

*A Song*

*I sang a song yesterday.  
I thought I sang it well.  
The notes were all in tune.  
The phrases smooth and uninterrupted by unconscious breaths.  
I varied the rhythms and spoke the words clearly.  
I anticipated each key change.  
My voice was warm and moved effortlessly through each rise and  
Fall of the melody.  
When I finished, I was sure I'd told the story well and communicated  
My interpretation.  
But I did not experience a feeling.  
My heart remained unchanged.  
I was unmoved.  
My soul still yearned for expression.  
Despite my efforts,  
I realized I had not sung at all.  
The music, it seemed, slept quietly beside me.  
Patiently waiting to be awakened.  
I decided to start again.  
This time I did not listen.  
I did not watch.  
I did not think,  
This time I willingly vanished.  
This time I became...  
A song.*

----Carolyn Sloan

## BREATHING EXERCISES

### Part One

- Interlace fingers and place hands on the base of the neck (elbows are opened out).
- Bring elbows into parallel (starting position). (The upper body should not be lifting – just a natural and simple opening and closing of the arms and elbows as you inhale and exhale.) Repeat four times or more if needed.
- Leave arms in parallel position henceforth. Tilt the chin down slightly to fully release head and neck. Bring the elbows closer together. Bend slightly from the waist.
- Inhale (feeling the breath in the back ribs). Exhale and let the weight of the arms stretch the neck and back as you drop gently over. Repeat three or four times until you are fully dropped over.
- Release the hands and arms and let them fall to a release.
- Inhale, then exhale and drop over one more time.
- Inhale and then exhale as you slowly roll up the spine one vertebrae at a time (smoothly).
- Inhale when you reach the top after your head floats up to center.

### Part Two

- Create a belt with hands under the rib cage. Drop the head as if it were a newborn baby's neck. Inhale. Bring the head up to center and then exhale.
- Do the same thing, but this time with the hands placed on the rear ribs.
- After the third or fourth time of the inhale, lift head, exhale, hands will return to the front of the ribs.
- Breathe in through the straw. Exhale on ssssssss (head is straight). Body is relaxed and knees are always soft (released). Repeat three times.
- On the last ssssssss exhale, allow the student to inhale normally through her/his mouth.

### Part Three

- Release jaw side to side
- Stretch facial muscles (all possible contortions of the face in all shapes).
- Wag tongue outside of mouth, side to side in the cheeks, then roll around the teeth one direction, reverse and back to the original direction. Then wag tongue up and down gently feeling the base of the tongue releasing.

**VOILA! YOUR STUDENTS AND YOU SHOULD FEEL RELAXED,  
YET ENERGIZED TO SING!!!**

## **DO YOU HEAR WHAT I HEAR?**

### I. Different Voices Different Songs

#### A. Pros

- i. By Strauss—Maureen McGovern
- ii. Pearls a Singer—Patty Darcy Jones
- iii. I Love the Spring—Anna Russell
- iv. Spanish Guitar--Toni Braxton
- v. C't Asile—Dawn Upshaw
- vi. One for My Baby—Linda Eder
- vii. Fools--Diane Birch
- viii. He Gets Me--Lindy Gravell
- ix. The Edge of Glory—Lady GaGa

#### B. Non Pros

- i. Constant Chords--Courtney Fairchild
- ii. Don't Wait--Donna Reeves
- iii. Moonglow--Judy Sanders

#### C. Young Voices

- i. Somewhere Over the Rainbow--Aselin Debison
- ii. La Pastorella--Charlotte Church
- iii. Hine e Hine--Hayley Westenra
- iv. Blackbird/I Will--Tone Appetite/Dallas Knights

#### D. Bonus Track—Misora Hibari

What do you like about this voice?

How would this voice be an asset to your chorus?

In what part would you place her?

Where would you place her on the risers?

