

Vocal Performance 2

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VOCAL PERFORMANCE 2

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Chapter 1: General Performance Notes

Key

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

Ex. 1.1

The diagram illustrates the Eb major scale. At the top, a keyboard shows the notes Eb, F, G, Ab, Bb, C, D, E. Blue arrows connect these notes to a musical staff below. The staff shows the scale in Eb major (one flat) with notes Eb, F, G, Ab, Bb, C, D, E. Below the staff, the rhythm is indicated as: Whole - Whole - Half - Whole - Whole - Whole - Whole - Half.

Rhythms

Mixed rhythms of various note and rest values are evident throughout this unit's song. Like many songs in the pop-rock genre, many different combined eighth- and 16th-note rhythms are used in the melody. Example 1.2 illustrates such eighth- and 16th-note rhythms below; it has been simplified to allow you to focus on the rhythm:

Ex. 1.2

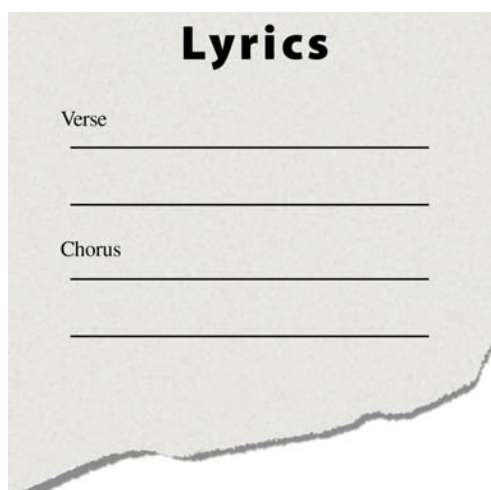
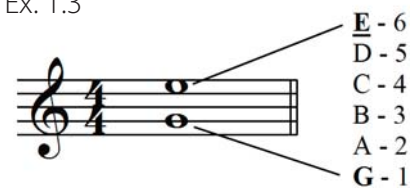
The musical notation shows a 4/4 time signature. The rhythm consists of eighth and 16th notes. The notes are: 1 (quarter), + (16th rest), a (eighth), 2 (quarter), e (eighth), a (eighth), 3 (quarter), e (quarter), 4 (quarter rest).

Looking at Example 1.2 (above), we can see that these combined eighth- and 16th-note rhythms contain ties and dots. These notes add syncopation to the rhythm of the song. At this juncture in your Vocal Performance studies, you should be familiar with both reading and singing syncopated rhythms. However (and as a matter of practice), it is always good to read through (and then clap) the syncopated rhythms from the chart first, before listening to the reference audio.

Intervals

The vocal melody in this unit's song begins with a pickup to verse 1 (bars 4-5). The interval between the first note of the pickup and the first note of verse 1 (between the words "I" in bar 4 and "wake" in bar 5) is a major sixth. This interval occurs in various places throughout the song. Example 1.3 (right) illustrates this interval:

Ex. 1.3



This unit's song contains a lot of lyrics (the lyric sheet runs two pages!). Don't be intimidated by the amount of words. Use your skills in recognizing patterns to identify recurring words or phrases (a technique previously discussed in both the Vocal Performance 1 and Sight Singing 1 courses). As an example, both the pre-choruses and choruses use repeating lyrics. Learn these repeating lyrics as individual phrases. Therefore, you are simply inserting them each time that they repeat (and do not have to learn each section as new set of lyrics in their own right).

It is important to note that although the chorus lyrics are very similar, they do contain nuanced changes as the song progresses. Be aware of these changes as you practice the song.

In terms of the story, the playful (yet clearly spiteful) emotional content of the lyrics is evident as soon as we arrive at chorus 1. This is a classic songwriting technique: Although it may be difficult to think of that special someone or circumstance that makes us bound with joy, it's usually fairly easy to think of that person that we really don't like.

As with prior units, read through the lyrics a number of times 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 during your performance.

