

Sgoil Ghàidilig Ghlaschu

Nàiseanta 4 & 5



Ceòl Beòil

Ainm:

Clas:

Earrann:

Tidsear:

This unit of work involves studying the main musical features and concepts associated with the **Vocal Music**.



This sign indicates short excerpts of music to illustrate particular musical features or concepts.

Types of Voice

The 4 main types of voice are:

SOPRANO



ALTO



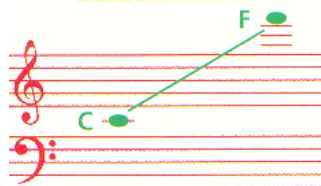
TENOR



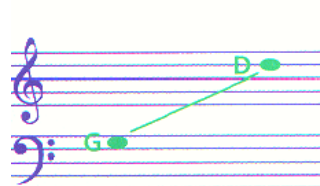
BASS



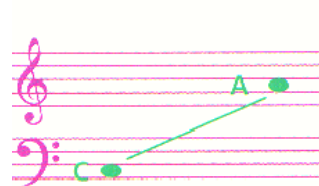
PITCH RANGE



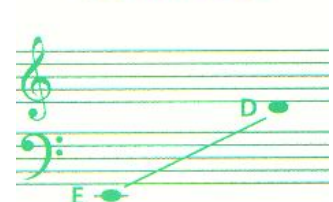
PITCH RANGE



PITCH RANGE



PITCH RANGE



Soprano: High Female Voice

Alto: Low Female Voice

Tenor: High Male Voice

Bass: Low Male Voice

These four main types of voice form the basis of a standard choir, often referred to as **SATB**.



Listen to some examples of different types of voices:

Soprano: Charlotte Church: *Summertime from Porgy and Bess by Gershwin*

Alto: Bessy Smith: *Nobody knows when you're down and out*

Tenor: Jesu komm zu deiner Kirche from *Nun komm der Heiden Heiland*

Bass: Men were ashamed...Go down Moses from *A Child of Our Time by Tippett*

Written Exercise

Complete the following statements by filling in the blanks:

1. The highest type of male voice is the _____.
2. The lowest type of female voice is the _____.
3. The highest type of female voice is the _____.
4. The lowest type of male voice is the _____.

Listening Exercise 1

Listen carefully to the following excerpts of music.

For each excerpt of music you should identify the type of voice.
Choose from:

Soprano

Alto

Tenor

Bass

1. This is an example of a/an _____.
2. This is an example of a/an _____.
3. This is an example of a/an _____.
4. This is an example of a/an _____.
5. This is an example of a/an _____.
6. This is an example of a/an _____.
7. This is an example of a/an _____.
8. This is an example of a/an _____.
9. This is an example of a/an _____.
10. This is an example of a/an _____.

Total out of 10

Other Types Of Voices

Mezzo-soprano: Female voice in between **Soprano** and **Alto**.
Counter Tenor: Very High Male Voice
Baritone: Male voice in between **Tenor** and **Bass** (middle range)



Listen to some examples of these other types of voices:

Mezzo-soprano: *Voi, che sapete* from *The Marriage of Figaro* by Mozart
Counter Tenor: *Cam dederit* from *Nisi Dominus* by Handel
Baritone: *Largo al factotum* from *The Barber of Seville* by Rossini

Written Assignment

Complete the following statements by filling in the blanks:

1. The type of male voice that is higher than a bass but lower than a tenor is a _____.
2. The highest type of female voice is a _____.
3. The type of female voice that is higher than an alto but lower than a soprano is a _____.
4. The lowest type of male voice is the _____.
5. A very high male voice is the _____.
6. The lowest type of female voice is the _____.

Listening Exercise 2

Listen to the following three excerpts of music and decide what type of voice is singing in each. Tick **one** box in each column.

- | | | |
|---|--|--|
| a) <input type="checkbox"/> Mezzo Soprano | b) <input type="checkbox"/> Soprano | c) <input type="checkbox"/> Soprano |
| <input type="checkbox"/> Alto | <input type="checkbox"/> Alto | <input type="checkbox"/> Mezzo Soprano |
| <input type="checkbox"/> Baritone | <input type="checkbox"/> Counter Tenor | <input type="checkbox"/> Counter Tenor |
| <input type="checkbox"/> Bass | <input type="checkbox"/> Bass | <input type="checkbox"/> Bass |

Vocal Combinations

Some common terms that can be applied to combinations of voices are used in many different styles of music.

