Developing Vocal Technique in the Choral Rehearsal

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What is a warm-up?

“Warm-up is an exercise used to stimulate and increase blood flow to the muscles involved, resulting in increased flexibility and less likelihood of injury. A singer’s warm-up should also consist of a selection of exercises designed to develop technique as required.”

[S. L. Gover, Choral Journal, October 2001]

Why warm-up?

- Prevent Damage/vocal abuse;
- Develop the fundamentals of vocal technique (refine and perfect sound);
- See Vocal Technique Pyramid
- Maintain the trained voice;
- Build and/or enhance aural skills;
- Build and/or enhance listening skills.

REMEMBER: Singing is a learned behavior; most people are not natural singers and will require vocal instruction if they are going to reach their potential.

When?

- Beginning of rehearsal;
- Throughout rehearsal;
  - Set the singers up for success;
  - Tailor vocal exercises to address the needs of the literature.

How long?

- Singers arrive in varying degrees of readiness so length of time varies;
  “A short series of exercises can adjust the mood, order the mind, capture the remaining energies, and relax tense muscles that can alter singing technique and predispose the singer to vocal fatigue and injury.”

(Smith/Sataloff, 111)
Who?

• Responsibility of director;
  • Director doesn’t have to be a great singer but must have an “ear” for excellent vocal quality and know the process of how to produce that sound.
  • Carefully monitor warm-ups and provide appropriate feedback for the singers.

What should be included?

• Physical and mental warm-up;
• Articulation exercises that energize the voice;
• Voiced and unvoiced breathing exercises;
• Unison melodic exercises for uniformity of vowel and blend;
• Choral exercises for intonation and balance;
• Exercises based on difficult aspects of the repertoire;
• Exercises to train and develop the ear.

How do vocal solo and choral warm-ups differ?

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<tr>
<th>Vocal Solo Warm-ups</th>
<th>Choral Warm-ups</th>
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<tr>
<td>Should be extended, detailed, focused on individual needs;</td>
<td>Must encourage independence of singing but also focus on ensemble;</td>
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<td>Focus on alignment, breath motion, flow, and management;</td>
<td>Focus on alignment, breath motion and flow as breath management is best taught in the solo setting;</td>
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<td>May cover multiple lifts/breaks and be of considerable length.</td>
<td>Use simple 3-5 note exercises with limited lifts.</td>
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<td>Build esprit de corps so every singer strives to do their best</td>
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Engage the Mind

“Teach singers to think!”

There is no substitute for intelligence.
• EMPOWER rather than ENABLE.

The brain is a thinking organ that learns and grows by interacting with the world through perception and action.
• Mental stimulation improves brain function and actually protects against cognitive decline, as does physical exercise.

Engage the Mind

• The human brain is able to continually adapt and rewire itself. Even in old age, it can grow new neurons.
• Severe mental decline is usually caused by disease, whereas most age-related losses in memory or motor skills simply result from inactivity and a lack of mental exercise and stimulation. In other words, use it or lose it.
  • Try neural building and strengthening exercises with everyday movements.
  • Use your opposite hand to brush your teeth, dial the phone, operate the computer mouse, or operate the TV remote.
Engage the Mind

- Mirrored Movement
- "Touch Canon" 4/4, 3/4, 2/4, 1/4;
- Use one of three positions:
  - together,
  - one stationary while one moves;
  - two different moves;

If you are feeling uncomfortable and awkward, don’t worry, your brain is learning a new skill.

Poly-Metric Movement

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Engage the Brain—Challenge the Body

- Step 1
  - LH: Slap - Clap
  - RH: Rest-Snap-Rest-Snap
- Vocal Warm Up
- Rest-Snap-Rest-Snap

- Step 2
  - RH: Slap - Clap
  - LH: Rest-Snap-Rest-Snap

“I hear and I forget.
I see and I remember.
I do and I understand.”

