

Coaching – June Dale January 19, 2008

Uptune - no pitch - right into song (key of G)

- Need more of just a suggestion of dynamics... (sidewalks; we're feelin'; especially last one - our hearts are all on fireish)
- Everyone has to get soft when it calls for soft - everyone has to do the plan exactly otherwise voices will stick out
- Basses need to sing big - be more in charge of pulling the ship
- Baris need to be bigger than the basses - do that fill (give solidarity to bass section)
- Need more energy in the 'chorus' - pick up the pace everyone - considerably!
- Basses - (breath before echo of **great day** - Ruth can't give it to you, you have to remember) take out one great on echo (pg1 line 1) (**a gre-at day**) and slide on note move on great (harmony parts wait to more until basses slide to bottom and lock on day)
- Make **day** (end of line 1) go somewhere - build and lift - don't drop it! (expansion of day is what gives the goosebumps)
- Don't chew the end of day (st. patrick's day) - build and lift it
- Don't pull sound back from intro to verse - has to stay in same space (need a constant flow of sound, bring/use same quality and energy of sound from intro into verse)
- Verse needs to speed up
- Stretch the word '**great**' (don't cut it off) (it's a great day for the irish... great day for fair)- sing on the column of air and flip the consonants through - the vowels are what make the sound
- No breath between **irish** and **it's** (it's a great day for the iri-shitsa great day for fair...)
- Don't grip/chew the end of '**fair**' (lean into it and lift it - finish it and take a quick breath (don't tank up)... Just breathe breath-to-breath and not like you need to finish the whole song.
- '**The sidewalks...**' needs to soften and become excited (if you stand on the back of your heels, there will be no excitement - move your body forward and bend those knees - bring the energy from your quads - killer player in football) if you feel some energy from your legs - you'll find you'll sing with more intensity - your body needs to be more engaged.
- Everyone needs to breath before '**the sidewalks...**' and the softness starts on '**the**' (you need to think ahead and know you have to be soft before you sing 'the' (it can't be an afterthought or it won't be effective)
- Don't get little girly on '**the sidewalks**' - be short big (not short small)
- Breathe then sing - don't breathe hold sing....
- The (vol. level 1) **Sidewalks in new york are filled Blarney** (*enunciate* through this) - level 5 by Kilarney
- Basses only - blarney - knee -ee-ee (keep it forward - lots of E (basses only))
- **Flags in full array** - sing like you see the flags waving (smooth) not flapping (choppy)
- **We're feelin so inspirish** (softer again - feeling impish) (then build sound)
- Basses - don't sing a heavy downbeat - keep a solid smooth sound (oh **m'name is macnamara...**) - it helps other sections sing smooth as well.
- Lift 'band' 'land' (**finest in the land**), lift on 'ball' (**every fancy ball**) (every phrase ending needs to lift - give it energy! Don't let it fall EVER)
- Need to have more effect on 'pumps' (not poomps though - more p) - ask Madeline if unsure
- Sing 'something' (**something grand**)- don't put a 'p' in as in something - sing something (smooth).
- Careful - Tenors were late on 'great day' (**it's a great day for the shamrock**)
- **Our hearts** (1) (get very soft again here - level 1 - sing big woman, short woman here - not little girl - never little girl on softs!) you have think soft before you sing soft (don't let it sneak up on you)
- **Our hearts** (vol 1) are all on **Fireish** (vol 2), (no breath) with **pride** (vol 3) because we're **irish** (vol 4), (no breath) **it's a great** (vol 5) **great** (breath) **day** (think of downbeats (underlined) and each one grows) - everyone has to be on the same level at the same time (we're a team).
- Sing with pride on **pride** - need to hear pride in the voice.

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- Everyone take a breath before 'day' (pg 4 line 3) - leads hit day softer and grow while holding (stay oh 'eh')
- Word change- **Join the parade on St. Patty's Day**
- keep the beat going to the end (st. patty's day) until basses echo
- Basses - before singing **what a day** (pg4, line4 echo) - take a breath (Ruth is ritarding on echo) basses slide from 'a' to 'day' parts that move, do so when basses hit bottom note
- Leads add an extra note (pg4 - last line)...**a great - gre-hate day** (notes A, B, C-B, C#), (don't let move fall back in your throat - keep it forward) basses and leads slide from great to day...(need lots of lead on the move note of great - emphasize using hate - don't blend it - make a noticeable move)...slide the great note up to the note on day then sing day (everyone grow day - back off slightly so you have room to grow!!!!!!)
- Basses need to sing a hard 'A' sound on last **day** (basses only)
- Basses little ditty (a great, great day) move that was added at end has been removed.
- NB: Everyone expand on 'day' so don't give it all away at the beginning!
- Basses never back off - maybe a medium - never soft

