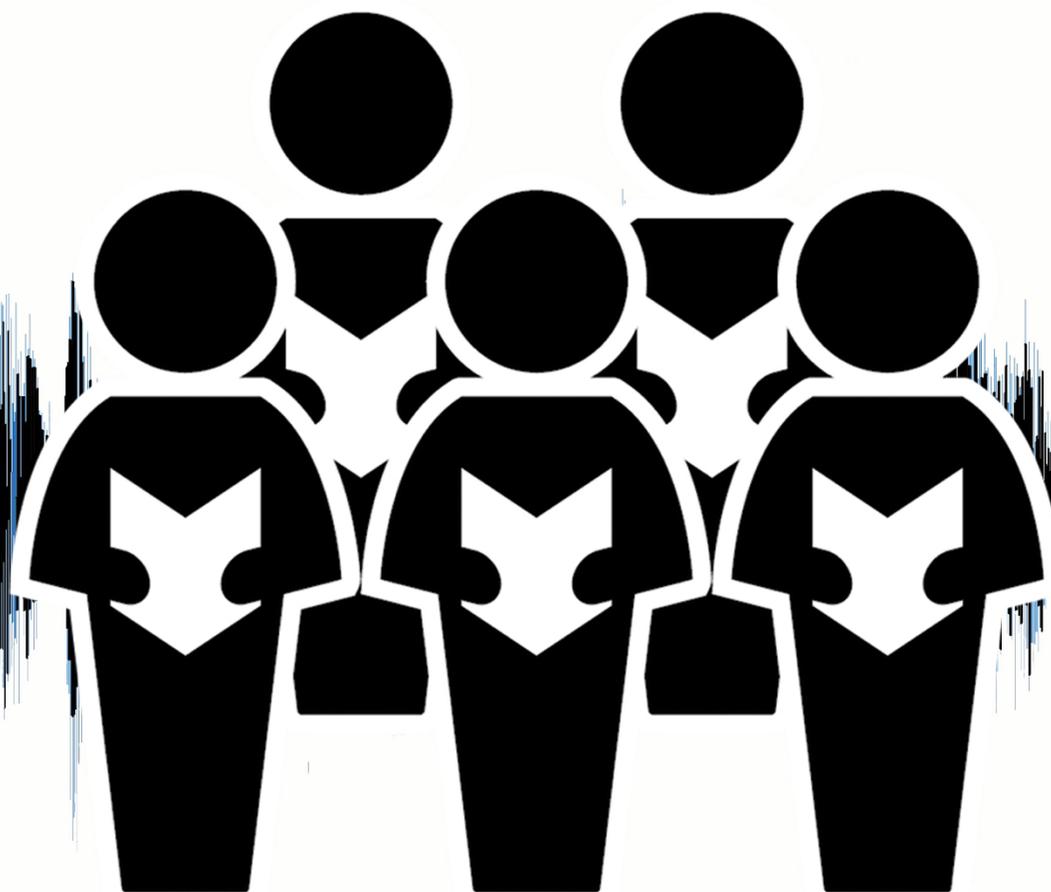


VOCAL COURSE

INSTRUCTOR'S GUIDE



↑ LEVEL 4 ↓



MUSIC AND ARTS MINISTRIES
CANADA AND BERMUDA

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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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<https://salvationist.ca/sacbmam>

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Music and Arts Ministries
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Lesson 4.1

Warm Up

(5 min.)

Posture

Have students:

1. Bounce back and forth on their heels and toes.
2. Place their feet shoulder width apart. Encourage them to feel the energy they can have even while standing still.
3. Try to yawn. Ensure students drop their jaw as they do so. Try to yawn a second time.

Instructor's tip:
The goal here is to relax any tension in the face.

Breathing

Instruct students to:

1. Lie on the floor, take in deep breaths and memorize the physical sensations.
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. Pretend to blow out 10 candles. Repeat. Ask: Are your stomach muscles moving?

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.

Have students:

1. Sing the example below on an "ah" vowel. Instruct students to form a relaxed, open vowel.

Ah Ah Ah *sim.*

2. Repeat the above exercise using the syllable "loh."
3. Sing the following exercise using the syllable "yah." Ask: What is the difference between the notes in this exercise and the previous one?