Vocal Warm Up

“Man cannot discover new oceans unless he has the courage to lose sight of the shore.”

Andre Gide —
(1869–1951)

French writer, humanitarian, and moralist. 1947 Nobel Prize for Literature
Engage the Mind

**ADDITIVE MAJOR SCALE**

- Assigned movement on each solfege
- Sit on 'do'; Clap on 're'; Stand on 'mi'; Snap on 'fa'; Hop on 'so';
- Imaginary slap your neighbor on 'la' or Quack like a duck on 'la';
- Bark on 'ti'; etc.

Energize the Body

- The whole body is the instrument: *singing* is an athletic endeavor;
  - develops body awareness,
  - prepares the singers to sing;
  - body must move, can NOT be static or the musical phrase suffers!
- 50% of brain cells are dedicated to MOVEMENT - cerebellum - movement enhances and cements learning. (Charlene Archibeque)

Energize the Body

- Rationale
  - Learning styles:
    - visual [30%], auditory [30%], kinesthetic [15%], multi-modal [30%]
  - Involves the singer and on-task behavior (Active vs. Passive)
  - Alleviates tension, energizes the body [singer’s instrument];
    - To prevent the body from becoming rigid, singers need to be physically involved: “take the focus off of the throat and avoid tension.” [Choral Journal 38, 1997]
  - Creates a physical manifestation of the sound;
  - Instruct singers to walk in place (heel march), move hands in circle, snap on off-beat, clap-off, throw a frisbee, throw a dart, hurl the ‘hog’, rub pencil between hands, polish piano, ‘place tone’ in hand;

Energize the Body

- Good for general health;
- Good for the brain; walking increases blood circulation;
- Brain processes 14% more oxygen when standing vs sitting.
- As you walk, you effectively oxygenate your brain. Maybe this is why walking can “clear your head” and help you to think better.
- Studies showed that walking improves memory and significantly reduces risk of Alzheimer’s and mental decline.
- Inactive individuals were twice as likely to develop Alzheimer’s, compared to those who exercised vigorously at least three times a week.

“Change is the only constant.

Hanging on is the only sin.”

— Denise McCluggage

Behold the turtle… He makes progress only when he sticks his neck out.

— James Bryant Conant —
US chemist, diplomat, & educator
Exercises that loosen, relax and stretch the muscles

- Entire Body
  - Elbow to knees (stand/sit)
  - Touch Your Toes (stand/sit)
  - Jumping Jacks
  - Knurger Jacks
  - Shadow Boxing
  - Run Through Tires
  - "Walk in the Park."
  - Curtsy squat / 'Diva Dive'
- Back Conditioning
  - Spinal Stretch, Side Stretch, Rope Climbing
- Shoulder Conditioning
  - Shoulder Roll, shrug, swim, shoulder flex
- Back/Shoulder Conditioning
  - Massage, light chops, kitty cat scratches; rag doll
- Head Conditioning
  - Head roll, The Turtle, Yes/No
- Lower Limbs and Arms
  - Heel March, Rub with Towel, Shake It Out, the Lunge
- Back/Shoulder Conditioning
  - Massage temple, cheeks, jaw, neck, tongue base;
  - Tighten facial muscles then open the eyes and mouth as wide as possible

Alignment

Physical movement is the catalyst for musical movement.

Alignment/Posture

Sway Back
Lumbar Lordosis
Thoracic Kyphosis
Forward Head
Good Posture

provides the opportunity for beautiful resonance
Alignment/Posture

- Correct body alignment is essential to maximize the singer’s potential for positive voice production;
- Should be active not passive, free not tense;
- Terminology:
  - Centered, balanced, grounded, legs as shock absorbers
  - Use a check-list
    - Ears over shoulders, shoulders over hips, etc.
    - Arms in air, lower arms until they are perpendicular to the floor, roll thumbs back, exposing palms up, gradually lower arms without collapsing the chest, adjust head slightly
    - String tied to top of head
    - Seated position: crystal vase (Alexander Technique)
    - Praying and ballet position
    - Hands on rib cage; lift it

Posture/Alignment

- Conductor must exhibit correct alignment;
- Use music stands; if possible one stand per singer;
- Rehearse in standing position;
- Use stools rather than chair;
- Body alignment is a way of life.
  - Tension in the body (holding/locking) creates a white noise and affects the individuals ability to hear.

