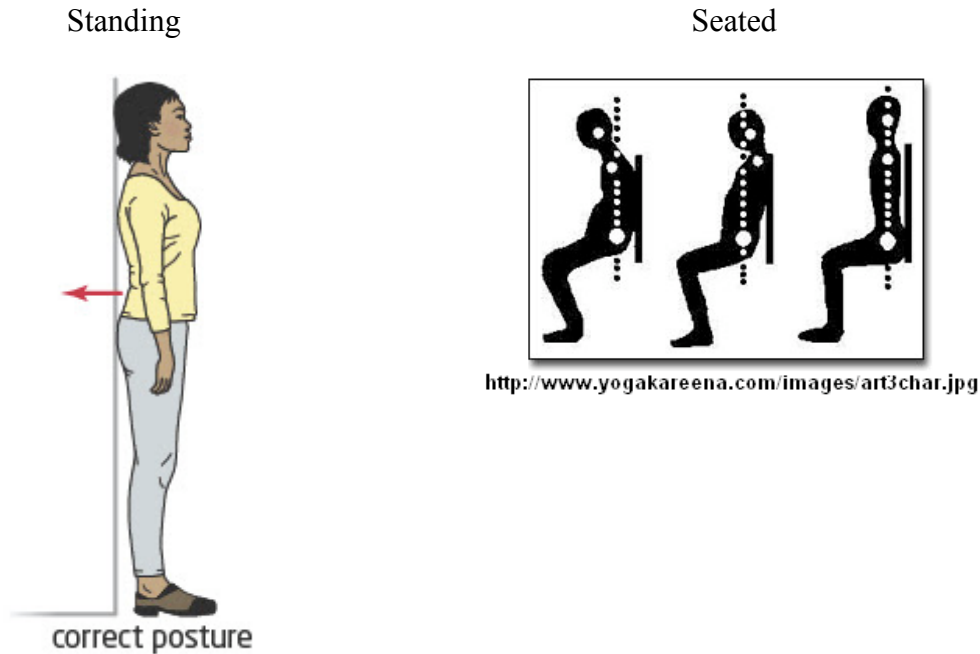


SINGING

Although singing is the most natural type of music-making, learning to use the voice as an expressive musical instrument requires concentration and physical control. The following represents **sound vocal pedagogy** that will help instrumental teachers in training student vocalists. The one concept to remember is that **the voice is an instrument** which needs to be treated and cared for in the same way as any other.

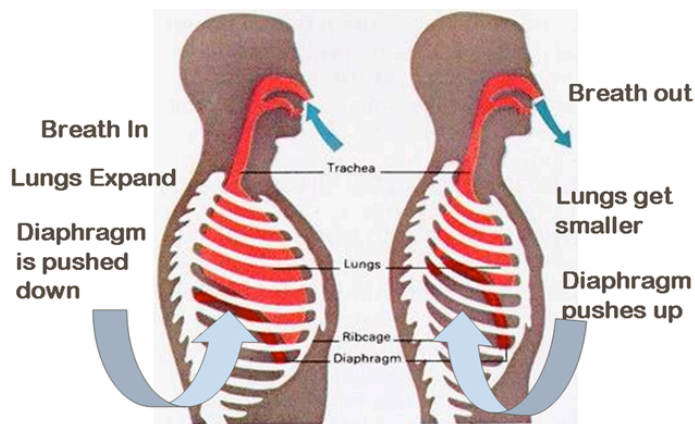
POSTURE:



In the same way that instruments will not play if misaligned, the same is true of the voice. The body must be aligned so that the spine is in a straight line. Shoulders should be back slightly and remain relaxed. When standing, the feet should be placed in alignment with the shoulders and when seated, backs should be away from the chairs with legs uncrossed. **Good posture** places the lungs and rib cage in the proper position for effective breathing

Exercise: Raise arms over the head then lower arms and shoulders leaving chest high. It may feel a bit unnatural but this is correct.

BREATHING:



Exercise: Have students breathe in through the nose and mouth without making a sound. The rib cage will expand in front, back, and on the sides. When the breath is taken, the diaphragm muscle moves downward. Exhaling the air will start the **vocal cords** vibrating. The exhaling process requires the controlled contraction of the muscles controlling the diaphragm so that the air does not rush out all at once.

