

REHEARSAL NOTES

This arrangement of “What’s New?” by Johnny Burke and Bob Haggart has been written so that it may be easily taught and learned by choirs. Although it has a “jazz a cappella ballad” sound, it is not difficult to sing or conceptualize. The following rehearsal notes and teaching strategies may be helpful in learning the piece quickly.

- The notes in the first nine measures should be learned carefully because they re-occur throughout the arrangement.
- Measures 10 through 17 are the same notes as measures 2 through 9.
- Again, the fourth beat of measure 26 through the second beat of measure 32 is the same as the fourth beat of measure 2 through the second beat of measure 8.
- The last three notes in measure 33 are unison C’s. At the key change to D-flat in the next measure, the singers simply move up one-half step to unison D-flat, and, again, measures 34 through beat two of measure 41 are the same notes as measures 1 through beat 2 of measure 8 (transposed up one-half step).
- The last three measures of the arrangement are the same as measures 1 through 3 (transposed up one-half step), with the exception of the final two beats in the tenor and bass parts.
- In the “bridge” section (measures 18 through 26), note that the altos have the melody from measure 18 through 21, then the tenors have the melody in measures 22 and 23 before the entire ensemble sings unison octaves in measure 24.

By teaching the first nine measures accurately, the majority of the piece will be learned. Then carefully teach the “bridge” and the entire piece will be well-rehearsed for note accuracy, allowing the singers to then rehearse diction, style, and interpretation instead of notes, which is what really makes it enjoyable for all.

Phrase and breath marks have purposely been omitted from this arrangement so that the individual choral directors and choirs may interpret the piece as they wish.

I hope these rehearsal notes and strategies are helpful to you as you learn and sing this beautiful classic tune arranged for a cappella voices.

Russell Robinson, Arranger

WHAT'S NEW?

for S.A.T.B. voices a cappella

Arranged by
RUSSELL ROBINSON

Words by **JOHNNY BURKE**
Music by **BOB HAGGART**

Slow ballad, somewhat rubato (♩ = ca. 72-76)

SOPRANO
ALTO

mp *mf* 3

Loo loo loo loo loo loo loo. What's new? _____

TENOR
BASS

mp *mf*

The first system of the musical score is for the Soprano and Tenor/Bass parts. The Soprano part is written on a treble clef staff with a 4/4 time signature. It begins with a mezzo-piano (mp) dynamic and a half note G4, followed by a half note A4, and then a half note B4. The Tenor/Bass part is written on a bass clef staff. It begins with a mezzo-piano (mp) dynamic and a half note G2, followed by a half note A2, and then a half note B2. Both parts have a mezzo-forte (mf) dynamic marking and a triplet of eighth notes (G4, A4, B4 for Soprano; G2, A2, B2 for Tenor/Bass) starting at measure 3. The lyrics 'Loo loo loo loo loo loo loo. What's new?' are written below the Soprano staff.

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How is the world treat - ing you? _____ You have - n't changed a

The second system of the musical score continues the Soprano and Tenor/Bass parts. The Soprano part has a triplet of eighth notes (G4, A4, B4) starting at measure 4. The Tenor/Bass part has a triplet of eighth notes (G2, A2, B2) starting at measure 4. The lyrics 'How is the world treat - ing you? _____ You have - n't changed a' are written below the Soprano staff.

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love - ly as ev - er,

bit; _____ love - ly as ev - er, I must ad - mit.

The third system of the musical score continues the Soprano and Tenor/Bass parts. The Soprano part has a triplet of eighth notes (G4, A4, B4) starting at measure 7. The Tenor/Bass part has a triplet of eighth notes (G2, A2, B2) starting at measure 7. The lyrics 'love - ly as ev - er, bit; _____ love - ly as ev - er, I must ad - mit.' are written below the Soprano staff.

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