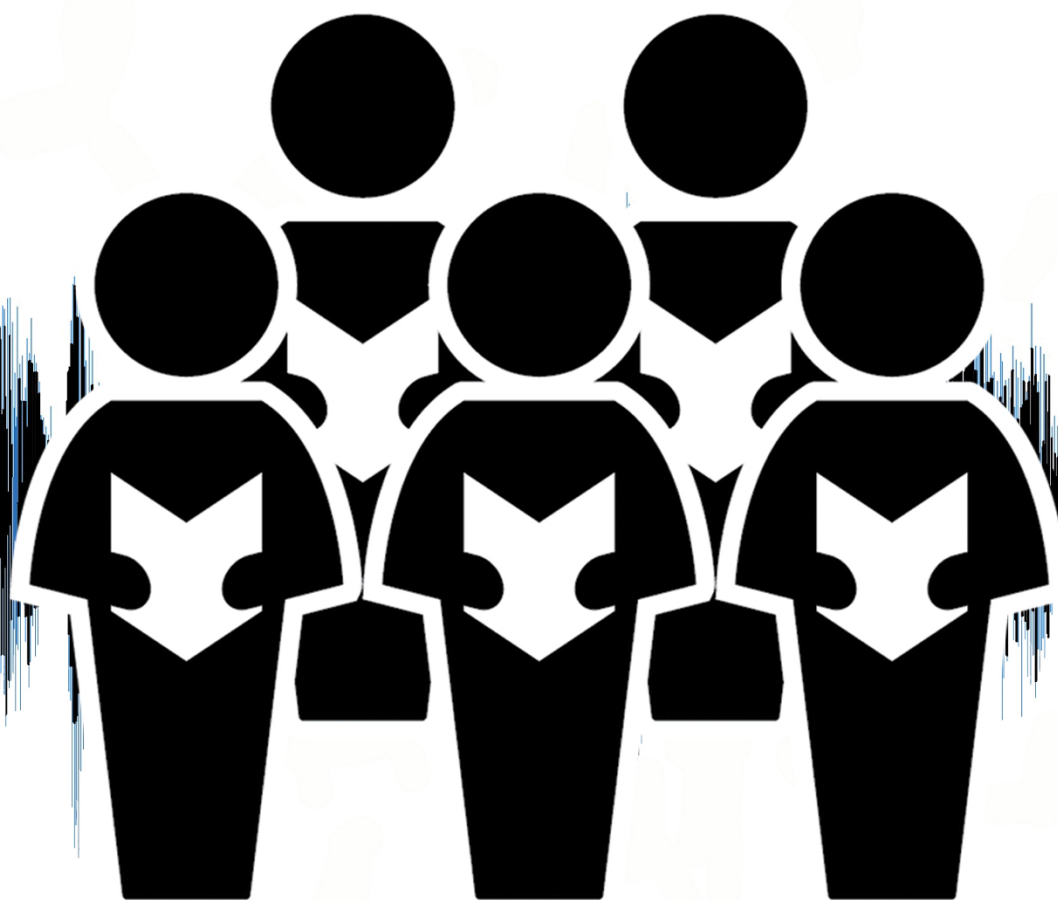


VOCAL COURSE

STUDENT WORKBOOK



↑ LEVEL 6 ↓



MUSIC AND ARTS MINISTRIES
CANADA AND BERMUDA

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This course is designed to be used as an individual instructional study guide, as well as a class learning tool. Each lesson should take approximately 35 - 45 minutes including teaching and practice time. The suggested times are a guideline only. Not everyone will progress at the same pace. This student exercise book should be used in conjunction with the Instructor's Guide.

Each student should take a placement test before being placed in a level. After a student completes a level, there is a separate final test that should be completed and passed before moving on to the next level. Be sure you have these materials.

In addition, the Vocal Course is designed as a companion to the Music Theory Course developed by Music and Arts Ministries of the Canada and Bermuda Territory. It can be found at <https://salvationist.ca/sacbmam>. Students should utilize the music theory books to help advance their knowledge of music-making.