Chapter 2: Section-Specific Performance Notes

A

The A Section (Reference audio location: 0:00-0:09, bars 1-4)

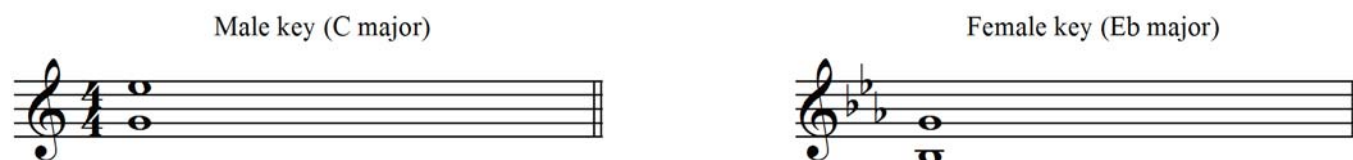
The A section, or intro, is an instrumental introduction with a single-note vocal pickup (the last eighth note of bar 4). Since there are no vocals here, use this section to establish your 16th-note subdivision (Example 1.4, below).

Ex. 1.4



Prior to counting off the band during your performance, make sure that you have practiced (and are comfortable with singing) a major-sixth ascending interval (Example 1.5, below). The major sixth interval is very first interval you will sing (from the single-note pickup to the first note of verse 1). Singing this interval correctly will help you have a solid class performance.

Ex. 1.5



Performance Note: It is acceptable to ask the guitarist to play the chord of the key of the song (in this case, C or Eb for male and female, respectively). This will help you to find your starting note (from which you can then find the major sixth interval). If you are still having trouble, politely ask the guitarist if he/she could also play your starting note (G for male or Bb for female).

B+D+H

The B, D and H Sections (Reference audio locations: 0:09-0:29, 0:39-0:58, and 1:36-1:46, and bars 5-12, 17-24, and 41-44, respectively)

The B, D and H sections, or verses 1, 2, and 3, are all preceded by a single-note pickup at the end of the prior measure. Be sure to learn these locations and durations of these notes (an eighth note for verse 1 and a 16th note for verses 2 and 3). Example 1.6 (on the following page) illustrates the comparative pickup notes for verses 1 and 3: when reprised or altered, maintains its distinct identity.

Ex. 1.6

(Bar 4) (Bar 40)

Pickups

Rhythmically, all of the verses contain syncopated (and anticipated) 16th-note rhythms. Make sure that you are counting (using your 16th-note subdivision) from the very beginning of the song. Not only will this allow you to be aware of rhythmic similarities (such as bars 5 and 9), but it will also help the rhythmic contrasts of each phrase (they are not identical!). Example 1.7 illustrates the syncopated rhythms in verse 3 (below, in which the melody has been simplified to allow you to focus on the rhythm):

Ex. 1.7

Syncopations

1 e a (2) e a (3) e a (4) e a

Lastly, the H section (verse 3: bars 41-44) is a shortened verse consisting of four bars instead of eight. Be sure that you are aware of this change. Prepare for it by counting through the interlude (bars 37-40). Don't forget the single-note pickup in bar 40!



The C, F and J Sections (Reference audio locations: 0:29-0:39, 1:08-1:25, and 1:55-2:32, and bars 13-16, 29-36, and 49-60 respectively).

The C, F and J sections are relatively straightforward twelve-bar choruses. You should be able to sing these sections in your lower register, or chest voice. However, make sure that you aren't pushing your voice into a yell to reach the high notes in this register. Example 1.8 (below) illustrates the highest note of chorus 3 (E for male and G for female):

Ex. 1.8

Male key (C major) Female key (Eb major)

You will notice that each chorus is longer than the preceding one. The C section is four measures long, The F section is eight measures long, and the J section is twelve measures long. Approach the volume and intensity of your vocals relative to the length of the section: i.e. the longer the chorus, the bigger it should become vocally. Chorus 1 is a "teaser" to introduce the song, chorus 2 is a standard chorus, and chorus 3 is the length of them both combined—driving home the message with the most intensity. Approaching the choruses in this fashion will allow you to keep the vocal delivery building-as the song progresses.

