

Experiment with different aspects of our craft using the following:

Posture:

“The basis of all good singing” (Pitch Pipe, (PP) July 1994)

Feet shoulder width apart, one foot slightly in front of the other, weight forward on the balls of the feet, knees relaxed and flexible

Pelvis tucked under, shoulders relaxed

Chest is high and wide

Neck relaxed, head level, chin parallel to floor

Experiment: Stand anyway you want and sing vs stand with correct posture and sing
Moving – buoyancy vs standing still

Breathing:

“The fuel for singing” (PP October 1994)

Relaxed jaw and open throat

Space between upper and lower back teeth

Tongue lying against the lower teeth gum ridge

Inhalation: lower abdominals relax allowing the abdominal bulk to drop down, ribcage is expanded outward

Exhalation: lower abdominals lift upward and inward against the diaphragm

Warm air

Experiment: Constant air flow

“Sewer pipe”

“Hose” vs spurting hose

“Barrel”

Breathly vs using the air for a constant airflow

Phonation:

“The act of producing vocal sound” (PP Jan. 1995)

“Coordinating the breathing muscles with the vocal mechanism”

Vocal folds close with varying levels of tension to produce the different pitches

Phonation occurs deep in the breathing apparatus

Resonance:

“The amplification and enrichment of tones produced by the voice” (PP April 95)

Singing with a rich, full, round, mound of sound.

Keep the jaw relaxed and slightly dropped, with a lifted face

Soft palate & the back of the tongue lifted high – “ee” sound

Experiment: “Julia Childs” vs “Gomer Pyle”

“Inside Smile” – “dome feeling” “cathedral feeling” vs “No face”

Bend over sing an “oh” and slowly stand up

“ning - ee ning - ah”

“hung-ee”

AH vs a full AH – “AH space”

Articulation:

“The forming of consonants keeping a constant sound”

“Wall of sound”

“Vowels - long, consonants - short

Experiment: Sing the song on an “Oh” vowel

Knuckle in cheeks, molars apart

Sing vowel to vowel and then not vowel to vowel

All target vowels sung “ee” feeling

AYE – EE – I – OH – OOH – “vowel tunnel”

Voice parts: Discuss the four voice parts and their qualities.

Lead – “The familiar”

- Sings the melody with authority
- Has a sense of style, interpretation, emotion
- Has flexibility in her range, clarity, brilliance, depth/width, maturity, color, warmth
- Capable to execute a wide range of dynamics while keeping a consistent quality
- Has an accurate sense of pitch
- Sings A below middle C to B above middle C, sometimes down to a G and up to a C

Bass – “The foundation”

- Sing with authority
- Melodic quality, mellow, broad tone with clarity and focus – sufficient volume/weight
- Vocal quality compliments the lead
- Keeps song in pitch, in rhythm, coning, sings with more volume than the other parts
- Sings root and fifth - doubles with the tenor
- Sings D below middle C to F above middle C, sometimes extending down to C

Baritone – The bestoops – “The chameleon”

- The “glue” to the lock and ring
- Below the lead – depth, full rich sound, above the lead softer – (not heard)
- Must be flexible in vocal quality – consistency in lower and upper registers
- Sings with less clarity and brilliance than the lead
- Good ear to tune the chord – adjusts quality and balance depending on the chord
- Sings F or G below middle C to B above middle C

Tenor – “The icing”

- Sings with clarity and brilliance
- Rides the overtone and makes the sound sparkle
- Sings mostly in head voice, having a cathedral feeling – “hooty sound”
- Has a good ear to tune the chord – aware of octaves
- Sings high notes with consistent quality and control – F above middle C to F an octave higher, sometimes extending down to Eb and up to A

Experiment: Leads just “phone in” your part
Leads sing with authority
Basses just “phone in” your part
Basses sing with authority
Baritones don’t cone
Baritones cone
Tenors “phone in” your part
Tenors sing too loudly
Tenors sing with the cone
Tenors open up the top of the cone

Experiment: Director styles
Energy

Questions/Comments:

“I now empower you to take these skills you’ve learned today and practice them so you can share them with others in your chorus/quartet”.

Bibliography:

Pitch Pipe articles
Director Certification Program Resource Materials
Various handouts from International faculty