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<https://salvationist.ca/sacbmam>

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Lesson 6.1

Canon

Haida



Hai-da hai-da hai-di-di hai-da hai-da hai-da hai-da hai-da hai-da hai-di-di hai-da



hai - da hai - da hai - da. Hai - da hai - di - di dai - da

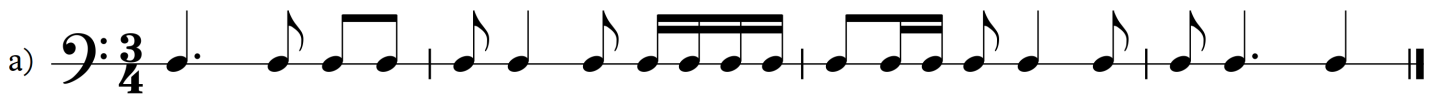


hai-da hai-da hai-da hai - da hai-di-di dai-da hai-da hai-da hai-da

Rhythm

1.

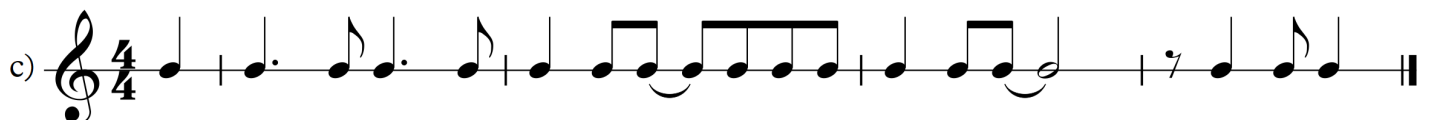
$\text{♩} = 84$



$\text{♩} = 100$



$\text{♩} = 108$



d) $\text{♩} = 92$

e) $\text{♩} = 92$

Melody

1.

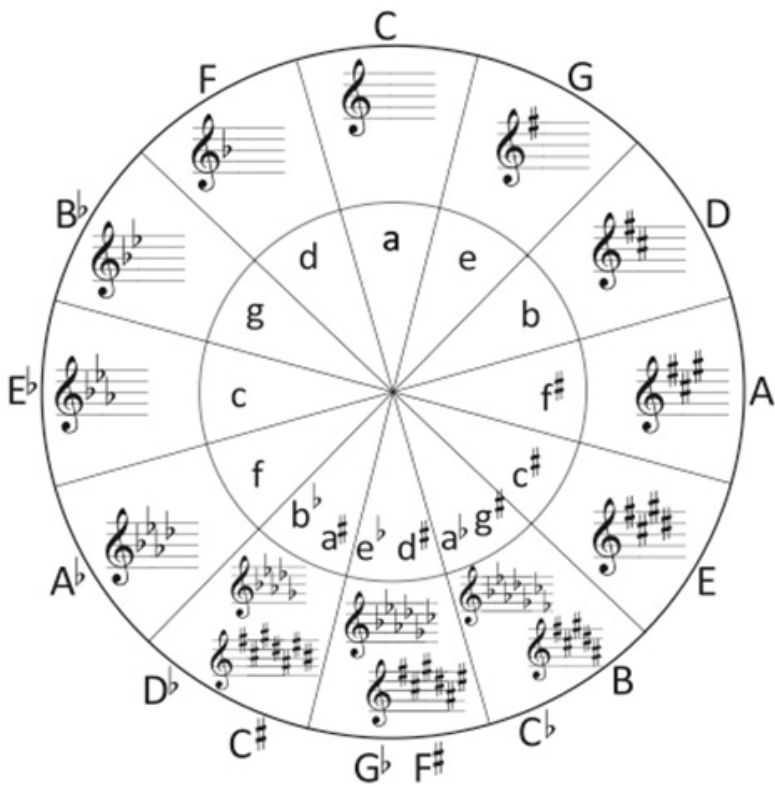
do re mi fa sol la ti do' ti la sol fa mi re do

2.

do mi sol mi do

Key	Key Signature
C Major	No Sharps or Flats
G Major	One Sharp - F#
D Major	Two Sharps - F# & C#
A Major	Three Sharps - F#, C# & G#
E Major	Four Sharps - F#, C#, G# & D#

Key	Key Signature
F Major	One Flat - B♭
B♭ Major	Two Flats - B♭ & E♭
E♭ Major	Three Flats - B♭, E♭ & A♭
A♭ Major	Four Flats - B♭, E♭, A♭ & D♭



Circle of Fifths: helps us remember the number of sharps or flats for each key.

Order of SHARPS: F, C, G, D, A, E, B

Father Charles Goes Down And Ends Battle

Order of FLATS: B, E, A, D, G, C, F

Battle Ends And Down Goes Charles Father

3.

