

1 Two Welcome Songs

RESOURCES ▶ CD1 track 1 (Abeeyo) ▶ Warm ups: Nos. 1–4

1 a) Abeeyo

Information

This is a simple song of welcome sung by Australian Aborigines. It is made up of two phrases; the first—a long held note—resembles a loud shout or call as if hailing someone from a distance. It belongs to the tradition known as ‘call and response’, where the material is shared between people and groups.

Starting

- Stand in a circle—this emphasizes sharing and equality.
- Practise deep, slow breathing in and hissing out, with some pressure behind the air to develop long notes.
- Say or call ‘hello’, ‘hi’, ‘welcome’, ‘howdie’, etc. across the group to someone to warm up the voice and begin the process of communication.
- The song itself acts as a warm up, so get going as soon as possible!

Teaching and rehearsing

- Teach this song by rote—a phrase at a time.
- Start at any pitch that’s comfortable, and go higher by a semitone each time.
- The exact note lengths and rhythm are not important; what matters is that the group works together and moves at the same time.
- The sound should be full, warm, and welcoming—the secret here is a big breath followed by long notes that are pushed out across the circle.

Ideas

- Divide into two groups, well separated across the room (A and B). Sing it as an echo. Really project the sound to communicate with people at a distance.
- Repeat, but with each group holding on the last note of each phrase during the echo.
- This is a great piece to ‘feel’ as you sing, so try some movement—walking on the spot with upper-body movement helps give it a strong pulse.

Listen out

- Good clear upbeats are needed—breathe in good time and aim for a strong first syllable.
- The long notes may sag and lose energy. Bring this to the singers’ attention if it happens, and suggest they crescendo slightly during long notes.

Performing

- This is a warm-up and rehearsal piece for the singers and not really for an audience, although you could start a performance by welcoming everyone!
- Start in unison, then divide.
- Individual singers could take it in turns to lead a line.
- The group could begin the piece ‘off stage’ at a performance, and enter singing.

Trad. Aboriginal

$\text{♩} = 72$

Leader Group Leader Group

A - bee - yo, A - bee - yo, A - be - yo, A -

Leader Group

- be - yo, A - bee-yo bee-yo bee - yem ma - ma, A -

Leader

1 2

- bee - yo bee - yo bee - yem ma - ma. A - ma - ma.

13 Drumkit

RESOURCES ▶ CD1 track 13 ▶ Warm ups: Nos. 1–5, 28, 29

Information

This piece and the next one only use ‘unvoiced’ sounds. These are sounds made using only the mouth, lips, tongue, and teeth, and without ‘engaging’ or using the vocal cords (as in a sustained ‘ah’); most consonants are examples of unvoiced sounds. Many of the sounds are whispered. Between them, the lines of this round describe the sounds of bass drum and snare drum, crash cymbal, high hat, and floor and mounted tom tom. The piece focuses on rhythm and articulation only, and provides a good opportunity to explore the subtle differences with a limited range of vocal effects.

Starting

- Start by breathing deeply and letting the air out to a sustained hiss for breath control.
- Develop this by letting the sound die away or decay like a cymbal sound.
- Explore the differences between long and short ‘boom’, the tightness of ‘ti ti ti’, and the dull or ‘dead’ sound of ‘dv’ at different places—high, medium, low—in the voice.

Teaching and rehearsing

- Read all of the lines together first, one after another, being sure to make a difference in the quality of the sound. Sounds must be as close to the real thing as possible. Produce the sounds right at the front of the mouth.
- Observe the rests, and work on the distinction between *staccato* and accented notes.
- Try as a round in two, then three, then four parts.

- Divide into four groups and give a group a line to perform and stick with, so they really perfect its sound and articulation.

Ideas

- Try performing the round at different volumes. Tape record the performance and discuss its success and possible improvements. A quieter performance might be more effective than a loud one. This is a good way of controlling over-exuberant singers too!
- Add other lines to represent other percussion instruments. The inventors could notate them as well.
- Write some more rhythm sound-pieces using these ideas. Suggestions are a train, a photocopier, a machine, a factory production line, a robot, etc.
- Experiment with voiced sounds (fuller and more spoken); decide if it adds anything to the piece. Select the most effective sounds.