Breathing

A lot of audiences can’t hear, but they sure can see.

Look the part!

“If you bring a note into the world, you must support it.”
Breathing
(Actuator)
"Correct breathing is the basis for developing vocal sound, for maintaining musical line and a sense of pitch, and of establishing vocal freedom."
Harold Decker

Three areas of psychomotor development
- Breath motion
- Inhalation
- Exhalation
- Recovery
- Breath flow
- Slow, steady emission of the air column
- Breath support
- Energized air column with correct breath pressure

Focus on breath motion
- Begin from exhalation; exhalation creates a need for inhalation
- Exercise 1: lie on floor
- Exercise 2: Sit on chairs, lean over with elbow on knees; student partner uses 2 pencils
- Exercise 3: While standing, raise hands/arms to sides with inhalation and lower for exhalation
- Exercise 4: Puppy dog pant; laugh, giggle

Check for movement in appropriate areas.

Benefits of Developing Correct Breathing Techniques
- Adequate breath movement and flow (control/management);
- Improved quality of the voice;
- Decreased breathiness of tone;
- Increased ability to sustain notes and long phrases;
- Increased volume;
- Improved endurance;
- Elimination of tension anywhere in the body;
- Elimination of straining of the vocal cords.

Basic Physiology of Breathing
Inhalation and Exhalation

Breath Articulation—Controlled Exhalation

Consonant Articulation
Unification is essential.
Unified Consonants

“Buy into all consonants.”

Consonants . . . establish rhythm;
. . . give energy to the line;

Cognitive:
- Consonants in front of the beat;
- Vowels on the beat;

Affective (imagery):
- Consonants like a stone skipping across water.
- Crisp consonants are like popping balloons.

Kinesthetic:
- Put hand in front of mouth and feel for breath: t, d, ch, k;
- Flip hand for “pr”, “br”, “r”, etc.

Consonant Placement

Initial Sounds
Engaging the Vocal Mechanism (Vibrator)

- Initial sounds must engage the breath. Pitches are connected by air; they must ride on air;
- Get mucous off of cords;
- Do NOT blow cords open with glottal or plosives—damage folds;
- Speech to singing
  - Forward sound; most speak to low;
- Easy, resonant sigh from upper to lower register;
- Releases tension, lifts soft palate, coordinates breath with tone production;
- Sirens: relax mechanism;
- Glides
  - Stretch vocal folds;
  - Use “ee” and “oo”;

BASIC CONSONANTS

Placement of Articulation

Consonants   Engage the Vocal Mechanism

Initial Sounds

Engage the Vocal Mechanism (Vibrator)

Consonants

And remember, do NOT pronounce the Rs
Initial Sounds
Engaging the Vocal Mechanism

- Three to Five Note Slides
  - Breath flow, breath extension, flexible support, phonation, relaxation, registration;
  - Using a "v" sound slide up and down on three pitches (d, r, m);
  - Place hand in front of mouth and check for an even stream of air;
  - Dip knees on top note;
  - Change to "vee", "voh" and "voo"; use other consonants/vowels; best consonants: s, v, f.

Initial Sounds
Engaging the Vocal Mechanism

- Lip or Tongue Trills
  - Breath flow, breath extension, breath energy, flexible support, phonation, relaxation, registration;
  - Apply to literature: develops continuous stream of breath over a phrase.