Moderato

a) Musical notation for exercise a) in 4/4 time, key of B-flat major. It starts with a treble clef and a key signature of two flats. The tempo is Moderato. The first measure has a dynamic marking of *mf*. The melody consists of quarter and eighth notes.

Moderato

b) Musical notation for exercise b) in 3/4 time, key of D major. It starts with a treble clef and a key signature of two sharps. The tempo is Moderato. The first measure has a dynamic marking of *mf*, and the second measure has a dynamic marking of *mp*. The melody consists of quarter and eighth notes.

Adagio

c) Musical notation for exercise c) in 6/8 time, key of D major. It starts with a treble clef and a key signature of two sharps. The tempo is Adagio. The first measure has a dynamic marking of *mp*. The melody consists of quarter and eighth notes.

Allegro

d) Musical notation for exercise d) in 2/4 time, key of B-flat major. It starts with a treble clef and a key signature of two flats. The tempo is Allegro. The first measure has a dynamic marking of *mf*. There are two triplet markings over the second and fourth measures. The final measure has a dynamic marking of *f*. The melody consists of quarter and eighth notes.

Moderato

e) Musical notation for exercise e) in 4/4 time, key of B-flat major. It starts with a treble clef and a key signature of two flats. The tempo is Moderato. The first measure has a dynamic marking of *mf*. The melody consists of quarter and eighth notes, ending with a fermata over the final note.

Performance

It Must Be God Who Made It!

Words by: Malcolm Westwood

Music by: Kevin Larsson

Celebrate Jesus

Used by kind permission of The Salvation Army USA Western Territory

**See Appendix 1 (p. 17) for music

Lesson 6.2

Canon

Haida

1)

Hai-da hai-da hai-di-di hai-da hai-da hai-da hai-da hai-da hai-di-di hai-da

2)

hai - da hai - da hai - da. Hai - da hai - di - di dai - da

hai-da hai-da hai-da hai - da hai-di-di dai-da hai-da hai-da hai-da

Rhythm

Common time: can be used to represent 4/4 time.

Cut time: there are two beats in a bar, and a half note gets one beat.



Ex. 1

1 2 3 4 1 - 2 3 - 4 1 - 2 - 3 - 4

Ex. 2

1 + 2 + 1 2 1 - 2

1.

a)

1 2 + 1 2 e + a 1 + 2 e + 1 + a 2

b)

1 + a 2 + 1 + a 2 1 2 e + a 1 + 2 e +

c)

1 2 3 4 5 6 7 8 9 10 11 12

d)

1 2 3 4 5 6 7 8 9 10 11 12

e)

1 2 3 4 5 6 7 8 9 10 11 12

Melody

Relative minor: shares the same key signature with a given major key.
Natural, Harmonic and Melodic: three types of minor scales.
Harmonic minor scale: the 7th note of this minor scale is raised by a semitone.

1.

1 t d r m f si l' si f m r d t l

2.

Adagio
mf

a) 
la do do la mi re do la mi

p
♩ = 78

b) 
la do la la la re la la la mi mi re do la la

mf
♩ = 78

c) 
l l d d r m r m m d t l

Adagio
mp

d) 
l l l d d d r d r m d t l

Moderato
mf

e) 
l l l d d d r d r m d t l

Performance

**See Appendix 1 (p. 17)

Lesson 6.3

Canon

Ky - ri - e, Ky - ri - e e - le - i - son,
Ky - ri - e, Ky - ri - e e - le - i - son,
Ky - ri - e, Ky - ri - e e - le - i - son.

Rhythm

1.

a) **Allegro**

b) **Adagio**

c) $\text{♩} = 72$

d) $\text{♩} = 84$

e) $\text{♩} = 92$

Melody

1.

l t d r m f si l' si f m r d t l

Minor triad: Built on the first note of the minor scale. A triad made up of a minor third and a perfect fifth.

