

## Vocal Performance 4

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# VOCAL PERFORMANCE 4

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## Chapter 1: General Performance Notes

### Key

This unit's chart is available in two keys: A for male and D for female. Be sure that you are looking at the correct chart for your gender. Example 1.1 (below) illustrates the scale of A major (the male key):

Ex. 1.1

Keyboard

Notation

Steps

Whole - Whole - Half - Whole - Whole - Whole - Half

### Mixed Rhythms and Crossing Bar lines

Mixed rhythms are evident throughout the song. They occur with many different note and rest values: half, quarter, and eighth, 16th and dotted quarters, with various combinations of ties and slurs. You will have to perform these rhythms in syncopation, and across bar lines. These tied rhythms cross bar lines (i.e. a tied note that crosses from one measure to the next), and invisible or "imposed" bar lines (i.e. between beats 2 and 3).

As discussed in Vocal Performance 1 (Unit 8), an imaginary bar line exists within the middle of each measure. This line is designed to make written music easier to sight read by dividing each measure into two imaginary measures or "sub-bars" of 2/4. The first of these sub-bars contains beats 1 and 2 and the second contains beats 3 and 4. It is easier to remain in tempo when singing syncopated rhythms if one can easily identify where the pulse of the song lies. Example 1.2 demonstrates this concept by using a quarter-note that crosses the invisible barline.

Ex. 1.2

As notated

With invisible barline

Without invisible barline

Example 1.3 illustrates the common note and rest values from this unit's song:

Ex. 1.3

Tied notes crossing invisible barlines (between beats 2 and 3)

Tied note crossing actual barline

## Major Seventh Chords

Notes that create tension are called *suspensions*. The melody and accompaniment of this unit's song form major seventh chords and suspension chords. The suspension notes can be found in the vocal melody. A suspension note is a device used to create tension (an uneasy feeling). They are followed by a resolution to the diatonic major seventh chords.

The vocal suspensions in the song lie on the ninth (an octave plus a second) and thirteenth (an octave plus a sixth) intervals. You can practice these suspensions by singing the scale in Example 1.4 (below). Be sure to practice the scale both in its ascending and descending form. Use the scale degrees (or solfège if you prefer) to sing through the example too. Be sure to make note of which notes in the scale are chord tones (notes that sound harmonious with the major seventh chord), and which are tension notes (notes that sound a little at odds with the chord).

Ex. 1.4

CT = chord tones, T = Tension tones

CT T CT T CT T CT T CT T CT T C T CT

1 2(9) 3 4(11) 5 6 (13) 7 8 7 6 5 4 3 1

do re mi fa so la ti do ti la so fa mi re do

Note: The second scale degree (the "re" in solfège) can also be referred to as the ninth (as it is an octave plus a second). Similarly, the fourth degree ("fa" in solfège) can also be referred to as the eleventh (as it is an octave plus a fourth), and the sixth ("la" in solfège) as a thirteenth (as it is an octave plus a sixth).

### Lyrics

Verse

---



---

Chorus

---



---

The lyrics to this unit's song are fairly short with a number of repetitive sections. Points to consider and watch out for:

- a) Words with slurs that contain two notes on one syllable.
- b) Choose dynamics that match the texture (and placement) of the lyrics

In terms of lyrical content, the song expresses the desire to be in the presence of the one you love. As with many songs, the lyrics can be interpreted in a number of ways. Two such interpretations are:

- a) The writer is in love with someone. They are trying to forget the troubled times and simply be together silently.
- b) Alternatively, writer might be infatuated with someone, without yet having fully learned the intricacies of the love interest's character.

However you decide to personally interpret the lyrics, try to imagine that there is some trepidation in the mind of the vocalist. The harmonic tension-resolution in the melody (as discussed earlier in this chapter) should be reflected in your delivery of lyrics. These lyrics mirror the same anxiety and release.

As with prior units, read through the lyrics without listening to the music or singing. Then, try to relate them to people and (or situations) from your own life experience. Use the emotions attached to those past situations to "sell" the song to the audience.

# Chapter 2: Section-Specific Performance Notes

## Intro

**The Intro** (Reference audio location: 0:00–0:07/bars 1-3)

The A section, or intro, is a three-measure instrumental introduction. Remember that you must count off for the band prior to this section (as with all of the songs in this course). Use this section to establish your eighth-note subdivision (Example 1.5, below). Three measures is an odd number of bars to start a song with, so be ready to come in on the “and” of beat 4 of bar 3 (the single-note pickup on the word “we’ll”):

Ex. 1.5

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 We'll

## A

**The A Section** (Reference audio location: 0:07-0:42/bars 3-18)

This unit’s song is an A-B-B-B form. The A section (verse 1) is 16 measures long. Break the vocals into two eight-measure phrases. This will make this section more manageable to memorize and perform.

Without the vocal melody, the bass and guitar parts in the A section create an incomplete harmony. The guitar and bass are playing the first and fifth intervals of the chord. The vocal melody introduces the major third, seventh and ninth intervals (Example 1.6, below). Although bar 3 says “A,” it is actually an A<sub>9</sub>. Root, third, fifth, seventh and ninth of an A major 9 chord is A, C#, E, G#, B.