Instructor's tip:
Highlight how the first exercise moves by skips and the second exercise moves by steps.

Yah Yah *sim.*



Canon

[Student Workbook P.1]

(5 min.)

1. Speak the text. Then have students repeat it back.
2. Sing the first line. Then have students sing it back.
3. Sing the second line. Then have students sing it back.
4. Sing lines 1 and 2 together.

Dona Nobis Pacem

Do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem.

Do - na no - bis pa - cem, do - na no - bis pa - cem.

Instructor's tip:
PRONUNCIATION: Do - na no - bis pa - cem
 doh - nah noh - bees pah - chem

Rhythm

[Student Workbook P.1]

(10 min.)

Have students;

1. Clap the following patterns in simple time. Count out loud while clapping.

Instructor's tip:
 Choose a moderate tempo that will allow students to fit in the sixteenth rhythms.

a)

b)

Adagio
mp *mf*

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

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

Allegro
P

d r m f s d r m f s m f s d m d s, d

Moderato
mf

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

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

All I Know

Words and music by Judy M. Dunn
 Arranged by David Edmonds
 Sing to the Lord Children's Voices Volume 19
 Used by kind permission of The Salvation Army UK Territory

**See Appendix 1 (p. 25) for music.

Practice suggestions

Have students:

1. Read the text for the chorus (mm. 16 - 23).
2. Sing the melody of the chorus on a neutral syllable, such as "zah."
3. Sing the chorus with melody and text.

Instructor's tip:
 The chorus can be found at m. 16, m. 35 and m. 43 (in a new key). Point this out to students so that they don't feel overwhelmed by the length of the song.

Lesson 4.2

Warm Up

(5 min.)

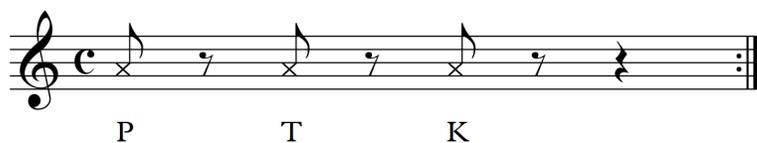
Posture

Have students:

1. Place their feet shoulder width apart. Remind them that there should be no tension in the knees.
2. Face forward and gently tilt their head to the left. Allow it to stretch. Hold for 10 seconds. Gently tilt their head to the right, stretch and hold for ten seconds. Repeat.
3. Roll their shoulders in a forward motion.
4. Roll their shoulders in a backward motion.

Breathing

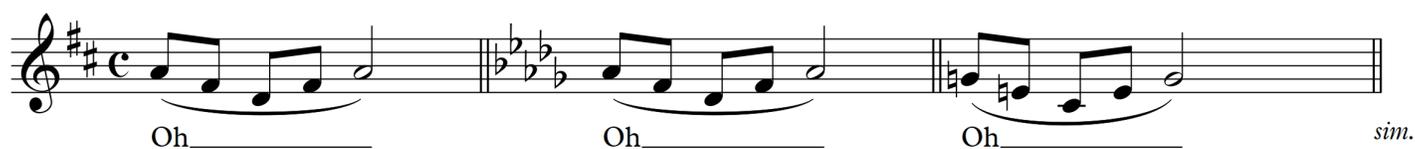
1. With their hands placed on their lower ribs, have students breathe in steadily over 4 counts, hold for 4 counts, and slowly exhale. Repeat using 6 counts.
2. Have students chant the following exercise. *Ask:* Do you feel the movement of the muscles in your belly?



Vocalises

Have students:

1. Sing the example below on an “oh” vowel. *Ask:* Is your mouth forming a rounded vowel? Is your tongue flat inside your mouth?



2. Sing the example below. Remind students to watch for the **legato** versus **staccato** singing.



Instructor's tip:
Legato means smoothly. Staccato means short and light.

Canon

[Student Workbook P.4]

(5 min.)

Have students:

1. Sing lines 1 and 2 together.
2. Sing the third line. Then have students sing it back.
3. Have students sing lines 1, 2 and 3.

Dona Nobis Pacem

Do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem.