2.

l d m d l

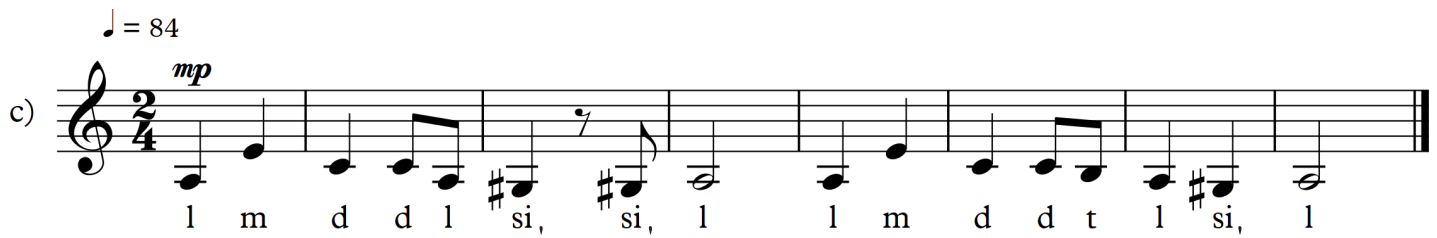
3.

$\text{♩} = 92$ *mf*

la mi mi re do la la do re mi fa la' fa mi mi fa la'

b) $\text{♩} = 104$ *mp* *mf*

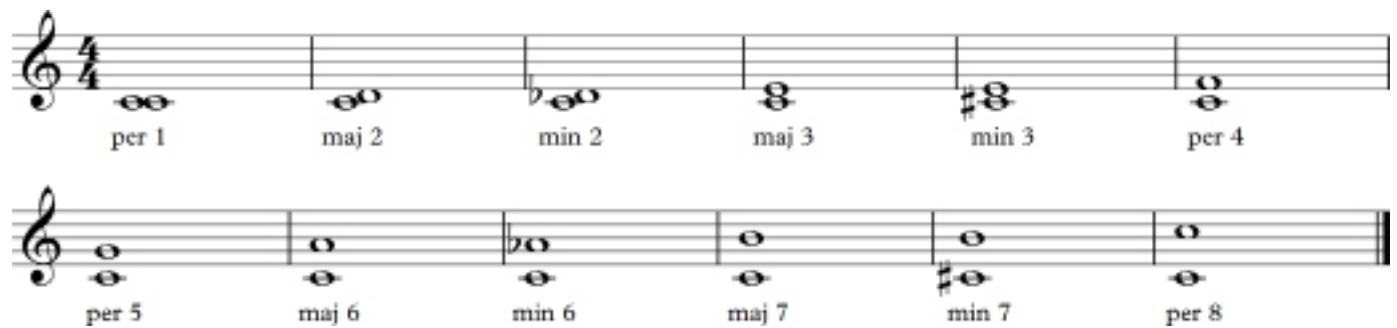
l t d r m r m m f m si l' l'

c) $\text{♩} = 84$
mp


d) $\text{♩} = 112$
mf


e) $\text{♩} = 76$
mp *p* *rall.*


Minor interval (represented by **min**): a major interval made one semitone smaller.



- Listen as your instructor sings a major, minor or perfect interval within the octave. Then name the interval.

Performance

**See Appendix 1 (p. 17)

Lesson 6.4

Canon

1)



Ky - ri - e, Ky - ri - e e - le - i - son,

2)



Ky - ri - e, Ky - ri - e e - le - i - son.

3)



Ky - ri - e, Ky - ri - e - le - i - son.

Rhythm

1.

a) $\text{♩} = 88$



b) $\text{♩} = 88$



c) $\text{♩} = 88$



d) $\text{♩} = 78$

e) $\text{♩} = 78$

Melody

1.

2.

3.

a) $\text{♩} = 78$ *mf*

l l d d r m r m m d t l

b) $\text{♩} = 78$ *mf*

l l d d r m r m m d t l



c) $\text{♩} = 78$

p

d) **Adagio**

mp

e) $\text{♩} = 104$

mp *mf*

f) $\text{♩} = 84$

mp

4. Listen as your instructor calls out an interval. Then sing that interval back.

Performance

**See Appendix 1(p. 17)



Lesson 6.5


Canon

Sing both canons from previous lessons (p. 5 and p. 11). Try each of them at different speeds and as a round.

