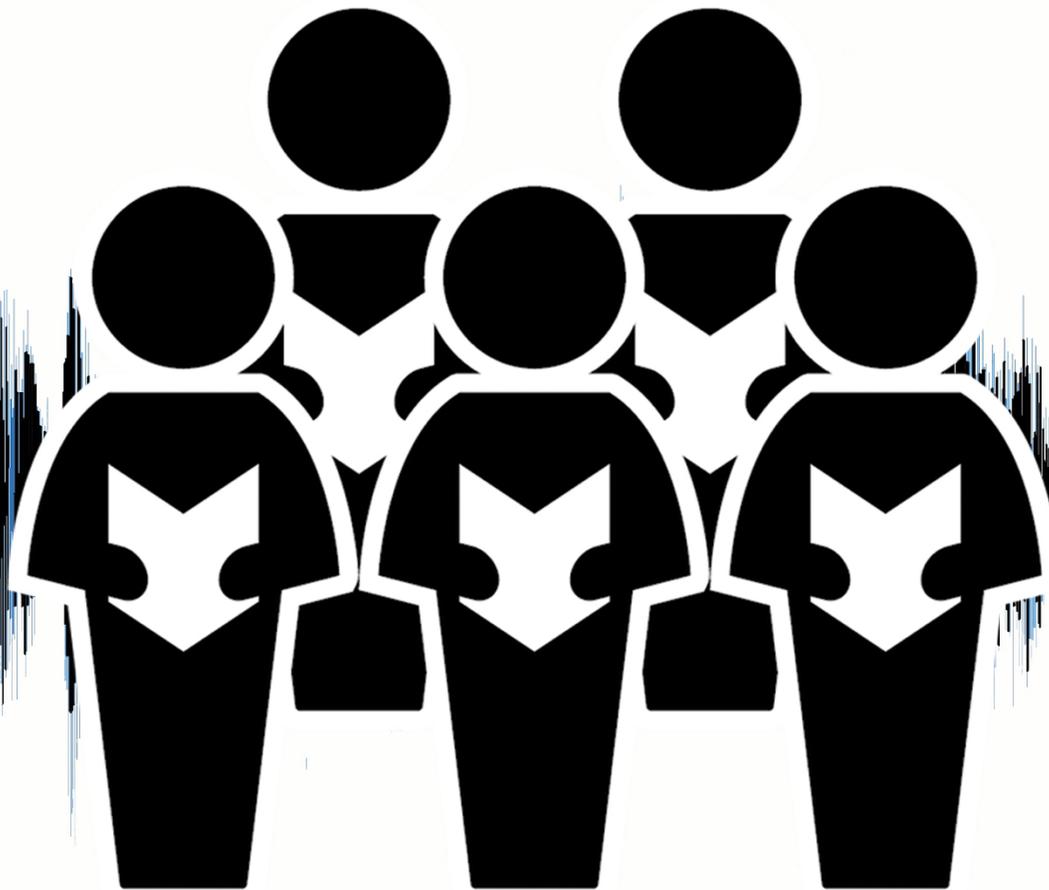


# VOCAL COURSE

INSTRUCTOR'S GUIDE



↑ LEVEL 1 ↓

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This course is designed to be used as an individual instructional study guide, as well as a class learning tool. Each lesson should take approximately 35 - 45 minutes including teaching and practice time. The suggested times are a guideline only. Not everyone will progress at the same pace.

Each student should take a placement test before being placed in a level. After a student completes a level, there is a separate final test that should be completed and passed before moving on to the next level. Be sure you have these materials.

In addition, the Vocal Course is designed as a companion to the Music Theory Course developed by Music and Arts Ministries of the Canada and Bermuda Territory. It can be found at <https://salvationist.ca/sacbmam>. Students should utilize the music theory books to help advance their knowledge of music-making.

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Produced by The Salvation Army  
Music and Arts Ministries  
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Original Author: Glenda Crawford  
Contributor: Heather Osmond  
Content Editors: Craig Lewis, Rachel Ewing  
Design: Simon Gough

# Lesson 1.1

## Warm Up

(5 min.)

### Posture

Have students:

1. Place their feet shoulder width apart.
2. Bend and touch their toes.
3. Stretch their hands above their head.
4. Stand with their shoulders in a comfortable, relaxed position. Arms should hang at their sides.

### Breathing

Instruct students to:

1. Take in a deep breath with their hands over their head. *Ask:* Do you feel your ribs expanding?
2. Take in another deep breath, this time with their hands on their hips. *Ask:* Are your shoulders flat? Do you feel your ribs expanding out?
3. Take in a breath and release the air with a steady hiss for the duration of 8 counts. Then increase to 12 counts.

### Vocalises

#### Instructor's tip:

These vocalises are meant to be learned by ear. You will first demonstrate a bar, then allow students to continue in the singing.

1. To find the head voice, instruct students to imitate the sounds you make.

#### Instructor's tip:

Demonstrate common sounds that require head voice (e.g., Sirens, owls, cuckoos).

2. Play "roller coaster." Moving your hand up and down, have students imitate the direction your hand is moving by singing up and down on an "oo" vowel.
3. Have students sing the following exercise. Remind students to take in a deep breath, with ribs expanding.