- Solo:** Someone singing on their own.
Duet: Two people singing together.
Choir: A group of people singing together.
Unison: The same notes sung at the same time, or an octave apart.
Harmony: Two or more notes sung together at the same time.
A capella: Unaccompanied singing.



Listen to some examples of different vocal combinations:

- Solo:** Ella Fitzgerald: *Mack the Knife* by Kurt Weill.
Duet: *The Last Night of the World* from *Miss Saigon*.
Choir: *I Swear* by F Myers/G Baker
Unison: *For the beauty for the earth* by John Rutter.
Harmony: *An example of a hymn*
A capella: *An unaccompanied folk song.*

Listening Exercise 3

Listen to the following three excerpts of music and tick **one** box in each column that best describes the music.

- | | | |
|--|--|--|
| a) <input type="checkbox"/> Solo voice | b) <input type="checkbox"/> Solo voice | c) <input type="checkbox"/> Solo voice |
| <input type="checkbox"/> Duet | <input type="checkbox"/> Duet | <input type="checkbox"/> Duet |
| <input type="checkbox"/> Choir | <input type="checkbox"/> Choir | <input type="checkbox"/> Choir |

Listening Exercise 4

Listen to the following three excerpts of music and tick **two** boxes in each column that describe the music.

- | | | |
|--------------------------------------|--------------------------------------|--------------------------------------|
| a) <input type="checkbox"/> Unison | b) <input type="checkbox"/> Unison | c) <input type="checkbox"/> Unison |
| <input type="checkbox"/> Harmony | <input type="checkbox"/> Harmony | <input type="checkbox"/> Harmony |
| <input type="checkbox"/> A capella | <input type="checkbox"/> A capella | <input type="checkbox"/> A capella |
| <input type="checkbox"/> Accompanied | <input type="checkbox"/> Accompanied | <input type="checkbox"/> Accompanied |

The Musical

A musical is a theatrical stage production involving a combination of music and drama. Musicals have been popular throughout the 20th Century due to their entertaining storylines, costumes and popular music.



Written Exercise

Can you name any musicals?

Main Features

- ★ Singing (and dancing)
Solo, Duet and Chorus (large group of singers)
- ★ Spoken Word - Dialogue
- ★ Accompanied by Orchestra, Band, or small instrumental group
- ★ Costumes and Scenery



Listen to some examples from Musicals and try to identify some of the most important features:

- ★ *The Phantom of the Opera*: _____
- ★ *West Side Story*: _____
- ★ *Grease*: _____
- ★ *Les Misérables*: _____
- ★ *Miss Saigon*: _____

Listening Exercise 5

Listen to the following three excerpts of music and tick **two** boxes in each column that best describes the music.


- | | | |
|--|-------------------------------------|------------------------------------|
| a) <input type="checkbox"/> Solo voice | b) <input type="checkbox"/> Soprano | c) <input type="checkbox"/> Duet |
| <input type="checkbox"/> Duet | <input type="checkbox"/> Harmony | <input type="checkbox"/> Chorus |
| <input type="checkbox"/> A capella | <input type="checkbox"/> Duet | <input type="checkbox"/> Orchestra |
| <input type="checkbox"/> Accompanied | <input type="checkbox"/> Chorus | <input type="checkbox"/> Unison |

Songs from *West Side Story*

West Side Story is one of the most popular musicals of all time. It is a modern version of the *Romeo and Juliet* story, set in New York in the late 1950's against a backdrop of violence and bitterness between two rival gangs; The Jets and the Sharks.

Tony (a member of the Jets, a gang led by Riff) falls in love with Maria (a beautiful Puerto Rican immigrant whose brother, Bernardo, is the leader of the Sharks).



 The musical begins with an instrumental *Prologue* in which the two gangs provoke one another with finger-snaps, jeers and whistles. Listen for the use of **discords** and **syncopated** rhythms.

This leads into the *Jets Song* in which Riff, and the other gang members, sing about how good it is to belong to a gang. Notice the **cross rhythms** in this song: the vocal line has a feeling of **3 beats in a bar**, while the **accompaniment** has a feeling of **2**. Notice also that the **accompaniment** uses a lot of **discords**, suggesting aggression and violence:

 **RIFF**

When you're a Jet, You're a Jet all the way From your
first cig - a - rette To your last dy - in' day.

The musical score is presented in two systems. Each system consists of a vocal line and a piano accompaniment. The vocal line is in a 3/4 time signature, while the piano accompaniment is in a 2/4 time signature, creating a cross-rhythm. The piano part features complex, dissonant chords and syncopated rhythms. The lyrics are written below the vocal line.