Initial Sounds
Engaging the Vocal Mechanism

- Hums
  - Breath-muscular awareness/control & resonence;
  - Using an "m" or "n", place finger under nose; make sure air is expelled from the nose before sound begins;
  - Singers should be aware of the purpose of each vocalize;

Guidelines for Vocalizes
Vocalize Guidelines

- Use simple 3-5 notes exercises; limit the number of lifts per exercise;
- Work in comfortable range building from the middle;
- To avoid undue weight in the voice and improve intonation: Begin with descending patterns and then move to ascending;
- Always let breath precede phonation;
- Alternate between front and back vowels (oo, ee); gradually add in other vowels;
- Breathe through the shape of the first vowel;
- Vowels should be paired with consonants to avoid beginning exercises with the glottal attack, which can be detrimental.
- Nasals (m, n), fricatives (f, v, s, z, etc.);
- Consonants can be used to improve tone production
  - Glides (j) can open the vowels and exercise the jaw;
  - Velar (g), nasals (m, n) and placeval (d) discipline the soft palate;
  - Labials (b, p), dentals (t, d), and alveolars (l, r) bring the sound forward.

More Guidelines . . .

- Exercises should not be executed too rapidly; allow time for singers to adequately release and prepare the breath, etc.;
- DO NOT allow them to sing up/down to the next half, whole step; [time for recovery];
- Alternate between major and minor tonalities;
- Alternate between chromatic scale, whole-tone scale, octatonic scale, and random movement within each vocalize;

More Guidelines . . .

- Make clear the PURPOSE of each vocalize; relate to music if possible;
- ALWAYS teach singers to LISTEN and ASSESS with every sound they make!
- Give feedback
  - Positive reinforcement—be selective by reinforcing those behaviors that you want to perpetuate;
  - Give prescriptive solutions to fix problems; INSIST on healthy singing.

Additional Guidelines . . .

- Limit the use of keyboard instruments
  - Encourages singers to sing behind the beat;
  - Always play tonic triad softly; do not play entire exercise as this ENABLES rather than EMPOWERS; conductor can NOT hear and assess;
  - Piano is percussion instrument; the voice is a wind instrument;
  - Encourage singers to breathe when piano/organ play up/down to the next half-step, whole-step, etc. Allow mechanism to recovery.

Additional Guidelines . . .

- Incorporate physical involvement;
  - Teaching aid; movement is multisensory and provides a link between sounds, sight and touch; it is tool for learning proper vocal techniques, basic music concerts, emotional responses to music and expressive musical interpretation;
  - Body should never be static; Breath, body and musical movement are related;
  - Instruct singers to walk in place (heel march), move hands in circle, snap on off-beat, clap-off, throw a frisbee, throw a dart, hurl the ‘hog’, rub pencil between hands, polish piano, ‘place tone’ in hand, etc.

Building
Vibrant and Focused Tone

Unifying Vowels is KEY.
Vowels

- Vowels . . . establish beauty of tone; sustains the tone;
- Unification of vowel sounds is the single-most important factor that influences intonation.
- Criticize and purify vowel sound; tendency to close the vowel in anticipation of next consonant. Do No Move the Tongue.

Unification of Vowels is ESSENTIAL
Identify Spaces for Different Vowels

- Work a variety of vowel combinations and feel the space and placement of the vowels:

  - Front—Back  Close—Mid; Close—Open, etc.

- To avoid undue weight in the voice and improve intonation: Begin with descending patterns and then move to ascending;

Identify Spaces for Different Vowels

- Breathe through the shape of the first vowel;
- Always let breath precede phonation;
- Use simple 3-5 notes exercises; limit the number of lifts per exercise;

Vowel Formation

Developing Sustained Vowels

1.  
2.  
3.  
4.  

Vowels and Consonant

- Vowels should be paired with consonants to avoid beginning exercises with the glottal attack, which can be detrimental.
- Nasals (m, n), fricatives (f, v, s, z), etc.
- Consonants can be used to improve tone production
  - Glides (j) can open the vowels and exercise the jaw;
  - Velar (g), nasals (m, n) and plosives (d) discipline the soft palate;
  - Labials (b, p), dentals (t, d), and alveolars (l, r) bring the sound forward.
Building Tone
Vowels have different Space and Placement
- Breathe through the shape of the first vowel;
- Always let breath precede phonation;

Criticize and Purify
your vowel sound.