## **EXERCISES FOR RELEASING TENSION**

### **The Six-Second Relaxation Breath**

1. Notice any point of tension in your body.
2. As you inhale, breathe into that point of tension, smile inwardly to yourself and say silently, "Alert mind."
3. As you exhale, relax your jaw and feel a wave of warmth and relaxation flow downward shoulders, arms, body, and legs. Say silently, "Calm body."
4. Pause.
5. Find another point of tension and repeat steps 2 & 3.

One cycle takes a mere six seconds, so you should repeat the exercise many times. Repeated breaths are calming and relaxing, and many students find that doing this breathing for five or ten minutes can be transforming.

### **To Breathe Through Your Partners Hands**

This exercise calls on your imagination to offer a simple, quick way to release tension in neck, shoulders, back, and jaw. It's a good exercise for bypassing familiar experiences and invoking new sensations of relaxation, especially for a student who experiences habitual stress. This exercise requires at least 2 people.

1. Partner A places her hands on partner B's neck, shoulders, back or jaw.
2. Partner B, with her eyes closed, imagines breathing in and out through A's hands. B breathes deeply several times and visualizes that part of her body relaxing. She can give herself mental suggestions to relax that part as in the six second relaxation breath.
3. When Partner A feels the tightness relax under her hands she touches another spot, and B again imagines breathing through A's hands in the new spot.
4. After a while, ask the partners to change roles.

## HOW TO TEACH VOCAL PRODUCTION

- I. Teaching Vocal Production During Rehearsal
  - A. Warm Ups or Building Vocal Skills
    1. Relax and align
    2. Breathing
    3. Phonation
    4. Resonation
    5. Synchronization
  - B. Within Songs
    1. Work problem area on open vowel.
    2. Work problem area on book.
    3. Sing all possible duets
    4. Discuss passaggio as it relates to each part.
    5. Discuss difficult intervals and tricky passages.
  - C. Craft Classes
    1. Take one area of vocal production a month and spend extra time on teaching that one area.
      - a. music team could assume responsibility for teaching one of these.
      - b. Make use of materials available from headquarters
        - i. Show a DVD
        - ii. teach a unit from DCP program
    2. Do PVIs in front of chorus—they will learn by listening.
    3. Work Unit Sound with a double quartet in front of chorus.
      - a. match pitch
      - b. match vowels
      - c. match resonance
      - d. match breath energy
- II. Teaching Vocal Production Outside Rehearsal
  - A. Personal Vocal Improvement--PVIs
    1. In house-director and staff

2. As a part of a Regional Faculty visit
3. Outside the organization

B. Private Study

1. Maintain a list of people you would recommend.
2. Help chorus members decide what they need to study.
3. Encourage any interest in improving.

C. Reference Library

1. Keep one or two books available for people who are interested or confused.
2. DVDs
  - a. Lori Lyford's "Breathing" DVD
  - b. Peggy Gram's "How to Give Yourself a Voice Lesson" DVD
3. CDs
  - a. Sing, Baby, Sing!—4 CDs
  - b. Chris and Carol Beatty
  - c. Ariella Vacarrina "Voice Lessons to Go"

III. Be Prepared—Be Consistent—Be An Example

- A. Make a plan, write it down, build on what they do well.
- B. Know what you want and insist (persist).
- C. You take lessons so you can be a good vocal model rather than a bad example.

**KINESTHESIA:** The sensation of bodily position, presence, or movement resulting chiefly from stimulation of sensory nerve endings in muscles, tendons, and joints.

## KINESTHETICS OF SINGING

- I. RELAXATION
  - A. Shoulder Rolls
  - B. Neck Rolls
  - C. Releasing Head and Facial Tension
  
- II. POSTURE
  - A. Standing Yoga
  - B. Peer Posture
  - C. Kick line
  
- III. BREATH
  - A. Double Pronged Inhalation
  - B. Sit with hands backwards on knees
  - C. Sitting, drop over and breathe
  
- IV. PHONATION
  - A. Vertical vs. Horizontal entry
  - B. Suspension
  - C. Barberchop
  
- V. RESONATION
  - A. Identify resonators by touch
  - B. Stabilize cheeks with backs of hands
  - C. Knuckles between teeth
  
