

1 Goin' up the ladder

RESOURCES ► CD1 track 1 (performance); CD2 track x (backing)

Information

'Goin' up the ladder' is a call and response song, similar in style to many street games, work songs, and military chants. Rarely pretty, the style is about being together with others and singing with spirit. This type of song is often accompanied by a physical activity such as skipping, clapping, or dancing, which helps to cement the rhythm and give a sense of pulse.

This is an entry-level song, ideal for less experienced or younger singers. Both parts are suitable for all voices.

Starting

- Start by clapping the following rhythm, in swing, emphasizing the first and fourth quaver/eighth-note:



- As you repeat, make the second and third claps quieter, and eventually just think them, clapping only first and fourth notes.
- Now play the bass-line of the piano part, and ask the group to listen to the rhythm and clap what they hear—note that the rhythm just covered appears in the second bar.
- With more advanced singers, split the group into two and get them to clap the piano and vocal parts together, being sure to anticipate the beat in the piano part only.
- The melody of this song is based on the major pentatonic scale. After some deep breaths, sing an F to 'ah'—strong and simple. Expand the range down to D and C, and then up to G and A. Finally, put them together starting on the fifth (C), focusing on each pitch as you go:



Teaching and rehearsing

- This song is easily taught by rote. Start with the chorus, using call and response: you sing the first part to the group, and they sing it back by ear. Practise the smears on 'Don't hold me back!'.
- Next teach the last four bars, where the call is different from the response. Add this to the section from bar 45 (a repeat of the opening). Note that this section is up a tone from the beginning.
- Finally, work on the verses, with the two parts singing together on 'work to be done', 'gonna see it through', etc.

- When everyone feels confident, divide the choir into two equal groups—one sings the call and the other the response.

Ideas

- Experiment with who sings which part. Swap around the groups in the choruses, so everyone gets to sing both call and response, or perhaps use a soloist on part 1 in the verses. Alternatively, to give as many as possible the chance for a short solo spot, ask individuals to sing the phrase after the counting in the verse:

Group 1: Up one,

Group 2: Up one,

Soloist: Work to be done.

- The group can use this song as a basis to create their own call and response. Perhaps invent new words using the existing melody or compose your own tune. The counting rhyme in the verses can be extended as far as you like, with the leader signalling the return to the chorus.
- Try singing while jumping! Playing a game such as 'double dutch' while singing can improve breathing and make the sound more powerful.

Listen out

- Make sure all the singers remember where the key change happens.
- Listen out for the tuning of the G# on 'heaven' in bar 38—this is the only note outside the pentatonic scale.
- Check that the rhythm of 'You mean there?' is secure in bar 53, with no gap between the entries in the first and second parts.
- Is the tone suitable for this type of song? Keep the sound bright and solid throughout. Try omitting the pitch altogether at the end.

Performing

- This song works best if singers interact with each other during performance, as if part of a street game. Have fun, and show this in your movements and facial expressions.
- Stomp, clap, or click during the piece, or add homemade percussion (pots, pans, brooms).
- Try creating an assembly line or a 'taking a break from work' tableau.
- Include the audience by asking them to join in with the chorus or movements.

1 Goin' up the ladder

Music and words: Steve Milloy,
with additional words by Norman Welch

Funky march; swing ♩ = 84

F7

B♭7/F

Piano *mf*

5 F7 B♭7/F

Chorus

9 *mf*

1 Go-in' up the lad-der, got-ta get up there.

2 *mf*

Go-in' up the lad - der, got-ta get up there.

F7 B♭7/F

13

Don't hold me back! I'm gon-na get up there.

Don't hold me back! I'm

F7

16

1. Up one, work to be done. Up gon-na get up there.

1. Up one, work to be done.

F7

19

two, gon-na see it through. Up three,

Up two, gon-na see it through. Up three,

10 This little light of mine

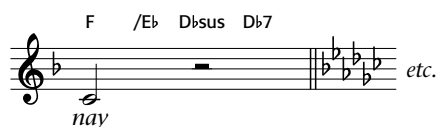
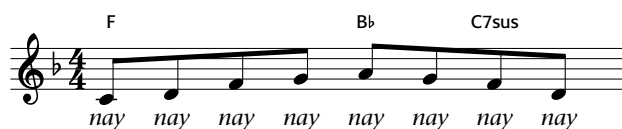
RESOURCES ► CD1 track 10 (performance); CD2 track 12 (backing)

Information

This well-known American spiritual is a joyful expression of belief in oneself. During the 1950s and 60s it became known throughout the US as a Civil Rights anthem. Here, we set it in a choral gospel style. You can sing this song in unison, parts, or a mixture of both, and it is ideal for a concert performance or worship service. Your singers will pick this up quickly, so focus on creating a big open sound and a confident performance.

Starting

- Good posture is essential in creating the big sound needed for this piece, so start with some physical warm ups. Use the 'big face, little face' exercise (p. x) to energize the face. Open eyes wide and rub temples, cheeks, nose, and all around the eyes.
- Now tilt your head forward; imagine that the top of your head is a pencil, and on top of that rests a piece of paper. Draw figure of eights on to the paper, side to side, to loosen the neck. Finally, use other stretches (see p. x, 'Posture') to prepare the rest of the body for singing.
- Warm up over the range of this piece by singing the following with a bright, full, energized tone.



- Establish a tempo of ♩ = 152 and have the group click on beats 2 and 4. Sing this drum-kit exercise together to internalize the groove; swing the quavers!



Teaching and rehearsing

- Singing unaccompanied, use call and response to teach the song phrase by phrase, starting with the melody. Add some claps or clicks on beats 2 and 4, and smile!
- If you are singing the three-part arrangement, move on to Parts 2 and 3 and teach them in the same way.
- For a more authentic sound, keep the sound bright and full but try singing with a slightly nasal tone.