Savor...
the sound of the vowel on each individual note.

Building Tone-Unifying Vowels

Kinesthetic:
(a) Motion with arms indicating a small sapling tree to large redwood;
(b) Make small circles with hand for piano and large circles for forte.
Vowels

Kinesthetic
- Use hands by side of face;
- Pointer fingers on each side of the corner of the mouth; thumbs under the chin;
- Pinky finger on chin;
- Cupped hand motion to lift palate;
- Mirror with oval shape drawn on it;
- Use hand motions for each vowel.

Cognitive
- Precast the vowel by breathing through the mouth position for the vowel;
- Use a "v" to start breath before sound on initial words that begin with a vowel;
- Whisper texts to clearly form consonants and vowels;
- To develop a legato line, sing on the correct vowel for each word but precede the vowel with an "n";
- To focus the tone and give the vowels a forward placement precede the vowel with a "t";
- To relax the jaw, use a "y".

Building Tone
Unifying Vowels and Vibrato
- Use vibrato as a means of expression, not as a lack of technique.
- Spin the tone!
- Use circular motion with hand;
- Think of a child’s spinning top, a Jewish dreidel.
- Sing into the center of the pitch, the sleeve of the sound.

Phonation
the sound made by the vibration of vocal folds modified by the resonance of the vocal tract.

On Set
A breathy onset will generally result in breathy phonation, and a glottal onset in pressed, or shouty phonation. These exercises are important because the way that a sound begins is generally the way it continues.

Remember to breathe through the vowel shape; throw frisbee or dart to start with breath.
Registration

The vocal cords are muscles that change in thickness and length. As one sing ascending pitches the vocal cords automatically lengthen and thin, whilst singing descending pitches causes the cords to become shorter and thicker.

Generally speaking the word 'register' is used to describe a sections of the voice loosely categorized by how cords vibrate, glottal and pharyngeal shape, where the voice resonates in the body and the resulting quality or timbre of the voice.

Falsetto: Lightest register and requires loose vocal cords and incomplete closure which produces a breathy voice that can sound quite feminine although it is generally used by men.

Whistle Voice or Super Head: Top end of the vocal range which sounds similar to a whistle or squeak. Few singers use the whistle register although it has gained popularity amongst some female commercial artists.

Head Voice or Upper Register: Vocal folds lengthen as one ascend the range into high notes. The resonance is usually felt in the cheekbone, teeth/lips area which is sometimes referred to as the mask or masque.

Middle Voice or Middle Register: This section of the voice may also be referred to as mix or blend and it describes an area where a vocal bridge or passaggio may occur.

Chest Voice or Chest Register: Usually a deep or rich full sound that is most commonly used during speech. Air flows over the vocal folds which are are fully open and the vibration or resonance can often be felt in the upper chest. This is the area of the voice where you should be singing the lower notes of your range.

Vocal Fry: Term used to describe lowest part of the voice. It is effectively a toneless "rattle", rasp or roughness produced by the vocal cords at the lower end of the range which is often used as an effect in rock singing.

Registration—Transition

Indications of transition areas include:
1. A change in note tone and quality;
2. A sudden shift in vocal registration;
3. Note drops or "breaks" in the voice;
4. Difficulty blending or creating a mix.