- VI. FREEDOM OF SOUND
  - A. Circles by the ears
  - B. Swing the arms
  - C. Whatever it takes to eliminate tension

### **POSITIVE CHARACTERISTICS OF GOOD VOCAL SOUND**

1. Freely produced
2. Pleasant to listen to
3. Loud enough to be heard easily
4. Rich, ringing and resonant
5. Energy flows smoothly from note to note
6. Consistently produced
7. Vibrant, dynamic and alive
8. Flexibly expressive

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### **SIX RULES FOR A SINGER**

1. Stand in singer's posture.
  2. Breathe to fill lower lungs
  3. Create space and open throat.
  4. Tall vowels and quick consonants.
  5. Use energy and support.
  6. Make music—don't just sing!
- 

### **SIX STEPS FOR A PVI**

1. Posture and Breathing
2. Phonation and Resonation
3. Instant Tuning and Interval Accuracy

### **NEGATIVE CHARACTERISTICS PRECLUDING GOOD VOCAL SOUND**

1. Constricted, forced or strained
2. Strident or rasping
3. Too loud, resembling shouting or yelling
4. Hoarse
5. Breathy
6. Weak, colorless or devitalized
7. Inconsistently produced
8. Shaky or wobbly

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### **SIX RULES FOR TEACHER**

1. Do no harm.
  2. Teach what you know.
  3. Analyze
  4. Diagnose
  5. Prescribe
  6. **ENCOURAGE!!!**
- 

### **PROGRAM**

4. Vowel alignment and treatment of diphthongs
5. Articulation, including singable consonants
6. Singing with feeling.

## PVI Comment Worksheet

Name:	Part:		
PVI Instructor:	Date:		
<b>Area</b>	<b>Good</b>	<b>Keep Working</b>	<b>Comments</b>
<b>BREATH:</b>			
Posture			
Expanded ribs			
Sternum high			
Abs engaged			
<b>RESONANCE:</b>			
Head Flexible			
Jaw relaxed			
Tongue down			
Palate lifted			
Throat open			
<b>MISCELLANEOUS:</b>			
Open vowels			
Diphthongs			
Consonant flow			
Phrase endings			
Dynamics			
Vocal Energy			
Lyrical delivery			
Over-singing			

## **QUARTET SELF COACHING**

1. All parts sing unison with the lead for 4-8 bars one part at a time—then sing your part.
2. All possible duets:
  - a. Lead-Bass, Lead-Tenor, Lead-Bari
  - b. Bass-Tenor, Bass-Bari
  - c. Bari-Tenor
3. All sing words on “Do” for a segment of the song. Three parts sing “Do” as lead sings her part. Continue until each person has sung her part against “Do”, and then all sing parts.
4. Stand in a circle facing each other so that you can really hear each other. Trade places so that a different person is across from you.
5. Start in the same circle, standing close to each other, then back up until you have space between each person. Continue to sing and fill the space between you with sound.
6. Stand in a circle and sing, then turn your backs to the center of the circle, take a step away from each other.
7. Stand in a straight line using the head of the person in front of you as a microphone.
8. Have one person stand in the middle while each of the others sing into her ears and the back of her head.
9. Face each other in pairs and take turns mirroring the facial expressions of your partner.
10. Find a large mirror or window that reflects and observe your demeanor as you perform. First watch just yourself then look at your fellow quartet members. Catch them doing something right and steal it for your own use.
11. Video tape your performance and then each of you take a category and score the performance.

