

POWER OF HEALING: Singer Details
MLK Concert 2017

OPENERS-----

René calls 4 directions: Conch

Humbly in D-ish (conch note)

- choir entering, walk down ramp in pairs, BATS order Laura on djembe at front. Cheryl at top of room with shekere keeping tempo.
- 2x Bass part only (all sing), 2x with alto part added, 2x with tenor part added. By this time we are down front, making choir shape BATS. 2x with soprano part over the top: loudest part.
- Sopranos go back to singing Bass part, quiet dynamic, talking over song about Patwin Indians, founders of church. Watch me for end of song cues.
- After end of song, move into next position right away, during talking. Rainstick people grab instruments. Laura take off djembe.

I speak: Welcome, cell phones off, prayer of intention, René with additional sounds setting mood and pitch for Rainforest Chant?

Rainforest Chant (start on E).

- 4 section/ clumps: Basses by Harp Stage Right, Tenors Stage Left, Altos on landing above Tenors, Sops on landing above Basses. Pat/Doreen with sops, Anne/Judy with altos.
- Parts enter in B T A S order, then rare birds. Interval is about 2x on each part, but watch me, because I may stay longer to get a part settled if it feels right.
- We go on for an unknown amount of time. Be responsive to dynamics, Watch for ending cues.
- When it is done, go right to Reconciliation formation.

Reconciliation in C major (altos start on E):

- Stand B T A S order with Basses on Harp side.
- Altos sing 1. Wind in the leaves
- Sops join 2. Song of the birds
- Tenors join 3. Rain on the Earth
- All sing Bass part together
- Basses continue with words, A, S, T sing 4. Hope in my heart (loudest, fullest part)
- Basses ooh, A, S, T sing 5. Peace in my soul, quiet dynamic.
- When song is over, small head bow, exit to ramp.

SMALL ENSEMBLES-----

Grief in D minor / start low A

- Order from harp side: Anne, Pat, Lyn, Laura, Cheryl, Alex, Corey, Steve
- All women sing Alto part 1x
- A + S one time
- A + S + T one time
- A + S + T + B one time
- Small head bow and exit to ramp.

For Warmth in C minor, start on C

- Order from harp side: Lyn, Claire, Evie, Judy, Mimi / Alison, Dana, Corey, Steve
- 1 time through whole song in unison, adding two voices with each line, starting with Lyn and Claire.
- Round begins with Lyn and Claire.
- T and B sing whole song one time in the round. (T end, then B)
- S and A sing whole song 2x in the round plus a little extra: Sops add whole first line plus 2 bars of second line. Altos add 2 bars of first line.

O My Heart in B minor, start on F#

- Order from harp side: Pat, Anne, Laura, Doreen, Cheryl, Carol
- Anne solo, then Pat echo on Deep and Wide
- Tenors enter on Wide and Strong and continue to end
- Doreen/Laura enter on Strong and Sweet
- Laura splits from Doreen on Sweet and Fresh
- All continue on Fresh and Deep, end on Laura's cue (fist), hold last note long and cut off together.
- Exit to ramp if you are not a Re-enchanting soloist

WHOLE CHOIR PLUS HARP, HIGHER ENERGY-----

Re-enchanting the World in C modal (start on E

- Harp intro, Pat solo to start
- Steve echoes (you two can practice this around the house)
- Anne adds S harmony to Pat
- Cheryl adds T harmony to Pat / Anne
- Doreen adds additional echo
- Judy adds additional echo (she has come around to harp side)

- Lyn and Claire (with Laura) start One Song, One Soul and about this time singers from ramp are gradually attracted to join various other singers
- Laura meets up with Kathy by harp and they add echo to One Song One Soul
- Continue a while, bringing One Song One Soul part out louder while other parts get quiet. Watch for ending cue.
- When song is end, form position for Yemaya SATB. Judy get violin. Laura get djembe

Yemaya Asesu in A major (start on C#)

- Harp and drum intro
- Sop/alto begin on same note, altos repeat note while sop melody goes up.
- T/B answer
- 1x all the way through mezzo piano-mezzo forte in 2nd half
- 2nd time all the way through louder, adding violin
- 3rd time quiet/feature violin with S/A on ooh, T/B answer with words. 2nd half loud, finish big. Stay in same position, but Judy put away violin, Cheryl get shekere

Bambelela in F (start on A)

- Harp chords, plays tenor note
- Layer in 1x per part T, then add A, then add S+B at the same time.
- By 4th time through, it's loud, dancing and fun
- Switch to Never Give Up: quiet dynamic 1st time, then loud dynamic again, adding some snaps, taps.
- Back to Bambelela, clapping and dancing 2x
- If a few sopranos want to pop up to T part an octave higher, that is fine
- One more Never Give Up even quieter, drum drops out, snap
- Last Bambelela loud. (8x total). Stay where you are at end.