Use of too much vocal weight too high in pitch can result in the following problems:
1. Flattening in pitch,
2. Difficulty going into the upper range without the pushing of too much breath pressure,
3. Vowel distortion, caused by tongue tension,
4. Inability to sing high and soft,
5. Spread or throaty tone at specific pitches,
6. Breath management issues, due to lack of correct vocal fold approximation,
7. Vibrato problems, often resulting in an overly-fast vibrato or a vocal wobble (slow and wide vibrato),
8. General tongue tension or retraction of the tongue,
9. General tongue tension or retraction of the tongue,
10. Over darkening of the voice, usually resulting from depressed larynx with the root of the tongue, OR over lightening of the voice, resulting in a high larynx position,
11. Forward thrust of the jaw position
12. General over singing due to lack of true resonance.

Registration—Vocalizes

Three to five note slides;
Lip Trills;
Hums;
Descending pentachords (5 note scales) on "ng"
Messa di voce
Gradual swelling and diminishing of sound on a given pitch.
Resonance

Vibrations must be transmitted to all vibratory parts of the body (nose, sinuses, mouth, pharynx, throat, etc.)

Sing each exercise softly then gradually increase the dynamic level while maintaining phrasing.

M, N, NG, V and L are good consonants for developing resonance.

NG: keep the mouth wide open in an ‘ah’ vowel shape;
N: tip of tongues should rest lightly against the hard palate.

Forward Resonance

Sing each exercise softly then gradually increase the dynamic level while maintaining phrasing.

M, N, and NG are good consonants for developing resonance.

NG: Remember to keep the mouth wide open in an ‘ah’ vowel shape;
N: tip of tongues should rest lightly against the hard palate.

Check for airflow under nose;
Place finger tips on cheek bones and feel for vibrations.
Forward Resonance

CONTRAST NASAL AND OPEN SPACE

Resonance, Relaxation

Resonance, Air Flow

Expression

Expression is the variation of vocal sound to convey emotion, or to communicate more vividly the meaning of a text. The variables include dynamics, tone color, tempo and diction.

Diaphragm Activation/Agility
Freedom of Vocal Tract Articulators

The vocal tract articulators shape the sound into understandable language. It involves a variety of muscles and articulators to shape the sound and breath into language.

Articulatory Anatomy

Moveable Articulators:
- Tongue, Lips, Soft Palate, Jaw (mandible), Facial Muscles and Pharynx

Fixed Articulators:
- Teeth and Hard Palate

Tongue Exercises

- Stretch the tongue out of the mouth as far as possible, downward toward the chin, and then up toward the nose, and side-to-side toward the cheeks. Polish all teeth with the tip of the tongue.

- Place your hand on your chin and say "Bih, Yah, Yih", gently guiding your chin downward with each syllable. Your tongue will relax and pull forward a bit. Notice how fast your tongue moves in different, yet comfortable speaking pitches, noticing how relaxed your jaw feels.

- In front of a mirror relax and let your tongue stick out. Now on a sustained "ah" slide up and down in pitch a few notes like a siren sound. Do not do this in a very loud voice. At first your tongue may tighten on the way up. Try to practice until you can see and feel it relaxing. Next wag the tongue still outside of your mouth gently side to side while sliding up and down in pitch. Never force these exercises.

- In front of a mirror say "ee-ah" several times with an open and relaxed jaw. Do this so that you only see your tongue move up and down inside of your mouth while the jaw does nothing. Speak or sing this exercise in low, medium and high pitch levels. You can start this by holding the jaw a bit with one hand.

Tongue

- Lodge the tip of the tongue behind the bottom teeth while protruding the rest of the tongue as far out of the mouth as possible. At the same time, stretch the velum while thinking of moving the tongue and velum in opposite directions. Add phonation, making sure the tongue does not retract:

Relaxation, Buoyancy, & Activation of Articulators

Use a variety of consonants:
- d, f, g, h, j, l, m, n, p, q, r, s, t, v, w, and z.

Also sing in minor.
Flexibility and Agility

Facial and Voice Inflection
- Tell story;
- Use facial and body motion;
- Ideal for younger singers.