## **THE TEN MOST COMMON PROBLEMS OF SINGERS**

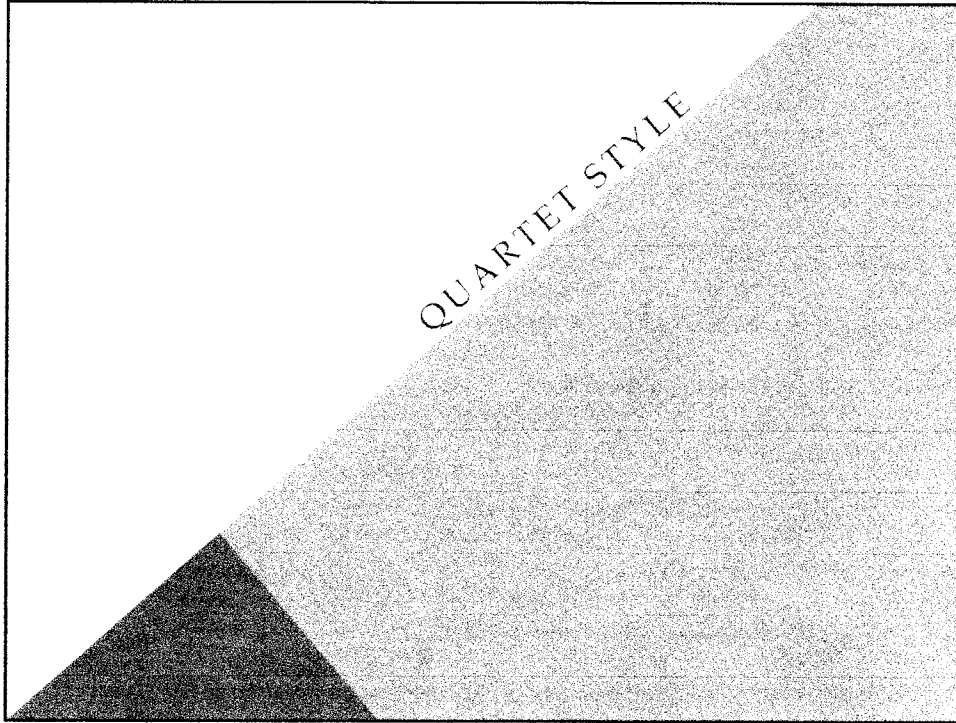
1. POOR POSTURE
2. POOR BREATHING AND INAPPROPRIATE BREATH SUPPORT
3. HARD GLOTTAL OR "ASPIRATE" ATTACK
4. POOR TONE QUALITY
5. LIMITED PITCH RANGE, DIFFICULTY IN REGISTER TRANSITION
6. LACK OF FLEXIBILITY, AGILITY, EASE OF PRODUCTION, ENDURANCE.
7. POOR ARTICULATION
8. LACK OF DISCIPLINE, COMMITMENT, COMPLIANCE
9. POOR HEALTH, HYGIENE, VOCAL ABUSE
10. POOR SELF-IMAGE, LACK OF CONFIDENCE

Darlene Rogers

**VOCAL ASSESSMENT**

Reg. 11 2011

<b>Name:</b>				<b>Date:</b>			
<b>Part:</b>				<b>Evaluator:</b>			
		<b>Comments</b>				<b>Comments</b>	
<b>POSTURE</b>							
<b>Stack</b>							
Feet							
Knees							
Sternum							
Head							
<b>BREATH</b>							
Ribs Expanded							
Silent Intake							
Breath Mgmt.							
Abs Engaged							
Appropriate Use of Vibrato							
<b>PHONATION</b>							
Pre-Sound				Glottal Attack			
Scoops				Pitch			
Breathy Sound							
Simultaneous Onset							
Pressed Sound							
<b>RESONATION</b>							
Head Flexible				Mouth			
Jaw Relaxed							
Tongue Down							
Throat Open							
Ring Spot							
<b>ARTICULATION</b>							
Tall Vowels							
Diphthongs							
Tall Consonants							
<b>ARTISTRY</b>							
Passagio				Confidence			
Legato ( <i>no white spaces</i> )							
Vocal Energy							
Finesse							
Joy							

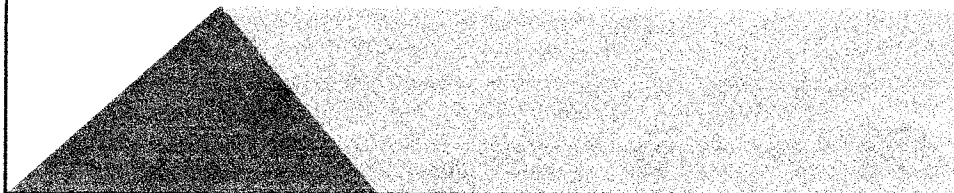


## BREATH MANAGEMENT

**Circle up**

**Put your right hand on the abdomen of  
the person on your right.**

**1<sup>st</sup> person starts by doing an abdominal  
HA, 2<sup>nd</sup> person joins with HA HA, 3<sup>rd</sup>  
person HA HA HA etc.**



Week XIV  
Phonation  
SBS IV, Track 9  
Down with singing direction: All notes are half notes.