Ex. 1.6

Vocal melody: 3

Guitar line: 5ths

Bass line: Root

Root 9th 3rd 7th

The vocal melody in this section contains suspension notes (the “tension” notes discussed in Chapter 1) that resolve to one of the chord tones (the notes that reside within the chord—naturally harmonious notes) at the next chord change. Example 1.7 (below) illustrates an example of suspension into a resolution from the A section:

Ex. 1.7

The musical notation for Ex. 1.7 is in 4/4 time with a key signature of two sharps (F# and C#). It consists of two measures. The first measure is labeled 'E/G#' and contains a quarter note G# (labeled 'E: 13th') and a quarter note E. A bracket above the G# and E notes is labeled 'Suspension'. The second measure is labeled 'D' and contains a quarter note D (labeled '3rd') and a quarter note E. A bracket above the D and E notes is labeled 'Resolution'. A larger bracket below the second measure is labeled '9th of E becomes the 3rd of D'. The notes G# and E from the first measure are tied to the notes D and E in the second measure.

# B+C+D

## The B, C and D Sections (Reference audio location: 0:43-1:55/bars 19-51)

The B, C, and D sections, or choruses 1-3, contain the same chord progression (in the accompanying instrumentation) as the A section. Once again, the vocal melody employs the same devices as the A section: anticipation, outlining chord change and tension-release (through suspension). Example 1.8 (in which the melody has been simplified to allow you to focus on the anticipated and suspended notes) illustrates these elements in chorus 1 (below). Notice that the same notes (the notes highlighted in the second measure of the example) have different interval names and qualities when considered as part of the E chord (the first two measures) or the D chord (the last two measures). It is these differences that create the anticipation, tension and release.

Ex. 1.8

The musical notation for Ex. 1.8 is in 4/4 time with a key signature of two sharps (F# and C#). It consists of four measures. The first measure is labeled 'Ema7/G#' and contains a quarter note G# and a quarter note E. The second measure is labeled 'Dma7' and contains a quarter note D and a quarter note E. Blue arrows point from the D and E notes in the second measure to labels: 'In D: Anticipation of D (both chord tones)', 'Root note', and '7th'. Blue arrows point from the G# and E notes in the first measure to labels: '7th' and '13th'. A legend at the bottom right shows: 'In E: Chord Tone -> Tension', 'Suspension -> Resolution', and 'Tension -> Release'.

The major differences between the B, C and D sections and the A section (verse 1) are textural and dynamic. In the choruses, not only is the whole band playing (i.e. no instruments have dropped out to create space), but the groove of the music changes to feature a steady eighth-note feel. In comparison to the “thinner” verse 1, this full-band feel adds “thickness” to the texture of the song. Because of this shift, you may raise the dynamic level of your vocal delivery to moderately loud or even loud (or *mezzo-forte* and *forte*, respectively, in classical terms). When you get to the D section (chorus 3), be sure to reduce this dynamic back down to the level of the A section. The D section is half as long (eight measures) and possesses the same texture (and accompaniment) as the A section the verse).

Example 1.9 (first shown in Vocal Performance 2, Unit 6—although expanded here to include a wider range) lists the classic terms for relative loudness in musical dynamic. (It should be noted that although dynamic designations of greater than three *fs* or *ps* do exist, they are rarely used, especially not for vocal):

Ex. 1.9

Name	Translation	Symbol	Velocity (Apple Logic©)	Vocal Intensity
fortissimo possible	loudest possible	<i>fff</i>	126	yelling
fortissimo	very loud	<i>ff</i>	112	speaking very loudly
forte	loud	<i>f</i>	96	louder than speech
mezzo-forte	moderately loud	<i>mf</i>	80	average speaking voice
mezzo-piano	moderately soft	<i>mp</i>	64	
piano	soft	<i>p</i>	49	softer than speech
pianissimo	very soft	<i>pp</i>	33	almost whispering
pianissimo possible	softest possible	<i>ppp</i>	16	whispering

# ON YOUR OWN

## Homework

- If you have not already performed twice, prepare for your second Unit 1 performance

## Practice Suggestions

- Spend time reading Unit 1
- Review the lyrics and vocal chart
- Listen to the reference audio: "VP-4 Unit-1 MP3"
- Practice counting off the song
- Sing the song each day until your next Unit 1 performance

If you have already given your first performance, spend time on the in-class critique notes from your instructor. By doing so, you will see a marked improvement in your second performance.

## Homework: Looking Ahead to Unit 2

- If you have already given both of your Unit 1 performances, prepare for your first Unit 2 performance

## Practice Suggestions

- Read through Unit 2
- Review the lyrics and vocal chart
- Listen to the reference audio: "VP-4 Unit-2 MP3"
- Practice counting off the song
- Sing the song each day until your next Unit 2 performance

## Chapter 1: General Performance Notes

### Key

This unit's chart is available in two keys: A minor for male and D minor for female. Be sure that you are looking at the correct chart for your gender. Example 2.1 (below) illustrates the scale of D minor (the female key), and example 2.2 illustrates the relative major, F major (also the female key):

Ex. 2.1

Keyboard

Notation

Steps      Whole - Half - Whole - Whole - Half - Whole - Whole

Ex. 2.2

Keyboard

Notation

Steps      Whole - Whole - Half - Whole - Whole - Whole - Half