Ideas

- Ask a soloist to sing 'This little light of mine', or a lyric they have created, and have the group answer with 'I'm gonna let it shine'.
- If you have a confident soloist, they could ad lib. on the long notes. e.g.:



- Along with offbeat clicks or claps, try adding some movement: standing with feet together, step to the right with your right foot on beat 1, and on beat 3 step to the right with your left foot, bringing your feet together. In the next bar, step to the left with your left foot on beat 1, and on beat 3 step to the left with your right foot, bringing your feet together. Start this move in bar 2 and repeat until the tempo change in bar 42. This is known as a 'step-touch' or 'step-together' and is used quite frequently in popular choral styles.

Listen out

- Take care over the 's' at the end of 'This': concentrate on the vowel.
- If the long notes start to lose energy and focus, try incorporating a slight crescendo.

Performing

- Perhaps start with a free-tempo unaccompanied verse before beginning the written arrangement.
- You might try the first verse in unison and add parts for the remaining verses.
- This song is all about pride in one's self no matter what. Make sure your singers' posture and faces convey this!

10 This little light of mine

Spiritual
arr. Steve Milloy

Gospel shuffle (♩ = ♪♩) ♩ = 152

G7 F/C D7 Gm7 C7 F B♭7 F7

Piano *mf*

S. A. *mf*

1. This lit-tle light of mine, I'm gon-na let it shine.
2. Ev - 'ry - where I go, I'm gon-na let it shine.

Bar. *mf*

mf

F B♭7/C F C9sus F C9sus F F7

10

This lit-tle light of mine, I'm gon-na let it shine.
Ev - 'ry - where I go, I'm gon-na let it shine.

B♭ F9sus B♭ F9sus B♭ F

14

This lit-tle light of mine, — I'm gon-na let it shine. Let it shine,
 Ev - 'ry - where I go, — I'm gon-na let it shine. Let it shine,

F B♭7/C F B♭maj6 F/C A7(♭9)/C# Dm G9

18

— let it shine, let it shine! let it shine!
 — let it shine, let it shine! let it shine!

F/C D7(#9) Gm7 C7 F7 B♭7 1 F7 2 F7 D7sus

22

Je - sus_ gave it to me, — I'm gon-na let it shine.

f G7 C7/D G D9sus G D9sus G G7

26

Je - sus_ gave it to me, ___ I'm gon-na let it shine.

C G9sus C G9sus C G

30

Je - sus_ gave it to me, ___ I'm gon-na let it shine.

G C7/D G Cmaj6 G/D B7(b9)/D# Em

33

— Let it shine, let it shine, let it shine.

A9 G/D E7(#9) Am7 D7 Em

37

Let it shine, let it shine, let it shine.

A7 G/D E7(#9) Am7 D7 Em

41

**straight 8ths/quavers
slow down to the end**

Let it shine, _ let it shine,

A7 G/D Em A7

45

let it shine!

D13 C/G G

11 Gitika

RESOURCES ► CD1 track 11 (performance); CD2 track 13 (backing)

Information

Gitika (or Gitaka) is a Sanskrit word that can mean ‘little song’ or ‘ballad’; it is also a girl’s name. This song is influenced by the jazz fusion and rock music of the 1970s and bands such as Weather Report and Chick Corea’s ‘Return to Forever’. In particular, this song was inspired by some of the early work of percussionist Airto Moreira and singer Flora Purim, who were developing a particular kind of folk-style Brazilian jazz on albums like *Seeds on the Ground*. The vocal quality they achieved has a timeless beauty about it, though a lot of the lines were incredibly simple.

Starting

- This song is an exercise in sustaining a long note and keeping the energy going right to the end. Warm-up priorities are therefore breathing and resonance.
- Stretch straight up with arms above heads and fingers pointing to the ceiling. Inhale as you lean back slightly and feel the diaphragm working; then exhale and lean slightly forward.
- Bring the arms down but ensure the rib-cage remains raised to allow a good space for the air. Breathe in deeply and gently blow out an imaginary candle in front of your face. Repeat, but now blow harder as though the candle did not go out the first time. Notice the pressure from below.
- Breathe in again, and this time exhale to ‘ss’, then ‘ff’, ‘vv’, and ‘mm’. Once the ‘mm’ is in place, change to ‘ng’ (as in ‘sing’), ‘ah’, and ‘hey-aa’, which will throw the sound up into the face.

Teaching and rehearsing

- Teach both halves of the song in order, phrase by phrase. Make sure the song starts quietly, and returns to the quiet mood at the beginning of each round.
- To start with, clap the rhythm of the second half (bars 13–18); then say it, and finally put the pitches to the rhythm.
- The syllables used all contain distinctive vowels. Work on ‘hey’, ‘ah’, and ‘yo’ once the shape is in place, so that all three are strong and well-blended across the group.
- Teach the coda separately, and work on getting the pauses together.

Ideas

- The optional second part is almost in canon with the melody. Divide the group in half and listen to the canon play out.
- Add optional harmonies a 3rd, 4th, or 6th above or below the written part as your group’s experience allows. Because much of this piece is modal, you can explore a range of options here.
- Try adding some instrumental parts using, e.g., keyboards or tuned percussion, since the melody is based on the white notes of the keyboard starting on D, i.e. D Dorian, even though the key signature implies D minor. Try exploring D Dorian and D minor pentatonic in your improvising.

Improvising toolbox

- Three rhythms are given below the score. Choose one and use it to invent a repeating pattern that you can sing over the chords in bars 5–12. Will two of those rhythms fit together in a question and answer pattern?
- Invent more melodic phrases by trying different pitch combinations with the given rhythms. Try phrases that move stepwise and others that jump about; phrases that rise and phrases that fall; and phrases that fit smoothly within the harmony, and others that contain melodic surprises.