Min Min  
Min Min  
Min Min  
Min

Exercise 11, CD track #12, Cassette Session #3

92  
C C G7 C Dm7 C G C  
Down Me G Me Ab Me  
A D A7 D F#m7 D A A D  
Down Me G Me Ab Me  
B E B7 E F#m7 E B E  
Down Me G Me Ab Me  
C# F# C#7 F# G#m7 F# C# F#  
Down Me G Me Ab Me

Additional Keys: Down: F, D, C.

Exercise 9, CD track #10, Cassette Session #2

Additional Keys: Up: B, C#, Eb, F, G / Down: F, Eb, Db

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Exercise 3, CD track #4, Cassette Session #1

112 C G7 C G7 C A7

D A7 D A7 D (B7)

## RHYTHM AND SYNCHRONIZATION

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Exercise 5, CD track #6, Cassette Session #1

The image shows two systems of musical notation for a vocal exercise. Each system consists of a vocal line and a bass line. The first system is in C major and the second is in D major. The lyrics are 'Doo Wah' repeated across the measures. Chords are indicated above the notes.

System 1 (C Major):  
 Chords: C, C/E, F, Dm, C, G/B, C, G/A  
 Lyrics: Doo Wah, Doo Wah, Doo Doo, Wah

System 2 (D Major):  
 Chords: D, D/F#, G, Em, D, A/C#, D (A)  
 Lyrics: Doo Wah, Doo Wah, Doo Doo, Wah

Additional Keys: Up: E, F#, / Down: F, D, C.

### WHEN THE SAINTS GO MARCHING IN

The image shows a musical score for the hymn 'When the Saints Go Marching In'. It features two parts: Tenor Lead and Bari Bass. The lyrics are written below the notes.

Tenor Lead:  
 I wanna be, I wanna be, I wanna be  
 Oh When the Saints In that number ber  
 Saines Go Marching in, On Lord! Want to be in that  
 In that Numb ber In that that  
 Saines go Marching to the door. Saines Go Mar ching  
 I wanna be In that number Oh Lord!  
 number When the Saines Go Mar ching in!  
 num ber ber Oh yes Lord!

Bari Bass:  
 Saines Go Mar ching Saines Go Mar ching  
 Saines go Marching to the door. Saines Go Mar ching  
 Saines go mar ching Right up to the Lord!

Week XIV

Phonation

SBS IV, Track 9

Hum with singer's intention: "My Bonnie Lies Over The Ocean."

Musical notation for humming exercise. It consists of four staves of music in 3/4 time. The melody is written in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped into two measures of four notes each. Below the notes, there are two sets of 'Mm' labels with horizontal lines underneath, indicating the humming sound.

BALANCE AND VOWEL MATCHING

Exercise 11, CD track #12, Cassette Session #3

Musical notation for Exercise 11, Balance and Vowel Matching. It consists of four staves of music in 3/4 time. The melody is written in treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped into two measures of four notes each. Below the notes, there are two sets of 'Hum' labels with horizontal lines underneath, indicating the humming sound. Above the notes, there are chord symbols: (C), G/C, G7, C, Dm7, C, G, C, A, D, A7, D, Em7, D, A, A, D, B, B, B7, E, Fm7, E, B, B, E, D, F, C, F, C, F, Gm7, F, C, C, F, F.

Additional Keys: Down: E, D, C.



