

Mullinax - Choral Repertoire Information and Rehearsal Guide

Student Name: Natalie Guller Date: 9/8/16 Period 1 Ensemble HARMONIC ENSEMBLE Level IV

Title BLESSING IN TWO LEARNING Composer/Arranger SUSAN LA BAY Text JAN RICHARDSON

Time Signature 4 Meter simple Pulse duple Accidentals 4 Sharps 0 Key Signature E Major

Where is DO? E Voicing SATB Language English Tempo ♩ = 76 Genre 21st century choral

General Information regarding this choral selection: The piece is performed a cappella. The text is a poem.

It was written as a memorial for Dr. Guy A. Webb.

Musical Term or Marking	Meaning
1. <u>mp</u>	<u>mezzo piano, medium soft dynamic</u>
2. <u><i>mf</i></u>	<u>crescendo, increase in volume gradually</u>
3. <u><i>ff</i></u>	<u>decrescendo, decrease in volume gradually</u>
4. <u><i>mf</i></u>	<u>mezzo forte, medium loud dynamic</u>
5. <u><i>rit</i></u>	<u>ritardando, gradually slow in tempo</u>
6. <u><i>p</i></u>	<u>piano, soft dynamic</u>
7. <u><i>pp</i></u>	<u>pianissimo, very soft dynamic</u>
8. <u><i>ppucc</i></u>	<u>ritto by forte</u>
9. _____	_____
10. _____	_____

Rehearsal Date 9/7 Write a short (one phrase) post rehearsal reflection regarding something that you learned today about THIS selection.

I learned to "lean in" to the sustained notes in order to keep the piece interesting. Because it is performed a cappella, the dynamics and tempo should be fluctuated to keep the interest of the listener. I learned to modify the "in" vowel in the word "in" to be rounded and forward-placed so that all vowels shaped together and there with one another.

9/26 I learned to counterintuitively crescendo in measures 15 and 16, in order to lead into the beginning and reestablish the mf dynamic for the beginning of the piece.

10/16 I learned to connect the first ending to the beginning of the piece with a "no-breath" mark.

11/2 I learned to relax into the "ing" and emphasize the "lean" in order to accommodate the English pronunciation of the word. I learned to relax into the top of the "love sequence" in order to resemble a slight "wave" of sound and emotion.

11/16



**Mullinax - Choral Repertoire Information and Rehearsal Guide**

Student Name: NATALIE COLLIER Date: 9/20/16 Period 1 Ensemble HARMONY BRIGADE Level IV  
 Title Still, Still Night Composer/Arranger JACKSON BERKEY Text JOSEPH MONY  
 Time Signature 4 Meter simple Pulse duplo Accidentals 5 flats Key Signature D<sup>b</sup> Major  
 Where is DO? D<sup>b</sup> Voicing SSAA Language English Tempo J = 72 Genre 20th Century Choral

General Information regarding this choral selection: The arrangement is dedicated to Norman Luboff, the  
composer's mentor, and his wife. The Christmas collection was presented as  
an anniversary to his wife.

Musical Term or Marking	Meaning
1. <u>mp</u>	- mezzo piano, medium soft dynamic
2. <u>pp</u>	- pianissimo, very soft dynamic
3. <u>&lt;</u>	- crescendo, gradually increase in volume
4. <u>&gt;</u>	- decrescendo, gradually decrease in volume
5. <u>&gt;</u>	- accent, extra emphasis
6. <u>f</u>	- forte, loud dynamic
7. <u>dim.</u>	- slowly decrease in volume
8. <u>—</u>	- tenuto, sustain a note for its full value
9. <u>rit.</u>	- flexible tempo
10. <u>˘</u>	- fermata, hold note for indefinite length, mark conductor

**Rehearsal Date** Write a short (one phrase) post rehearsal reflection regarding something that you learned today about THIS selection.

9/27

I learned to maintain the same placement and vowel shape for the "ooh"s at the beginning of the piece.

10/3

I learned to close the "l" at the end of the word "still" quickly using only the tip of the tongue to ensure that the sound stays clean.

10/17

I learned to take a breath after the word "God" in measure 26 instead of in between measures 47 and 48 to avoid breaching in the middle of a word.

10/31

I learned to crescendo into the word "Alleluia" in my back page in order to support Allison on the upper soprano part.

11/8

I learned to make the "ooh"s at the beginning of the piece a little louder so they aren't covered up by the piano.