Listen out

- Check the tuning of the ‘yo’ on E in bar 7 (and bar 8 in the counter-melody); ensure it does not go down too low.
- Is the rhythm of the second section really crisp? Voices can sometimes get lazy and sing behind the beat when the music is smooth.
- Ensure the long notes stay energized right to the end.

Performing

- In performance, this song needs well-blended and sustained singing. It is ideal for a big resonant space, where the sound can develop a ‘bloom’.
- To set the scene, consider adding a slow opening of bars 5–12 without pulse, on sustained Gm11 and Dm11 chords in the piano; then bring in the piano groove from the start, as marked.
- The piece can be repeated several times in performance. There is room for individual solos, backed by the workshop riffs given or others you invent.

11 Gitika

Charles Beale

Medium samba; quietly expressive ♩ = 92

first time: all voices *p*

1

(8)

Hey_

(2)

(8)

Medium samba; quietly expressive ♩ = 92

Dm

Dm7

Piano

p

5

(8)

yah_ Hey_ yo_ Hey_

2nd time only *p*

(8)

Hey_ yah_ Hey_ yo_

Gm7

Dm9

9

(8)

yah _____ Hey _____ yo _____ Hey _____

(8)

— Hey _____ yah Hey yo

Gm7 Dm9

1 D13sus D7(b9)

12b

2

mf

(8)

la la la la ya la la la ya la la

mf

(8)

la la la la ya la la la ya la la

2 Dm11 D7 D7(b9) Gm11 Dm7

mf

15

(8)

la la ya la la la ya la la

Gm11 Dm7 Bbmaj9 Ab13

17

(8) la la ya la la la ya Hey ya

(8) la la ya la la la ya Hey ya

Gm11 Dm9 Bb13(#11)

20

Hey ya Hey ya Hey

Hey ya Hey

Ebm7(b5) Asus(b9) A7+

last time to Coda ⊕

last time to Coda ⊕

23

yo yo

yo yo

Dm9 Dm7

D.S. al Coda

D.S. al Coda

* all small notes optional

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CODA

27

1, 2 etc. (x 4) last time

yo — Hey — Hey — yo

(x 4)

Hey — ya ya Hey — yo

CODA

Dm9

1, 2 etc. Em11(b5) A7+ (x 4) last time Em11(b5) A7+ Dm11

p

Workshop rhythms

bah bah dah_

bah-dup bah-dah dup

dee-yah dee-yah

15 Silent night

Franz Gruber
arr. Charles Beale

Without pulse – a meditation

Piano

Bbmaj9

pp

e sim. – improvised sparkling, star-like, continuous texture, rippling up and down the voicing. Initially use given pitches in free order and rhythm, then embellish as necessary.

Ad.

The piano introduction is in B-flat major, 9th position. It features a treble and bass staff. The treble staff has a melodic line with eighth notes and a final half note. The bass staff has a similar melodic line. The texture is described as 'improvised sparkling, star-like, continuous texture, rippling up and down the voicing'. The tempo is marked 'Ad.' (Ad libitum).

2 *pp*

Si - lent night, Ho - ly night, All is calm,

Ebmaj13(#11)

The first line of the song is in B-flat major, 13th position, with a sharp 11th. The vocal line starts with a half note 'Si' and a half note 'lent night'. The piano accompaniment features a continuous texture of eighth notes in the treble staff and a similar texture in the bass staff. The tempo is marked 'pp' (pianissimo).

5

all is bright; Round yon vir - gin mo - ther and child.

Dbmaj13(#11) *Cm13* *Gm11*

The second line of the song is in B-flat major, 13th position, with a sharp 11th. The vocal line starts with a half note 'all' and a half note 'is bright;'. The piano accompaniment features a continuous texture of eighth notes in the treble staff and a similar texture in the bass staff. The tempo is marked 'pp' (pianissimo).

8

Ho - ly In - fant so ten - der and mild, Sleep in hea - ven - ly

Cm13 Gm11 A7(b9 13)

mf

11

last time to Coda ⊕

peace, Sleep in hea - ven - ly peace.

Eb7(#11 b13) Cm11 Eb⁶ Gm11

gliss. mp p

Ped.

15

SOLOS (vocal or instrumental)

D.C. al Coda (on cue)

Gm11 Eb⁶ Cm11 Eb⁶

mp

⊕ **CODA**

19

Peace peace

gliss. gliss.

Gm11 pp

*All sing 'Peace' on these pitches round and round in own time as soloists.
Add other pitches and vocal sounds as necessary – 'sleep', 'ah', 'ssshhhh', etc.
Gradually fade to nothing. Piano stops first, then voices.*

Silent night

Without pulse - a meditation

Franz Gruber arr. Charles Beale
Piano part adapted by Iain Farrington

Voice

Piano

pp

Ped.

8va

2

pp

Si - lent night,

Ped.

3

Ho - - - ly night,

4

All is calm,

Ped.

5

all is bright; Round yon vir - gin

7

mo - ther and child. Ho - ly In - fant so

9

ten - der and mild,

10

Sleep in hea - ven - - ly

11

peace, *gliss.*

mf

8va

Ped.

12

Sleep in hea - - ven - - ly

mp

Ped.

14

peace.

p

Ped.

last time to Coda ☺

15

SOLOS (vocal or instrumental)

mp

Ped.

16

Ped.

18

D.C. al Coda (on cue)

Ped.

19

8va

20

Si - - lent night,

(8)

21

Ho - - - ly night,

(8)

22

All is calm,

23

all is bright; Round yon vir - gin

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

25

mo - ther and child. Ho - ly In - fant so

Red. *Red.*

27

ten - der and mild,

Red.

28

Sleep in hea - ven - - ly

Red.

29

peace, *gliss.*

Red.

30

Sleep in hea - ven - - ly

Red. *Red.*

32

peace.

Ped.

33

gliss.

gliss.

peace,

peace,

Ped.

