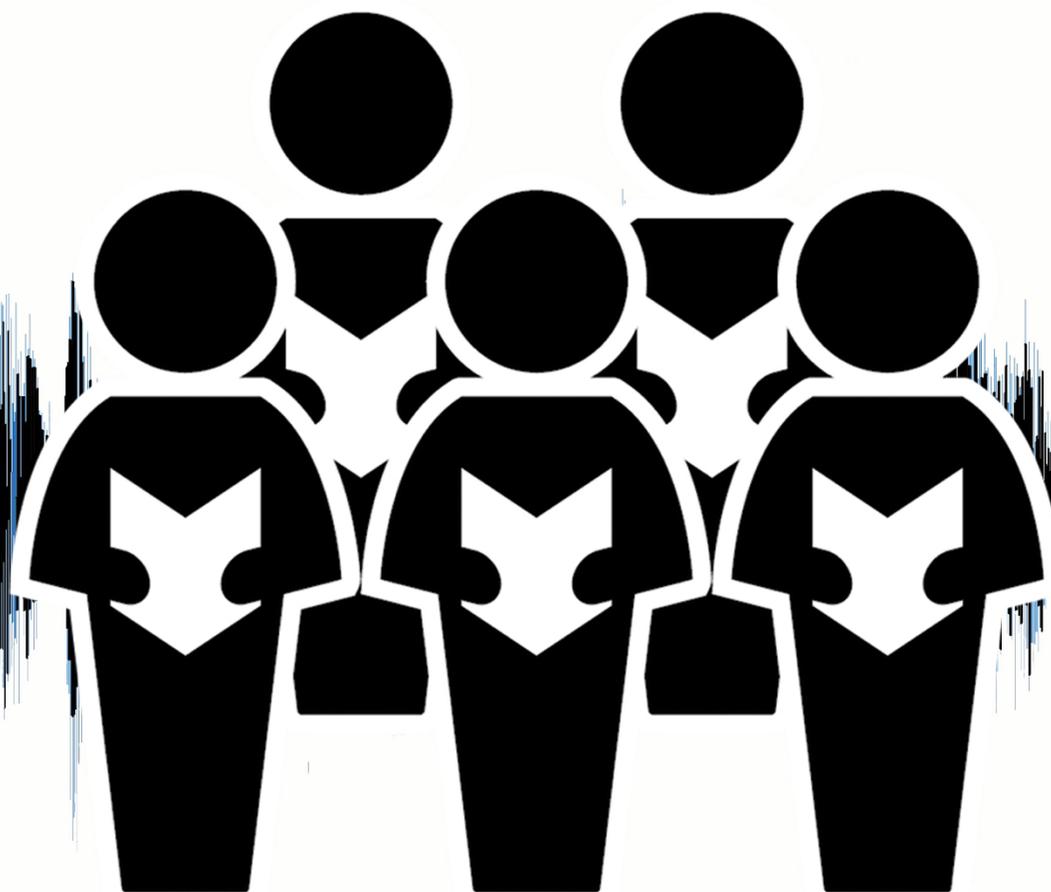


VOCAL COURSE

INSTRUCTOR'S GUIDE



↑ LEVEL 6 ↓



MUSIC AND ARTS MINISTRIES
CANADA AND BERMUDA

Table of Contents

Lesson	Page	Material
6.1	1	Circle of Fifths
6.2	7	Cut Time Harmonic Minor Scale Melodies in Minor Keys
6.3	13	Minor Triad
6.4	18	More Melodies in Minor Keys
6.5	23	Review
Appendix 1	27	Performance Solo
Appendix 2	34	Additional Solo Options Additional Information for Instructors

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.

1st Edition
Copyright 2019 The Salvation Army
Canada and Bermuda Territory
2 Overlea Blvd. Toronto ON M4H 1P4
<https://salvationist.ca/sacbmam>

Produced by The Salvation Army
Music and Arts Ministries
Canada & Bermuda Territory

Original Author: Glenda Crawford
Contributor: Heather Osmond
Content Editors: Craig Lewis, Rachel Ewing
Design: Simon Gough

Lesson 6.1

Warm Up

(5 min.)

