

Hints to give your 2021 soloists and what we are looking for....

- ♪ Successful soloists need confidence and stage presence to perform at the Festival Theatre, as well as vocal accuracy.
- ♪ We are looking for the 'whole package' for the auditions held in term 2, week 6.
- ♪ It's more than just singing the notes correctly – presentation is equally important. 😊

Sounds of the Public School

- Sing with your natural voice – a clear tone, with clear diction.
- Keep your voice light and flexible
- Sing with attitude and some storytelling – *'well that was then... and this is now....'*
- Have plenty of energy for the up-tempo gospel ending to this song – get funky!

Mayangan- Verse 1, Bridge and possibly the descant at end

- A true voice with strength and good control for the softer volume to begin verse 1
- Be exact with the rhythms – they are quite tricky and fit with the lyrics. Have someone listen to you as you practice and make sure your singing matches the soloist on the solo track.
- Clarity in diction - every consonant articulated.
- Consider the message in the song as the choir unites with you for the last phrase of the Bridge
- Activate your face, and put some thought into your presentation.

Rockstar

- A voice with some 'pop' quality will work well for this song
- The V1 and V3 begin quite low in the vocal register, but do not 'belt' it out in too harsh a chest voice
- But then lots of energy is required for the jump up to 'Ah' – strong tummies, bright eyes, think down
- Story telling quality with expression and 'sparkle' for each verse.
- Energy in eyes and face – standing with a strong body.
- Make sure you bring in those early notes BEFORE the beat ie, B10 'sit-'

I Have a Voice

Solo 1

- Beginning at B20, this solo is sung moderately soft, but with confidence.
- Note the repeated D note for the first phrase *'I have a voice'* and the dotted rhythm on *'have'*
- The first and third phrases finish with a crotchet – voice and truth are only one count.
- The other little phrases have the minim that holds for 2 counts.
- Allow your voice to 'float' down to the low A and B below middle C

Solo 2

- Verse 2 begins at B28 and is different to Verse 1. Again, moderately soft but with confidence
- The first phrase is different in that it DOES move up on the word *'a'*
- The first and third phrase have the short one count ending for voice and me, the others are two counts.
- This solo goes down to the low G so keep the voice light and allow it to float even lower without pushing.

Solo 3

- Verse 2 is repeated at the end from B76 – and this soloist will finish the song with support from the choir.
- Same pattern again of the first and third phrases ending with just a one count note, and others having the two count minim.
- The melody differs slightly at the end to 'finish' the song... so learn carefully from bar 81, *'but it is strong'*
- Bar 83 has the 4 counts held on *'voice'*
- Bar 84-87 requires a good fill up with air and very controlled singing to last the 14 counts for the last phrase.

Don't Stop – Verse 2, Verse 3 and Coda

Solo 1 and Solo 2 work together...

Both soloists need

- A voice with pop quality and to have loads of stage presence and lots of 'star' attitude.
- Sparkling voices to pump out these solos for the final song of the concert.
- Flexible voices to bounce on the interesting rhythmic patterns.
- Vocal gymnastics!!
- Rockstar attitude and the confidence to sing out and pass on the messages to the audience
- Great diction!
- These are super cool solos – bring your sparkly personality and have fun!
- Take care with the triplets in each solo
- Take up the challenge of singing B35-36 TOGETHER – 2 voices in harmony!! And same again at Verse 3 for bars 63-64.
- These two soloists then take turns in singing out the song through the Outro B76 to the end.
- We will consider 2 soloists from the one school who have rehearsed together...

Commissioned Work Soloists and solo groups will be auditioned as a part of the Troupe audition process.

Water is Life #6 – this group of soloists will 'together' need well-tuned voices, or will sing each of the 5 solo parts as a unison part, taking it in turns to deliver the storyline.

Accurate rhythm and pitch with diction clarity required.

Plus the ability to hold their part while the sopranos and altos begin their water chant underneath – ie at B28-30, B36-38, B44-46, B52-54, B60-62 PLUS the final bar with their A note to be held.

Lifeblood

B86-93. This solo is at *mp* volume, quite gentle and soft. Accurate rhythm through this syncopated little chorus.

Placement of end consonants - the 'd' of lifeblood, land, hands., and the 't' of fate. Very clear 'fl' for flowing

Each of the Interludes – the solo / small group sings a connecting storyline to link up the next song. And is the same melody as sung in Water is Life #6. Same deal as above!!

The Silent Call of Kati Thanda – we are after a confident strong voice that will sing this information about Kati Thanda at B31 for Verse 1. The choir will join them at B36, and 'flow' into other parts – the altos will stay with the soloist, and the sopranos will hold their note for 'life'.

The beauty and mystery of this phenomenon at B40 can be sung out with feeling, and then the soloist begins the Chorus in B43.

This repeats again from B68-72, and at B80 the soloist helps to finish the song. It's a great solo to sing.

Deeper Down – this solo requires a voice that has accurate pitch in the lower vocal range. And repeats again in a new key at B64 to the end of the song. A really strong ending, not belting and in a lowered head voice is preferable.

Giants and Dragons – no solo.

Water is Life Reprise – The solo / small group parts 1-3 are an exact repeat from Water is Life #6.

Solo 4 has just 2 words that differ – *WE'VE* at B37 and *we* at B39.

And then there is a split part in B41-43 that potentially the small group can divide to create this harmony for the end of this section.

They ALL (?) join the choir for the final *Water is Life* at B69-70.