Listen out

- The most important feature here is the distinction between the sounds, and the care taken over articulation. There is scope to explore some really subtle differences and good control.
- Make sure the performance is rhythmically strong and together.

Performing

- Enjoy the sensation of being a vocal instrument and perform with conviction. A small group could form the drumkit to the performance of another song.

13 Drumkit

Clive Kempton

1 Boom ch boom boom ch boom ch boom boom ch

2 ti ti ti ti ti ti ti ti ti ti ti ti ti ti ti ti

3 tsss _____ tsss _____

4 Dv dv dv Dv dv dv

Detailed description: The score is in 4/4 time and consists of four staves. Staff 1 has a melody of quarter notes with accents, corresponding to the sound effects 'Boom ch boom boom ch boom ch boom boom ch'. Staff 2 has a melody of eighth notes with accents, corresponding to 'ti ti ti ti ti ti ti ti ti ti ti ti ti ti ti ti'. Staff 3 has two half notes with accents, corresponding to 'tsss' followed by a long horizontal line. Staff 4 has a melody of quarter notes with accents, corresponding to 'Dv dv dv Dv dv dv'. The piece ends with a double bar line and repeat dots.

28 Water come a me eye

RESOURCES ▶ CD1 track 31 ▶ Warm ups: Nos. 14, 15*d*, 16*a*

Information

This song is one of many attractive melodies from Jamaica, popular with younger singers in particular. It features the characteristic syncopated swinging rhythm also seen in songs 9, 10, and 11 from Section I. It can be sung gently to reflect the mood of regret and loss, or more lively to capture the rhythms.

Starting

- The warm-up session should tackle some arpeggios or broken chords to prepare for this feature in the melody.
- Riff 1 makes a good link into the syncopated rhythm. Try it with everyone, then separate into small groups (about four people), each group taking it in turns to sing once through the riff. Aim for a smooth and flowing sound with no hesitation between each group.
- Riff 2 is useful for encouraging smooth and sustained singing, which will be required for the last note of each phrase.

Teaching and rehearsing

- An alternative approach to learning the song is to establish all the backing parts first to provide a solid base for the melody to be built on. As these riffs are varied enough, try and learn all three and put them together. Their repetitive nature makes this easy.
- Get the group secure with the backing, then the leader can sing the melody over the top, or a small group of people who already know it.
- Next concentrate on the tune to get it accurate, particularly the jumps in bars 2 and 6 of the verse. Start with call and response—the leader sings the first half of each line and the group answers with ‘Water come a me eye’ each time.
- Divide the group in two and let them do the same; eventually put it all together.

Ideas

- Use dynamics (volume levels) to give musical shape and direction to the phrases. A crescendo towards the second bar of each phrase (the syllables ‘mem’, ‘eye’, ‘my’, ‘eye’) will produce the desired effect.
- To prevent the backing lines becoming too monotonous, experiment with crescendos and diminuendos across each four-bar phrase. This can be challenging; turning the volume down gradually requires much more control than a crescendo.

Listen out

- Singers should be made aware that the highest note in the verse (top C) and then the leap down should sound natural and comfortable and not be obtrusive. Make them think towards the last note (the G on ‘Li-sa’); psychologically they become less aware of the ups and downs! Use the analogy of a mountainous journey in which you keep your sights on the final destination rather than worry about every steep path on the way.
- The sound should always be confident but relaxed, and the backing riffs should always balance with the main tune and not dominate. If this is a problem, try fewer singers on these parts.
- The CD performance is quite lively with variations in the piano accompaniment. This may be to your taste, or you may want a more wistful version. Try it slower.

Performing

- An instrumental backing is almost indispensable, but keep it subtle—guitar works well. Try assorted percussion playing the rhythm of riff 1 and the accompaniment bass.
- The performance can be extended by varying the combinations of lines, including the melody sung to ‘la’ to match riff 1.