Posture

Have students do a posture check. They should:

1. Place their feet shoulder width apart.
2. Keep their knees relaxed and not locked in place.
3. Stand tall.
4. Keep shoulders flat.
5. Let their arms hang relaxed by their sides.
6. Position their head so that they are facing forward and their chin is level.

Breathing

Instruct students to:

1. Place their hands on their ribcage with fingers facing the front and thumbs pointing toward their back. Take in a deep breath. *Ask:* Do you feel your rib cage expanding?
2. Release the breath slowly.
3. Repeat steps 1 and 2.

Instructor's tip:
Remind students to keep their ribcage expanded and open, never collapsing inward.

Vocalises

Have students:

1. Sing the example below. Remind them to always take in a deep breath.

Loo _____ Loo _____ Loo _____ *sim.*

2. Sing the example above on other syllables (i.e., zoh, mah, nee).

3. Sing the example below.

Zoo _____ zah. _____ Zoo _____ zah. _____ *sim.*

c) $\text{♩} = 108$

d) $\text{♩} = 92$

e) $\text{♩} = 92$

Melody [Student Workbook P.2] (10 min.)

Have students:

1. Sing a major scale using solfege.

do re mi fa sol la ti do' ti la sol fa mi re do

Instructor's tip:
With the introduction of other keys, start these exercises on different notes. This will help build their range.

2. Sing a major triad using solfege.

do mi sol mi do

In previous levels, we have covered *nine Major key signatures*. You can find a table on the next page that lists the key signatures we have learned so far.

The **Circle of Fifths** helps us to remember the number of sharps or flats for each *key*, but the *order* of the sharps and flats in the key signature is also important. In the key of $A\flat$ Major, for example, the flats are written in the order $B\flat - E\flat - A\flat - D\flat$. You cannot write it in another order (such as $A\flat - B\flat - D\flat - E\flat$). Fortunately, the order of sharps and flats is easy to remember.

Order of SHARPS: F, C, G, D, A, E, B

Father Charles Goes Down And Ends Battle

Order of FLATS: B, E, A, D, G, C, F

Battle Ends And Down Goes Charles Father

Here is an example of how all of the key signatures look in both treble and bass clefs:

The image displays two sets of musical notation. The first set shows key signatures for major keys: C Major, F Major, $B\flat$ Major, $E\flat$ Major, $A\flat$ Major, $D\flat$ Major, $G\flat$ Major, and $C\flat$ Major. The second set shows key signatures for major keys: C Major, G Major, D Major, A Major, E Major, B Major, $F\sharp$ Major, and $C\sharp$ Major. Each key signature is shown in both treble and bass clefs.

3. Have students sing the following examples using solfege. Have them first identify *do*.

Moderato

a) Musical notation for exercise a) in 4/4 time, *mf*. The melody starts on a whole note $B\flat$, followed by a quarter rest, then quarter notes $A\flat$, G , and F . The next measure has quarter notes E , D , and C . The final measure has quarter notes B , A , and G .

Moderato

b) Musical notation for exercise b) in 3/4 time, *mf* then *mp*. The melody starts on a quarter note C , followed by quarter notes D , E , and F . The next measure has quarter notes G , A , and B . The final measure has quarter notes A , G , and F .

c) **Adagio**

d) **Allegro**

e) **Moderato**

Performance [Student Workbook P.17] (10 min.)

It Must Be God Who Made It!

Words by: Malcolm Westwood

Music by: Kevin Larsson

Celebrate Jesus

Used by kind permission of The Salvation Army USA Western Territory

**See Appendix 1 for music (p. 27)

Practice Suggestions

Have students:

1. Sing the melody of the chorus (mm. 22 - 38) on a neutral syllable such as "zah."
2. Read the text for the chorus.
3. Sing the chorus with words.
4. Sing the chorus at mm. 39 - 55 in the new key.

