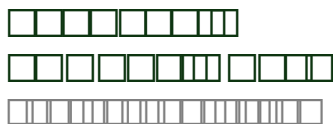


Elements - by Katerina Gimon

1) Earth 2) Air 3) Fire 4) Water



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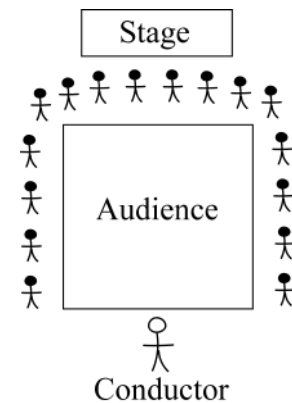
ELEMENTS

Katerina Gimon

General 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 a surround sound effect).



Movement Specific Notes

Earth (I)

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 (although the overtones are naturally present in the sound). In harmonic overtone singing, you work to bring out these overtones by changing vowel shapes, moving the tongue, shaping the lips, 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 tense or sore, you are doing something wrong. Stop immediately. Relax. Try again when you feel ready.
- Everyone is different. Some people 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://youtu.be/gHcLCXYfjIQ>
(He also has some helpful 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, rounding the outer edges of your tongue upward (almost touching your upper premolars). Shifting your tongue forward will give you higher overtones. Next, move your “oo” towards an “errrr” and experiment shaping your tongue to produce overtones.
- 3) *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!

Air (II)

IPA Text Pronunciations

English:	<i>air</i>	<i>wind</i>	<i>breath</i>
(group 1)	ɛər	wɪnd	brɛθ
Latin:	<i>aeris</i>	<i>ventus</i>	<i>spiritus</i>
(group 2)	ɛris	ventus	spiritus
Spanish:	<i>aire</i>	<i>viento</i>	<i>respiración</i>
(group 3)	aire	bjento	respiraθjon
French:	<i>air</i>	<i>vent</i>	<i>souffle</i>
(group 4)	ɛR	vã	suflə
Ukrainian:	<i>povitrya</i> (повітря)	<i>viter</i> (вітер)	<i>dykhannya</i> (дихання)
(group 5)	povittja	vitər	djkanja
Gaelic:	<i>adhar</i>	<i>gaoth</i>	<i>anáil</i>
(group 6)	ar	gər	anail
Italian:	<i>aria</i>	<i>vento</i>	<i>respiro</i>
(group 7)	aria	vento	respiro

AIR

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

Katerina Gimon

air
 wind, breath
 free, dynamic, transparent
 moving, flowing, changing, and fuelling
 air

Section Time
 (Approx.)

15"

5"

5"

5"

*with lots of space
 between words*

**

air, wind, breath

*with lots of space
 between words*

**

aeris, ventus, spiritus

*with lots of space
 between words*

**

aire, viento, respiración

fade out...

fade out...

fade out...

fade out...

Group 1 (English)

Group 2 (Latin)

Group 3 (Spanish)

Group 4 (French)

Group 5 (Ukrainian)

Group 6 (Gaelic)

Group 7 (Italian)

(Groups 4 - 7)

wind sounds

sssss

fff

tsss

shh

hwooo

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Please report performances at www.katerinagimon.com

5" 5" 5" 5" 40" ***

5

Gr. 1 *decrease space and gradually accelerate to as fast as possible* **fff**
stomp: (on cutoff) ×

Gr. 2 *decrease space and gradually accelerate to as fast as possible* **fff**
stomp: (on cutoff) ×

Gr. 3 *decrease space and gradually accelerate to as fast as possible* **fff**
stomp: (on cutoff) ×

Gr. 4 *with lots of space between words* **
air, vent, souffle *decrease space and gradually accelerate to as fast as possible* **fff**
stomp: (on cutoff) ×

Gr. 5 *with lots of space between words* **
povitrya, viter, dykhannya *decrease space and gradually accelerate to as fast as possible* **fff**
stomp: (on cutoff) ×


Gr. 6 *with lots of space between words* **
adhar, gaoth, anáil *decrease space and gradually accelerate to as fast as possible* **fff**
stomp: (on cutoff) ×

Gr. 7 *with lots of space between words* **
aria, vento, respiro *decrease space and gradually accelerate to as fast as possible* **fff**
stomp: (on cutoff) ×

General Notes:

Singers should be divided into 7 groups of approximately the same size containing individuals from all parts.
For IPA Pronunciation of the text see the notes preceding the score.

* This clef signals only pitch class and therefore the given pitch can be performed in any octave.

**  = recitation. Repeat the given text at different time). Elongate/emphasize aspirated sounds ("s", "f", "th", etc.)

*** If followed by IV. Fire, the final cutoff and stomp of air should coincide with beat 1 (opening stomp) of Fire.
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