Rhythm

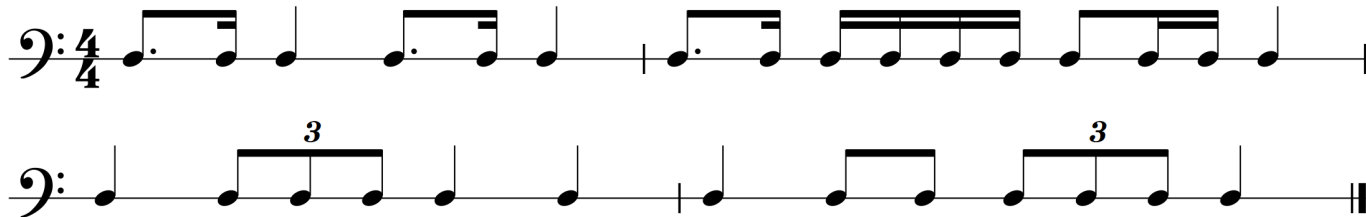
1.

a) $\text{♩} = 100$



Musical notation for exercise a) in 4/4 time, tempo 100. The melody consists of quarter notes, eighth notes, and rests.

b) $\text{♩} = 92$



Musical notation for exercise b) in 4/4 time, tempo 92. The melody consists of quarter notes, eighth notes, and rests, with two triplet markings.

c) $\text{♩} = 76$



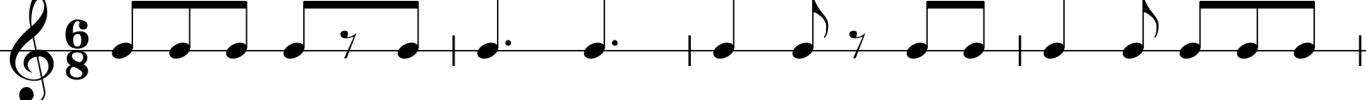
Musical notation for exercise c) in 4/4 time, tempo 76. The melody consists of quarter notes, eighth notes, and rests.

d) $\text{♩} = 84$



Musical notation for exercise d) in 4/4 time, tempo 84. The melody consists of quarter notes, eighth notes, and rests.

e) **Allegro**



Musical notation for exercise e) in 6/8 time, tempo Allegro. The melody consists of quarter notes, eighth notes, and rests.



f) $\text{♩} = 84$

g) $\text{♩} = 88$

h) $\text{♩} = 78$

Melody

1. Sing a harmonic minor scale.
2. Sing a minor triad.
- 3.

a) **Moderato**

b) **Adagio**



c) $\text{♩} = 78$

mf

d) **Adagio**

mp

e) $\text{♩} = 104$

mp *mf*

f) $\text{♩} = 112$

mf

g) $\text{♩} = 78$

mf

h) $\text{♩} = 84$

mp

4. Listen as your instructor names any major, minor or perfect interval within the octave. Then sing the interval back.

Performance

**See Appendix 1 (p. 17) for music.



Appendix 1

It Must Be God Who Made It!

Malcolm Westwood

Kevin Larsson

Temporarily and Level 1 $\text{♩} = 90$ 1

Temporarily and Level 1 $\text{♩} = 90$ 2

4

7

The The The
The The The
The The The

10

the the the
the the the
the the the

grass, bright, clear,
The The The
The The The



12

The which says of the The The The The

14

The The The The The The The The

16

The The The The The The The The

18

The The The The The The The The

20

Te Credo 3rd Time

world of love and mi - ra - cles

Te Credo 3rd Time

22

Chorus

is most be God who made

24

in A God who loves us

26

who wants to share the

28

base - ty and all his love to show it

Musical score for measures 28-30. The system includes a vocal line and a piano accompaniment with treble and bass staves. The lyrics are: "base - ty and all his love to show it".

31

must be God who made it

Musical score for measures 31-32. The system includes a vocal line and a piano accompaniment with treble and bass staves. The lyrics are: "must be God who made it".

33

also could have as much to

Musical score for measures 33-34. The system includes a vocal line and a piano accompaniment with treble and bass staves. The lyrics are: "also could have as much to".

35

point each ti - ty pe - tal with

Musical score for measures 35-36. The system includes a vocal line and a piano accompaniment with treble and bass staves. The lyrics are: "point each ti - ty pe - tal with".

37

such a be-ving teach?

39

f Chorus
It must be God who made

41

is a God who lives in us

43

Who wants to share the bliss - ty and

46

all his love to show it.

Musical score for measures 46-47. The system includes a vocal line and piano accompaniment. The lyrics are "all his love to show it." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

48

that to God who made it who

Musical score for measures 48-49. The system includes a vocal line and piano accompaniment. The lyrics are "that to God who made it who". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

50

else could ever be much. To

Musical score for measures 50-51. The system includes a vocal line and piano accompaniment. The lyrics are "else could ever be much. To". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

52

paint each in a way pe- tals with

Musical score for measures 52-53. The system includes a vocal line and piano accompaniment. The lyrics are "paint each in a way pe- tals with". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

54

such a lo - ving teach? with

56

such a lo - ving teach? with such a

59

lo - ving teach?