Instructor's tip:
 In m. 37, the eighth note remains the same. Have students tap eighth notes as they sing the chorus if they are having difficulty understanding or feeling the time change.

Lesson 6.2

Warm Up

(5 min.)

Posture

Have students:

1. Place their feet shoulder width apart.
2. Bounce back and forth on their heels and toes.
3. Roll their shoulders in a forward motion.
4. Roll their shoulders in a backward motion.

Instructor's tip:

Good posture is a combination of being relaxed and energetic. Encourage students to check the position of their feet, legs, shoulders and the alignment of their whole body.

Breathing

Instruct students to:

1. Lie on the floor and take in some deep breaths. Encourage them to memorize the physical sensations they are feeling.
2. Stand up and try taking in the deep breaths again. Ask: Are your stomach muscles moving? Are your shoulders remaining flat?
3. Place their hands on their ribs and pant deeply. Do a group of 5 pants. Repeat 3 times. Ask: Are your stomach muscles moving?

Vocalises

Have students:

1. Sing the example below. Encourage them to allow their face to feel relaxed but still sing the exercise with breath support and energy.

blah blah blah blah blah

2. Sing the example below using solfege. Encourage students to memorize the solfege.

d r m r m f m f s f s l s l t l t d' t d' r' d'

Canon

[Student Workbook P.5]

(5 min.)

Have students:

1. Sing the canon in unison.
2. Split into two groups and sing the canon as a round. Entries are indicated on the music.
3. Repeat the canon again using a faster tempo.

Haida

1)

Hai-da hai-da hai-di-di hai-da hai-da hai-da hai-da hai-da hai-di-di hai-da

2)

hai - da hai - da hai - da. Hai - da hai - di - di dai - da

hai-da hai-da hai-da hai - da hai-di-di dai-da hai-da hai-da hai-da

Rhythm

[Student Workbook P.5]

(10 min.)

We already know that 4/4 is a very common time signature. In fact, it is often referred to as **common time** and represented with the symbol **C**.

You may also have seen the following: 

This time signature is sometimes called **cut time** and it is the same as: 

This means that we have two beats in a bar, and that a half note gets one beat.

Theory reference:
Level 6, Lesson 6.4, p. 30-33 

If we compare two examples, one in 4/4 and another in 2/2, we see that they look the same:

Ex. 1

1 2 3 4 | 1 - 2 3 - 4 | 1 - 2 - 3 - 4

Ex. 2

1 + 2 + | 1 2 | 1 - 2

The main difference between 2/2 and 4/4 is how they are counted and how they feel. Common time (4/4) has the feeling of four beats or pulses in a bar whereas cut time (2/2) has two beats (pulses).

1. Have students clap the examples below.

a) $\text{♩} = 72$

1 2 + 1 2 e + a 1 + 2 e + 1 + a 2

b) $\text{♩} = 76$

1 + a 2 + 1 + a 2 1 2 e + a 1 + 2 e +

c) $\text{♩} = 88$

1 2 3 4 5 6 7 8

d) $\text{♩} = 76$

1 2 3 4 5 6 7 8

e) $\text{♩} = 84$

1 2 3 4 5 6 7 8

For every major key, there is a relative **minor** key. While songs in a major key sound happy, songs in a minor key will sound sad or haunting.

To find the **relative minor** of a major key, move down 3 semitones.

For example, to find the relative minor key of C Major, move down three semitones from C. We arrive at A! Therefore, the relative minor key of C Major is A Minor.

Relative keys share the same key signature. Using the same example above, this means if C Major has no sharps or flats in its key signature, A Minor also has no sharps or flats in its key signature.

In addition to the major scales that you already know, there are three types of minor scales: **natural**, **harmonic**, and **melodic**. We will only learn about the **harmonic minor scale** in this level.