Exercise: Ask students to bend at the waist with hands at the bottom of the rib cage—fingers apart. Inhale deeply. Students will be forced to breathe from the diaphragm since that is the only possible way to breathe in that position. Then, stand erect, hands on the rib cage and blow the air out in a steady stream on an “f” or hissing sound. The ribs should come in slowly. The “f” or hiss can then be changed to a singing vowel sound.

INTONATION:

Students should sing the “**center**” of every pitch. The brain needs to tune the vocal cords for the vibrations to come. Faulty intonation may be caused by shallow breathing, poor posture, high tessitura, repeated tones, descending scale lines, difficult upward interval leaps, and sustaining of long tones. Students need to understand the terms “flat” and “sharp.” It would help for them to understand and visualize whole and half steps.

Exercise: To begin, choose unison passages for students to sing altogether.

Exercise: Sing the third (mi) and seventh (ti) degrees of the major scale tones slightly higher than normal. These tones often tend to be low and can cause flattening particularly in descending passages.

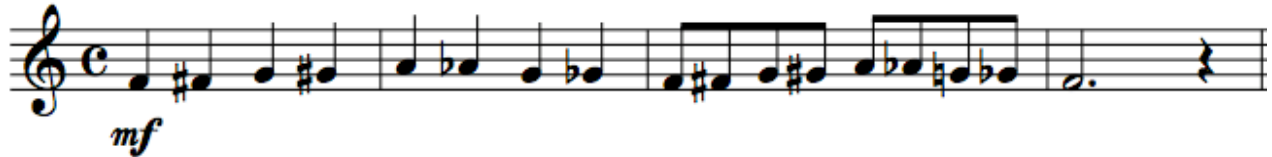
(Check Mi and Ti especially in descending scales)

Andante



(Chromatic)

Andante



(Pitch Repetition)

Andante



(Two and Three-part Intonation)

Use selected text from a song that you might be rehearsing and vary rhythm as needed.

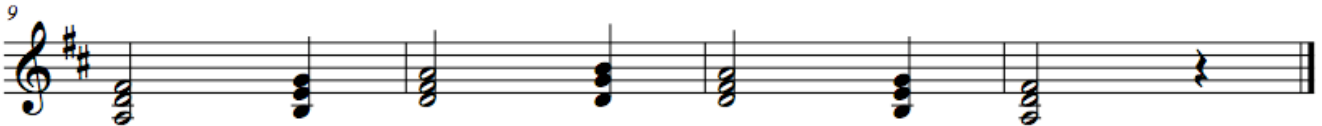
Start unison:



Progress to two parts:



Progress to three parts then transpose and repeat:



(Major and Minor)

Remember to support the whole notes and sing all the way to the rest.

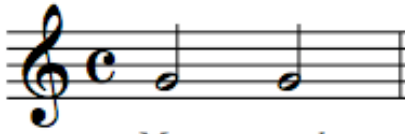
Start unison and progress to three parts: *What text might you be able to use that would work?*



VOCAL RESONANCE:

Even though the entire body serves as a **resonator**, some refer to this tone placement area as the **mask**. To form the mask, imagine a triangle whose base is the bottom of the top teeth with top at the bridge of the nose. When the current of air being exhaled meets the vocal chords along the way, it makes them vibrate, and the sound that is created is carried along through the regions of the **pharynx**, soft palate, nose and mouth, and gathers its true color, hue, and timbre. The air current should be directed to the upper teeth to place the sound into the mask. This kind of sound will be clean, clear, and light. Quality **head tone** is produced when sound is resonated through the vocal mask. Singers will feel a buzz or ring when they perform the following exercises.

Exercise: Hold the “m” or “ng” before moving to the “ee” or other vowel sound. Maintain the buzz or ringing quality into the vowel.