Yah yah yah yah yah.      Yah yah yah yah yah.      Yah yah yah yah yah. *sim.*

Try the exercise again using the word "moo."

#### Instructor's tip:

**Simile (sim.)** means "in a similar way." In this exercise, continue to sing the pattern starting on the next higher pitch each time.



# Canon

# [Student Workbook P.1]

(5 min.)

1. Sing the canon while students listen.
2. Have them repeat the canon after you.
3. Sing the canon together while tapping a steady beat. Ask: Are you rushing?

**Instructor's tip:**  
You may need to break down the canon into smaller sections while students are learning it.

*Frère Jacques*

Frè - re Jac - ques, Frè - re Jac - ques, Dor - mez vous? Dor - mez vous?

Son - nez les ma - ti - nes, Son - nez les ma - ti - nes, Ding, dang, dong. Ding, dang, dong.

# Rhythm

# [Student Workbook P.1]

(10 min.)

Notes can be played for different amounts of time. Some notes are played for a short time, some are played longer.

Let's start learning about rhythm by talking about some of these short and long notes: **whole notes**, **half notes**, and **quarter notes**.

Most music has a **beat** (or **pulse**).

Sometimes the beat of the music is fast.

Sometimes the beat of the music is slow.

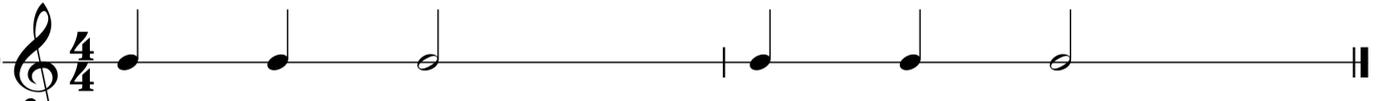
Each of these notes has a different length. Here's how you count them:

Whole note	=	4 beats		=	1 2 3 4
Half note	=	2 beats		=	2
Quarter note	=	1 beat		=	1

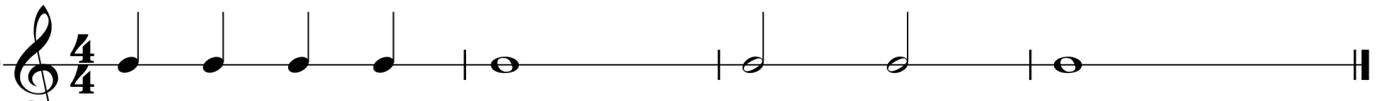
**Theory reference:**  
Level 2, Lesson 2.1, p. 3-10

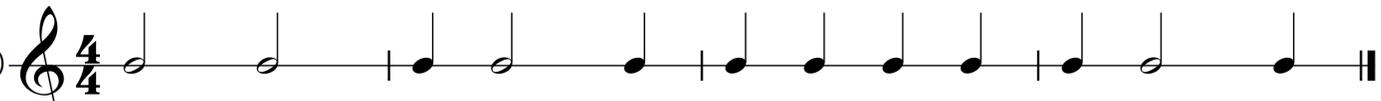


- Have students listen as you clap the following rhythms. Have them clap the rhythm back.

a)    
 1 2 3 - 4 1 2 3 - 4

b)    
 1 - 2 3 4 1 2 3 - 4

c)    
 1 2 3 4 1 - 2 - 3 - 4 1 - 2 3 - 4 1 - 2 - 3 - 4

d)    
 1 - 2 3 - 4 1 2 - 3 4 1 2 3 4 1 2 - 3 4

## Melody [Student Workbook P.1] (10 min.)

A **major scale** is formed by notes in a specific order, covering an **octave**. An octave is the shortest distance between two notes of the same letter name (i.e., C to C, G to G). We will learn more about major scales in a later level.

 **Theory reference:**  
Level 1, Lesson 1.1, p. 1-6

**Solfege** is a system where each note of the scale is given a different syllable:

**DO - RE - MI - FA - SOL - LA - TI - DO**

Pronunciation: doh - ray - mee - fah - soh - lah - tee - doh

- Starting on middle C, sing the first five notes of the scale using solfege. Then have students sing it back.

   
 do re mi fa sol fa mi re do   
 (doh ray mee fah soh fah mee ray doh)

2. Have students sing the following examples using solfege.

a) do re mi re do      b) do do re mi re      c) mi re re do do      d) mi mi re do re

e) do mi re do      f) re re mi re do      g) re do re mi re      h) do re mi do

**Theory reference:**  
**Level 1, Lesson 1.2, p. 10-16**



**Instructor's tip:**

As students become familiar with solfege, the syllable will be reduced to just the first letter, then removed altogether.

**Performance [Student Workbook P.11]**

**(10 min.)**

**God Made the Flowers**

Words by Evelyn Pulkin, Lori Pulkin and Katie Pulkin

Music by Evelyn Pulkin

Used by kind permission of The Salvation Army USA Southern Territory

\*\*See Appendix 1 (p. 20) for music.

Practice suggestions

Have students:

1. Read the text of mm. 5 - 12.
2. Sing the melody of mm. 5 - 12 on a neutral syllable such as "loo."
3. Sing mm. 5 - 12 with melody and text. Remember, "swing" the eighth notes.



# Lesson 1.2

## Warm Up

(5 min.)

### Posture

Have students:

1. Place their feet shoulder width apart.
2. Stand with their shoulders in a comfortable, relaxed position. Arms should hang at their sides.