We've Got the Power in A (start on E)

- Short version as speaker comes in: B part 2x, then add A part 2x. End.
- *[Empower Yolo Speaker]*
- Longer, faster version when speaker leaves: starts the same, but continues, adds Sop part 2x then Tenor part 2x. End. Shekere?

René Feature interlude with high energy didjeridoo?
Choir goes to ramp, I think?

Come back out in S A T B formation again—file off and on same positions. Laura gets guitar, mic stands arranged.

LAURA AS LEAD SINGER

Able in C major

- Choir files back into SATB while Laura talks briefly on the mic about the song
- Laura begins on guitar alone, choir and harp come in first time together at “Able to enjoy...” chorus.
- Harp only plays on chorus, but choir also sings at: We have a choice to make...
- Don't sing on the “lonely” lines when Laura looks at audience (And when we don't succeed... and later To drink it down alone...)
- Fancy harmonies on lines at end of sections
- After second chorus: B/T “He looks for the colors...” and A/S “He sees the rainbow...” All on “His eyes are... I can hear it.”
- “I have a CHOICE to make” take step forward on choice.
- Last chorus get cuddly and add one more bonus 2nd half. It slows way down at end. When song is over, take a beaming moment, then get into Loyalty formation

Loyalty in D major (start on D)

- V formation with T/B at the back
- Guitar Intro. Laura sings with all entrances
- Altos only all the way through (heartbeat gesture)
- Then Sopranos only all the way through (sassing back)
- “Argument” of both parts at once, face off
- B/T interrupt down middle—their part only 4x starting soft, gradually louder, while they calm down and convert others to their cause (others sing along and get friendly gradually)
- Altos and Sopranos both come back in together, sing all the way through, all friends. End. After applause, adjust position as needed to see Laura, form choir-like shape. Laura put down guitar, silence guitar mic.

Heart Bird in C major

- Harp, intro, Laura sings verse alone. Choir comes in with Laura on chorus: A/T/B enter on “Heart bird” Sopranos echo “heart bird”
- After second verse, we sing one chorus normally, then invite audience to sing along 2x more. Then tag ending with extra

“Let me hear you” 3x, then Laura solo tag. After bow, move to sing-along place. Laura pick up drum.

René Feature while choir disperses around audience for sing-along. Likely sweet flute interlude.

SING ALONG (slides w/lyrics)

Breathe, Relax (start on E) modal. Let Laura sing it alone one time for teaching, then come in unison. Gradually add harmonies, echos, etc.

All Will Be Well in Ab major with C drone (start on C).

- Harp will play C, Bb, Ab notes as they enter
- Laura encourages slices of the room to take various parts (this may inform where you stand for sing-along, or you may want to adjust your place for this song)
- People in front may want to gesture their part toward their audience slice.
- Probably we will do the whole melody routine 2x (I will sing it on mic. Any singers who want to join me are welcome to.) and then remove parts one by one.

Nanila in C major. (start on G).

- Harp will give chord / first note.
- Laura will teach melody first, then we begin.
- Bass and Soprano start with melody all the way thru
- Alto part added—all the way through
- Tenor part added—all the way through
- One more time with violin?

Weya—René will lead this improvisational healing song. The only words are “Weya.” You can sing any notes / rhythms as you are moved.

Hineh Ma Tov in D minor

- Laura will lead with djembe, plus violin, tambourine.
- At first, just sing responses after Laura, then later sing as much as you want.
- Lively – dance if you want to on Lai dai dais!

[Shout out moment—inviting audience to name out loud into the space what is good-- after singing “Behold how good this is”—what inspires them, what they are part of that they know is life affirming.]

Bambelela in F reprise as before, with harp, djembe, shekere(?), but inviting the whole audience to join in this time!

[Reflective moment—inviting prayers and blessings from the audience—what do they plan to “never give up” on? What do they want to call into being with the energy raised here?]

We Let the Love Wash Over Us in C with harp, djembe

- We will start with alto part=melody once sung by Laura alone in teaching mode, then all sing who want to
- Layer in parts –T next, then B, then S. Build up slowly big and loud and take down to a prayerful whisper.

Reception to follow—tea, cookies, mingle with the audience, get info about Empower Yolo, buy CDs . . .