Dynamics
“Dynamics come from intensity, which comes from incentive, which comes from emotional content.”
William Dehnning

Crescendo—Diminuendo

Kinesthetic & Cognitive

Vocalize I

Vocalize II

Vocalize III

Affective
- Turn water faucet up or down;
- Put all of the forte sounds in a smaller box to sing piano;
- Not crescendo but bloom.

Cognitive
- Stress can be dramatic or subtle;
- Subtle variations of each dynamic without moving to the next higher or lower dynamic.

Building Balance
Building Balance
- Shift singers to other voice parts to balance choir;
- Teach voice leading skills (fa to mi, ti to do, etc.);
- Use pyramid as overtones from the low pitches will augment the upper notes and generate a rich tone.

Building Blend
- Most significant difference between sound of one choir and another is the degree of blend.
- Age, ethnic, cultural, intellectual, and musical diversity of singers can make blend difficult.
- Disciplined listening: singers must listen to others and adjust:
  - Pitch
  - Volume
  - Rhythm
  - Vowel colors
  - Vibrato
  (voices must move together)

Building Blend

“If a choir does not arrive at the vowel together, how can you have blend?”

Robert Shaw

Vocalizes:
Developed from Repertoire

Integrate Text into Learning Process
- Word inflection: all words are not stressed equally;
- “Simply that music performed well, will always be shaped by a crescendo leading to a stressed note (syllable or word) and then followed by a diminuendo.”
  
  Don Neuha
- Exaggerate variations in dynamics and articulation during learning process:
Vocalizes Based on Repertoire

Singer should know that...

- As you sing higher, you must use more energy.
- As you sing higher, you must use more space.
- As you sing higher, you must use more depth.
- The natural tendency is for the voice to thin out and tighten or whiten as the pitch rises.
- To prevent this, maintain proper laryngeal position and consistency of tone quality.
- Each tone as you move up the scale requires a little deeper sensation than the one just before it.
- As you sing higher, the support mechanism must be deeply anchored within the body.
- As you sing lower, the support mechanism must be released.

Singers should avoid...

- Reaching up mentally for high notes or reaching down mentally for low notes.
- Raising the chin, tilting the head back, lifting the shoulders, elevating the larynx, forcing the chest up for high notes.
- Pulling the chin down against the throat, tilting the head forward, depressing the larynx for low notes.
- Pulling back the corners of the mouth into the ‘operatic smile’ on high notes. This causes a shrillness in the tone quality.
- Letting the sound become breathy or dark for low notes. Keep the sound forward.
Diatonic Scales

Chord Progressions

Pentachords—Major

Pentachords—Minor

Chord Progressions

Major Tonality

Minor Tonality
Vocal Pitch Exercises and Graphs

- Progressive Sight Singing
- 2nd edition
- Oxford University Press
- Companion Website
- E-Mail
  - ckruegermusic@gmail.com

Vocalizes Based on Vocal Pitch Exercises

Major & Minor Pentachords

Integrating Rhythms
Integrating Rhythms

Pentachord

Intervals

Pentachord

Intervals—P4

Perfect 4—Major Tonality

Perfect 4—Minor Tonality

Tonic Triad Inversions
Tonic & Dominant Triads

Major—Minor Tonality

Accidentals
A conductor spends 95% of his/her time telling the choir to read what’s on the page.

Teach them to read and write, to aurally differentiate (assess sound), how to fix the problem, and how to be musically expressive.

It begins with the warm-up. Make it count!

**Summary**

- Employ a systematic approach to voice building;
- Energize the Body and Engage the Mind;
- Incorporate physical movement;
- Singers should be aware of the purpose of each vocalize;
- Limit the number of lifts and the length of vocalizes;
- Give feedback; reinforce desired skills;
- Teach singers to listen, assess, and adjust; Active vs. Passive;
- Incorporate major/minor vocalizes;
- Use chromatic, whole-tone, octatonic, and random movement;
- Limit the use of keyboard instruments.
- Mature (aging) voices can be rehabilitated;
Warm Up Guide