At the Dance at the Gym, Tony and Maria meet for the first time. Walking home, Tony sings of his love for Maria. The song starts with a **recitative** style introduction:



*The most beautiful sound I have ever heard: Maria...
All the beautiful sounds of the world in a single word: Maria...*

This leads directly into what is, in effect, and **aria**:

Moderato con anima
mf 1 (warmly)

Ma - ri - a! I've just met a girl named Ma - ri - a, And
sud - den - ly that name Will nev - er be the same To me.

Tony goes looking for Maria. The famous *Romeo and Juliet* “balcony scene” now takes place on the rusty fire escape of a New York tenement building. Tony and Maria sing their **duet**:

MARIA
Molto allegro
mf 1 (warmly)

To - night, to - night, It all be - gan to - night, I
saw you and the world went a - way.

The Sharks meet with their girlfriends and they argue about the advantages of living in America, as opposed to living back home in Puerto Rico. Notice the interesting changes in metre as the song keeps alternating between **compound time (6/8)** and **simple time (3/4)**:

Huapango rhythm (fast)

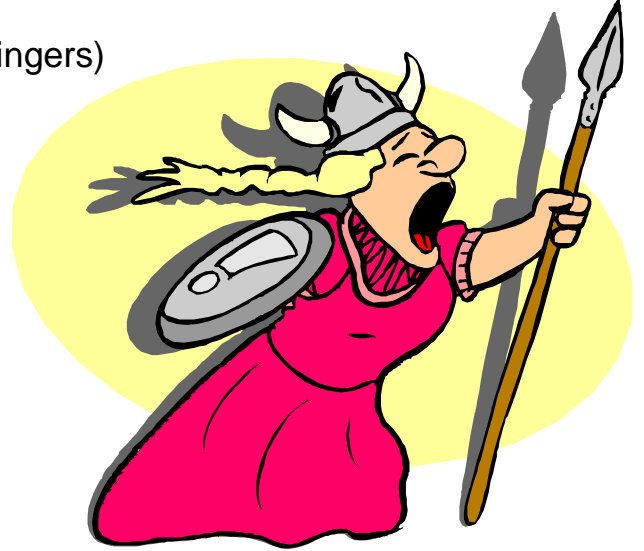
I like to be in A - mer - i - ca! O. K. by me in A - mer - i - ca!
Ev - 'ry - thing free in A - mer - i - ca For a small fee in A - mer - i - ca!

Opera

Many composers wrote operas. An **Opera** is a large-scale work for solo singers, chorus and orchestra, with scenery and costumes, that tells a story. It is thought that **opera** originated in Florence, Italy at the end of 16th Century. The majority of operas have similar features.

Main Features

- ★ Singing
Solo, Duet and Chorus (large group of singers)
- ★ Recitative
- ★ Aria
- ★ Accompanied by Orchestra
- ★ Costumes and Scenery



Examples

- ★ *The Marriage of Figaro*, Mozart
- ★ *Madam Butterfly*, Puccini
- ★ *Carmen*, Bizet

Opera / Vocal Concepts

Recitative: Uses free speech-like rhythm. Sung by a soloist to tell the story.

Aria: Solo song. Repetition of words and decoration of melody.

Chorus: Main group of singers singing together.



Listen to some examples from operas:

Recitative: *Thy Hand Belinda...* from *Dido and Aeneas* by Purcell

Aria: *O mio babbino caro* from *Gianni Schicchi* by Puccini

Chorus: *Anvil Chorus* from *Il trovatore* by Verdi

Listening Exercise 6

Listen to the following three excerpts of music and tick **one** box in each column to describe the music.

a) Recitative

Aria

Chorus

b) Recitative

Aria

Chorus

c) Recitative

Aria

Chorus

These following concepts can be found not only in operas, but also in other vocal styles.

- Syllabic:** Vocal music where each syllable is given one note only.
Melisma: Vocal music where several notes are sung to each syllable.
Homophony: The parts or voices moving together in the same rhythm.
Polyphony: A combination of 2 or more parts, moving independently in rhythm and melody.



Listen to some examples of these vocal concepts.