 **Theory reference:**
Level 6, Lesson 6.2, p. 6-17; 24-25

Have students listen as you sing the following **harmonic minor scale**:



l t d r m f si l' si f m r d t l

Did you notice how the harmonic minor scale starts on *la*? Also notice that the 7th note of this scale is raised by a semitone! This means we must change the syllable *sol* to *si*.

1. Have students sing the harmonic minor scale below using solfege. Encourage students to take their time and memorize the solfege.



l t d r m f si l' si f m r d t l

Instructor's tip:
It may be helpful to make students aware of where the semitones occur in the harmonic minor scale.
(T - S - T - T - S - 3 S - S)

2. Have students sing the following examples using solfege.

Instructor's tip:
If students find this register to be too low, it can be sung an octave higher.

a) **Adagio**
mf

la do do la mi re do la mi

Example a) is a musical staff in treble clef with a 2/4 time signature. The tempo is marked 'Adagio' and the dynamic is 'mf'. The melody consists of quarter notes: la (G4), do (A4), do (A4), la (G4), mi (F#4), re (E4), do (C4), la (G3), and a half note mi (F#3) with a fermata.

b) $\text{♩} = 78$
p

la do la la la re la la la mi mi re do la la

Example b) is a musical staff in treble clef with a 4/4 time signature. The tempo is marked with a quarter note equal to 78. The dynamic is 'p'. The melody consists of quarter notes: la (G4), do (A4), la (G4), la (G4), la (G4), re (A4), la (G4), la (G4), la (G4), mi (F#4), mi (F#4), re (E4), do (C4), la (G3), and la (G3).

c) $\text{♩} = 78$
mf

l l d d r m r m m d t l

Example c) is a musical staff in treble clef with a 3/4 time signature. The tempo is marked with a quarter note equal to 78. The dynamic is 'mf'. The melody consists of quarter notes: l (G4), l (G4), d (A4), d (A4), r (B4), m (C5), r (B4), m (C5), m (C5), d (B4), t (A4), and l (G4).

d) **Adagio**
mp

l l l d d d r d r m d t l

Example d) is a musical staff in treble clef with a 6/8 time signature. The tempo is marked 'Adagio' and the dynamic is 'mp'. The melody consists of eighth notes: l (G4), l (G4), l (G4), d (A4), d (A4), d (A4), r (B4), d (A4), r (B4), m (C5), d (B4), t (A4), and l (G4).

e) **Moderato**
mf

Example e) is a musical staff in treble clef with a 4/4 time signature. The tempo is marked 'Moderato' and the dynamic is 'mf'. The melody consists of quarter notes: l (G4), l (G4), l (G4), d (A4), d (A4), r (B4), r (B4), m (C5), d (B4), t (A4), and l (G4).

**See Appendix 1 for music (p. 27)

Practice Suggestions

Have students:

1. Review the chorus. Fix any incorrect notes and rhythms.
2. Sing the melody of verse 1 (mm. 9 - 21) on a neutral syllable such as "loo."
3. Read the text of verse 1.
4. Sing verse 1 with words.
5. Read the text of verse 2 (mm. 9 - 21).
6. Sing verse 2 with words.



3. Sing the following examples using solfege.

a) $\text{♩} = 92$ *mf*

la mi mi re do la la do re mi fa la' fa mi mi fa la'

b) $\text{♩} = 104$ *mp* *mf*

l t d r m r m m f m si l' l'

c) $\text{♩} = 84$ *mp*

l m d d l si, si, l l m d d t l si, l

d) $\text{♩} = 112$ *mf*

l m d d l si, si, l l m d d t l si, l

e) $\text{♩} = 76$ *mp* *p* *rall.*

l m d d l si, si, l l m d d t l si, l

In previous levels we have studied **major** and **perfect intervals**. We will now learn about **minor intervals**.

A **minor interval** (represented by **min**) is formed by making a major interval one semitone smaller. If a perfect interval is made one semitone smaller, the result is NOT a minor interval. We will learn about this in a later level.