### Breathing

1. With their arms stretched over their head, have students breathe in steadily over 4 counts, hold for 4 counts, and slowly exhale. Repeat using 6 counts.
2. Repeat the exercise above but with their hands placed on their lower ribs, making sure shoulders remain relaxed and flat.

**Instructor's tip:**  
If students are having difficulty discovering what this feels like, have everyone lie flat on the floor and breathe normally. The shoulders will remain in place as they breathe.

### Vocalises

Have students:

1. Sing the following exercise.

Koo \_\_\_\_\_ Koo \_\_\_\_\_ Koo \_\_\_\_\_ Koo \_\_\_\_\_ *sim.*

**Instructor's tip:**  
To help students think "up and over" the top note, have them sing the exercise with their hands placed on top of their head. When they sing the upper note, have them lift their hands off their head, stretching them upward, placing them back on their head for the following note.

2. Sing the following exercise.

Yum yum yum yum yah. Yum yum yum yum yah. Yum yum yum yum yah. *sim.*



# Canon

## [Student Workbook P.3]

(5 min.)

1. Sing the canon all together. Be sure to keep a steady beat.
2. Split the class into two groups and sing through the piece as a round. Entries are indicated by on the music.

*Frère Jacques*

1) 2)

Frè - re Jac - ques, Frè - re Jac - ques, Dor - mez vous? Dor - mez vous?

Son - nez les ma - ti - nes, Son - nez les ma - ti - nes, Ding, dang, dong. Ding, dang, dong.

**Instructor's tip:**  
If students sing through the piece with ease, try splitting into three groups and sing the round again.

# Rhythm

## [Student Workbook P.3]

(10 min.)

1. Have students count out loud as they clap the following beat patterns. Remind students to keep a steady beat!

a)

b)

c)

d)



\*\*See Appendix 1 (p. 20)

Practice suggestions

Have students:

1. Review mm. 5 - 12. Sing the melody with words.
2. Read the text of mm.13 - 24.
3. Sing the melody of mm. 13 - 24 on a neutral syllable, such as "zah."
4. Sing both pages. *Ask:* Is your mouth open and relaxed, with jaw dropped?

**For Fun [Student Workbook P.4]**

Tongue twisters are a great way to work on our pronunciation. It will help our words to be crisp and clear when we sing.

Have students try this tongue twister:

**Martin met a mob of marching munching monkeys.**

# Lesson 1.3

## Warm Up

(5 min.)

### Posture

Have students:

1. Place their feet shoulder width apart.
2. Roll their shoulders in a forward motion.
3. Roll their shoulders in a backward motion.

**Instructor's tip:**  
As students roll their shoulders backwards, have them stop when their shoulders are back, down and relaxed.

### Breathing

Have students:

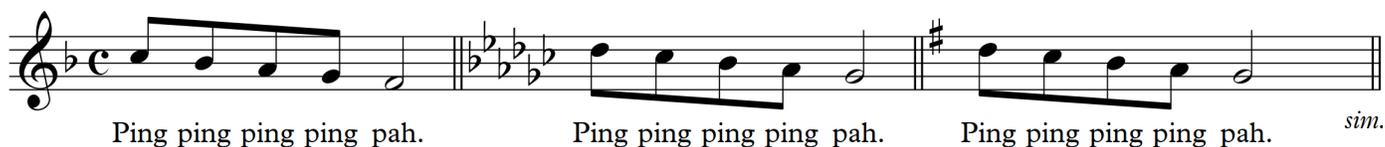
1. Take in a breath and release the air on a hiss for the duration of 8 counts. Then increase to 16 counts.
2. Chant the following consonants: "P" – "T" – "K." Ask: Can you feel the movement of the muscles in the belly?



### Vocalises

Have students:

1. Place their hand on their chest and sing an "A" below middle "C." Ask: Do you feel your chest vibrating or resonating?
2. Place their hand on their neck. Sing middle "C." Ask: Do you feel it resonating?
3. Place their hand on the top of their head. Sing treble "C." Ask: Does it feel different?
4. Sing the following exercise. Remind students to feel the resonance as they sing.



## Canon

[Student Workbook P.5]

(5 min.)

1. Sing the canon while students listen.
2. Have them repeat the canon after you.
3. Sing the whole canon together. Tap a steady beat while singing.

(See next page for music)



Ding Dong Diggidiggidong

Ding, dong, digg - i - digg - i - dong. Digg - i - digg - i - dong, the cat, she's gone!

Ding, dong, digg - i - digg - i - dong. Digg - i - digg - i - ding, dang, dong.

**Rhythm [Student Workbook P.5] (10 min.)**

1. Have students clap the following patterns.

a)

b)

c)

d)

e)

f)



1. Have students sing the first five notes of the major scale starting on middle C, ascending and descending, using solfege.

In music, **steps** occur when we sing from one note to the very next note. So far, you have been singing steps. When two notes have a note in between them, this is called a **skip**. We skip over a note.

**Instructor's tip:**  
Point out that the major scale moves in steps!

2. Sing the short musical patterns below, one example at a time. Have students listen to each example and then sing it back.

a)	b)	c)	d)
<p>do mi sol mi sol    do mi do mi sol    mi do do mi sol mi    sol mi do mi do</p>			

Ask: Do you hear the difference between *do - re - mi* and *do - mi - sol*?