# Mullinax - Choral Repertoire Information and Rehearsal Guide

Student Name: Natalie Collier

Title: The Hope of Christmas Date: 9/6/16 Period 1 Ensemble: Harmonix Level: IV

Time Signature: 4 Meter: Simple Pulse: div Composer/Arranger: Avin Hampton Callaway Text: William Scherata Brown

Where is DO? C Voicing: SSA Language: English Accidentals: 0 Key Signature: C Major

General Information regarding this choral selection: Tempo: ♩ = 67 Genre: contemporary jazz

Musical Term or Marking	Meaning
1. <u>mp</u>	- mezzo piano, medium soft
2. <u>rit</u>	- ritardando, gradually decrease tempo
3. <u>uniss</u>	- unison; all voices together
4. <u>mf</u>	- mezzo forte, medium loud
5. <u>f</u>	- fermata, look at conductor for length of note
6. <u>f</u>	- fortis, loud dynamic
7. <u>&gt;</u>	- decrescendo, decrease in volume gradually
8. <u>&lt;</u>	- crescendo, gradually increase in volume
9. <u>al tempo</u>	- return back to previous tempo
10. <u>p</u>	- piano, soft volume
11. <u>pp</u>	- pianissimo, very soft volume








**Mullinax - Choral Repertoire Information and Rehearsal Guide**

Student Name: Natalee Collick Date: 9/17/16 Period 1 Ensemble HARMONIX Pkwy Level IV  
 Title THAT'S WHAT I WANT FOR CHRISTMAS Composer/Arranger Pan Langford Text E.E. Lawrence  
 Time Signature 4/4 Meter simple Pulse simple Accidentals 2 sharps Key Signature D Major  
 Where is DO? D Voicing SSA Language English Tempo ♩ = 84 Genre 20th century jazz / pop choral

General Information regarding this choral selection: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Musical Term or Marking	Meaning
1. <u>mp</u>	- mezzo piano, medium soft dynamic
2. <u></u>	- crescendo, gradually increase in volume
3. <u>mf</u>	- mezzo forte, medium loud dynamic
4. <u></u>	- decrescendo, gradually decrease in volume
5. <u>univ.</u>	- unison, all voices together
6. <u>f</u>	- forte, loud dynamic
7. <u>rit.</u>	- slow or tempo
8. <u>al tempo</u>	- return back to previous tempo
9. <u>p</u>	- soft dynamic, piano
10. <u></u>	- fermata, wait for cue from conductor

Rehearsal Date Write a short (one phrase) post rehearsal reflection regarding something that you learned today about THIS selection.

9/13: I learned that the scooped line in measure 20 means to vibrate or change note with a swoop, JAZZ style.

9/15 I learned that the rhythm in measure 26 is "ta-ki-da-di-ta-ki-da-ta" which is a little different due to the combination of eighth notes and triplets.

10/13 I learned that the first rhythm for the word "Christmas" is a triplet, meaning that all three notes occur before the fourth beat.

10/18 In section 4, I learned that the altos only move on the second and third voices on the triplet rhythm. The first and last time the altos sing in unison with the soprano.

11/14 I learned to keep my voice high in the choreography even when on my knees during the section from measures 33 to 56 to ensure that the sound is supported by the diaphragm.

11/28 I learned to emphasize the consonants on the final section of the piece rather than focusing on the choreography in order to ensure that the audience could understand the message of the piece.



**Mullinax - Choral Repertoire Information and Rehearsal Guide**




Student Name: Natalie Collins Date: 9/16/16 Period 1 Ensemble Harmonic Rhythmic IV

Title WHAT SWEETER MUSIC Composer/Arranger John Rutter Text Robert Hurley

Time Signature 3/4 Meter Simple Pulse duplo Accidentals 6 flats Key Signature Gb Major

Where is DO? Gb Voicing SATB Language English Tempo ♩ = 66 Genre 17th century inspired

General Information regarding this choral selection: The words were written in the 17th century. The piece was written for Stephen Cleobury and the choir of King's College

Musical Term or Marking	Meaning
1. <u>dolce e legato</u>	- <u>sweetly and connected</u>
2. <u>p</u>	- <u>piano, soft dynamic</u>
3. <u></u>	- <u>crescendo, gradually increase in volume</u>
4. <u>mp</u>	- <u>mezzo piano, medium soft dynamic</u>
5. <u>mf</u>	- <u>mezzo forte, medium loud dynamic</u>
6. <u></u>	- <u>decrescendo, gradually decrease in volume</u>
7. <u>piccolo mosso</u>	- <u>a little less movement</u>
8. <u>pp</u>	- <u>pianissimo, very soft dynamic</u>
9. <u>f</u>	- <u>forte, loud dynamic</u>
10. <u></u>	- <u>fermata; hold or conductor for extra time</u>

Rehearsal Date

Write a short (one phrase) post rehearsal reflection regarding something that you learned today about THIS selection.