Theory reference:
Level 5, Lesson 5.4, p. 20-23

Examine the examples below. They include major, minor and perfect intervals.

per 1 maj 2 min 2 maj 3 min 3 per 4

per 5 maj 6 min 6 maj 7 min 7 per 8

Instructor's tip:
There are TWO ways to make a major interval one semitone smaller:
1. lower the top note
2. raise the bottom note
Both ways are shown in the examples above.

4. Sing any of the above intervals. Have students name the interval you sing. Mix up which intervals you use.

Performance [Student Workbook P.17] (10 min.)

**See Appendix 1 for music (p. 27)

Practice Suggestions

Have students:

1. Read the text of verse 3 (mm. 9 - 21).
2. Sing verse 3 with words.
3. Sing the song through as written. Check posture and remind students about good breath support.
4. Review the ending (m. 55 to the end).

Lesson 6.4

Warm Up

(5 min.)

Posture

Have students:

1. Tilt their head to the left (ear towards shoulder). Hold for ten seconds.
2. Tilt their head to the right. Hold for ten seconds.
3. Repeat 1 and 2.

Breathing

Instruct students to:

1. Place their hands on their ribcage with fingers facing the front and thumbs pointing toward their back. Take in a deep breath. Repeat 2-3 times.
2. Chant the following example:

P T K F Ss Ssh

Vocalises

Have students:

1. Sing the example below. Ask: Is your “ee” vowel too spread? (Make sure it is centered and long.)

Instructor’s tip:
The “ee” vowel can tend to be ‘spread out’ from left to right and sound pinched. Make sure it is centered.

Ooh ee ooh ee ooh ee ooh ee ooh ee ooh ee ooh. Ooh ee ooh

sim.

2. Sing the example below using solfege.

d r m r m f m f s f s l s l t l t d' t d' r' d'

d' t l t l s l s f s f m f m r m r d r d t, d'

c) $\text{♩} = 88$

d) $\text{♩} = 78$

e) $\text{♩} = 78$

Melody [Student Workbook P.12] (10 min.)

Have students:

1. Sing the harmonic minor scale using solfege.

2. Sing the minor triad using solfege.

Instructor's tip:
 You can also try singing minor scales and triads in other minor keys, not just A Minor.

In previous lessons, you have been familiarizing yourself with melodies in the key of A minor. Let's take some of those examples and sing them in different minor keys.

3. Have students sing the following examples using solfege.

Instructor's tip:
Have students name the minor key (looking back at the circle of fifths on p. 4 for reference) and locate *la* before singing the example.

a) $\text{♩} = 78$ *mf*

l l d d r m r m m d t l

b) $\text{♩} = 78$ *mf*

l l d d r m r m m d t l

c) $\text{♩} = 78$ *p*

p

d) **Adagio** *mp*

mp

e) $\text{♩} = 104$ *mp* *mf*

mp *mf*

f) $\text{♩} = 84$ *mp*

mp

4. Have students listen as you call out an interval. Then have them sing that interval back to you.

Instructor's tip:
The relation of solfege and minor intervals will be discussed in a later level. Instruct students to use a neutral syllable. They can use the solfege for major intervals as a reference point if it helps them.

Performance [Student Workbook P.17] (10 min.)

**See Appendix 1 for music (p. 27)

Practice Suggestions

Have students:

1. Sing the song through. Make sure words, melody and rhythms are secure. *Ask:* Is your mouth open and relaxed with the jaw dropped?
2. Discuss the meaning of the text. *Ask:* How can we show this on our face as we sing? Can the words be understood by the listener?

Lesson 6.5

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. Roll their shoulders in a forward motion.
2. Roll their shoulders in a backward motion.
3. Check that their posture is correct, comfortable and energized.

