

CLASS TITLE: Sing Out, Louise!

Note To Presenter: This script is intended to be used as a resource—not a definite script of what must be taught. As you prepare for teaching this class, if you find that the material is more than you can present in the allotted time, please use portions of the script which you find most relevant to the objectives and which will make it comfortable for both you and the class. We highly encourage you to make this script your own.

OBJECTIVES: To make use of a seminar song to strengthen individual vocal techniques by addressing common problems and/or goals. To work to enhance the unit sound through the basics of breath management, support, focus, blend and tuning.

INTRODUCTION: Introduce self and give credentials, NOTE: the title of the class comes from the musical, “Gypsy,” as Rose is admonishing Louise to Sing Out—while she’s forcing her onto a life on the stage.

Sing through seminar song of choice, revisit the common traps in the unit sound delivery, reinforce the observations made during “Music in the Morning”

MAIN BODY: Since this class is one of the final ones of the week, we’ll use it to incorporate all of the vocal production tips you have garnered during the week.

Let’s list a few of your “aha!” moments and share them with each other.

(Topics should include some of the following: breath management, body alignment and support, focus, resonance, tuning, blending, unit sound, etc.)

Breath Management: Here are a few exercises to add to those related to breath management:

1. Bubbling
2. sss-fff-shhh
3. hmm-ah

Let’s also add a plan for stager breathing—how do you know when to breathe and what to leave out?

4. “Held” notes—are never held, they always have a plan—to grow, to spin, to intensify, to decrescendo, etc. (Practice all of these using the seminar song.)

Focus:

1. Use of the Mask, forward placement
2. Support
3. Width exercises—Sing to thumb, vary the distance from the face. Sing to space between your hands, include neighbors in that space, increase the bubble of sound to those in front of you, then also to those behind you.
4. Place the director inside your sound
5. Send your focus behind the director so she’s enveloped in the sound.

Tuning:

1. Pythagorean tuning used in barbershop
2. Exercises included in the handout
3. Notes to sing to the high side = 2,3,6,7 in this key
4. Accidentals and how they relate
5. Apply the exercises to the performance of the song

Blending:

1. Including others in your bubble of sound as above
2. Picture a colander inverted over your head with the sound coming out every little hole.
3. Listen sideways
4. If you hear yourself, you’re either too loud or are in some other way out of the unit.

Unit Sound: All words, pronounced in the same way, at exactly the same time, at the same volume, with the same vocal production.

Resource-the Expression category description-JCDB

Putting it all together: Sing the seminar song once again, expanding your understanding of a least one of the above categories.

Singing Smart

Before Rehearsal Starts:

- ✓ Right notes with skillfully sung intervals
- ✓ Right words
- ✓ Right rhythms
- ✓ Dynamics
- ✓ Breath work

During Rehearsal:

Breathing technique

- ✓ Posture
 - Instruments up
 - No swayback
 - Arms up -- head/body alignment
- ✓ Breathing Space
 - Dimension
 - Palate flexibility

Smooth Vocal Line

- ✓ Shared vowel space
- ✓ Skilled handling of register break and range extremes

Register Breaks

- ✓ Ascending vocal lines
- ✓ Descending vocal lines
- ✓ Difficult intervals
- ✓ Range extremes

Consistent Tempo

- ✓ Regardless of range of part
- ✓ Regardless of size of interval
- ✓ Regardless of lyrics

Synchronization

- ✓ Breathe in tempo
- ✓ Target vowel sound on the beat (not consonant)
- ✓ All consonants happen in top half of mouth
- ✓ Steady, tempo, regardless of vocal line difficulties.

Vocal line integrity

- ✓ Maintain tonality
- ✓ Maintain singing space
- ✓ Understand relationship to other parts
- ✓ Holding against moving parts
- ✓ Executing moving parts within the space of the other singers

Forward Motion

- ✓ Consistent tempo... including breaths
- ✓ Internal dynamics...hold it/ do something with it.

Consonants

- ✓ Soft palate: k-type, g, ng...
- ✓ All consonants need lift, especially singable ones (mm, m, ng, etc.)
- ✓ Even consonants like v, l, r, etc. are pitched and therefore need singing space/lift
- ✓ Lip consonants like b, m, p should use the whole width of the lip and move bottom lip to lifted (from cheeks) top lip for articulation
- ✓ Tip of tongue consonants (d, t, especially) need wide, relaxed tongue, especially. at front edge..

1. Learn note patterns
Nonsense syllables first, then words
2. Breathing space
The quality of the sound you make will never be any better than the space you
breathed through before you sing it.
 - a. Height
 - b. Width
 - c. Depth
3. Chair as a prop/tool
Music on the seat
Knees bent
Elbows on the back
Let the head go – relax the neck muscles
4. Tape recorder
What's it good for?
What won't it tell you?
5. Friendly sounds/tricks of the trade
EE
OH
OOOH
Preh/Prih
M, B, P, lip consonants
K, C, G, NG, soft palate consonants
6. Kinesthetics
The large muscle usually wins