9/13/16

I learned the interval between an A flat and an F flat found in measure 40.

9/19/16

In sections, I learned to learn into the first syllable of "music" and relax into the second syllable. Additionally, I learned to commit to the octave jump in measure 11 by thinking of the first note as being in the same place in my voice as the top note. (remember: vocally)

10/14

I learned to separate the "c" sounds in music, and can to add drama to the piece.

10/17

I learned to phrase the music, by determining the note that all other notes should lead to as the climax of the phrase.

11/23

During Ordo's time rehearsal, I learned to balance within the ensemble especially in measures 12 to 20. I learned a complete balance between all the parts.

12/9

I learned to keep the dot in the word "music" so that the initial syllable can be easily identified as a new, emphatic and therefore more important word. English pronunciation of the word.

**Mullinax - Choral Repertoire Information and Rehearsal Guide**



Student Name: Natalie Collier Date: 9/19/16 Period 1 Ensemble Harmonik Ensembles Level IV

Title In Dulci Jubilo Composer/Arranger Martha Mier Text Traditional German Carol

Time Signature 4 Meter simple Pulse duplo Accidentals 3 flats Key Signature E♭ Major

Where is DO? E♭ Voicing SSSAA Language German Tempo d=96-100 Genre 21st century choral

General Information regarding this choral selection: The text is a traditional German carol, but the tune is newly composed. It was commissioned for the singers by Erika Greene as a gift to her parents.

Musical Term or Marking	Meaning
1. <u>mp</u>	<u>mezzo piano, medium soft dynamic</u>
2. <u>mf</u>	<u>mezzo forte, medium loud dynamic</u>
3. 	<u>crescendo, gradually increase in volume</u>
4. 	<u>decrescendo, gradually decrease in volume</u>
5. <u>p</u>	<u>piano, soft volume</u>
6. <u>f</u>	<u>forte, loud volume</u>
7. <u>sforzando</u>	<u>suddenly</u>
8. <u>espressivo</u>	<u>expressive</u>
9. <u>poco rit.</u>	<u>slow down gradually (a little)</u>
10.	





# Mullinax - Choral Repertoire Information and Rehearsal Guide

Student Name: Natalie Collier Date: 9/19/16 Period 1 Ensemble Harmonic Rhy Level IV

Title Exaudi! Laudate! Composer/Arranger Beverly A. Patton Text Beverly A. Patton

Time Signature 4/4 Meter simple Pulse duplo Accidentals 3 flats Key Signature E♭ Major

Where is DO? E♭ Voicing SSA Language Latin Tempo ♩ = 116 Genre 20th cent. Choral, liturgical

General Information regarding this choral selection:  
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## Musical Term or Marking

## Meaning

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|--|--|
| 1. <u>f</u>                            | - forte, loud dynamic                                      |
| 2. <u>&gt;</u>                         | - accent   |
| 3. <u>ff</u>                           | - fortissimo, very loud dynamic                            |
| 4. <u>&lt;</u>                         | - crescendo, gradually increase in volume                  |
| 5. <u>.</u>                            | - staccato, 13. dim - diminuendo, decrease in volume       |
| 6. <u>Ionian Mode</u>                  | - just like major 14. p - piano, soft volume               |
| 7. <u>Dorian Mode</u>                  | - R6 to R6 15. mf - mezzo piano, medium soft volume        |
| 8. <u>Phrygian</u> <sup>Phrygian</sup> | - Mi Fa Mi 16. sub - subito, suddenly                      |
| 9. <u>Lydian</u>                       | - Fa to Fa 17. fugato - similar to canon, repeat polyphony |
| 10. <u>Mixolydian</u>                  | - So to So 18. mf - mezzo forte, medium loud volume        |
| 11. <u>Aolian</u>                      | - La to La 19. polyphonic - more than one sound            |
| 12. <u>Locrian</u>                     | - Ti to Ti 20.   |

**Rehearsal Date** Write a short (one phrase) post rehearsal reflection regarding something that you learned today about THIS selection.

9/14

I learned to emphasize the accent marks by lessening emphasis on the notes without accents to prevent overemphasizing.

10/5

I learned to separate the notes at the beginning and lift up at the end to emphasize the accent without overemphasizing.

11/23

I learned to move the t from "et" to the beginning of "er" so that the sound does not become closed off.