Breathing

Instruct students to:

1. Take in a deep breath through their nose and then let out a vocalized sigh. Repeat 2-3 times, each time starting the sigh on a higher pitch.
2. Chant the following example:

P T K F Ss Ssh

Vocalises

Have students:

1. Sing the example below using solfege.

Canon

[Student Workbook P.14]

(5 min.)

Have students sing both canons learned in this level (p. 8 and p. 19). Encourage students to listen closely to the other groups when singing in a round. Ask: Are you together rhythmically? Are the vowels matching? Does it sound in tune?

g) $\text{♩} = 88$

h) $\text{♩} = 78$

Melody [Student Workbook P.15] (10 min.)

Have students:

1. Sing a harmonic minor scale using solfege.
2. Sing a minor triad using solfege.
3. Sing the following examples using solfege.

a) **Moderato**

b) **Adagio**

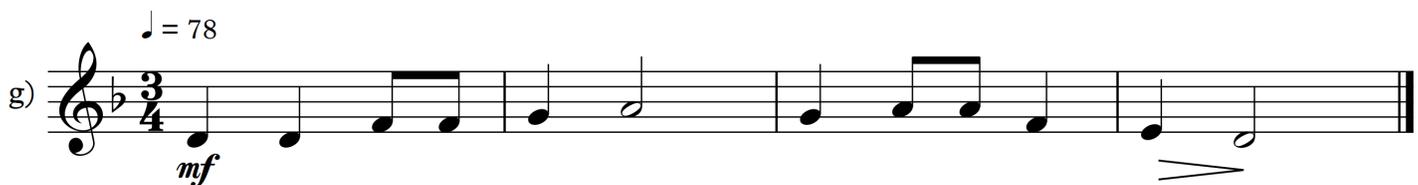
c) $\text{♩} = 78$

Adagio

d) 

e) $\text{♩} = 104$ 

f) $\text{♩} = 112$ 

g) $\text{♩} = 78$ 

h) $\text{♩} = 84$ 

4. Name any major, minor or perfect interval within the octave. Have students sing the interval back.

Performance [Student Workbook P.17] (10 min.)

**See Appendix 1 for music (p. 27)

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

It Must Be God Who Made It!

Malcolm Westwood

Kevin Larsson

Temporarily and Level 1 $\text{♩} = 90$ 1

Piano

4

7

The The The
The The The
The The The

10

the the the
the the the
the the the

12

hope which says it's all right, The end is not for

14

does not say that the end is not for, And the end is not for

16

is not for the end of the world, And the end is not for

18

it is good to see, This

20

Te Credo 3rd Time

world of love and mi - ra - cles

Te Credo 3rd Time

22

Chorus

is most be God who made

24

is A God who loves us

26

who wants to share the

28

base - ty and all his love to show it

This system contains three staves of music. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The lyrics are "base - ty and all his love to show it".

31

must be God who made it

This system contains three staves of music. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The lyrics are "must be God who made it".

33

also could have as much to

This system contains three staves of music. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The lyrics are "also could have as much to".

35

point each ri - ty pe - tal with

This system contains three staves of music. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The lyrics are "point each ri - ty pe - tal with".

37

such a be-ving teach?

39

f Chorus
It must be God who made

41

is a God who lives in us

43

Who wants to share the bliss - ty and

46

all his love to show it

Musical score for measures 46-47. The system includes a vocal line and piano accompaniment. The vocal line has lyrics: "all his love to show it". The piano accompaniment features a treble and bass clef with various chords and melodic lines.

48

that to God who made it who

Musical score for measures 48-49. The system includes a vocal line and piano accompaniment. The vocal line has lyrics: "that to God who made it who". The piano accompaniment features a treble and bass clef with various chords and melodic lines.

50

else could ever be much To

Musical score for measures 50-51. The system includes a vocal line and piano accompaniment. The vocal line has lyrics: "else could ever be much To". The piano accompaniment features a treble and bass clef with various chords and melodic lines.

