

To the Mucho Macho MEN,

My name is Mrs. Hower, and I'll be your conductor for the upcoming Mucho Macho Festival. I'm looking forward to spending time with you- making music together and having a great time. There are three pieces that I'd like you to have **memorized** for the Festival. I will give you some rehearsal notes for each of the three pieces listed below.

1. **Buffalo Gals:** This is a fun piece that came out of a time in history when minstrelsy was very popular. White men who dressed in "black face" would go from town to town giving stage presentations that included a lot of singing and dancing. One of those songs was **Buffalo Gals**. It should be sung in a sprightly, jaunty manner- full of energy- but buoyant energy, not weighty and heavy. Use your head voice for this song- not your chest voice. Mark your music in the following areas:
  - a. Basses: Be sure you watch whether you sing doot or du. And swing those eighth notes!
  - b. Page 6: Tenor 2 has the melody, so everybody else must be sure to sing a bit softer.
  - c. Page 9: Watch the ritard at ms. 36 and be sure to sing softly on "the moon" as you ritard. In the next measure, don't swing the eighth notes, slow it down a bit, sing softly and HAM IT UP. Think "swooning"
  - d. P. 9, ms. 41: Go back to the original tempo, but notice the basses have the melody. Sing gently tenors!
  - e. P. 15: Notice the dynamics. MUCHO IMPORTANTE! Sing softly on the last beat of m. 74 to the 3<sup>rd</sup> beat of 76. Mezzo forte till the last beat of m. 78 and then SUDDENLY soft at measure 79. I think that's the hardest one to remember- especially for tenor I.
2. **Poor Wayfaring Stranger:** This is a spiritual. What is a spiritual? If you don't know, see if you can find out before we meet. The song is tender and beautiful. Who do you think might be singing this song? How does that person feel? Why? Have YOU ever felt the sadness portrayed in this song? Is there resolution in this song? If so, where does it happen? Mark your music in the following areas:
  - a. P. 1, basses – enter softly and stagger your breathing until the rests. (After 'woe', and 'go').
  - b. Watch the ritards on p. 3, m. 16, p.4, m. 19.
  - c. Tenor I and II, notice the subito mezzo-piano at the bottom of page 5. (If you don't know or remember what mezzo forte or mezzo piano mean, be sure to ask your teacher!!!)
  - d. Easy does it when you get to the bottom of page 7 pick up to measure 38 (where it says 'calming').
3. **Who are the Brave:** Read the poem on the inside cover. What does this poem mean to you? Do you know people whom the author considers BRAVE? Are you brave? How have you demonstrated the act of bravery? Mark your music in the following areas:

- a. The piece starts off very softly. Easy does it- but keep the air moving. Be sure 'Who' starts with the 'h' sound!
- b. For the most part, we want the 'v' of brave to be together. So, in general, whenever the word brave has a rest following it (see pages 7-8), park the V (vuh) on the rest that follows. That normally happens on the first beat of the next measure. So, if you look at page 7, the word brave is to be held out for 4 beats. After that is a quarter rest. That rest is where you want to place the 'vuh' sound of the word bra----vuh. Get it??? But, if there isn't a rest following the word brave- for instance pages 4-5, place the 'v' on the 4<sup>th</sup> beat of the measure. If I've confused you, don't worry. We'll go over it when I meet you!
- c. Notice the subito piano that comes after the FORTE on page 4 measure 15-16. This is easy to forget. Tenors- that's you. Keep measure 16 soft!! But be sure you don't have a lazy tongue. Keep the words crisp while you sing softly.
- d. Notice the decrescendo and ritard on page 6, m. 40-43.

I hope you enjoy these pieces. They are all a little different, but they all have meaning and emotion, and offer you something to think about and a way to be expressive.

I'll see you soon!!! ☺

Mrs. Hower