Written Exercise

Complete the following statements by filling in the blanks:

1. An important solo song in an opera is called an _____.
2. A group of people singing together is called a _____.
3. A group singing without any instrumental accompaniment is called _____.
4. Vocal music in which a number of notes are sung to one syllable is known as _____.
5. Voices singing in harmony when all the parts are moving together in the same rhythm is called _____.
6. A vocal solo using speech-like rhythm is called a _____.
7. A group of people singing the same melody are singing in _____.
8. A combination of 2 or more voices, moving independently in rhythm and melody is called _____.

Listening Exercise 7

Listen to the following three excerpts of music and tick **one** box in each column to describe the texture of the music.

- | | | |
|------------------------------------|------------------------------------|------------------------------------|
| a) <input type="checkbox"/> Solo | b) <input type="checkbox"/> Solo | c) <input type="checkbox"/> Solo |
| <input type="checkbox"/> Homophony | <input type="checkbox"/> Homophony | <input type="checkbox"/> Homophony |
| <input type="checkbox"/> Polyphony | <input type="checkbox"/> Polyphony | <input type="checkbox"/> Polyphony |

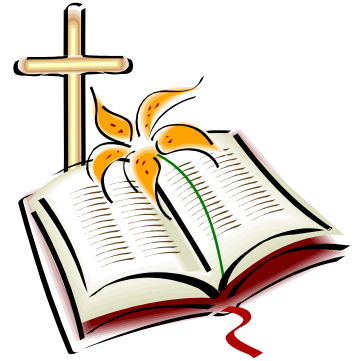
Sacred Music

Oratorio, Cantata and Passion

The **oratorio**, **cantata** and **passion** are all examples of sacred music. That means they are all based on religious stories, generally taken from the bible.

Oratorio - Main Features

- ★ Singing
Solo and Chorus (large group of singers)
- ★ Recitative
- ★ Aria
- ★ Accompanied by Orchestra
- ★ Based on a religious story, usually taken from the bible



Listen to some examples from *Messiah* by Handel.

Cantata - Main Features

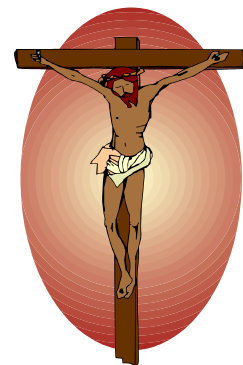
- ★ Singing
Solo and Chorus (large group of singers)
- ★ Recitative
- ★ Aria
- ★ Chorale (a harmonised Hymn tune)
- ★ Accompanied by Orchestra
- ★ Smaller Scale to Oratorio
- ★ Often sung in German



Listen to some examples from *Christmas Cantata* by Bach.

Passion - Main Features

- ★ Singing
Solo and Chorus (large group of singers)
- ★ Recitative
- ★ Aria
- ★ Chorale (a harmonised Hymn tune)
- ★ Accompanied by Orchestra
- ★ Tells the story of the crucifixion of Christ



Listen to some examples from *St. John Passion* by Bach.

Written Exercise

Complete the following statements by filling in the blanks:

1. A large-scale work choral work based on a story from the bible is called an _____.
2. A small-scale work choral work based on a story from the bible is called a _____.
3. A choral work based specifically on the story of the crucifixion is called a _____.

Listening Exercise 8

Listen to the following three excerpts of music from an **Oratorio** and tick **one** box in each column to describe what you hear.

- | | | |
|--|--|--|
| a) <input type="checkbox"/> Recitative | b) <input type="checkbox"/> Recitative | c) <input type="checkbox"/> Recitative |
| <input type="checkbox"/> Aria | <input type="checkbox"/> Aria | <input type="checkbox"/> Aria |
| <input type="checkbox"/> Chorus | <input type="checkbox"/> Chorus | <input type="checkbox"/> Chorus |

Listening Exercise 9

Listen to the following three excerpts of music from a **Cantata** and tick **one** box in each column to describe what you hear.

- | | | |
|--|--|--|
| a) <input type="checkbox"/> Recitative | b) <input type="checkbox"/> Recitative | c) <input type="checkbox"/> Recitative |
| <input type="checkbox"/> Aria | <input type="checkbox"/> Aria | <input type="checkbox"/> Aria |
| <input type="checkbox"/> Chorus | <input type="checkbox"/> Chorus | <input type="checkbox"/> Chorus |

Listening Exercise 10

Listen to the following three excerpts of music from a **Passion** and tick **one** box in each column to describe what you hear.