Andante

Mm mah ____
 Mm oh ____
 Mm eh ____
 Mm oo ____

Andante

Mee____ May_____ Mah_Moh_Moo

Andante

Nee____	Nee____	Nee
Neh____	Neh____	Neh
Nah____	Nah____	Nah
Noh____	Noh____	Noh
Noo____	Noo____	Noo

VOCAL REGISTERS: CHEST, HEAD, MIXED

While singing, the workings of the **larynx** (voice box) change depending on the variations in pitch. The sequence of pitches of a certain vocal character that are formed during the workings of the larynx and sound producing apparatus is called **register**. Sounds resonating more in the chest are called **chest register** and those which resonate more in the head are called **head register**. Sound which resonates partially in the chest and partially in the head is called **mixed register**. It is important to work toward a smooth transition from one register to another.

Exercise: Starting with the highest pitch possible, have students perform descending glissandi singing down as low as possible without flipping into chest voice. Maintain a light-weight tone. Follow this by doing the exact same exercise moving in the opposite direction while demonstrating the same light tone quality.

Exercise: Use this exercise to travel across vocal registers. Repeat as many times as possible with a single breath. Transpose up by half-steps. Try singing in rounds for additional interest.

(Extending the Vocal Range)

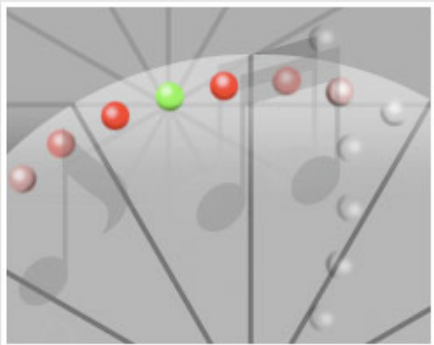


Matching Pitch

Matching pitch is the act of reproducing with your voice the pitch of a tone you hear. It is the most basic and most important ear training skill, and is therefore the starting point for virtually all ear training. You don't need to have a great singing voice, but you do need to be able to get the pitch or frequency of the tone right, without singing it too sharp or too flat. When you hear somebody sing who is consistently way out of tune, it is usually because they have never mastered this basic skill. The term 'tone deaf' is often used to describe people who attempt to sing a melody without first having acquired the ability to match pitch. True 'tone deafness' is extremely rare, but off-key singing is surprisingly common. This can be improved considerably through ear training and practice.

FREE Online Resource: <http://trainer.thetamusic.com>

To get a good start with learning how to match pitch, play the beginner levels of our game Vocal Match. Use the lights around each tone to get an idea of whether you are singing too high or too low.



Vocal Match (requires mic & headset)

For some people - even some accomplished musicians - it's not always easy to sing on key with perfect accuracy all the time. Vocal Match is the first in our series of sight-singing games where the control will come from your voice! This game will take you all the way from matching pitch to singing four-part chords.

Play

Vocal Exercises

Marcia Neel

Voice 1

Pri me ra. Se - gun - da. Pri - me - ra. Ter - ce

Voice 2

Pri me ra. Se - gun - da. Pri - me - ra. Ter - ce -

Voice 3

Pri me ra. Se - gun - da. Pri - me - ra. Ter - ce -

Voice 4

Pri me ra. Se - gun - da. Pri - me - ra. Ter - ce -

V1

8 ra. Pri - me - ra. Se - gun - da. Pri - me - ra.

V2

8 ra. Pri - me - ra. Se - gun - da. Pri - me - ra.

V3

8 ra. Pri - me - ra. Se - gun - da. Pri - me - ra.

V4

8 ra. Pri - me - ra. Se - gun - da. Pri - me - ra.

Vocal Exercises

59

Marcia Neel

17

V1

Do Mi Re Fa

V2

Do Do Mi Mi Re Re Fa Fa

V3

Do Do Do Do Mi Mi Mi Mi Re Re Re Re Fa Fa Fa Fa

V4

Do Do Do Do Do Do Mi Mi Mi Mi Mi Mi Re Re Re Re Re Re Fa Fa Fa Fa Fa Fa

19

V1

Mi Sol Fa La

V2

Mi Mi Sol Sol Fa Fa La La

V3

Mi Mi Mi Mi Sol Sol Sol Sol Fa Fa Fa Fa La La La La

V4

Mi Mi Mi Mi Mi Mi Sol Sol Sol Sol Sol Sol Fa Fa Fa Fa Fa Fa La La La La La La

21

V1

Sol Ti La Do

V2

Sol Sol Ti Ti La La Do Do

V3

Sol Sol Sol Sol Ti Ti Ti Ti La La La La Do Do Do Do

V4

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Sol Sol Sol Sol Sol Sol Ti Ti Ti Ti Ti Ti La La La La La La Do Do Do Do Do Do

23

V1

Ti Re Do.