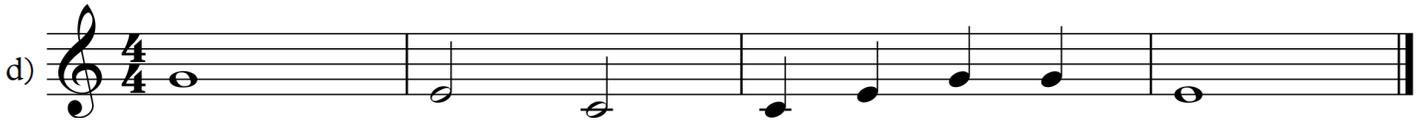
3. Have students sing the examples below using solfege. Remind them to take a deep, supported breath.

a) do mi sol mi sol mi do mi

b) d m d m s s m d d

c) m s m m d m s





**Performance [Student Workbook P.11] (10 min.)**

\*\*See Appendix 1 (p. 20)

Practice suggestions

1. Have students sing the piece on a neutral syllable, such as “bah.” Drop the jaw for an open sound.
2. Make sure words, melody and rhythms are secure.
3. Discuss the meaning of the text. *Ask:* How can we show this on our face as we sing?



# Lesson 1.4

## Warm Up

(5 min.)

### Posture

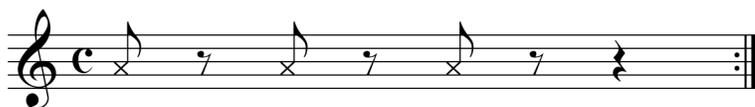
Have students:

1. Place their feet shoulder width apart.
2. Stretch their arms above their head and hold for a few seconds.
3. Roll their shoulders in a backward motion.

### Breathing

1. With their hands placed on their lower ribs, instruct students to breathe in steadily over 4 counts, hold for 4 counts, and slowly exhale. Repeat using 6 counts.
2. Have students chant the following consonants: "F" – "Ss" – "Ssh."

Ask: Do you feel the movement of the muscles in the belly?



A musical staff in treble clef with a common time signature (C). It contains three measures of music. The first measure has a quarter note followed by a quarter rest, with the letter 'F' below it. The second measure has a quarter note followed by a quarter rest, with 'Ss' below it. The third measure has a quarter note followed by a quarter rest, with 'Ssh' below it. The staff ends with a double bar line and repeat dots.

### Vocalises

Have students:

1. Sing the following exercise. Ask: Can you feel the resonance?



A musical staff in treble clef with a common time signature (C). It contains three measures of music. The first measure is in C major and contains a quarter note, eighth note, eighth note, quarter note, and half note, with the lyrics 'Yum yum yum yum yah.' below. The second measure is in D major and contains a quarter note, eighth note, eighth note, quarter note, and half note, with the lyrics 'Yum yum yum yum yah.' below. The third measure is in B minor and contains a quarter note, eighth note, eighth note, quarter note, and half note, with the lyrics 'Yum yum yum yum yah.' below and the marking 'sim.' at the end.

2. Sing the following exercise.



A musical staff in treble clef with a common time signature (C). It contains four measures of music. The first measure is in C major and contains a quarter note, quarter note, quarter note, quarter note, and half note, with the lyrics 'Mah may mee moh' below. The second measure is in C major and contains a quarter note, quarter note, quarter note, quarter note, and half note, with the lyrics 'moo' below and a slur under the notes. The third measure is in B minor and contains a quarter note, quarter note, quarter note, quarter note, and half note, with the lyrics 'Mah may mee moh' below. The fourth measure is in B minor and contains a quarter note, quarter note, quarter note, quarter note, and half note, with the lyrics 'moo' below and a slur under the notes. The staff ends with the marking 'sim.'.

#### Instructor's tip:

Make sure students shape each vowel the same way. For example, the "ah" vowel is open and shaped north-south (not east-west). As you move to the "ee" vowel, there should be space inside the mouth so the vowel does not become nasal and spread east-west.



# Canon

## [Student Workbook P.7]

(5 min.)

1. Sing the canon together.
2. Split the class into two groups and sing the canon as a round. Entries are indicated on the music.

*Ding Dong Diggidiggidong*

1) 2)

Ding, dong, digg - i - digg - i - dong. Digg - i - digg - i - dong, the cat, she's gone!

Ding, dong, digg - i - digg - i - dong. Digg - i - digg - i - ding, dang, dong.

# Rhythm

## [Student Workbook P.7]

(10 min.)

1. Clap each pattern below while students listen. Then have them clap the rhythm back.

a)

b)

c)

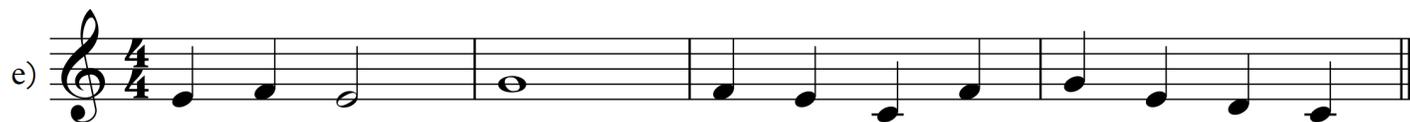
2. Have students clap the following patterns. Remind them to keep a steady beat as they count silently.

a)

b)







## Performance [Student Workbook P.11]

(10 min.)