- | | | |
|--|--|--|
| a) <input type="checkbox"/> Recitative | b) <input type="checkbox"/> Recitative | c) <input type="checkbox"/> Recitative |
| <input type="checkbox"/> Aria | <input type="checkbox"/> Aria | <input type="checkbox"/> Aria |
| <input type="checkbox"/> Chorale | <input type="checkbox"/> Chorale | <input type="checkbox"/> Chorale |

Drawing on concepts that you have covered in this unit so far complete the following:

Written Assignment

Complete the following statements by filling in the blanks:

1. A theatrical production featuring a number of popular songs is called a _____.
2. An important solo song from an opera, oratorio or musical is called an _____.
3. Vocal music in which a number of notes are sung to one syllable is known as _____.
4. A large scale choral work based on a story from the bible is called an _____.
5. A hymn tune sung in four-part harmony is called a _____.

Listening Exercise 11

Listen to the following excerpts of music from **two** boxes in each column to identify features of the music.

- | | | |
|--|---------------------------------------|---|
| a) <input type="checkbox"/> Recitative | b) <input type="checkbox"/> Tenor | c) <input type="checkbox"/> Solo |
| <input type="checkbox"/> Aria | <input type="checkbox"/> Soprano | <input type="checkbox"/> Duet |
| <input type="checkbox"/> Chorus | <input type="checkbox"/> Bass | <input type="checkbox"/> Chorus |
| <input type="checkbox"/> Harmony | <input type="checkbox"/> Recitative | <input type="checkbox"/> Opera |
| <input type="checkbox"/> Unison | <input type="checkbox"/> Aria | <input type="checkbox"/> Melisma |
| d) <input type="checkbox"/> Solo | e) <input type="checkbox"/> Baritone | f) <input type="checkbox"/> Female voices |
| <input type="checkbox"/> Duet | <input type="checkbox"/> Countertenor | <input type="checkbox"/> Male voices |
| <input type="checkbox"/> Choir | <input type="checkbox"/> Bass | <input type="checkbox"/> Mixed voices |
| <input type="checkbox"/> Homophony | <input type="checkbox"/> Recitative | <input type="checkbox"/> Harmony |
| <input type="checkbox"/> Polyphony | <input type="checkbox"/> Aria | <input type="checkbox"/> Unison |

Scottish Vocal Styles

There are a number of vocal styles associated with Scottish music. **Gaelic Psalm, Waulking Song, Scots Ballad, Mouth Music** and **Bothy Ballad** are some of the concepts that you will need to know. Most Scottish folk songs are either sung in Scots (associated with Lowland Scotland) or Gaelic (from the Highland and Islands).

Gaelic Psalm

- ★ Sung in the Presbyterian Church (in Gaelic)
- ★ Without instrumental accompaniment
- ★ Introduced by a precentor (usually the minister)
- ★ The congregation join in gradually
- ★ Sounds as if they are singing at different times
- ★ Generally unaccompanied



Listen to *Martyrs*

Waulking Song

- ★ Sung by women at work, beating tweed to strengthen it
- ★ Used to relieve boredom of tedious tasks
- ★ Kept a steady pattern and beat to the work
- ★ Question and Answer / Call and Response



Listen to *Were you in the Mountains?*

Scots Ballad

- ★ Folk song that tells a story of an important event or a disaster
- ★ Long Verses and short Choruses
- ★ Usually unaccompanied



Listen to *The Gypsie Laddies*

Mouth Music (Port A Beul)

- ★ Vocal performance providing music to dance and for entertainment
- ★ Words were often humorous, personal and improvised
- ★ Unaccompanied and words often 'diddled' (nonsense)



Listen to *Look at Ewan's Coracle*

Bothy Ballad

- ★ Songs composed and sung mainly by farm workers who lived together for part of the year in bothies about their work.
- ★ Were a good way for workers to find out where the best jobs, and the worst employers were.
- ★ Were also performed at social gatherings.
- ★ Usually unaccompanied.



Listen to *The muckin' o Geordie's Byre*

Listening Exercise 12

Listen to the following excerpts of music and tick from **one** box in each case that best describes the Scottish Vocal Style.