28 Water come a me eye

Trad. Jamaican
arr. Trevor Davies

Melody

Verse

1. Ev - 'ry time I re - mem - ber Li - sa, Wa - ter come a me eye.

When I think a - bout my gal Li - sa, Wa - ter come a me eye.

Chorus

Come back Li - sa, come back girl, Wa - ter come a me eye,

Come back Li - sa, come back girl, Wa - ter come a me eye.

2. I'm so sad since you went away, girl, Water come a me eye.
When you coming back home to stay, girl? Water come a me eye.

Riffs

1

La la la la la la la la la la la la la la la.

2

Come back, come back, come back girl. girl.

3

Come back girl, come back girl, come back girl, come back girl. come.

Accompaniment

Piano

$\text{♩} = 140$

38 Didn't my Lord deliver Danuel?

RESOURCES ▶ CD 2 track 1 ▶ Warm ups: Nos. 10*b*, 11*b*, 12*b*, 13*b*, 16*c*

Information

A gospel song which expresses hope. The words compare the bible story of Daniel saved by prayer and faith in the lions' den, with mankind's desire to be rescued from all afflictions, such as oppression and poverty. The music is made of simple repetitive riffs that can be built into an exciting arrangement, which can include improvisation.

Starting

- Briefly tell the story to set the atmosphere.
- Establish a pulse with some physical movement—stepping from side to side.
- Add off-beat finger clicks or claps. Song 5, 'Hepa hepa nay nay' has the same melodic shape as this song; sing it as a warm up.
- Sing the first bar of the bass-line in a scat style and at any comfortable pitch—something simple like 'do' or 'ba da da da'. Accent the rhythm as marked:



Teaching and rehearsing

- Develop the exercise into the full bass-line, and repeat until secure and confident.
- Teach the melody a phrase at a time.
- Put melody and bass together. Swap the voices around so all the singers try both lines.
- Try the lower harmony with everyone.
- Put all parts together and add the upper harmony line if a group is confident enough to hold it on their own.
- Aim for a strong and raunchy sound—gospel singers go for feeling rather than a refined or pure tone.
- The counter-melody is a complete contrast to the rest of the texture, being higher and more sustained. Sing it with everyone or a small group to any syllable or made-up words; 'la' encourages a good open sound. Re-visit the techniques in songs 29–31 to revise the singing of long notes!

Ideas

- Try some improvising—get the bass and harmony going together and add some slower-moving lines over the top based on the sounds of the Dm and G chords. Trust your ears!

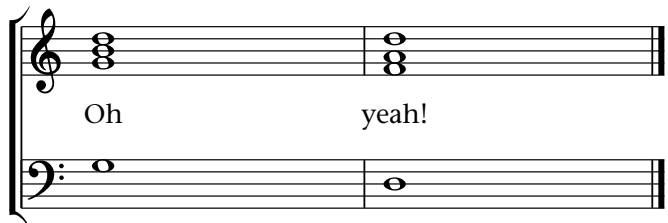
- Divide the group into two and 'echo' the bass part between the two, as on the CD.

Listen out

- As the harmony parts change notes and go up they might be flat. Singers should be made aware of this. Get them to lift their arms up in front of them when they go up.
- Make sure the last note is held on for an agreed length of time and keeps its energy to the end.

Performing

- Start simply—just one part, bass or harmony, and build up the song, adding the melody last.
- The committed gospel sound in the voices can be achieved by aiming for a full tone, with strong words and energy in the consonants. A slight American accent helps too!
- If confidence allows, feature the counter-melody as a solo, possibly incorporating improvisation.
- Additional instruments such as bass, guitar, keyboard, and rhythmic percussion or kit will add to the gospel flavour providing the singing has 'soul'.
- Add this 'Oh yeah!' as a type of 'Amen' at the end:



- Pause for a long time on each chord; voices can improvise around their notes with joy!

38 Didn't my Lord deliver Danuel?

Melody

♩ = 100
Dm G Dm **Gospel song**

Did-n't my Lord de-li-ver Da - nu-el, ___ Da - nu-el, ___ Da - nu-el, ___

Did-n't my Lord de-li-ver Da - nu-el, ___ Then why not e-ve-ry man? ___

Bass

Did-n't my Lord, did-n't my Lord, did-n't my Lord, did-n't my Lord.