Detailed description: The image shows two systems of musical notation, measures 32 and 33. Measure 32: The vocal line (treble clef) has a single whole note 'peace.' with a fermata. The piano accompaniment (grand staff) features a right hand with a continuous triplet eighth-note pattern and a left hand with a sustained bass line. A 'Ped.' (pedal) marking is at the bottom. Measure 33: The vocal line (treble clef) has two whole notes 'peace,' separated by a glissando (gliss.). The piano accompaniment (grand staff) features a right hand with a melodic line and a left hand with a sustained bass line. A 'Ped.' (pedal) marking is at the bottom. Both measures end with a repeat sign and a fermata.

16 Dancin' Till the Blues are Gone

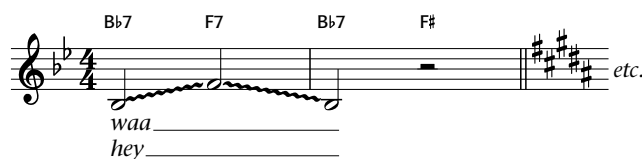
RESOURCES ► CD1 track 16 (performance); CD2 track 16 (backing)

Information

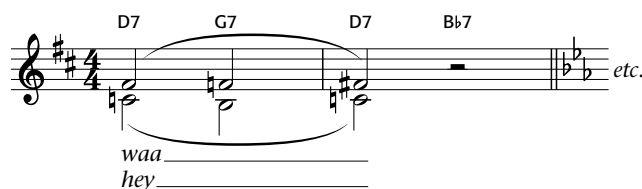
This is a 12-bar blues, revved up for the dance floor of the early 1960s!

Starting

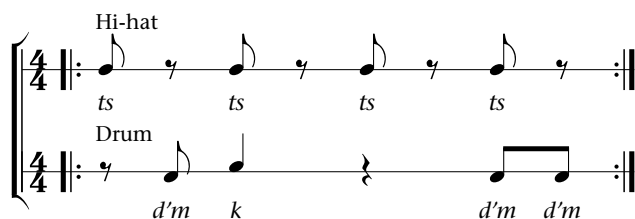
- Begin with some posture exercises (see p. x). Aim for a relaxed body as a solid basis of support on which to 'belt'.
- On a 'cry', then in 'belt', sing the following exercise—first to 'waa' and then to 'hey'. Sing it smoothly, maintaining a bright, slightly nasal tone and, if possible, a fast vibrato. Raise the starting note in half-step increments and add some piano if you can. Keep the sound open and relaxed at all times. You may feel that you need to make the tone thinner as you go higher to maintain your 'belt'. This is a good thing—you're 'belting' correctly!



- Divide the group into two. On a 'cry', then in 'belt', sing the following exercise, once again raising the starting note by step, to a Bb in the top part. If necessary, minimize the vibrato to secure the tuning.



- Finally, establish a tempo of ♩ = 85. Click on beats 2 and 4, and then sing the hi-hat part below.



- Now try the drum part. Divide into two groups—one on each part—and gradually work the tempo up to ♩ = 168.

Teaching and rehearsing

- First speak, then sing, the bridge and chorus (upbeat to bar 25 to end). In 'belt', upper voices (including men

who decide to sing up the octave) may decide to modify vowels in bar 28 ('little Miss Lucy' modifies closer to 'lay-dahl mace luu-say').

- Do the same with the verses (bars 13–16). As before, the lower voices won't need to modify any vowels, but upper voices may want to modify 'can' (bar 14) and 'once for me' (bar 16), which become closer to 'cane' and 'wahns far mayee'. Let your ear be your guide regarding how much modifier to use, making sure your group is physically comfortable producing the tone.
- Next, speak and then sing the backing vocals; if possible, add a fast, shimmery vibrato on the long notes. Make sure the rhythm and tuning are precise and clean.
- Divide into two groups, with an equal number of male and female voices in each. Everyone should sing the verses (v. 1 female voices, v. 2 male voices) and bridge (everyone), then split into parts for the chorus. You might want to mix it up and have some lower voices sing the upper part at pitch and some upper voices sing the lower part at pitch. Use discretion, and don't overpower the lead line.

Listen out

- Check tuning in the backing vocals. Minimize the vibrato and keep the half-step movements small.

Ideas

- If the music moves you to dance, then dance! Even simple choreography can be fun and entertaining. Why not use staging to emphasize the difference between the 1st and 2nd verses?
- Try making up verses of your own. Personalize the song!
- To help your group get into the style, listen to other singers of this genre including Ray Charles, Tina Turner, the Coasters, the Ronettes, and Dee Dee Sharp—also mid-1960s British groups like the Beatles.

Performing

- Encourage your group to be flexible in their delivery and to put their souls into the performance. Without compromising pitch and accuracy, this song should sound and feel like the music you hear on popular radio. Adding smears and fall-offs, and singing with soul, will help to convey this to the audience.
- This piece works well with a range of scorings and textures. Try using soloists, groups, or sections on the verses.

16 Dancin' Till the Blues are Gone

Fast 'twist'; party time! ♩ = 168

Steve Milloy

Piano *mf*

D7

4

G7 D7

8

A7 G7 D7

v. 1: upper voices
v. 2: lower voices
mf

12

(8)

1. Hey there, boy, look-in' fine as can be,—
2. Hey, lit - tle la - dy with the fan - cy curl,—

A7 D7

(*mf*)

15 Chorus
f
mel. only

(8) let me see ya move it, groove it once for me. — Come on, —
get out on the floor, won't you give me a whirl? —

gliss.

17

1 (8) shake — it like ya got no bone. —

backing vocals
mf

2 (8) bop shu bop bah — buh dah buh shu bop bop shu bop bah

G7 D7

mf

20

(8) We're gon-na dance babe, danc - in' till the blues are gone.

