A SLAVE?
WOULD YOU HARBOR A HAITIAN KOREAN OR CZECH,
A LESBIAN OR A GAY?

- Ending starts on p. 24, at which point lyrics change to "Would you harbor me? Would I harbor you?" etc. Important to note here that all Altos sing reverse of everyone else starting on p. 25 measure 25, when we sing "Would I harbor you?" twice in a row. Altos end on "me" while the rest of the chorus is on "you" – VERY COOL!

WOULD YOU HARBOR ME? – The Choral Project – our SATB arrangement

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

LOVE IS LIKE A BUTTERFLY p. 26

Parts for this song are labeled Voice 1, Voice 2 & Voice 3. I recorded practice tracks for Voices 2 & 3 which are on the website.

- Voice 2 is higher than Voice 3
- On the second line from the top, Voice 2 is top line (stems up) & Voice 3 is bottom line (stems down)
- Here's the road map:
 - o Song starts with refrain, which whole chorus sings
 - o Verse 1 sung by a solo trio (pp. 28-30)
 - o Refrain repeated (go back to p. 26)
 - o Verse 2 sung by solo trio (pp. 30-32)
 - o Third refrain starts at top of p. 32
 - o Ending on p. 34 – notes are the same as before but rhythm is different

LOVE IS LIKE A BUTTERFLY – Dolly Parton - studio album version

<https://www.youtube.com/watch?v=N057bnM44UM>

CROWDED TABLE p. 35

This anthem starts with a verse which alternates between tenors & basses, altos & sopranos. We went over the refrain, rhythms & ending.

- Tenors & basses start on p. 35
- Altos & sopranos sing p. 36 & not again until refrain at bottom of p. 37
- Refrain is tricky because it includes 2 sets of triplets (which sounds like an expensive family to care for, but it's not that bad). When you listen to the recording, alto part is very prominent
- Watch out for a fake out on pp. 43-44! After "Everyone's a little broken" there's a measure & a half of rests before page turn. Then POW! Right at top of p. 44 we're singing. I suggest marking in your music on p. 43 something that indicates what's coming up next
- Refrain repeats 3 times – p. 37 measure 25, p. 41 measure 57 & p. 44 measure 84
- Ending (pp. 46-48) dramatically closes the piece by stretching out note duration of "and bring us back together when the day is done" phrases to give us that big, feel-good finish (which will of course garner copious applause & probably some tears)

CROWDED TABLE – Coastal Sound Choirs – our SATB arrangement

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

QUIA ERGO FEMINA p. 49

This piece is oldest one in our repertoire, I'm talking ANCIENT (composer Hildegard von Bingen lived 1098-1179). It's our concert walk-on song & various sections will be performed by soloists, a small group & the chorus.

- I suggest familiarizing yourself with the whole piece, to get a feel for Gregorian Chant style – unison (no harmony), free/flexible rhythm, melancholy sound
- Notation – although pitches are present, length of time notes are held & which ones are stressed is somewhat fluid
- It's in Latin, probably most similar in pronunciation to Italian I would say

QUIA ERGO FEMINA – Ensemble Mediatrix

<https://www.youtube.com/watch?v=sictMIW-QxE>

CLOSER TO FINE p. 51

If you don't know this Indigo Girls song from the 90s, you might recognize it from the Barbie movie soundtrack.

- GOOD NEWS! Altos have melody for entire song
- MORE GOOD NEWS! The notes in the sheet music virtually the same as original recording
- Altos start at refrain on p. 54 & sing through to the end
- All 3 refrains are the same, except extended one at the end. (This means on p. 54, note for doCTOR & CHILDREN should go down to C# not stay on D)

CLOSER TO FINE – Indigo Girls lyrics video

<https://www.youtube.com/watch?v=1HWW5hq4Bh8>

HARK! I HEAR THE HARPS ETERNAL p. 71

This is a 19th century New England 18th Sacred Harp hymn. It has Alto 1 & Alto 2 parts.

- Alto 1 is fun but tricky & gets very HIGH in spots (or at least higher than most altos would prefer) – specifically p. 74 measure 28, p. 77 measure 45 & p. 78 measure 54. I've inquired about Soprano 2s helping us out on those occasions
- Alto 2 part is simple & straightforward, consisting almost exclusively of the note F – if you're in need of another virtual smoke break, it's time to break out the pack

HARK! I HEAR THE HARPS ETERNAL – Reinhardt University Concert Choir

<https://www.youtube.com/watch?v=bVrK34BKazg>

Pieces we didn't go over:

BREAD AND ROSES – sung by Judy Collins

<https://www.youtube.com/watch?v=YsvGPj0LH0M>

KEEP MARCHING – Original Broadway Cast

<https://www.youtube.com/watch?v=XPYKqoRKT8g>

PATA PATA – Miriam Makeba – original 1966 recording

<https://www.youtube.com/watch?v=JBJVhn7iuo>