

Workshop 2.

10- “O Voso Galo Comadre”

Original Version – Behind the Song

“*O Voso Galo Comadre*” is a popular Galician song, famous for the musical arrangement that the composer Miguel Groba made of it to perform in a choir in four voices in the twentieth century.

Miguel Groba (1935-) is a Galician composer, musician and conductor who has conducted several choirs, being the first director of the Choir of the Community of Madrid and the Orchestra of the Community of Madrid. He composed works for band, choir and orchestra, as well as works for theater and television series. Many of his musical works are based on traditional Galician melodies and rhythms, introducing the musical culture of Galicia.

Miguel Groba's **vocal arrangement** of the song “*O Voso Galo Comadre*” is made to be performed in a choir of 4 mixed voices (male and female):

- **soprano**: female high voice that interprets the main melody in a high vocal range.
- **contralto**: female low voice that interprets a **duo** in a lower vocal range.
- **tenor**: high-pitched male voice that **complements** the duo of female voices and the lower accompaniment.
- **bass**: male lowest voice that is responsible for the rhythmic and harmonic support of the whole song, following a continuous rhythmic-harmonic pattern.

The sonority and special musical game that the composer managed to achieve with this vocal arrangement, made the song popular in all the choirs of Spain, including it in their repertoire, interpreting it and consequently, spreading Galician music throughout Spain.

The most important musical characteristics of “*O Voso Galo Comadre*” are summarized here:

- has a **binary rhythm of ternary subdivision 6/8**, characteristic of the most danceable traditional Galician music, like the muiñeira.
- **tempo allegro**, cheerful, producing agility and dynamism in its interpretation.
- the **melody** consists mainly of **interval jumps**, motivating the listener to sing and dance.
- the **harmony** develops in the key of **D Major** and is sustained in patterns with **jumps from the fundamental note (I -RE) to the dominant (V -LA)**, creating a support and continuous harmonic-rhythmic accompaniment.
- The **structure** of the song is: INTRO - VERSE 1 - CHORUS - VERSE 2 - CHORUS - VERSE 3 - CHORUS.