— buh dah buh shu bop bop shu bop bop shu bop

A7 G7

23

1 2 *mp*

(8)

We're gon-na

mp

bop shu bop shu bop bop We're gon-na

D7 1 A7 2 A7

25 *unis.*

(8)

swim an' po-ny like Bo-ny Ma-ro-ne. Jerk, wa-tu-si, like

D

mp

28 Chorus

1 *f*

(8)

lit - tle Miss Lu-cy! Come on, shake_ it like ya got no bone.

2 *mf*

(8)

lit - tle Miss Lu-cy! *bop shu bop bah_ buh dah buh shu bop*

D7 G7 *gliss.* *f* *mf*

31

(8)

We're gon-na dance, babe, danc-

bop shu bop bah— buh dah buh shu bop bop shu bop

D7 A7

34

(8)

- in' till the blues are gone.

bop shu bop bop shu bop shu bop bop

G7 D7 A7 D.S. last time

18 Guiding Light

RESOURCES ► CD1 track 18 (performance); CD2 track x (backing)

Information

'Guiding Light' is a contemporary R&B ballad for female voices, inspired by artists such as Mary J. Blige and Corinne Bailey Rae. The scoring is flexible, making the song ideal for a mixed-ability group of girls containing both high and low voices. A less-experienced group can sing it straight through in two to four parts, while more advanced singers can perform it as a round, with each person starting with Part 1 and continuing all the way through to Part 4.

Starting

- Stretch up high with both hands. Reach up higher and towards the centre with one hand, and lean sideways. Feel the stretch up that side of your body from your hips to your shoulders. Repeat on the other side, and then release slowly, exhaling as you do so.
- Establish the pulse at ♩ = 66, counting four beats in a bar out loud. Subdivide into quavers/eighth-notes, saying '1-an-2-an-3-an-4-an', and then finally semiquavers/sixteenth-notes: '1-ee-an-a-2-ee-an-a-3-ee-an-a-4-ee-an-a'. With this subdivision in mind, say the words 'Nothin' left to fear'.
- Sing a low 'ah', with a warm, rich tone. Yawn, and try again, aiming for a feeling of space at the back of your mouth as you raise your soft palette. Now try singing the word 'light' instead, again on long, low notes. If you keep the yawning feeling at the back of your mouth, you shouldn't need to open your jaw too much.

Teaching and rehearsing

- Start with everyone on Part 1, singing in any octave that is comfortable at this stage. Focus on creating a sustained sound on the long notes, and on careful tuning.
- For Part 2, say the words to the rhythm first, aiming for clarity and referring back to the exercise above if necessary. Sing it through, and then put Parts 1 and 2 together.
- If you prefer a simpler version of the song, end with the 'last time' bar after Part 2. Otherwise, move on to Parts 3 and 4. These lines are best suited to higher voices, and they work well as backing vocals, since the rhythms are similar.
- Finally, either allocate a group of singers to each part and end with the 'last time' bar or, if your singers have the range to perform all four parts, sing the whole song in sequence as a round, as on the CD demo.

- Rounds are much more interesting to sing from memory, so try to memorize the song as you go, over a couple of sessions. This will ultimately encourage listening among the group, and develop ensemble skills.

Ideas

- Try giving each line a different tone quality. The first part could be smooth and personal, mid-level, with chest resonances. Part 2, with its low semiquavers/sixteenth-notes, needs clearer diction so that the words cut through the texture. Parts 3 and 4 should be light and floating, in head voice, possibly with some breathiness (see the 'voo, voo, voo' exercise on p. x).
- Experiment with different forms. Here are some ideas:
 - Have a soloist perform Parts 1 and 2 to open the song.
 - Perform the whole song as a round initially, then split it up into separate lines.
 - Add an instrumental verse without singing.
- Dynamics have not been given for the vocal parts, so once you've decided on a form, experiment to see what works for your group. One option would be to build the dynamics gradually as the different parts enter.

Improvising toolbox

- Try adding an improvised line above the round, or include a section with solo or group improvising. You can use the piano part as a backing, or sing a cappella.
- To start, sing the minor pentatonic scale on A to 'oh', 'do', and 'yay':



- Make this into a blues scale by adding in an E♭:



- Now try out some fragments that you can use in your improvising. It can help to see the scale in two parts. In the lower half, try A C A, then A C 'D C A, then A C D E♭ D C A; and in the upper half E♭ G E♭, then E♭ G A G A.
- Also try playing a copying game. In a circle, one person chooses and sings a phrase from the song (such as 'You're my light') and everyone sings it back. Repeat this with a different person and phrase, and so on. Do the same again, but this time each singer makes up their own phrase, wordless or with lyrics, and everyone

copies back. Encourage singers to use ideas from the game in their improvisation.

■ Listen out

- Listen carefully to words like 'guide' ('g-ah-ee-d'), which contain diphthongs, and ask singers to identify other examples. Are they aware of when they move from the 'ah' to the 'ee' on long notes? Do they move together?
- Rather than positioning singers according to part, try mixing everyone up. This can teach inexperienced singers to sing their own part with added confidence.
- Rounds can be tiring to sing, so listen out for signs of fatigue. Decide on a form and length to suit the group.

■ Performing

- Remember that you can vary the form each time you perform the song. This will keep the performance fresh and singers on their toes. Each line works on its own, so most performances should include some sections in unison and some in parts. This will also enable the audience to hear the story of the song, and to recognise parts sung in combination that they initially heard one by one.
- Think about the person being described in the song, and the strong commitment the singer feels to them. How might that affect the way you sing?
- The director should cue the Coda clearly, as singers can easily get lost in a round.

18 Guiding Light

Music: Charles Beale
Words: John Moysen

R&B ballad; melancholy ♩ = 66

1 You're my

2

3

4

R&B ballad; melancholy ♩ = 66

Piano

Fmaj7

E7(#9)

* Sing each part through in sequence.