<table>
<thead>
<tr>
<th>Duration</th>
<th>Specifics</th>
<th>Objectives</th>
<th>Focus/Prep</th>
<th>Timing</th>
<th>Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>Warm</td>
<td>Voice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Cool</td>
<td>Voice</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Resources on the Web

- Video Clips/Articles of healthy and damaged voices. Used by speech therapists.
  - www.voiceinfo.org
- Voice and Speech Source
  - http://www.yorku.ca/earmstro/journey/
- Articulatory Anatomy
  - www.yorku.ca/earmstro/phonetics/anatomy.htm
- Vocal Anatomy
  - www.vocalfocus.com/vocal-anatomy.html
  - www.lionsvoiceclinic.umn.edu/page2.htm
- Vocal Health
  - www.Thesingersresource.com/vocal_health
- Video Stroboscopy of the Vocal Cords - YouTube
  - www.youtube.com/watch?v=ajbcJiYhFKY
  - www.youtube.com/watch?v=v9Wdf-RwLcs
  - www.youtube.com/watch?v=-XGds2GAvGQ

Resources

  James Morgan Thurmond
  Meredith Music Resource

- Vocal Health and Pedagogy: Volume I
  Science and Assessment
  Robert Sataloff

- Vocal Health and Pedagogy: Volume II
  Advanced Assessment and Treatment
  Robert Sataloff

Resources

- International Phonetic Alphabet for Singers.
  Joan Wall

- Diction For Singers: A Concise Reference for English, Italian, Latin, German, French and Spanish Pronunciation.
  Joan Wall, Robert Caldwell, Tracy Gavilanes and Sheila Allen.
Resources

- IPA On-Line Source  www.ipasource.com/
- IPA Fonts:  www.unc.edu/~jlsmith/ipa-fonts.html

Teachers Pay Teachers

This PDF contains 2 different version of posters for the five main choral vowels, ah, eh, ee, oh, and oo. Help singers achieve unified vowel shapes and understand which vowels are "yawned", "puckered" or both.  
https://www.teacherspayteachers.com/Product/IPA-Vowel-Posters-Choral-Singing-1357424  $3.00

This PDF contains posters of the 12 most used vowels in choral singing. Each poster includes the vocal position of each vowel, the symbol, and a word example. 
https://www.teacherspayteachers.com/Product/IPA-Vowel-Posters-Choral-Singing-1357424  $3.00

Translations and Annotations of Choral Repertoire.
Ron Jeffers
Earthsongs

- Volume I: Latin
- Volume II: German
- Volume III: French and Italian
- Volume IV: Hebrew

Teaching Tool Websites

- Free "positive feedback" postcards  http://www.vistaprint.com

- Main Website with all sorts of teacher tools  http://www.murray.k12.ga.us/teacher/kara%20leonard/TeacherTools.htm

- Game show templates and sound byte  http://www.murray.k12.ga.us/teacher/kara%20leonard/MiniT/Games/Games.htm#gameshows

Summer 2015 MUSIC LITERACY & CHORAL WORKSHOPS

- June 8-11, Literacy Workshop
  Morningside College, Sioux City, IA
  Heath Weber:  weber@morningside.edu

- June 24-25, Illinois ACDA Summer Retreat
  Normal, IL
  Website:  http://www.ilacda.org/

- July 13-15, Literacy Workshop
  Stuart Cramer High School, Belmont, NC
  Bethany Jennings:  bjenningsingestation.k12.nc.us

- July 27-31, Literacy & Choral/Conducting Workshop
  Shenandoah University, Winchester, VA
  Jeffrey Marlatt:  jmarlatt@su.edu

- August 3-5, Literacy Workshop
  Luther College, Decorah, IA
  Jill Wilson:  wilsji01@luther.edu

- August 6-8, Literacy/Choral Workshop
  Meredith College, Raleigh, NC
  Jane Bruer:  jane.bruer@gmail.com
  Website:  http://www.ncmusicworkshop.com