52

paint each in a way pe-ri-als with

Musical score for measures 52-53. The system includes a vocal line and piano accompaniment. The vocal line has lyrics: "paint each in a way pe-ri-als with". The piano accompaniment features a treble and bass clef with various chords and melodic lines.

54

such a lo - ving teach? with

56

such a lo - ving teach? with such a

59

lo - ving teach?

62

Appendix 2

Additional Solo Options

- If Everyone Loved Jesus**
Words by: Malcolm Westwood
Music by: Kevin Larsson
Children's Praise Volume 14
The Salvation Army USA Southern Territory
- Nothing Can Separate Us**
Words by: Rob Little
Music by: Nicholas J. Samuel
Children's Praise Volume 11
The Salvation Army USA Southern Territory
- The Gift of Love**
Words by: Beatrice Holz, paraphrase of 1 Corinthians 13
English Folk Tune: O Waly, Waly
Arr. by: Robert Redhead
Salvationist Star Search
The Salvation Army USA Eastern Territory

Children's Praise is available for free through www.ministrytoolkit.org.

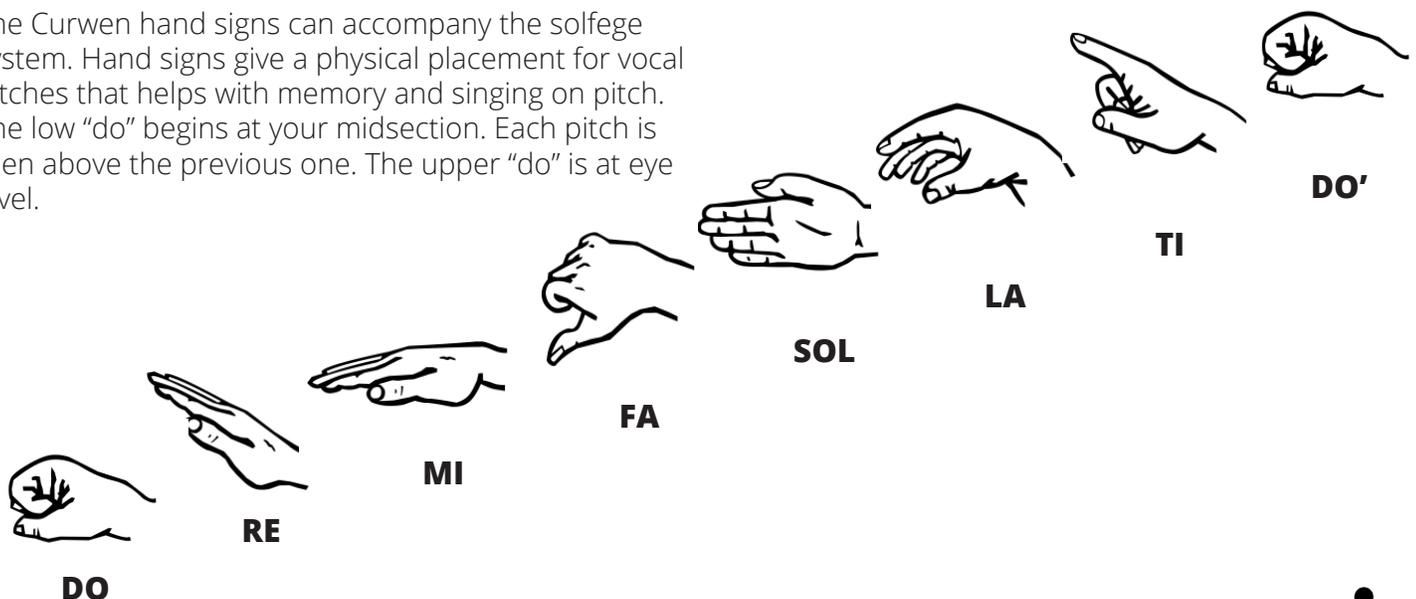
Accompaniment tracks are available for purchase.
Visit www.store.salvationarmy.ca.

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	