Do - na no - bis pa - cem, do - na no - bis pa - cem.

Do - na no - bis pa - cem, do - na no - bis pa - cem.

Rhythm

[Student Workbook P.4]

(10 min.)

As we learned in Level 3, a dot after a note means you add half the length of the original note. For example, for a dotted half note, you add half of a half note (i.e., a quarter note), which equals three beats in total.

In the examples below, there is a dot after an eighth note. How many sixteenth notes are in a dotted eighth note?

Instructor's tip:

There are three sixteenth notes in a dotted eighth note. Make sure students understand this concept as they count and clap through the examples.

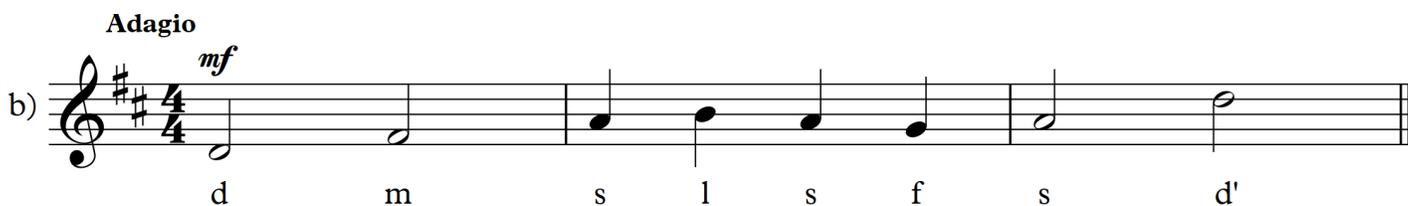
1. Have students clap the following patterns in simple time. Count out loud while clapping.

a) 1 2 e + a 1 a 2 1 a 2 a 1 - 2

b) 1 2 a 3 1 - 2 3 a 1 a 2 a 3 1 - 2 - 3

Key of D Major

Adagio
mf

b) 

d m s l s f s d'

Key of B♭ Major

Adagio
mf

c) 

d m s l s f s d'

Instructor's tip:
Have students name the key and identify *do* before singing the following examples.

Moderato

d) 

mp *mf*

Moderato

e) 

mp *mf*

Moderato

f) 

mp *mf*

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

**See Appendix 1 (p. 25).

Practice suggestions

Have students:

1. Review the chorus. Ask: Is your mouth open and relaxed with the jaw dropped?
2. Speak the words, in rhythm, of verse 1 (mm. 7 - 15).
3. Sing the melody of verse 1 on a neutral syllable such as "loo."
4. Sing verse 1 with text, melody and rhythm.

Lesson 4.3

Warm Up

(5 min.)

Posture

Have students:

1. Bounce back and forth on their heels and toes.
2. Try to yawn. Try to yawn a second time. Remind them to let their jaw drop.

Breathing

Instruct students to:

1. Take in a deep breath over 4 counts. Then release it by hissing evenly for 8 counts. Increase the 'hissing' by 4 until you can keep a steady 'hiss' for 16 counts.
2. Chant the following exercise. Remind them to feel the movement of the muscles in their belly!



Vocalises

Have students:

1. Sing the following example. Direct students to focus on relaxing any tension in their face.



2. Sing the following example. Ask: Do you feel the resonance, or vibration, happening in your "mask," or face?



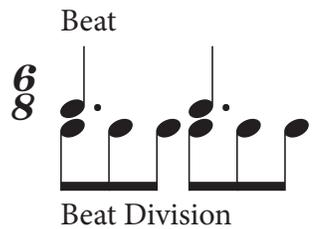
Instructor's tip:
Instruct students to close right to the "ng" sound of each "ming." This will help them to bring their sound forward and create resonance.

So far, you have learned about 2/4, 3/4 and 4/4 time signatures. These are called **simple time signatures** because the top number tells you how many beats are in a measure. In simple time, the beat can be represented by a single undotted note, which can be divided into two parts. For example, the quarter note can be divided into two eighth notes.