Ballad - 4 part 'ah' pitch (key of B-flat)

- good job at singing song, but missing a lot of the passion. We're just singing the notes and words. We need to get to the next level and have the audience feel what we are singing.
- whole point of song is to try and explain to everyone how beautiful and meaningful this place and song mean to you - need to get passion going right from the start of the song, you can't wait until the verse/chorus.
- you have to know what the song means in your heart in order to sing the passion of it
- sing intro like the beginning of an uptune (double the volume we were - but pretty not just loud) big/tall/full (everyone think like you sing in a 180member chorus)
- don't need a lot from tenors in intro - don't be heavy heavy - just be accurate (whenever singing soft passages, tenors have to get softer too (in uptune as well))
- the intro is where you are automatically scored - hit them right between the eyes and stay there - start singing like you want to win the contest! And do it that way everytime - don't make Ruth do it over and over... it's our responsibility!
- Stand on the risers like you're ready to sing, not slumped back
- lean into the '**Ire-land**' (give it energy through the whole line) and lift/extend **land** (puts us into a new level!) - NOBODY slide 'ire-land'
- breathe before echo of 'my heart' - hit **my** softer and really grow through **heart** (tenor/bass)
- don't hold **heart** (love it with all my heart) (give heart one beat) - go right from **heart** into echo of 'my heart'
- bass - "with a-ah-ll my heart" - take out space between words (solid slide on **all**)
- no sliding on echo of **my heart** - sing straight
- everyone grow '**heart**'.....!
- **Over in Kilarney** - tall and big (don't sing little) - don't have a big pause between **heart** and **over**... get right into it (it carries the energy from the intro into the song).
- put more passion into this line "**my mother sang**" (slow it down - sing each individual word)
- one breath (with passion - think about the words) - **my mother sang a song to me in tones so sweet 'n low** (don't hold sang and sing sweet'n low - like the sugar) (caress more of the words rather than running through them - who sang the song to you? My Mother did, what did she do? She sang a song to you, how? So sweet 'n low) - target is **song**
- "**just a simple little diddy**" - waltz time
- hold '**old**' (good old irish way) (lift and hold old) (NB: by end of song, old wasn't held, but 'I' (of irish) was)

Coaching – June Dale
January 19, 2008

- "and I'd give the world if she could sing (breath) that song to me, (no breath) this day" (pull out the words (slow down) 'she could sing' and bring back volume naturally) (don't think of the words - you don't care if anyone else could sing, you want to know if 'she could sing')
- (softly) 1st "too-rah-loo-rah-loo-rah" loo-rah is quicker (pg3, line 9) not holding loo)
- increase dynamics on each too-rah-loo-rah-li...(pg 3, end of line 9 & 10) keep loud until hush now
- bring back dynamics (very hushed) on 'hush now' (no breath) **don't you cry** (swell on cry) (Ruth to elongate crah-ahye) (no breath after cry)
- lead/tenor/bari - swell dynamics on line 13 to support bass move on **too-ra-li**
- lead/tenor/bari at level 3 - basses at level 5 on "**that's an irish lullaby**" (basses have melody - pg 4 line 14)) - everyone swell on each move of **by**
- hold mus-sic (I can hear that music - be happy here) (don't rush it) (pg 5 line 15) sing mu-seik (think more 'e' than 'ih')
- **I can hear that song** (baritones are the guts of the chorus) - baritones - hang out on the move on '**song**' (line 16)
- caress 'mem'ries of a mothers love' (ritard slightly and do something with your body, don't be too loud) - hold the 'm's' (as soon as you sing mem - the volume comes down (the line will naturally bring the volume down)... add a bit of air on 'mothers love' (match the face with the emotion)
- swell/increase dynamics on each move on **strong** (end of line 17)
- volume starts to come down on '**me-lo-dy**' (line 18)
- start the ritard on **still**....stretch out/slow up '**haunts**' (no longer fast) - sing it so it haunts
- start building dynamics on **years** (line 19), so you're up to level on **by**
- fast breath needed between '**by**' and '**singing**'
- keep it moving until '**the day I die**' then emphasize the last 2 lines - make an impact and emphasize each phrase (ritard last echo) - still happy thought here
- breath before last echo of '**till the day (breath) the day I die**' (line 21)
- don't chew off the end of '**die**' - lift and extend it (sing diphthong)
- there is so much in this song - each member has to feel the passion - the director has to get lost in that (not just directing the phrase). There is no one but you and the director... you have to sing with such passion that you could cry. We have to get out of ourselves and sing the music, get into the music and put life into the music that is yourself.... (if not you might as well just do instrumental) Don't sing the black and white pages of notes - sing the colour
- end with an exclamation mark - not a period or a comma