Harmony

Da - nu-el, ___ Da - nu-el, ___ Da - nu-el, ___ Da - nu-el. ___

Counter-melody

la, ___ la la la la, ___ la la la la, ___ la la la la, ___ la la la la. ___

49 Good news!

RESOURCES ▶ CD 2 track 13 ▶ Warm ups: Nos. 15a, 18b, c, 26

Information

This is an extended and fuller mixed-voiced version of No. 27. It is a bright and vibrant song which needs to be swung with a light and bouncy rhythm rather than with straight quavers (it's printed that way for clarity, but the CD communicates the style). In the tradition of spirituals, the words anticipate the excitement of being carried to heaven by chariot and what to expect on arrival (see also song 42 'Swing low, sweet chariot' and song 26 'Oh won't you sit down?').

Starting

- Begin with some general warm ups that open up the voices and focus the singers.
- The main features of this song are a good driving rhythm and crisp words, so use some exercises that loosen jaws and tongues.
- Establish a pulse with claps or click fingers and chant the words 'Good news! Chariot's coming' repeatedly until everyone is together.

Teaching and rehearsing

- Teach everyone the chorus melody (which has only three different notes!). Aim for very rhythmic singing, with a good strong accent on the first syllable of 'chariot' to emphasize the syncopation.
- The chorus harmony parts can be learnt in any order, but as in previous songs it's helpful to put in the bass-line first as it secures a firm foundation for the harmony and is a support to the other inner parts.
- Always teach parts at a slower pulse than is ultimately best for the song, but *don't sing so slowly that the 'feel' of the piece is lost*. Keeping the spirit at a slower speed is possible through maintaining the syncopation and rhythmic accuracy.
- Tackle the verse music with sopranos and tenors first as they start in unison; add alto and bass next with their 'answering' phrase.

- Practise the join from verse back to chorus slowly and carefully as every voice changes note.

Ideas

- It is worth spending time simply chanting the words through to get syncopation and endings together. Dispensing with the pitches and the singing enables singers to focus on one problem at a time!
- A fun activity in rehearsal is for solo voices to take the opening two bars of the verse, each person making up some words which are then echoed by the rest. Younger children might choose mundane subjects (e.g. 'There's an old green chair . . .'); older folk may want to be more imaginative, and even irreverent! Lots of repetition helps voices to get confident with a line or passage.

Listen out

- In the verse make sure that the sopranos and tenors are clear about when to stop their long note!
- Check that the pitch is comfortable for most people. Depending on the capabilities of the tenor voices in particular, a lower key (G major) might be more suitable.
- The words should be light and placed forward in the mouth, with focused vowel sounds. If singers spend too long on each note the sound can become stodgy—try and avoid this.

Performing

- Give this song a bright and brassy opening with a strong announcement: 'Good news!'. The verses should be quietly excited.
- End it simply with a slight slowing down, but nothing fussy.

49 Good news!

Spiritual
arr. Willi Gohl

♩ = 152
Chorus ♩ = $\frac{3}{4}$ Swing

S. A. Good news! — Cha - ri - ot's a - com - ing, Good news! — Cha -

T. B.

4 - ri - ot's a - com - ing, Good news! — Cha - ri - ot's a - com - ing and I

7 *Fine* Verse
don't want to leave me be - hind. — 1. There's a long white robe in the

10 hea - ven I know, a long white robe in the hea - ven I know, there's a

13 long white robe in the hea - ven I know, and I don't want to leave me be - hind. — *D.C.*

2. There's a pair of wings in the heaven I know . . .
3. There's a pair of shoes in the heaven I know . . .
4. There's a golden harp in the heaven I know . . .