This page may be photocopied

3

Part 1*

life, like a

Part 2

no-thin' left to fear when your love is near, I on-ly need to hear your voice, my dear. There's

Part 3

guid - ing light, -

Part 4

guid - ing light, - you're my

Dm7 E7(#9)

mp

5

star at night. In my

no-thin' in the world that I'd ra-ther do than sit a-round and spend my life with you. There's

guid - - - ing ligh - - - hight, - you're my

guid - - - ing light, - you're my

Am7 Fm(add4)/Ab Gm11 C9(sus4) Em7(b5)

19 Gonna Make a Wish

RESOURCES ► CD1 track 19 (performance); CD2 track x (backing)

Information

Many classic 1960s pop tunes were heavily influenced by the vocal inflections and forms of the gospel music of US black churches. For this reason, pop, early R&B, gospel jazz, soul, and Motown overlapped to a considerable degree, with artists such as Ray Charles, Sam Cooke, and Tina Turner paving the way for the likes of Elvis Presley and the ‘queen of blue-eyed soul’, Dusty Springfield. ‘Gonna make a wish’ embodies the spirit of that gospel soul style.

Presented here for lead voice and backing vocals (any octave), the song would work equally well for SSAB or SAB plus soloist.

Starting

- Stand still in silence and become aware of tension in your body. Release it as best you can. Feel your head floating up and forward away from your body, and swing your arms from side to side. Feel naturally tall, without trying.
- Next massage your own neck for a few seconds, and then massage a friend’s. Shrug your shoulders, and find the place where they float in a relaxed way, not too far forward or back.
- Once everyone’s relaxed, add some energy. To the groove of the music, sway flexibly from side to side, as if the top half of your body is disconnected from the bottom. As you sway, take a deep, relaxed breath and sing ‘Gonna make a wish’. Feel how the body movement frees up your breathing apparatus and connects the voice with the breath.

Teaching and rehearsing

- Start by singing the first verse in unison to get the overall shape. Take a moment to work on the tone quality and vowel sound, especially for the low Bs.
- Assign parts for verse 2. If using mixed voices on each part, aim for approximately half the group singing the lead line and half the backing vocals (divided into three). Listen for balance and adjust as necessary.
- Next focus on the final build-up from bar 37. Check that ‘really’ becomes ‘really, really’ at the right time (on cue at bar 39), and make the most of the interplay between the parts. The ‘hoo!’s in the lead part are just a bit of fun, so the tone can be less pretty and more piercing.

- Finally work on verse 3, after the key change. This should build up considerable intensity, allowing the top F in the lead part (bar 30) to be confident and soaring.

Ideas

- To lengthen the arrangement (and give the singers a break!), try repeating the form of the first two verses with an instrumental solo replacing the voices.

Listen out

- Are the words and rhythms coming across clearly at tempo? Rehearse slowly to ensure clarity, and then try singing faster than the given tempo to loosen things up. When you go back to the original speed, the song should feel relaxed but forward-moving.
- Listen carefully to the key change. Does the group really rise a complete semitone/half-step? If in doubt, invent a warm-up where first one note and then a familiar melody is sung twice—once at pitch and again up a half-step.
- The phrase ‘really can come true’ repeats many times and needs care to ensure that the anticipation of the beat on ‘true’ sounds relaxed. Encourage singers to listen carefully to the piano part to help the groove to lock in.

Performing

- In the 1960s there was a certain formality to the presentation of this type of song, especially on big TV occasions. Smart dress is therefore to be encouraged, ideally with glamour!
- This song is ripe for a 60s-style dance routine. For inspiration, look up old video clips featuring the Twist, the Mashed Potato, the Watusi, or the Pony.

19 Gonna Make a Wish

Music and words: Charles Beale,
with additional words by David Major

Sassy 1960s gospel soul ♩ = 168

Piano

f

Lead

mf

1. I'm gon-na make a wish,
2. I'm gon-na have a dream;

'cos it - 'll set me_
gon-na scream and

Backing vocals

2nd time only *mp*

(2.) Gon-na have a dream;

2nd time only *mp*

(2.) Gon-na have a dream;

Piano

mf

8

free!
shout!

I'm gon-na tell the whole world who I want to be.
I'm gon-na tell the whole world what I dream a - bout.

gon-na scream and shout!

ah

gon-na scream and shout!

ah

E A E E E6 C#m7

The musical score is written for piano, lead, and backing vocals. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as 'Sassy 1960s gospel soul' with a quarter note equal to 168 beats per minute. The piano part begins with a forte (f) dynamic and features a driving bass line and chords. The lead vocal part starts at measure 5 with a mezzo-forte (mf) dynamic and includes two verses of lyrics. The backing vocals enter at measure 8 with a mezzo-piano (mp) dynamic and provide harmonic support. The score concludes with a final piano accompaniment and vocal lines, including a melisma 'ah' and specific chord markings (E, A, E, E6, C#m7) at the end.

12

(8) — Just be - lieve wish-ing makes the world brand new
 — Just be - lieve dream-ing makes the world brand new

(8) What I dream a-bout. Just be - lieve dream-ing makes the world brand new

(8) What I dream a-bout. Just be - lieve dream-ing makes the world brand new

F#7 B B9(sus4) E E9/G# A

17

(8) And all your wish - es real - ly can come true. —
 And all your wish - es real - ly can come true. —

(8) And all your wish - es real - ly can come true. —

(8) And all your wish - es real - ly can come true. —

A#°7 E/B C#7 F#7(b9) B9(sus4) E A E

23 Pages

RESOURCES ► CD1 track 23 (performance); CD2 track 22 (backing)

Information

This is a lyrical and uplifting song in a 'folk pop' style, whose words are an expression of thanks to a special person. Written in three parts, with plenty of unison and two-part writing, this song is instantly singable and your group will pick it up quickly. It could be used for assemblies, church services, or as a general 'thank you' to your audience.