62

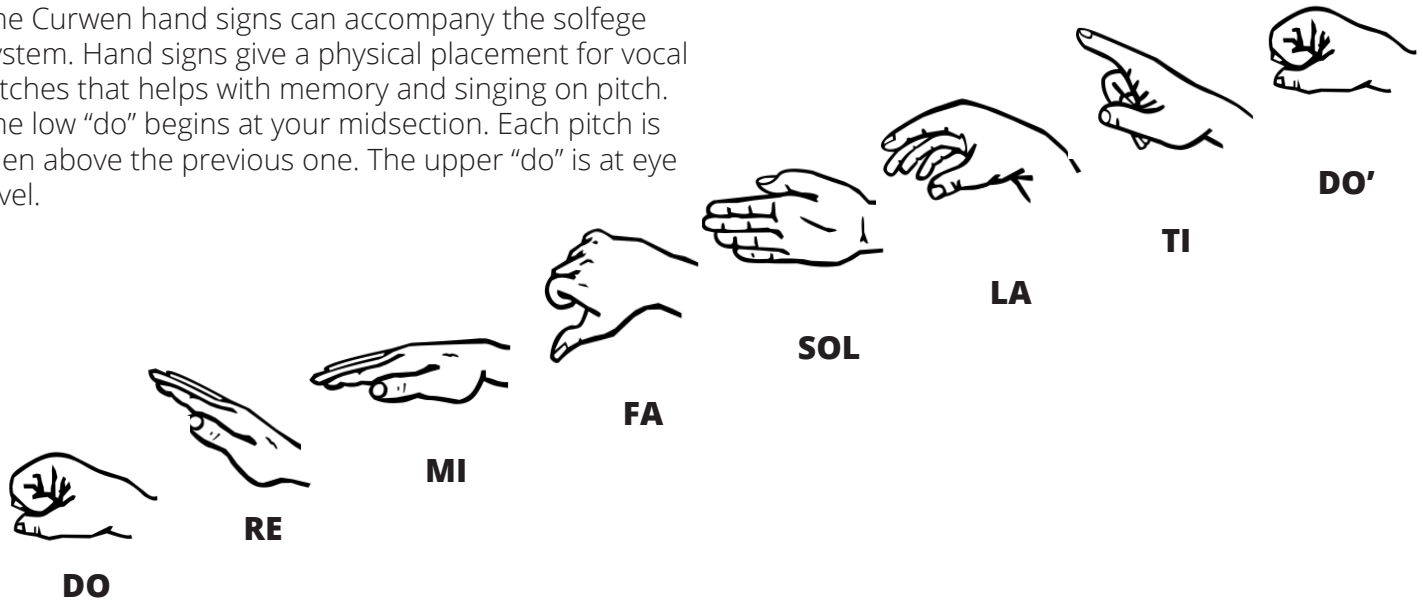
Appendix 2

Additional Information for Students

Learning to sing can be a fun and rewarding experience. The following are tips to help improve your singing.

Curwen Hand Signs

The Curwen hand signs can accompany the solfège system. Hand signs give a physical placement for vocal pitches that helps with memory and singing on pitch. The low “do” begins at your midsection. Each pitch is then above the previous one. The upper “do” is at eye level.



Song Examples for Various Intervals

Interval	Ascending	Descending
Minor 2nd	Theme from Jaws	Joy to the World
Major 2nd	Happy Birthday	Mary Had a Little Lamb
Minor 3rd	O Canada	Frosty the Snowman
Major 3rd	When the Saints Go Marching In	Swing Low, Sweet Chariot
Perfect 4th	Amazing Grace	O Come, All Ye Faithful
Tritone	The Simpsons Theme Song	
Perfect 5th	Twinkle Twinkle Little Star	Theme from The Flintstones
Minor 6th	The Entertainer	Theme from Love Story
Major 6th	My Bonnie Lies Over the Ocean	Nobody Knows the Trouble I've Seen
Minor 7th	Somewhere (from West Side Story)	
Major 7th		
Octave	Somewhere Over the Rainbow	