V2

Ti Ti Re Re Do Do

V3

Ti Ti Ti Ti Re Re Re Re Do Do Do Do Do

V4

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Ti Ti Ti Ti Ti Ti Re Re Re Re Re Re Do Do Do Do Do Do Do.

SOLO VOICE - WARM-UP

Begin warming up your voice 10-20 minutes prior to any rehearsal or performance and drink water at room temperature between exercises to massage your voice and relieve your throat. **Posture and air support are key.** If available use an instrument (preferably a piano) to help guide you to each beginning pitch and help keep you in tune.

- Perform this warm-up in a soft hum. Your mouth should be closed but the jaw should be dropped and disengaged as in a yawn. Move methodically up and down through your vocal range but do not agitate the vocal chords.



- Perform this exercise changing to vowels A, E, I, O and U as you move upward and downward through your vocal range.



- Perform this exercise in short staccato style accenting each pitch to maintain accuracy.



SOLO VOICE - BREATH CONTROL

Vocalists must develop good breath control so they are able to sing in control during long melodic phrases. **Posture and air support are key.**

- The passage below has two phrases.

Solamente una vez ame en la vida, Solamente una vez y nada más.

- This passage is intended to be sung on one breath per phrase however, most singers take a breath in the middle of each phrase.
- Set a metronome to quarter note = 92 (*Andante*)
- Sing each phrase and notice where you take a breath.
- Can you sing each phrase on one breath?
- Make sure you support well throughout the phrase and conserve breath but do not sacrifice pitch.
- CHALLENGE!! Try again but slow down the metronome by 5 points.

So - la - men - te, u - na vez _____ a - me, en la vi - da.

So - la - men - te, u - na vez _____ y na - da mas

GROUP SINGING

DEVELOPING GROUP SINGING THROUGH HARMONIC WARM UP & PRACTICE.
ROUNDS AND CANONS

- Teach the entire exercise by rote.
- Review this exercise until the class has it memorized and is able to sing the entire selection confidently in *acapella*.
- Demonstrate the canon by having the class start the selection with you singing the response. Class must hold last note until all parts are finished.
- Once the class has the idea, divide the class into 2 groups and part 1 and 2.
- Challenge them to try 3 groups!

1 2 3

- This is a 3-part round. Sing the selection in 3 parts and once all parts have sung through at least once the director conducts a *rallentando* to end the round.

1 2 3

A - dios A - dios que te va - ya bien y ten cui - da - do no te

7 ma - chu - que, el tren a - dios a - dios cui - dao' con el tren!

- Some songs have parts that can act as canons or rounds.

1 2

Ma - ri - a ma - dru - ga - da es flor de - los cam - pos

4 Es tie - rra, hu - me - de - ci - da con a - gua de llan - to.

GROUP SINGING

HARMONIZING THROUGH LAYERING VOICE PARTS

- Teach this passage from *Camino Real de Colima* as one long melody. Notice that the ending note of each phrase gives you the starting pitch of the next.

Ca - mi - no real de Co - li - ma di - cen que yo no lo se.

5 Ca - mi - no real de Co - li - ma di - cen que yo no lo se.

9 Ca - mi - no real de Co - li - ma di - cen que yo no lo se.

- Once the students are confident singing through the entire 12 measures divide the class into 3 groups. Assign each group a voice part to repeat. Start with the lower voices and layer each part.

1a VOZ Ca-mi-no real de Co - li - ma di-cen que yo no lo se.

2a VOZ Ca-mi-no real de Co - li - ma di-cen que yo no lo se.

3a VOZ Ca-mi-no real de Co - li - ma di-cen que yo no lo se.