Starting

- Encourage a warm, natural tone by singing some 'mm-ng-ah' exercises (see p. xii). Singers should aim for evenness of tone throughout their range.
- In a key to suit the group, make up some scale exercises on a single vowel; aim to maintain the brightness of the top of the voice as you go lower.

Teaching and rehearsing

- At a steady tempo, speak the verses. Pay particular attention to the rhythm, which should have a slight bounce and lift.
- Now teach the same passages part by part and then sing together, keeping the sound warm and smooth with a natural ebb and flow in the dynamics.
- Look at the chorus and notice the movement of the melody: in bar 18 it switches from alto to baritone, and then moves back to alto in bar 19. As you teach the parts, make sure the melody is predominant.
- The chorus should have a brighter, fuller tone quality each time it returns, with the apex being bars 37–44. The following chorus is more subdued and personal.
- The bridge (from 'Ev'-ry word is a whisper . . .') should be both the quietest and the most energized part of the piece. At 'Each chapter's a kiss', begin a steady crescendo to 'cry' (bar 27), taking note of the *fp*. Come back down at bar 28 and build again to bar 35, slightly exaggerating the *fp*.
- The tag (upbeat to bar 53 to the end) should be warm and subdued, with a slightly breathy tone.

Ideas

- Use the optional notes in bars 35–6 to enrich the harmony.
- Give your group a feel for the 'folk pop' style by listening to Kelly Clarkson's 'Breakaway', 'Piano Man' by Billy Joel, and 'Norwegian Wood' by the Beatles.

Listen out

- To help with tuning, check that vowel sounds are consistent throughout the group, e.g. in the word 'love' in bars 29–36.
- Keep the bridge steady and in tempo. Repetition has a tendency to be rushed.

Performing

- Before singing, ask each member of the group to think of a person they are proud to have in their life, and to incorporate that feeling into their performance.

23 Pages

Words: John Moysen
Music: Steve Milloy

Acoustic rock feel, with a lilt ♩. = 57

B♭sus2

Piano

mp

con Ped.

3

B♭sus2/G

/A

B♭sus2

/A

/G

/F

6

S.
A.

mp

1. 'f I put pen to pa - per to write_ of my life (For we've
2. With - out you my life_ has no rea - son or rhyme And I

(mel.)

mp

Bar.

E♭sus2

B♭sus2/G

/A

B♭sus2

/A

mp

9

all got a sto - ry to tell),— Your name would ap-pear on the
 don't have a sto - ry to give;— With you all the piec - es fall

/G /F Eb sus2 Bb sus2/G /A

12

cov - er, — On each page, ev - 'ry sen - tence as — well. —
 in - to line And you give me a rea - son to — live. —

Bb sus2 /A /G /F F sus/Eb F/Eb

15

Chorus
mf

(mel.) Oh, the book — of my life — goes through sta - ges, And my most

mf

F sus/Eb F/Eb F sus/Eb F sus Bb sus2 /D /Eb /F

18

(mel.)

loy - al read - er is you. You're the one who keeps turn - ing the pag -

/G /F /Eb /F Bbsus2 /D

21

- es; You're the one that I keep turn - ing to.

/Eb /F /G /F 1 Ebbsus2

24

to. Ev - 'ry word is a whis - per, each

(mel.)

p

2 Ebbsus2 Eb Fadd4/Eb

mp p

25

sen-tence a sigh. Each chap-ter's a kiss, (mel.) a cry_

Each chap-ter's a kiss, ev-'ry page is a cry_

fp

fp

f

E♭ *Fadd4/E♭* *E♭* *Fadd4/E♭* *B♭add2/D* *Cm7(add11)*

28

sub. p of love, love, love, love,

p love, love,

p love, love,

sub. p

B♭sus2/D *E♭* *F/E♭* *E♭* *F/E♭*

31

mp love, love, love, love,

mf love, love, love, love,

mp love, love, love, love,

mf love, love, love, love,

E♭ *F/E♭* *E♭* *F/E♭* *E♭* *F/E♭*

34 love, love! *fp* Chorus *f*

love, love! *fp* Oh, the book

E_b *F/E_b* *E_b* *F/E_b* *E_b* *F/E_b* *E_b* *F9sus*

37

— of my life goes through sta - ges, And my most loy - al read - er is

B_bsus2 */D* */E_b* */F* */G* */F*

40

you. You're the one who keeps turn - ing the pag - es; You're the one

/E_b */F* *B_bsus2* */D* */E_b* */F*

43

mf

— that I keep turn-ing to. Oh, the book — of my life — through the

mf

/G /F Eb sus2 Bb sus2 /D

46

ag - es Is the tale — of a heart ev - er true. For it's you

(mel.) (mel.)

/Eb /F /G /F Eb sus2

49

— that keeps turn - ing the pag - es, And it's you — that I keep turn-ing

Bb sus2 /D /Eb /F /G /F

52

mp

to. Each page is a state-ment of_

mp

Each page is a state-ment of_ love. Each

E_b *F/E_b* *E_b* *F/E_b* *E_b* *F/E_b*

mp

55

1 2

love. Each love._____

page is a state - ment of_ page is a state - ment of_ love.

1 2

E_b *F/E_b* *E_b* *F/E_b* *E_badd2*

25 Hot Hot Hot

RESOURCES ► CD2 track 2 (performance) and 24 (backing)

Information

This calypso tune is an ideal show-closer and crowd-pleaser. A favourite of wedding bands and footballers everywhere, it was a hit for Alphonsus Cassell (aka Arrow), as well as for the singer David Johansen in his 'Buster Poindexter' persona. It's a high-energy song all about celebrating!

