

ROOKIE CLASS

OBJECTIVE: TO INTRODUCE NEW MEMBERS TO THE SINGING SKILLS USED TO PRODUCE THE BARBERSHOP SOUND SO THAT THE NEW MEMBER CAN MORE FULLY PARTICIPATE AND INTEGRATE WITH THE CHORUS.

COURSE OUTLINE

THE A. B. C'S OF VOCAL PRODUCTION

WEEK

- | | |
|---|--|
| 1 | A - AIRWAY (POSTURE)
MAINTAIN HIGH CHEST POSITION
INFLATED RIBCAGE
SEPARATE THE STERNUM |
| | B. BREATHING (USE OF VIDEO OR DEMO WITH ONE/ONE WORK) |
| 2 | C. CLEAR TONE—PROPER VOWEL PRODUCTION & DIPHTHONGS |
| 3 | CLEAR TONE (continued)
1. RESONANCE: LOWER & UPPER REGISTERS
MIXING MIDDLE REGISTER
MAXIMIZING SPACE

2. DECREASE ARTICULATION INTERFERENCE
A) Use of target vowel concept (major vowel sound in word)
B) Use of “steady jaw” concept (natural swing—do not over articulate. |
| 4 | SYNCHRONIZATION: INTRODUCTION TO |

NOTES:

1. PREPARE HANDOUTS TO GIVE TO NEW MEMBERS FOR EACH WEEKS SESSION.
2. ARRANGE FOR A DATE FOR A PVI (ALLOW A FEW MONTHS FOR THE NEW MEMBER TO BECOME FAMILIAR AND COMFORTABLE WITH HER MUSIC)

Vowels that we should know – Dec. 14, 2002

MEMORIZE

WE (ee)

GIRL (ur) French like

SIT (ih)

MOON (oo)

LET (eh)

MUTE (oo)

LATE (a-ee)

LOOK (oo) short sound

HAT (a)

GO (OH-oo)

SPOT (AH)

JOY (OH-ee)

HIGH (AH-ee)

LAW (Aw)

LOVE (uh)

CROWN (AH-oo)

- Canada has a wider gage of articulation like Sweden and Britain
- Unison drop to tonic
- Tonic exercise
- F – lift into ½ vowel

There are 16 vowels to be learned; concentrate on the 1st 6.

When we take a breath mark, make a singing spot. It's a matter of separating your molars as far away from each other as you possibly can without hearing that click of your jaws. The nice "ah" spot is over your molars with your teeth apart. Don't try to look like another person when you're doing these vowel sounds as each person's has different way of producing the sound that we want. We're trying to match sound not match facial structure. There should be no feeling about where your lips should be placed for any vowel sound. It's all inside and it's just a matter of how much space is between the molars on what vowel sound that we're trying to get. Air creates blend and blend creates standard sound and that is what we trying to produce to create a wall of sound. It's all inside where the placement is where it happens and it comes from where your molars begin, with your palate up. What happens naturally on the outside of your lips to form that sound is fine. Use your palate as a reference point, more than your nose as we don't want that nasal sound.

ee – (we)...your tongue should be just laying like a carpet on the bottom of your mouth, no tension and don't think about what you have to do with your tongue, you don't have to do anything with it but don't try to do anything with it. Precede it by an "h" and anytime you have an "h" in the way you're going to have a big white spot in the music so we want more air. Turn the consonant in the vowel spot.

↓ Precede with oo a ends with "h"

Every time you take a breath that's going to set the space that you sing in.

ih – (sit)...it has to have as much space between your molars "ee" did. Everything goes in the north/south position and one "s" per customer. It's not the sit that you say.

Ah - (spot)...has to be twice as open as sit and we.

eh - (let)...minor difference. Mouth is more open on let than it is on sit.

a-ee - (late)...long "a"....put space between your molars and open palate. The dipthong with let us know what work ~~that~~ is. Target the vowel then add the dipthong. 90% target vowel, 10% target dipthong. Don't be mamby-pamby about turning the dipthong as it's two different vowels.

a - (hat)...short "a"

uh - (love)...all the height comes from inside your mouth not by dropping your jaw. It's the lift of your upper molars away from your lower molars and singing the "uh" vowel place. The "uh" vowel is a shorter vowel than the "ah" vowel. It doesn't have anything to do with your jaw but she doesn't want you to freeze your jaw in place, it's just a reminder. Just let it go where it wants to go to form that vowel but be aware that some of us will try to drop the jaw into it to form that vowel and we don't want you to do that. Try to re-think that by lifting the face up to get the height of it.

oo - (moon)...the "oo" vowel is only an "Ah". There is the same space over the molars that there is in an "ah" and an "oo" then pull it around to the whistle spot. The bad news is that we know when you're doing it wrong because you don't look stupid. It's an uncomfortable place to go.

OH-oo - (go)...is more open than moon but it's the same vowel sound as "Ah"
more closed sound than you are use to.

Aw - (law)...like the "Ah" vowel but more pulled in. aw...the.. baby
like you were going to do "oh" vowel

When doing exercise, make sure you do not lower the vowel sound as it will sound edgy. Use air - surround vowel with air always reset with "ah" breath.

SYNCHRONIZATION

Region 16 Music School
Maureen Rocchio
October 2017

Important Elements of Section and Chorus Unity:

- Correct notes and words
- Proper Vowel Production & Diphthongs
- Correct application of consonants
- Like approach to establish:
 - Pulse (Beats that are regular)
 - Tempo (How fast the beats are)
 - Rhythm (often irregular)
 - Syncopation
 - Backbeat
 - Downbeat
- Attacks and releases - Lifted phrase endings
- Group understanding of the overall plan

PHRASING

Choral music is a combination of sound and non-sound (silence). Every sound and every non-sound has its own discrete place in time, its own unique rhythmic slot, and its own specific duration. Each must be a deliberate decision consciously chosen and consciously enacted by the singer. (RLS)

To create a smooth legato line, sing vowels only until the vowels align with the beat. Then add the consonants back in "on top" of the vocal line. (RLS)

Any note longer than the shortest note has direction – either crescendo or diminuendo. Sound is dynamic: always in motion, either going to or from somewhere. It's never static, never sits down. (RLS)

When breathing in, breathe in the vowel, the volume and the mood – silently. This allows the mouth, throat and other resonators to set themselves automatically. (HVP)

PROGRESSION, NOT PERFECTION, IS OUR GOAL.

Get the small things right and the big ones will follow.

Sources:

The Choral Singer's Cheat Sheet - Towne Signers

RLS: Robert Lawson Shaw

HVP: Herbert Vincent Pate