\*\*See Appendix 1 (p. 20)

### Practice suggestions

Have students:

1. Sing through the song and focus on pronouncing each word clearly.
2. Try to sing the piece through without looking at their music.

## For Fun [Student Workbook P.8]

Tongue twister:

**Pop dropped the slop mop by the puddle of glop  
when the cop stopped to hop.**



# Lesson 1.5

## Instructor's tip:

This lesson is intended to review the variety of concepts and examples introduced in previous lessons. If you feel there are areas that require more attention, you can adjust the material accordingly.

## Warm Up

(5 min.)

### Posture

Have students:

1. Place their feet shoulder width apart.
2. Bend and touch their toes. Hold for a few seconds.
3. Roll their shoulders in a backward motion.

### Breathing

Have students:

1. Take in a breath and release the air on a hiss for the duration of 8 counts. Then increase to 16 counts.
2. Chant the following example. Increase the tempo and try the exercise again.

P T K F Ss Ssh

### Vocalises

Have students:

1. Sing the following exercises. Remind students to focus on taking low, deep breaths. Encourage them to listen to each other.

Koo Koo Koo Koo *sim.*

2. Sing the example below. Sing as smoothly as possible.

Mah may mee moh moo Mah may mee moh moo *sim.*

## Canon

[Student Workbook P.9]

(5 min.)

Have students sing both canons from previous lessons (p. 6 and p. 14). Try each of them at different speeds and as a round.

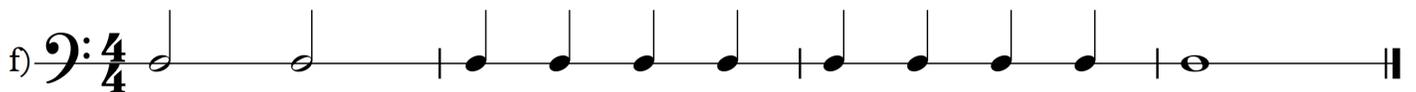
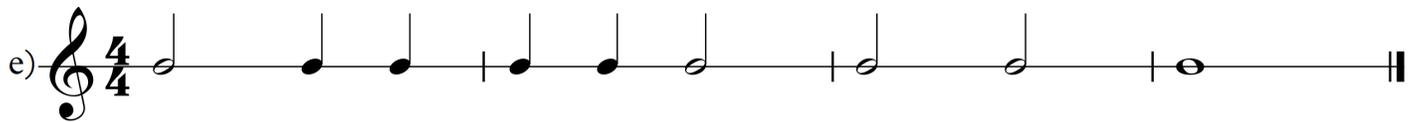
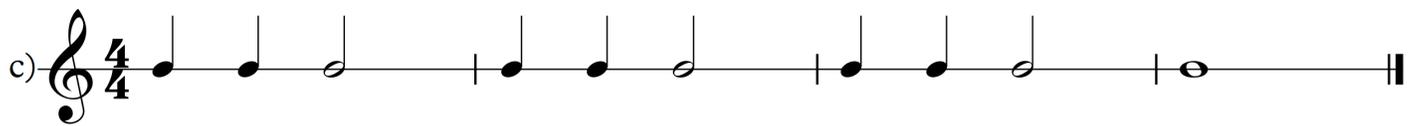
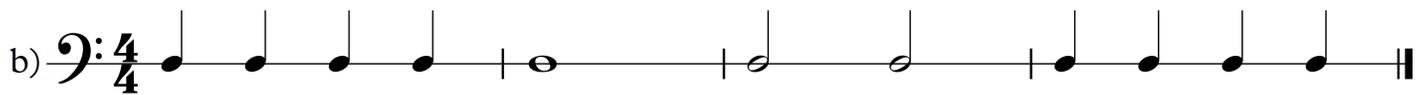
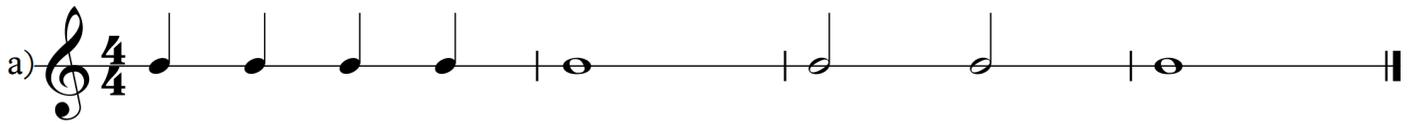


## Rhythm

## [Student Workbook P.9]

(10 min.)

1. Have students clap the following patterns. Remind them to keep a steady beat while counting silently.



## Melody

## [Student Workbook P.10]

(10 min.)

Music can be made more meaningful, expressive and interesting in a number of ways. One way is to add **dynamics**. In music, dynamics refer to the volume – how loud or soft the notes are sung or played.

When the music is to be sung loud, the music has a marking ***f*** which stands for **forte**.

When the music is to be sung soft, the music has a marking ***p*** which stands for **piano**.

**Theory reference:**  
**Level 1, Lesson 1.4, p. 25-29**



When the music is to be sung at a medium dynamic, we say that it is to be sung **mezzo piano** (medium soft) or **mezzo forte** (medium loud). We write these as ***mp*** and ***mf***.

