

MATERIAL FOR REHEARSAL I for Planet Woman (20240119)

1 Hildegard melody fragment „o quam mirabilis est inspiration“ (see file):

#1a **Singing in unison** (senza misura): sing this melody together in unison and experiment with the agogics and dynamics, both self-organized as group or conducted. Do it without the text with an own sound (or a word), or use the text.

#1b **Singing together in individual tempo**: Do the same, but with individual tempo, repeat that a few times, you can end together or you decide about the number of repetitions and everybody finishes in their own tempo. Try to hear each singer of the group while singing your version.

#1c **Spontaneous bourdons**: Some people can at some point stay on one of the pitches of the melody and hold it while the other continue → when the pitch reappears they join in the melody again or find another way how to get back to the group

#1d **Combinations**: Add another layer to either #1a or #1b by choosing one of the following materials/techniques or by combining #1a and #1b

2 Sound colors/structures

#2a **Whistle tones**: make a soft, unvoiced ss-sound and experiment with the form of your lips which is a circle, but can become smaller or larger. Find positions where you can play around with high, whistling pitch that emerges on top of the s-sounds. Together, but in the individual tempo.

#2b **voice-breathing**: sing soft, long pitches with the sound of “h”, starting with “h(a)” (german/Swedish pronounc.), sing them on the edge between voice sound and air sound, make transitions between only air sound and soft “voice-sound”. Vary the vowel you use for the “h” through changing the form of your lips/mouth and try also slow transitions into the whistle tones and back. Together, but in the individual tempo.

#2c **glissando**: choose a unison pitch and do very small glissando circles around it, in individual tempo, maximum a quarter tone up or down.

#2d **Improvised unison**: someone starts with a pitch/sound, all other follow immediately, anybody can change the pitch, all follow, do this in a way that it always stays unison. Alternative: one person leads, all other follow. (Octave unison is fine). You can both do it without or with pulse.

#2e **Instant chords**: one person leads through singing/humming a melody, the others follow homophonically, but with their own melodic movement

3 Material that can be combined with each other or used for activities/material from 1-2.


#3a **Whispering**: “Here I come”, emphasize consonants, pulse or non-pulse, unison or individual tempo.

#3b **Speaking/sounding**: improvise with some or all of the following sounds/words in whatever order/speed/density/dynamics etc., individual tempo! Sound on consonants of mm/nn/ng/ or ss (e.g. innnnnnnnn..., betweennnnnnnnn, commmmmmmmme!)

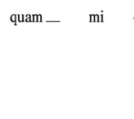
Come
Saline Skin In
ss Wind Between
Tongue Behind Nn
On Face

#3c **Melodic fragments:** use these melody fragments in unison or in whatever way– repeat them without pulse or with pulse, combine them such as proposed in #1 or with anything else from these proposals

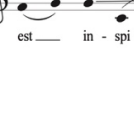
I




II




III




IV



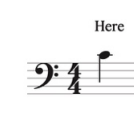
V



VI



VII



3d **"Here I come" setting (see score):** sing this as written, but improvise with it, combine it with material/structures from this collection, take out parts and bring them in touch with each other improvisatory (e.g. alto, tenor, bass from bar 7-9) or in the ways described here.

- Can you also try it with mf/f instead of mp/mf? Anyway, you can do also more dynamic transitions and variation than I have written. The timing shall be very steady, you could also test to sing it faster, I'm not totally sure about the tempo, only, it should definitely not be slower (or only for rehearsal purpose). Also, you can emphasize the consonants...
- Bring it in touch with the other material or embed it in it. E.g.:
 - o Do an improv with some of the sounds or a free improv (with or without text fragments) as introduction, it could even overlap if the choir would be split in two groups
 - o When arrived at part B, the alto continues with the pitch (db), doing small glissando movements around it (max. ¼ step up or down) → the other groups could again choose

material from the material page, either with pulse or rubato (which includes also the melodies of alto, tenor, bass from bar 7-9) and improvise with that, including the alto at some point
o you continue improvising in whatever way you like

4 "free improv" → maybe including material from here, or not – or do whatever you want with it...

FEEDBACK:

If possible, send me a recording from your rehearsal, it does not have to be cut. You could let me know:

- What you enjoyed
- What you did not enjoy
- Problems
- Reflections
- ...

Best wishes

Birgitta