In **compound time signatures**, each beat can be divided into three parts. A common compound beat is a group of three eighth notes:



The first compound time signature we are going to look at is 6/8. This time signature contains six simple beats in a bar (top number) and each eighth note (bottom number) gets one simple beat. At a slow tempo, we can count “1 2 3 4 5 6.” However, at a faster tempo, this might be tricky! If we group the eighth notes into groups of three, we see that there are two compound beats per measure:



At a faster tempo, even though the top number is six, we can count 6/8 time “in two” (with two beats per bar).



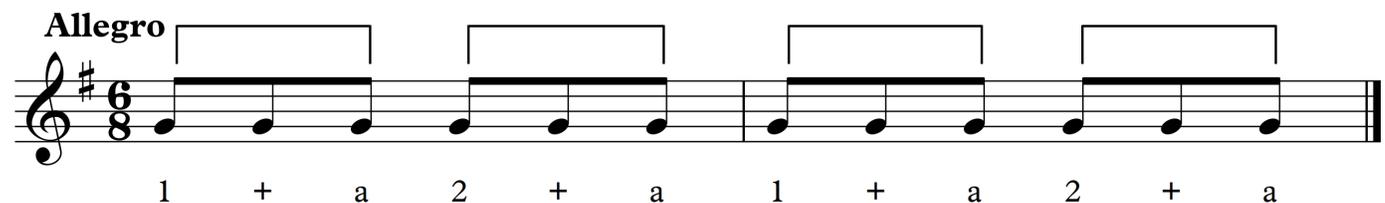
In slow compound time, we can continue to count “1-2-3-4-5-6” as in Ex. 1 below:

Ex. 1



However, in faster compound time, we count “1 + a” for the first beat and “2 + a” for the second beat:

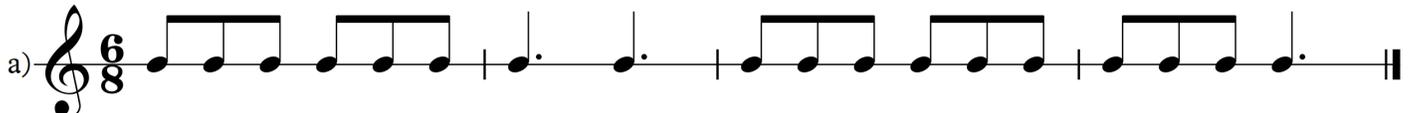
Ex. 2



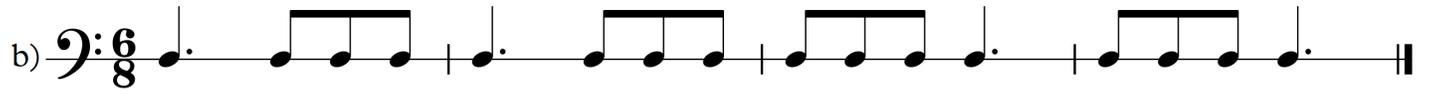
Theory reference:
Level 3, Lesson 3.5, p. 35-40



2. Have students clap the following rhythms. Try each at a slow tempo, counting the simple beats, and then at a fast tempo, counting the compound beats.

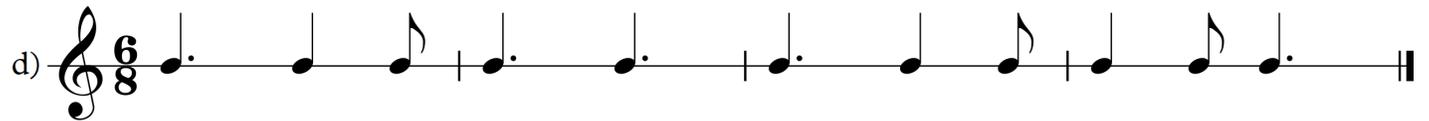
a) 

1 2 3 4 5 6 1-2-3 4-5-6 1 2 3 4 5 6 1 2 3 4-5-6
 (1 + a 2 + a 1 2 1 + a 2 + a 1 + a 2)

b) 

1-2-3 4 5 6 1-2-3 4 5 6 1 2 3 4-5-6 1 2 3 4-5-6
 (1 2 + a 1 2 + a 1 + a 2 1 + a 2)

c) 

d) 

Melody [Student Workbook P.9] (10 min.)