Starting

- Warm up the body to a calypso beat, perhaps using the backing track. Start with the shoulders, rolling them back and forth, then let shoulders and arms bounce. Rotate wrists and shake out hands. Now turn the upper body from side to side, then rotate your knees, alternating from left to right. Finally, standing on tiptoe, stretch high with arms above the head, then flop down like a rag doll and slowly roll downward until your upper body is as far down as it will comfortably go. Hold and relax. Then slowly roll upward and shake it all out.
- Clap the rhythm of 'Hot hot hot' against a stamped crotchet/quarter-note pulse (approx. ♩ = 120). Try clapping only two out of the three notes: the first then the last; the first then the second; or the second then the third.
- Establish a bright, energized vocal tone on a single note, and sing 'Hot hot hot' in rhythm—keep it tight and clean.
- Divide into three or four groups. Starting at about ♩ = 87, and working up to ♩ = 120, build up this drum-kit exercise part by part.

Shaker or hi-hat

shih k tih k etc.

Tom-toms

k dn k dn dn

Hand claps

Foot stomps

Now, using call and response, chant the lyrics of bars 54–61 over this backing.

Teaching and rehearsing

- Start by setting a party mood! Have some of your group perform the drum-kit exercise above, and teach bars

54–61 call and response style.

- Teach the opening 'olé's in the same fashion, building part by part.
- Speak bars 18–24. Once the rhythm is solid, teach the notes for each part separately then sing it together. Sing in a bright 'belt' with minimal vibrato to create an 'island' sound.
- Next, speak bars 25–9, with the upper and lower parts as separate groups. Then teach the notes for each part separately as before, and sing it together.
- Teach bars 30–40 and 66–end in the same fashion. Give the triplets (bar 66 onwards) a stretched feel to keep them from becoming too short.
- You might want to try singing with a Caribbean accent. For ideas, listen to the recordings suggested below, or to the CD demo.
- Add in bars 46–61, learnt earlier, and sing the whole piece.

Ideas

- Get performance ideas by listening to the original recording by Arrow, as well as the famous version by Buster Poindexter. Although basically the same song performed in the same style, David Johansen puts on a character—Buster Poindexter—whereas Arrow is simply being himself. What similarities or differences do you notice? What could you incorporate into your performance?
- Invite your group to 'party' during the instrumental sections: shout, dance, and maybe even start a conga-line! Listen to the CD for ideas.

Listen out

- Check that the song doesn't rush, and ensure that the rhythm and words are clean and precise—e.g. in bars 20 (and similar), 22–3, 33, and 54–61.
- Be wary of over-singing. Your singers should aim to achieve an energetic 'party vibe' by maintaining a precise and punchy sound rather than shouting, which can damage the voice and affect blend and precision. Perhaps ask singers to check their voices for any pain or hoarseness during or immediately after rehearsal. Listen for any louder, more confident voices sticking out.

Performing

- Create a party spirit! Maybe even parade your conga-line through the audience and invite them to join in!

25 Hot Hot Hot

Alphonsus Cassell
arr. Steve Milloy

Fast calypso; celebration time! ♩ = 120

S. A.

O - lé o - lé o - lé o - lé, o - lé o - lé o - lé o - lé.

T. B.

Fast calypso; celebration time! ♩ = 120 *f*

Piano

Bb Eb Gm F/C Bb Eb Gm F/C

6

gliss.

10 Bb Eb F Eb/F Bb Eb F Eb/F

14 Bb Eb F Eb/F Bb Eb F 16va gliss.

18 *unis. mf*

Me mind on fi - re, me soul on fi - re, feel-in' hot hot hot.
 See peo - ple rock-in', hear peo - ple chant-in', feel-in' hot hot hot.

unis.

mf *f*

B $\flat$ E $\flat$ F E $\flat$ /F B $\flat$ E $\flat$

21

Par-ty peo-ple all a-round me feel-in'
 Keep up the spir-it, come on let's do it, feel-in'

unis.

F E $\flat$ /F B $\flat$ E $\flat$ F E $\flat$ /F

mf

24

hot hot hot.
 hot hot hot.

Hot hot hot.

unis.

Uh what to do _____ on a night like
 It's in the air, _____ cel-e - bra - tion

B $\flat$ E $\flat$ F E $\flat$ /F B $\flat$ E $\flat$

27

Hot hot hot... Hot hot hot... Hot hot hot... We

this? time! Mu-sic sweet, I can't re - sist. We
Mu-sic sweet, cap-ti-vate your mind.

F Eb/F Bb Eb F Eb/F

30

need a - par-ty song, a fun - da - men-tal
have this par-ty song, this fun - da - men-tal

Bb Eb F Eb/F Bb Eb

33

charm, charm, so we can room boom boom boom! Yeah, we

F Eb/F Bb Eb F Eb/F

36

room boom boom boom! Feel-in' hot hot hot.

B $\flat$ E $\flat$ F E $\flat$ /F B $\flat$ E $\flat$

39

Feel-in' hot hot hot.

F E $\flat$ /F B $\flat$ E $\flat$ F E $\flat$ /F

42

f
O -

B $\flat$ E $\flat$ Gm F B $\flat$ E $\flat$ F

46

-lé o - lé o - lé o - lé, o - lé o - lé o - lé o - lé. O -

f

50

-lé o - lé o - lé o - lé, o - lé o - lé o - lé o - lé.

B $\flat$ Eb F B $\flat$ B $\flat$ Eb F B $\flat$

f

54

unis. f (spoken)

Peo-ple in the par - ty, hot hot hot.

unis. f (spoken)

Peo-ple in the par - ty, hot hot hot. they

56

They come to the par-ty know-in' what they got.

come to the par-ty know-in' what they got.

58

I'm hot, you're hot. He's hot, she's hot. I'm hot, you're hot.

61

He's hot, she's hot.

f Bb F Bb

65

Hot hot hot. How you feel-in'?

How you feel-in'? Hot hot hot.

F Bb F

68

Hot hot hot. How you feel-in? Hot hot hot.

How you feel-in? Hot hot hot.

B $\flat$ F B $\flat$

71

Hot hot hot. Hot hot hot. Hot hot hot.

F B $\flat$ F B $\flat$