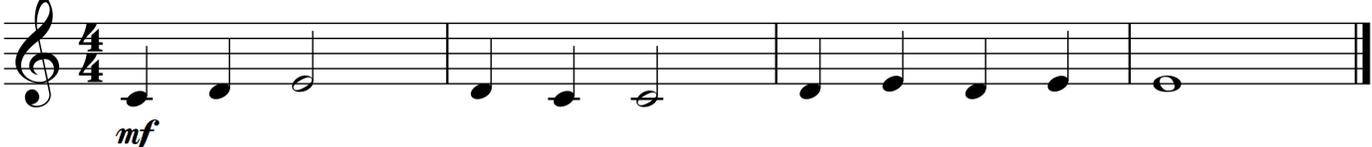


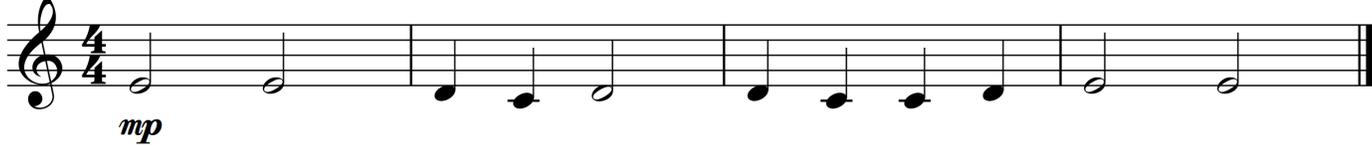
Have students:

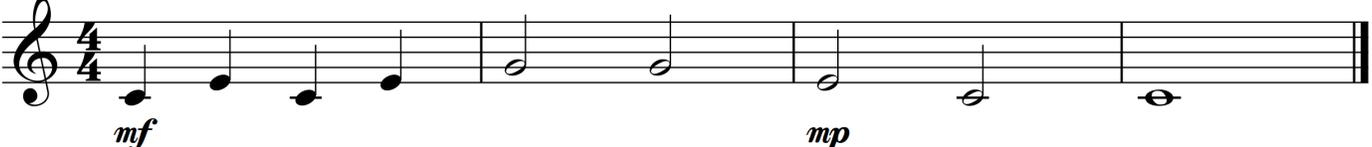
1. Sing the first five notes of the major scale. Think of a dynamic. Then sing the scale again using that dynamic.
2. Sing the following examples using solfege. Encourage students to pay close attention to the dynamics indicated below the music.

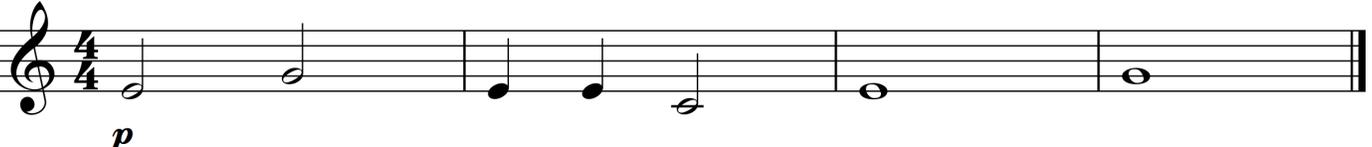
**Instructor's tip:**

**While it is important to learn and use dynamics, it is more important right now to encourage singers to concentrate on taking a deep, supported breath. This will help the dynamics to happen with ease.**

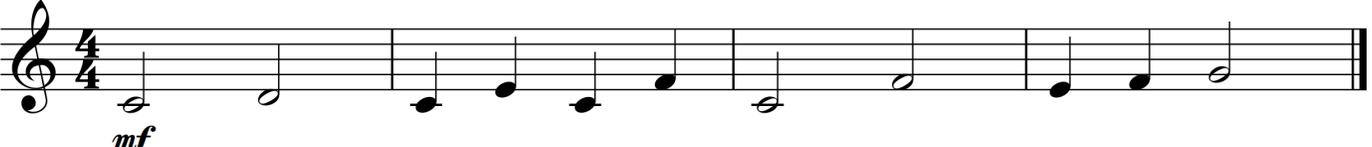
a) 

b) 

c) 

d) 

e) 

f) 

**Performance [Student Workbook P.11]**

**(10 min.)**

\*\*See Appendix 1 (p. 20)

Practice suggestions

1. Discuss the need for a complete “performing package” including the presentation of ourselves and the music.
2. Have students sing their song for other classmates or friends.



# Appendix 1

## God Made the Flowers

Evelyn Pullkin, Lori Pullkin, & Katie Pullkin

Evelyn Pullkin

With a gentle swing! ( $\text{♩} = 120$ ) ( $\text{♩} = \text{♩}^{\text{♩}}$ )

With a gentle swing! ( $\text{♩} = 120$ ) ( $\text{♩} = \text{♩}^{\text{♩}}$ )

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The second system shows a grand staff with treble and bass clefs, continuing the key signature and time signature. The music is written in a simple, rhythmic style suitable for a gentle swing.

5

God made the flow - ers, God made the trees, God made the rab - bits and the bur - ble bees.

This system contains the first line of the vocal melody and its corresponding piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps. The piano accompaniment is written in a grand staff. The lyrics are placed below the vocal line.