Have students:

1. Sing a major scale using solfege.
2. Sing a major triad using solfege.
3. Sing the major arpeggio using solfege, as shown below.



do mi sol do' sol mi do

Sometimes in a piece of music, we are required to repeat sections that we have already played. The simplest way to do this is to use the **repeat sign**.

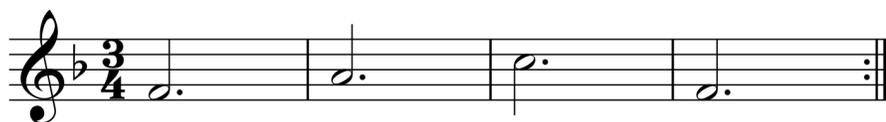
A **repeat sign** is marked by a **double bar line with two dots** next to it.

If the two dots are on the **left** of the double bar line, this is called an **end repeat sign**.
If the two dots are to the **right** of the double bar line, this is called a **start repeat sign**.

The **end repeat sign** tells us to go back, **one time**, to the start repeat sign.



If there is no start repeat sign, repeat back to the beginning of the piece, **one time**.



 **Theory reference:**
Level 4, Lesson 4.5, p. 31

4. Have students sing the following examples. Encourage them to identify the key and *do* before they sing the example.

a) **Moderato**
mf

The image shows a musical staff in 4/4 time with a key signature of one flat (Bb). The melody is: do (quarter), sol, (quarter), do re mi (quarter), do re do sol, (quarter), do mi re do (quarter). The piece ends with an end repeat sign.

do sol, do re mi do re do sol, do mi re do

b) **Moderato**
mp

The image shows a musical staff in 3/4 time with a key signature of two sharps (F# and C#). The melody is: d (quarter), r m (quarter), d (quarter), s f m (quarter), d' (quarter), t l (quarter), s (quarter), f m r d (quarter). The piece ends with an end repeat sign.

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

Instructor's tip:
Regardless of the dynamic marking, make sure students are taking a deep, supported breath. Even if the tempo marking is a faster one, be sure students are comfortable with pitches, text and rhythms before going too fast.



c) **Adagio** **rall.**

mp

d) **Adagio**

mf

e) **Moderato**

mf

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

**See Appendix 1 (p. 25).

Practice suggestions

Have students:

1. Review verse 1 and the chorus. *Ask:* Are the words clear and easy to understand?
2. Speak the words, in rhythm, of verse 2 (mm.26-34).
3. Sing verse 2 with text, melody and rhythm.

Instructor's tip:
 Point out to students that verse 1 and verse 2, while having different words, have the same rhythmic pattern and melody.



Lesson 4.4

Warm Up

(5 min.)

Posture

Have students:

1. Face forward and gently tilt their head to the left. Allow it to stretch. Hold for 10 seconds. Gently tilt their head to the right, stretch and hold for 10 seconds. Repeat.
2. Roll their shoulders in a forward motion.
3. Roll their shoulders in a backward motion.
4. Make a “scrunchy” face and then relax their face. Make a “stretchy” surprise face and then relax the face.

Instructor's tip:

Take the opportunity throughout the warm up to check for good posture and relaxed, open singing.

Breathing

Have students:

1. With hands placed on their lower ribs, breathe in steadily over 4 counts, hold for 4 counts, and slowly exhale. Repeat using 6 counts.
2. Chant the following example:

P T K F Ss Ssh

Vocalises

Have students:

1. Sing the following example. Ask: Does your face feel relaxed as you sing?

Blah blah blah blah *sim.*

2. Sing the following example. Encourage students to think “bright” as they sing. They need to lift their eyebrows and cheek bones.

La loo La loo *sim.*



Canon

[Student Workbook P.11]

(5 min.)

Have students:

1. Speak the text.
2. Sing the canon in unison.
3. Split into three groups and sing as a round. Entries are indicated on the music.

Dona Nobis Pacem

1)



Do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem.

2)



Do - na no - bis pa - cem, do - na no - bis pa - cem.

3)



Do - na no - bis pa - cem, do - na no - bis pa - cem.

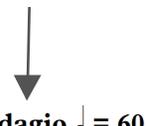
Rhythm

[Student Workbook P.11]

(10 min.)