57 Stand by me

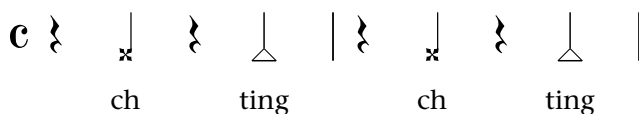
RESOURCES ▶ CD 2 track 27 ▶ Warm ups: Nos. 15a, c, 17

Introduction

This popular song by Ben E. King first hit the charts in June 1961. In contrast to the previous two songs, this has a simple repetitive backing chord sequence, but the melody is not nearly as straightforward and is best taken by a solo voice, not least as the rhythm is so flexible. The tune printed here is as accurate as the notation will allow—the best way to get it stylish is to listen to the original recording and copy it aurally! The original song also has an instrumental break (strings) after verse 2. Confident singers could try some improvisation over the chord sequence (see songs in No. 50 for tips and ideas).

Starting

- After some physical warm ups, try sustained exercises building up chords.
- Try a descending scale to the ‘Scoo-bi-doo bap bap’ rhythm.
- Establish some rhythm with this backing:



Make sure the ‘ch’ sound is short and percussive, and not too splashy.

- Speak the rhythm of the bass-line, making the ‘doot’ sound very tight. Use the tongue hard against the palate to make the initial ‘d’ almost a ‘t’ sound.

Teaching and rehearsing

- Teach the bass-line first, keeping it staccato and quiet.
- Add the rhythm harmony lines next, starting with the middle part (beginning on F). Choose any suitable scat words.
- Next add the upper harmony part, and then the bottom line if the singers can handle all three.
- When this is together and ‘tight’, add the solo melody. It is good if the leader can do it, unless someone else knows it or has prepared it. A group could try it, but they must be sure to be together. Note that the melody starts at the end of the bar before the backing comes in.

Ideas

- The sustained harmonies are useful for the full arrangement in performance, so try these. The bass part can also be sustained: just hold on the first note of each bar.
- Try alternative scat words for the rhythm harmonies, e.g. ‘Da-ba-doo wop wop’ or ‘Shang-a-lang ding dong’.
- Any backing improvisation can be as bold as you are prepared to be! Improvise around the chords; perhaps start by taking a small journey away from the note you are on.
- In the original recording the bass-line is doubled at several octaves on occasions with no other harmony, so if there are enough voices, try it.

Listen out

- The backing should always be quiet and rhythmic and sound effortlessly cool!
- If there is any improvisation, plan the structure so that the basic backing is still intact, otherwise it could sound messy.

Performing

- A possible performance plan is as follows:
 - ~ eight-bar introduction—backing chords to ‘ooh’
 - ~ repeat, with addition of bass-line
 - ~ add solo verse 1
 - ~ chorus—backing vocals change to ‘scoobidoo bap bap’
 - ~ solo verse 2—backing ‘ooh’
 - ~ chorus as before, repeated.
- The rhythmic backing can be used anywhere.
- A suggested ending is the bass-line on its own, leaving out the last quaver.

57 Stand by me

Ben E. King, Jerry Leiber, and Mike Stoller
arr. David Lawrence and Peter Hunt

Melody

$\text{♩} = 132$

1. When the night has come, and the land_ is dark_
2. If the sky_ that we look up-on should tum-ble and fall

5
and the moon_ is the on - ly_ light we'll see.
or the moun - tains should crum-ble to the sea.

9
No I won't be a - fraid,_ I_ won't be a -
I won't cry,_ I won't cry,_ I_ won't shed a

13
- fraid just as long_ as you stand,_ stand by_ me. So
tear just as long_ as you stand,_ stand by_ me.

17
dar - lin', dar - lin' stand by me, oh_ stand_ by_

21
me, oh_ stand,_ stand by_ me, stand by_ me.

Sustained harmonies

Ooh

Rhythm harmonies

Scoo-bi-doo bap bap, scoo-bi-doo bap bap, scoo-bi-doo bap bap, scoo-bi-doo bap bap,
scoo-bi-doo bap bap, scoo-bi-doo bap bap, scoo-bi-doo bap bap, scoo-bi-doo bap bap.

Bass

Doot doot doo doo doot doot doo doo doot doot doo doo
doot doot doo doo doot doot doo doo doot doot doo doo doot.