God made the fish in the deep blue sea; God made you, and— God made me.

This system contains the second line of the vocal melody and its corresponding piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps. The piano accompaniment is written in a grand staff. The lyrics are placed below the vocal line.



13

God made the stars that shine at night, God made the rain - bows, oh, so bright!

This system contains measures 13 through 16. It features a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a key signature of one sharp (F#). The lyrics are: "God made the stars that shine at night, God made the rain - bows, oh, so bright!"

God made the moon - rains that go so high, God made the sun in the great big sky.

This system contains measures 17 through 20. It features a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a key signature of one sharp (F#). The lyrics are: "God made the moon - rains that go so high, God made the sun in the great big sky."

God made the bird - ies that love to fly. They sing praise and— so will I.

This system contains measures 21 through 24. It features a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and a key signature of one sharp (F#). The lyrics are: "God made the bird - ies that love to fly. They sing praise and— so will I."



# Appendix 2

## Additional Solo Options

1. **Psalm 139**  
Adapted from Psalm 139  
Music by: Evelyn Pulkin  
Mrs. Evie's Songbook: Scripture Songs for Kids by Evelyn Pulkin
2. **Yes, Jesus Loves Me**  
Words by: Anna Bartlett Warner  
Music by: Christopher Priest  
Children's Praise Volume 3
3. **I'm a Soldier**  
Words by: Richard Jukes and Sally Broughton  
Music by: Sally Broughton  
Children's Praise Volume 14

Children's Praise is available for free through [www.ministrytoolkit.org](http://www.ministrytoolkit.org).

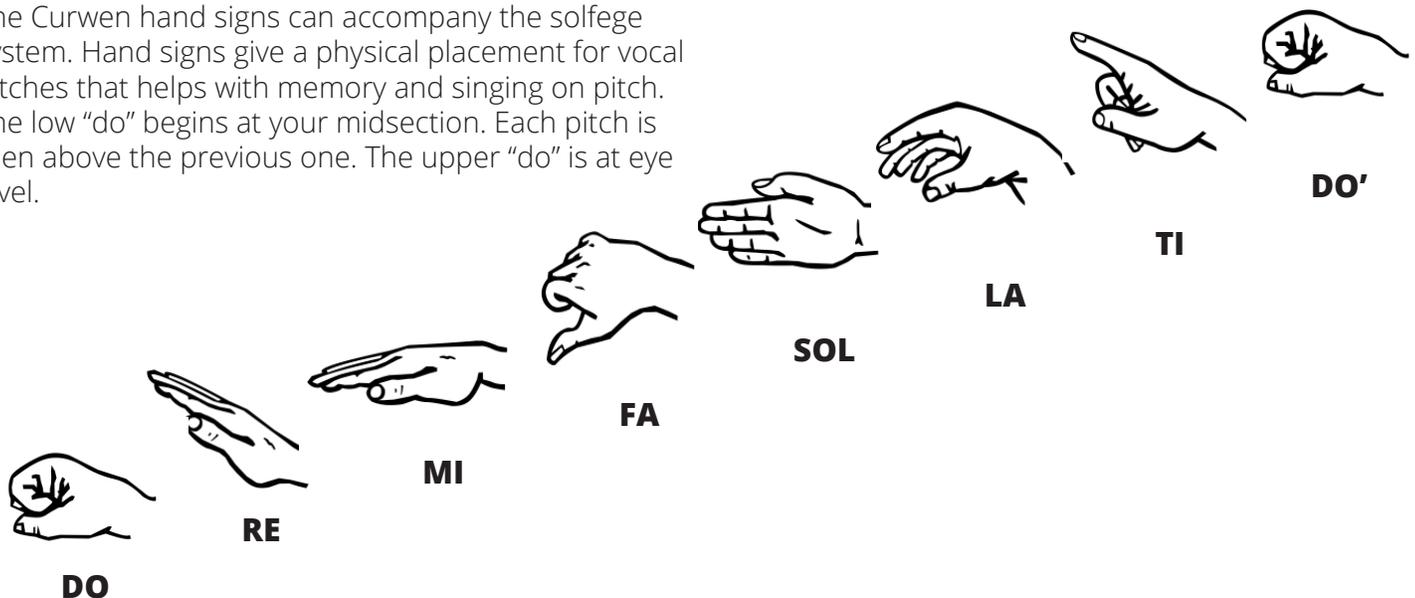
Accompaniment tracks are available for purchase.  
Visit [www.store.salvationarmy.ca](http://www.store.salvationarmy.ca).

## Additional Information for Instructors

Learning to sing can be a fun and rewarding experience. The following are tips to help improve your singing.

### Curwen Hand Signs

The Curwen hand signs can accompany the solfege system. Hand signs give a physical placement for vocal pitches that helps with memory and singing on pitch. The low "do" begins at your midsection. Each pitch is then above the previous one. The upper "do" is at eye level.



# Vocal Production

## Instructor's tip:

It is recommended that the vocal production topics be reviewed by vocal teachers every year.

## Breathing

Proper breath support is essential to making a good sound.

The abdominal muscles surrounding the diaphragm control the expansion and contraction of the diaphragm, which in turn controls:

- the amount of air taken into the lungs
- the way the air is released from the lungs
- the energy for starting and stopping the sound

Ribs should expand naturally while singing. Control the release of air by keeping the ribcage expanded.