- | | | |
|--|--|--|
| a) <input type="checkbox"/> Gaelic Psalm | b) <input type="checkbox"/> Gaelic Psalm | c) <input type="checkbox"/> Gaelic Psalm |
| <input type="checkbox"/> Waulking Song | <input type="checkbox"/> Waulking Song | <input type="checkbox"/> Waulking Song |
| <input type="checkbox"/> Scots Ballad | <input type="checkbox"/> Scots Ballad | <input type="checkbox"/> Scots Ballad |
| <input type="checkbox"/> Bothy Ballad | <input type="checkbox"/> Bothy Ballad | <input type="checkbox"/> Bothy Ballad |
| <input type="checkbox"/> Mouth Music | <input type="checkbox"/> Mouth Music | <input type="checkbox"/> Mouth Music |
| d) <input type="checkbox"/> Gaelic Psalm | e) <input type="checkbox"/> Gaelic Psalm | f) <input type="checkbox"/> Gaelic Psalm |
| <input type="checkbox"/> Waulking Song | <input type="checkbox"/> Waulking Song | <input type="checkbox"/> Waulking Song |
| <input type="checkbox"/> Scots Ballad | <input type="checkbox"/> Scots Ballad | <input type="checkbox"/> Scots Ballad |
| <input type="checkbox"/> Bothy Ballad | <input type="checkbox"/> Bothy Ballad | <input type="checkbox"/> Bothy Ballad |
| <input type="checkbox"/> Mouth Music | <input type="checkbox"/> Mouth Music | <input type="checkbox"/> Mouth Music |

Other concepts associated with vocal music

Some of the following examples are taken from the **musical** *Evita*.


Strophic

Many songs are in **strophic** form. This means that the same music is repeated for each verse for each verse.

 Listen to *Oh What A Circus* from *Evita*, in which you will hear the music of verse 1 being repeated for verse 2.


Through-composed

If a song is **through-composed**, the music changes for each verse.


 Listen to another excerpt from *Evita*, in which you will hear no repetition of any of the music.

Backing Vocals

Singers who support the lead singer(s) usually by singing in harmony in the background, can be described as backing singers. This kind of background vocal accompaniment can be described as **backing vocals**.

 Listen to the song *Another Suitcase in Another Hall* from *Evita*. After the soloist sings the verse you will hear **backing vocals** coming in at the chorus.

Scat Singing

 A type of vocal improvisation found in Jazz, often making use of nonsense words. Listen to the song *How High The Moon* sung by Ella Fitzgerald.

Listening Exercise 13

Listen to the following three excerpts of **one** box in each column to describe what you hear.

- | | | |
|---|-------------------------------------|-------------------------------------|
| a) <input type="checkbox"/> Recitative | b) <input type="checkbox"/> Melisma | c) <input type="checkbox"/> Scat |
| <input type="checkbox"/> Lead vocals | <input type="checkbox"/> Polyphony | <input type="checkbox"/> Strophic |
| <input type="checkbox"/> Opera | <input type="checkbox"/> Chorale | <input type="checkbox"/> Recitative |
| <input type="checkbox"/> Backing vocals | <input type="checkbox"/> Duet | <input type="checkbox"/> Oratorio |
| <input type="checkbox"/> Unison | <input type="checkbox"/> A capella | <input type="checkbox"/> Syllabic |

Maria from West Side Story

Slowly

mf Ma - ri - a, ——— I've just met a girl named Ma -

G(maj7) C G Dm7

ri - a, ——— And sud - den - ly that name will nev - er be the same to

C(maj7) C

me. Ma - ri - a! ——— I've just kissed a girl named Ma -

G(maj7) Am Em

ri - a, ——— *mf* And sud - den - ly I've found How

Am Em C Bm F

won - der - ful a sound can be! *f* Ma - ri - a! ——— Say it

Em

loud and there's mu - sic play - ing. *p* Say it

Gm D Bb9

soft and it's al - most like pray - ing. ——— Ma - ri - a, ——— I'll

rall. *pp slowly* C6

nev - er stop say - ing "Ma - ri - a." ———

Tonight from West Side Story

Moderate Beguine

The musical score is written in G major, 4/4 time, with a tempo of 'Moderate Beguine'. It consists of ten staves of music. The lyrics are: 'To - night To - night, won't be just an - y night. To - night there will be no morn - ing star, To - night, To - night, I'll see my love to - night. And for us stars will stop where they are! To - day the min - utes seem like hours — The hours — go so slow - ly And still the sky is light. O moon, grow bright, And make this end - less day end - less night to - night! to - night!' The score includes various guitar chords such as G, A9, Em7, F#m, F9, Bb, Cm, Cm7, Cm6, D, D7, Eb, Bbm, A, A7, A7-5, C(maj7), and G. Dynamic markings include *mf*, *f*, *mp*, *cresc.*, *dim.*, *ff*, and *rall.*. The piece concludes with a first ending (1.) and a second ending (2.) leading to a final G chord.

