

# EARTH

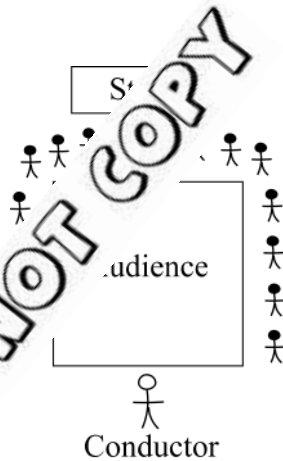
First movement in a set of four SATB works called *Elements*.

Katerina Gimón

## Performance Notes

### Singer Placement

*Elements* should be performed in a large semi-circle with singers passing from one aisle through the front to the other aisle. So as to be visible by all singers, the conductor should be positioned at the back of the hall. A mixed standing formation is preferable (to create surround sound effect).



### Overtone Singing

Earth incorporates a technique known as *harmonic overtone singing* that allows individuals to produce two pitches simultaneously. The lower pitch is known as the fundamental and the upper pitch, which sounds almost like a soft whistle, is the overtone. When singing normally, you tend to only hear the fundamental (the overtone is naturally present in the sound). In harmonic overtone singing, you work on bringing out these overtones by changing vowel shapes, moving the tongue, shaping the throat, and shaping the mouth.

Now before you begin, please note the following:

- When producing harmonic overtones, there should be NO tension involved anywhere in the body. So if you are feeling sore, you are doing something wrong. Stop immediately. Relax. Try again when you feel ready.
- Everyone is different. Some may get this very quickly while for others it may take some time. Don't be discouraged! Keep practicing and you will get it.
- Listen to live or recorded harmonic overtone singing. This will help give you an idea of the sound to mimic. Here is a link to a good live performance by Miroslav Grosser on YouTube: <http://www.youtube.com/watch?v=gHcLCXYfjIQ> (He also has several overtone singing tutorials on his YouTube channel)

### Getting started:

- 1) *Sing normally* in your mid to medium-low register sing a well-supported "oo". Notice that your tongue is mostly flat (this is why you only hear the fundamental!)
- 2) *Experiment* to sing overtones you must move your tongue from its normal flat position, raise the outer edges of your tongue upward (almost touching your upper premolars). Moving your tongue forward will give you higher overtones. Next, move your "oo" towards "ooo" and experiment shaping your tongue to produce overtones.

*More Experimenting.* As mentioned previously, vowels and lip shapes are also an important aspect in producing overtones. To move from the lowest to highest harmonics pronounce the following sounds in this order: "oo, oh, aw, ah, ay, ee". Now, keeping in mind what was mentioned in step 2, experiment moving up and down the overtone series by pronouncing this list of vowels in order and then backwards.

- 4) *Practice.* Keep practicing and experimenting. Everyone's mouth, tongue and lips are different and so overtone singing is not the same for everyone. Once you can produce overtones keep practicing and work to bring out your overtones and quiet your fundamental. Have fun!

# EARTH

First movement in a set of four SATB works called *Elements*.

Katerina Gimon

earth  
 calm, constant  
 sturdy, still, steady  
 rock, sand, soil, and terrain  
 earth

Section Time (Approx.)	15"	8"	8"	8"	8"	20"
Overtone Solo						<div style="border: 1px solid black; padding: 5px;">                     Improve overtones                      (over D<math>\flat</math>4/D<math>\flat</math>3)                 </div> <p><b>mf</b>                      staggered entries                      staggered breathing</p>
Overtone Group (3 - 6 Singers)						
Soprano	<p><b>p</b> staggered breathing</p> <p>Oo</p> <p>continue drone until line ends</p>					
Alto	<p><b>mf</b></p> <p>Oo</p> <p>solo ends</p>					
Tenor	<p>Oo</p> <p>ng</p> <p><b>p</b> staggered breathing</p> <p>continue drone until line ends</p>					
Bass						

C .es:

An explanation of overtone singing as well as instructions can be found in the notes preceding the score.

Ideally, the Overtone Group (3 - 6 singers) will have a mix of voice types so both D $\flat$ 4 and D $\flat$ 3 will be drone pitches.

\* This clef signals that the given part may be read in treble clef or at the octave below (depending on voice type).

15"      10"      15"      10"

8

*f* *Improvise overtones over the given drone pitches*

Ov. Sol. *continue repeating until line ends*

Ov. Gr. *continue overtones until line ends* *cresc. poco*

Soprano Group *f* *p*  
Na n na n na n na n na n na n na n

S *cresc. poco a poco*

A *staggered breathing* *cresc. poco a poco* *continue drone until line ends* *two singers \*\**

T *(p) staggered breathing* *cresc. poco a poco* *continue drone until line ends*

B *cresc. poco a poco* *p staggered breathing*

**PERUSAL SCORE ONLY - PLEASE DO NOT COPY**

\*\* The two singers in each group should be positioned in different places in the room from each other and from members of the other solo group (ex. Soprano Group singers should not be positioned next to each other or members of the Alto Group)

\*\*\* Singers need not be split evenly between D $\flat$  and A $\flat$  (if only a small number of singers can reach the low D $\flat$  that is sufficient). Capable singers may also achieve the D $\flat$  through strobass or undertone singing.

11

35"

25"

Ov. Sol.

Ov. Gr.

S. Gr. *continue as before until line ends*

S *switch to "ah"*

Alto Group *at different times*  
*f*  
 Na n na n na n na n r , *continue as before until line ends*  
 na n na n

A *switch to "ah"*

Tenor Solo 1 *f*  
 Na oh na oh na oh

Tenor Solo 2

T *switch to "ah"*

B *continue drone until line ends* *switch to "ah"*

**PERUSAL SCORE ONLY - PLEASE DO NOT COPY**

\* Tenor soloists should not be positioned near one another (though they should still be in view of each other for coordination. Placement across from one another would be ideal.

13

25"

25"

25"

Ov. Sol.

Ov. Gr.

S. Gr.

S

A. Gr.

A

T. Sol. 1

T. Sol. 2

T

B

*Soloist 1 fade out*

*Soloist 2 fade out*

*Soloist 2 fade out*

*fade and drop out one by one*

*in time with 7*

*ch T. Sol. 1*

*Solv* *at*

*Soloist 2 fade out*

Na na oh na oh na oh na oh na oh

Na oh na oh na oh na oh na oh

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16

30"

30"

Ov. Sol.

Ov. Gr.

S

A

T. Sol. 1

T. Sol. 2

T

B

ack to "oo"

leave space for T. Sol. 2

na oh na oh na oh

leave space for T. Sol. 1

na na oh na oh

improvise based on previous solo material

become sparser and fade out

improvise based on previous solo material

become sparser and fade out

back to "oo"

those singing A<sub>3</sub>, fade and drop out one by one

back to "oo"

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