Always try to take a deep breath, without raising the shoulders.

**Instructor's tip:**  
Don't be too technical with younger students. Encourage them to take that deep breath without raising the shoulders.

## Diction

Diction refers to the way we express the words of a song. Good diction is required to communicate the text clearly to the listener.

The two basic elements of diction are vowels and consonants.

### Vowels

The five vowel sounds for English, from brightest to darkest, are:

EE AY AH OH OO

Here are some suggestions for shaping those vowels:

EE - Be careful not to make an "ee" too thin and wide, or "spread." There should be an openness in the mouth to prevent it from sounding squeezed.

AY - Is close to "ee" and also forward in the mouth. It requires more openness, with the corners of the mouth starting to move in.

AH - Drop the jaw and feel openness in the back of the throat.

OH - Like "ah," drop the jaw and feel openness in the back of the throat.

OO - Lips should be forward and round.

### Consonants

Consonants give the words intensity, clarity and vitality.

Consonants are not sustained. They must be enunciated crisply and clearly.

Here are some consonant highlights:

"D" and "T" must be heard but not overdone.

"S" should be subtle.

"L" "M" "N" should be slightly prolonged for effect.

"R" should not protrude or twang.

"Wh" needs a slight explosion of air.

**Instructor's tip:**  
The general guideline is open, forward, free. Singers must rely on physical sensations, watching themselves in the mirror and listening carefully.

## Diphthongs

Diphthongs are two vowel sounds in succession without a consonant separating them. The first vowel should be sustained as long as possible. Ex. "Smile" - ah-ee, "Now" - ah-oo

## Syllable Stress

Correct stress of syllables will help phrasing and musicality of the vocal line. Words with two syllables do not receive equal stress. Usually the second syllable is lighter as in "flow-er" or "trum-pet."

## Common Problems for Young Singers

Problem	Solution
Poor posture - slouching	Remind students to stand tall, shoulders flat and relaxed.
Protruding jaw	Encourage relaxation and check head position often.
Raised or hunched shoulders	Remind students to relax shoulders and maintain good posture.
Bulging neck muscles; tension in neck and jaw; forced sound	Sing with a lighter tone.
Breathy	Singing to "koo" helps focus the voice. Humming exercises also help.
Throaty; using only chest voice	Sing quietly in the upper end of the range to "doo."
Small range; "fear of heights"	Staccato singing using triads and arpeggios is useful.

## Performance Basics

- Melody:** Make sure intervals, intonation and rhythms are correct.
- Phrasing:** Choose where a breath should be taken considering the musical line, the text and the age of the singer.
- Diction:** Make sure consonants are articulated clearly and that vowels are shaped correctly, with round, open sounds.
- Dynamics:** Follow the dynamics given to help express the music and convey the meaning of the text. Where no dynamics are given, interpret.
- Song Style:** Do an overall analysis of the song that includes: style, tempo, dynamics, the mode (major or minor), accompaniment, meaning of the text, musical structure of the song.



## Chest Voice and Head Voice

Sound is made by the **vocal folds (cords)** in the **larynx (voice box)**. When singing, our vocal folds vibrate together. There are muscles inside our larynx which control our ability to sing high or low pitches. The vocal folds must stretch in order to sing higher pitches. Low pitches require less stretch.

We use the terms **head** and **chest voice** to explain the various sensations we feel when singing. It is important for young singers to understand that they only have one voice and they don't have to physically change anything to move from chest voice into head voice.

When you sing in your chest voice, you should feel more vibration in your sternum and lower neck. Place your hand in the middle of your chest and talk in your regular speaking voice. You should feel it vibrating.

Sing an "uh" vowel from a low to high range, imitating a siren. You may no longer feel vibration in the chest when you are singing higher pitches. Instead, you may feel the vibration in your face or head which is where the term head voice originates.

Although flexible, the vocal folds still have physical limitations and will often slip from one voice to another at certain pitches. This is called the **vocal break**. A vocal break can be eliminated over time with proper instruction and practice. Eventually, singers will learn to mix their head and chest voice, making the vocal break less noticeable. The head voice may not feel as powerful or natural to use as the chest voice, but it will develop. To encourage healthy singing, young singers should sing in their head voice for the majority of singing that they do. Proper breath support is always necessary. Never encourage young singers to "push" or "belt" to produce more sound. This can be damaging to their vocal instrument.

### Song Examples for Various Intervals

Interval	Ascending	Descending
Minor 2nd	Theme from Jaws	Joy to the World
Major 2nd	Happy Birthday	Mary Had a Little Lamb
Minor 3rd	O Canada	Frosty the Snowman
Major 3rd	When the Saints Go Marching In	Swing Low, Sweet Chariot
Perfect 4th	Amazing Grace	O Come, All Ye Faithful
Tritone	The Simpsons Theme Song	
Perfect 5th	Twinkle Twinkle Little Star	Theme from The Flintstones
Minor 6th	The Entertainer	Theme from Love Story
Major 6th	My Bonnie Lies Over the Ocean	Nobody Knows the Trouble I've Seen
Minor 7th	Somewhere (from West Side Story)	
Major 7th		
Octave	Somewhere Over the Rainbow	