To - night To - night, won't be just an - y
 night. To - night there will be no morn - ing
 star, To - night, To - night, I'll
 see my love to - night. And for us stars will stop where they
 are! To - day the min - utes seem like
 hours — The hours — go so slow - ly And still the sky is
 light. O moon, grow bright, And
 make this end - less day end - less night to -
 night! to - night!

My Favourite Things from *The Sound Of Music*

Notice that this song has three beats in a bar. That makes it a **Waltz**.

Em

Rain - drops on ros - es and whisk - ers on kit - tens,
 Cream col - ored pon - ies and crisp ap - ple strud - els,

Cmaj7
Am7

Bright cop - per ket - tles and warm wool - len mit - tens, Brown pa - per
 Door bells and sleigh - bells and schnitz - el with noo - dles, Wild geese that

D7
G
C
G
C

pack - ag - es tied up with strings, These are a few of my
 fly with the moon on their wings, These are a few of my

Am6
B7
1 Em
2 E

fa - your - ite things.
 fa - your - ite things.

E
A

Girls in white dress - es with blue sat - in sash - es, Snow - flakes that

Am7 D7

stay on my nose and eye - lash - es, Sil - ver white win - ters that

G C G C Am6

melt in - to springs, These are a few of my fa - vour - ite

B7 Em Am6 B7

things. When the dog bites, When the bee stings,

Em C

When I'm feel - ing sad, I sim - ply re -

A7 G C G C G

-mem - ber my fa - vour - ite things and then I don't feel

D7(b9) D7 G C

so bad.

G D7 G

Do-Re-Mi from *The Sound Of Music*

C
 Doe, a deer, a fe - male deer, **G7** Ray, a
G9 drop of gold - en sun, **G7** Me, a name I call my -
C
 - self, **G9** Far, a long, long way to run. **C** Sew, a
C7 **F** **D7** **G**
 nee - dle pull - ing thread, La, a note to fol - low sew,
E7 **Am** **C7** **F** **Dm7** **G7**
 Tea, a drink with jam and bread, That will bring us back to
1 **C** **G** **2** **C** **C7** **F** **Dm7** **G7** **C**
 do - oh - oh - oh! doe! Do - re - mi - fa - so - la - ti - do!


Chim Chim Cher-ee from *Mary Poppins*


Bright Waltz







1. Chim chim-in - ey chim - chim-in-ey chim chim cher - ee! A
 2. Up where the smoke is all bill - ered and curled, 'Tween





sweep is as luck - y as luck - y can be!
 pave - ment and stars is the Chim - ney Sweep world! When there's






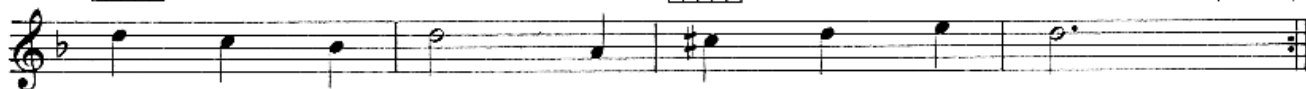
Chim chim-in - ey chim chim-in - ey, chim chim cher - oo! Good
 'ard - ly no day nor 'ard - ly no night, There's





luck will rub off when I shakes 'ands with you, Or
 things 'alf in shad - ow and 'alf way in light, On the





blow me a kiss and that's luck - y too,
 roof - tops of Lon - don, coo, what a sight!

(FINE)

I'd Do Anything from Oliver

Moderato

The musical score is written on a grand staff with a treble clef and a common time signature (C). It includes guitar chord diagrams for various chords: C, Em, Am7, Dm7, G7, G+, and F. The lyrics are written below the notes, with some words underlined to indicate phrasing. The tempo is marked as 'Moderato'.

I'd Do An - y - thing for you, dear, an - y - thing, For
 you mean ev - 'ry-thing to me. I know that
 I'd go an - y - where for your smile an - y - where, For
 your smile ev - 'ry-where I'd see. Let the
 clouds of grey come a - long, Nev - er mind if they come a - long; sure - ly
 they won't stay ver - y long; if you'll on - ly say you're mine a - lone.
 I'd risk ev - 'ry-thing for one kiss ev - 'ry-thing; yes,
 I'd Do An - y - thing, an - y - thing for you.

Where is Love? from Oliver

Slowly

Where Is Love? Does it fall from skies a - bove?