## RHYTHM AND SYNCHRONIZATION

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Exercise 5. CD track #6. Cassette Session #1

Additional Keys: Up: E, F# / Down: E, D, C.

### WHEN THE SAINTS GO MARCHING IN

Tenor Lead

Bari Bass

I wanna be I wanna be I wanna be

Oh When the Saints go marching in, Oh when the

Saints Go Marching in that number

Saints Go Marching in that number

Saints Go Marching in that number Oh Lord!

number When the Saints Go Marching in!

num ber ber Oh yes Lord!

Saints go mar ching Right up to the Lord!

## Placement and Flexibility

Exercise 9, CD track #10, Cassette Session #2

Additional Keys: Up: B, C#, Eb, F, G / Down: F, Eb, Db.

## Tuning and Flexibility

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Exercise 3, CD track #4, Cassette Session #1

# RHYTHM AND SYNCHRONIZATION

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Exercise 5, CD track #6, Cassette Session #1



116

C C F Dm C G/B C G/A

Doo Wah... Doo Wah... Doo Doo Wah

D D G Em D A/C# D (A/B)

Doo Wah... Doo Wah... Doo Doo Wah

Additional Keys: Up: E, F# / Down: F, D, C.

## WHEN THE SAINTS GO MARCHING IN

Tenor Lead

Bari Bass

I wanna be Oh When the Saints go marching in, Oh when the

Saints Go Marching Saints Go Marching

I wanna be I wanna be I wanna be

Saints Go Marching In that Number Oh Lord I want to be in that

Saints go Marching to the door. Saints Go Marching

I wanna be In that number Oh Lord!

number When the Saints Go Marching in!

num ber ber Oh yes Lord!

Saints go mar ching Right up to the Lord!



# HARMONY LEADS THE WAY

*for female voices*

Words & Music by JOE LILES

Arrangement by JOE LILES

**Chorus** 1 2 3 4

Tenor Lead

Bari Bass

One way to live, — One way to be. —

One way to live, — We are

5 6 7 8 9

One peo-ple joined — in per-fect har - mo - ny. For ev - 'ry race, —

one — For ev - 'ry race —

10 11 12 13 14

— for ev - 'ry creed, — for what we need — is per-fect

yes in - deed —

Harmony Leads The Way

15 16 17 18 19 20 21 22

har - mo - ny! Arm in arm and heart to heart, — soul with soul right

23 24 25 26

from the start. — Let it be - gin — with you and me. —

Let it be - gin —

27 28 29 30 31

We will cre - ate — a world of har - mo -

We'll cre - ate —

32 33 34 35 36

ny! Har - mo - ny leads the way, a life - long cab - a - ret.

## Harmony Leads The Way

The musical score is written for a female voice and piano accompaniment. It consists of two systems of music. The first system covers measures 37 to 41, and the second system covers measures 42 to 46. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The melody is primarily composed of quarter notes and half notes, with some rests. The piano accompaniment features a steady harmonic accompaniment with some melodic lines in the bass clef. The lyrics are: "Ev - 'ry day's a har - mo - ny hol - i - day! Ev - 'ry day's a har - mo - ny hol - i - day! Har - mo - ny leads the way! day!"

37 38 39 40 41

Ev - 'ry day's a har - mo - ny hol - i - day! Ev - 'ry day's a

42 43 44 45 46

har - mo - ny hol - i - day! Har - mo - ny leads the way! day!

### Performance Notes

In 1997 SPEBSQSA began summer Harmony Explosion camps for high school boys. Those camps continue to grow in popularity and music educators attend, giving rave reviews of the impact made upon the musical lives of the boys. Introducing young men to the joys of barbershop harmony is very rewarding to the teacher and the learner. The singing of harmony can have a positive effect upon the lives of those who participate as well as those who hear it sung well.

Joe Liles was asked to write a theme song for the events. *Harmony Leads the Way* was the result that request, and this version is for female voices. Sweei Adelines International is also leading harmony camps and festivals for young women. This song should be sung in a steady tempo right to the very end, with a half note equaling about 108 beats per minute. Sing it with a joyful feeling.