E+I

The E and I Sections (Reference audio locations: 0:57-1:06 and 1:45-1:54, and bars 25-28 and 45-48 respectively).

The E and I sections, or pre-choruses 1 and 2, are structurally, rhythmically and melodically identical. Use this to your advantage by recognizing this repeating pattern and only learning it once.

The purpose of the pre-chorus is to build the song up into the chorus (not only musically, but also in terms of emotion and vocal urgency). Be sure to give these sections the required lift and purpose. Don't be caught off guard by chorus 1, it is the only chorus that does not have a pre-chorus preceding it!

The singer on the reference audio flips to his upper register on the third note of each phrase of the pre-chorus (on the word "told"), as in Example 1.9 (below). Rather than straining to do so in your lower register (and potentially damaging your voice in the process), you should always use your upper register to hit higher notes. Although it is clear that the singer on the reference audio has much less strength in this area of his vocal range, he uses it anyway—good practice to avoid vocal strain and fatigue.

Ex. 1.9

Male key (C major) Female key (Eb major)

The image shows two musical staves. The left staff is labeled 'Male key (C major)' and shows a treble clef with a single note on the second line (F4) and a slur over it. The right staff is labeled 'Female key (Eb major)' and shows a treble clef with a key signature of two flats (Bb and Eb), with a single note on the second line (Bb4) and a slur over it.

G

The G Section (Reference audio location: 1:27 – 1:36, and bar 37-40)

The G section is a simple four-bar guitar interlude. Although this section appears to be purely instrumental, you should note that it contains one note at its beginning (bar 37) that is a run-on from chorus 2 and one note at its end (bar 40) that is a pickup into verse 3 (Example 1.10, below). Use this break to breathe and find your place within the chart.

Learn the song form. Doing so will let you know that the interlude (the G section) directly follows chorus 2 (the F section). Additionally, be sure to count through the four measures of the interlude (using your 16th-note subdivision) as soon as you have finished singing the last note of chorus 2 (on the word "hell"). The pickup at the end of the interlude is a 16th note (on the "a" of beat 4) that is easy to miss unless you are paying attention.

Ex. 1.10

G Interlude

C A m F C A m F

37

Last note of Chorus 2 (on the word "hell")

Breath and count (using your sixteenth-note subdivision)

Pickup to Verse 3 (on the syllable "to" of the word "to-morrow")

The image shows a musical staff in 4/4 time. Above the staff are six chords: C, A m, F, C, A m, F. The staff starts at measure 37 with a single note on the first line (C4) in the first measure. A dashed line spans the next four measures, with a vertical line at the end of the fourth measure. The staff ends with a pickup note on the first line (C4) in the fifth measure.

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-2 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 prior to your second performance working on the in-class critique notes from your instructor. By doing so, you should 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

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

Chapter 1: Genre Background Information

Reggae is a genre of music that comes from the island of Jamaica and was first seen in the late 1960s. Although the term is now employed to refer to almost any music from the islands, the term “reggae” more accurately refers to a specific style of music that evolved from the ska and rocksteady movements.

Reggae is based on a rhythmic style characterized by a heavy accent on the offbeat in 4/4 or swing time. Described technically as syncopation, it is often referred to by reggae diehards as “skank.” Reggae is slower than its siblings ska and rocksteady, and features much more complex bass lines. Moving on from reggae, the genre gave birth to many sub-genres such as dub, dancehall, raggamuffin, and reggaeton.

Example 2.1 (below) contains a list of recommended listening in the reggae genre:

Ex. 2.1

Recommended Reggae Listening	
1960s & 1970s	1980s-Present
<ul style="list-style-type: none">• Bunny Lee• Clancy Eccles• Lee Scratch Perry• The Pioneers• Larry Marshall• The Beltones• The Wailers• Bob Marley• Peter Tosh• Bunny Wailer• Prince Buster• Desmond Dekker• Jimmy Cliff• Dennis Brown	<ul style="list-style-type: none">• Steel Pulse• Aswad• UB40• Musical Youth• Third World• Black Uhuru• Sugar Minott• Yellowman• Sizzla