Is it un - der - neath the wil - low tree that I've been dream - ing

of? Where is she who I close my eyes to

see? Will I ev - er know the sweet "hel-lo" that's meant for on - ly

me? Who can say where she may hide? Must I trav - el far and pray, Let to - mor - row be the

wide, Till I am be - side the some - one who I can mean -
 day, When I see the face of some - one who I can mean -

some - thing to. Where, Where Is

Love? Love?

Vocal Styles Revision Homework

Complete the following statements by writing appropriate musical concepts in the spaces provided:

1. A theatrical production featuring a number of popular songs is called a _____.
2. An important solo song from an opera or oratorio is called an _____.
3. Vocal music in which a number of notes are sung to one syllable is known as _____.
4. A song in which the same music is repeated for each verse is known as _____.
5. A large-scale choral work based on a story from the bible is called an _____.
6. A Scottish song sung by women at work, beating tweed to strengthen it is called a _____.
7. A vocal group performing without any instrumental accompaniment is called _____.
8. Voices singing in harmony when all the parts are moving together in the same rhythm is called _____.
9. The type of female voice that is higher than an alto but lower than a soprano is called a _____.
10. Vocal music in which one note is sung to each syllable is known as _____.
11. A vocal solo that carries forward the story in an opera or an oratorio using speech-like rhythm is called a _____.
12. Voices singing the same notes at the same pitch are said to be singing in _____.
13. A traditional song about farm work in Scotland is called a _____.
14. A combination of several voices, moving independently in rhythm and melody is called _____.

Vocal Styles Revision Homework: “Odd-one-out”

Identify the “odd-one-out” in each of the following, and give a reason for your answer. The first one has been done for you as an example.

a) **Tenor** **Soprano** **Bass** **Baritone**

The “odd one out” is Soprano because all the others are examples of male voices and Soprano is a female voice.

b) **Oratorio** **Cantata** **Opera** **Passion**

The “odd one out” is _____ because all the others are _____.

c) **Waulking Song** **Aria** **Bothy Ballad** **Mouth Music**

The “odd one out” is _____ because all the others are _____.

d) **Aria** **Chorus** **Baritone** **Recitative**

The “odd one out” is _____ because all the others are _____.

e) **Passion** **Cantata** **Musical** **Chorale**

The “odd one out” is _____ because all the others are _____.

f) **Contralto** **Soprano** **Tenor** **Mezzo-soprano**

The “odd one out” is _____ because all the others are _____.

Vocal Styles Listening Test

Listen to the following excerpts of music. In each case tick **one box** in **column A** to identify a prominent vocal concept and **two boxes** from **column B** to indicate two other features of the music.

Column A

Column B

- | | | |
|----------|--|---|
| 1 | <input type="checkbox"/> Soprano | <input type="checkbox"/> Accompanied |
| | <input type="checkbox"/> Alto | <input type="checkbox"/> Unaccompanied |
| | <input type="checkbox"/> Tenor | <input type="checkbox"/> Broken Chords |
| | <input type="checkbox"/> Bass | <input type="checkbox"/> Riff |
| 2 | <input type="checkbox"/> Mezzo-soprano | <input type="checkbox"/> A capella |
| | <input type="checkbox"/> Recitative | <input type="checkbox"/> Backing vocals |
| | <input type="checkbox"/> Lead vocals | <input type="checkbox"/> Aria |
| | <input type="checkbox"/> Cantata | <input type="checkbox"/> Drum fill |
| 3 | <input type="checkbox"/> Solo voice | <input type="checkbox"/> Polyphony |
| | <input type="checkbox"/> Duet | <input type="checkbox"/> Melisma |
| | <input type="checkbox"/> Voices in Unison | <input type="checkbox"/> Accompanied |
| | <input type="checkbox"/> Voices in harmony | <input type="checkbox"/> A capella |
| 4 | <input type="checkbox"/> Opera | <input type="checkbox"/> Chorus |
| | <input type="checkbox"/> Musical | <input type="checkbox"/> Duet |
| | <input type="checkbox"/> Chorale | <input type="checkbox"/> Unison |
| | <input type="checkbox"/> Waulking Song | <input type="checkbox"/> Harmony |
| 5 | <input type="checkbox"/> Oratorio | <input type="checkbox"/> Unison |
| | <input type="checkbox"/> Opera | <input type="checkbox"/> Harmony |
| | <input type="checkbox"/> Musical | <input type="checkbox"/> A capella |
| | <input type="checkbox"/> Bothy Ballad | <input type="checkbox"/> Aria |

Total out of 15