In addition to tempo terms learned in previous levels, composers use **metronome markings** to indicate the speed of the music.

Metronome Marking



Adagio ♩ = 60



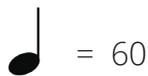
mf *f*

A metronome marking is in the form of **a note = a number**.

The **note** is usually the same as the beat as indicated by the time signature. For **simple time**, such as 4/4, 3/4 and 2/4, this is always a quarter note.

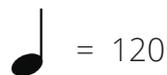
The **number** represents how many beats there are per minute.





= 60

If there are 60 beats per minute, there is one beat per second, which is quite slow.



= 120

If there are 120 beats per minute, there are two beats per second which is fairly fast.

In **compound time**, if the music is slow, you may see a metronome marking that gives the speed of the eighth note (the simple beat). However, when the speed of the music is faster, the metronome marking gives the speed of the compound beat.

For example:

Adagio ♩ = 72 **Allegro** ♩ = 72

1 2 3 4 5 6 1 + a 2 + a

Theory reference:
 **Level 3, Lesson 3.4, p. 32-33**
Level 3, Lesson 3.5, p. 38-40

1. Clap the following rhythms. Ask: Can you feel the “lilt” as you clap these compound time examples?

Adagio ♩ = 72 (**Allegro** ♩ = 72)

a) 1 2 3 4 5 6 7 8 9 1-2-3 4-5-6 7-8-9 1 2 3 4-5-6 7 8 9 1-2-3-4-5-6-7-8-9
(1 + a 2 + a 3 + a 1 2 3 1 + a 2 3 + a 1 - 2 - 3)

Instructor’s tip:
Two tempos are indicated in these examples. Have students work on the examples in both tempos, starting with the *adagio* tempo first. In the next lesson, only one tempo marking will be given.

Adagio ♩ = 78 (**Allegro** ♩ = 72)

b) 1 - 2 - 3 4 5 - 6 1 - 2 - 3 4 - 5 - 6 1 2 - 3 4 - 5 - 6 1 2 - 3 4 - 5 - 6
(1 2 + 1 2 1 + 2 1 + 2)



c) **Adagio** ♩ = 78 (**Allegro** ♩ = 72)

d) **Adagio** ♩ = 80 (**Allegro** ♩ = 72)

e) **Adagio** ♩ = 78 (**Allegro** ♩ = 72)

f) **Adagio** ♩ = 78 (**Allegro** ♩ = 72)

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

Have students:

1. Sing a major scale using solfege.
2. Sing a major triad using solfege.
3. Sing a major arpeggio using solfege.

Sometimes a section is repeated exactly the same, but has a different ending. We can do this with **first time** and **second time endings**.

When we play through a section of music the first time, we play the first time ending. The second time we play the same section of music, we skip the first time ending and play the second time ending.

1st Time Ending 2nd Time Ending

**Theory reference:
Level 4, Lesson 4.5, p. 32**



4. Sing the following examples. Ask students to name the key before they begin.

Instructor's tip:
Allow students time to grasp the syllables, pitch, as well as manage the rhythm. Choose a slow tempo and work towards the tempo marking indicated.

Moderato ♩ = 80
mf

a) do re mi do la, sol, la, do re mi sol mi do re mi sol do

Adagio ♩ = 72
mp

b) d l, s, l, d m s d s d'

Allegro ♩ = 66
mf

c) d l, d l, s, l, d m d m r d

Moderato ♩ = 96
mp

d)

Adagio ♩ = 76
mf

e)



**See Appendix 1 (p. 25).

Practice suggestions

Have students:

1. Learn the ending tag (mm. 50 - 52)
2. Sing the piece from top to bottom. Make sure the 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?

Instructor's tip:
Always encourage good posture, an engaged face and deep breaths.



Lesson 4.5

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. Face forward and gently tilt their head to the left. Allow it to stretch. Hold for 10 seconds. Gently tilt their head to the right, stretch and hold for 10 seconds. Repeat.
3. Make a "scrunchy" face and then relax their face. Make a "stretchy" surprise face and then relax the face.

Breathing

Instruct students to:

1. Take in a deep breath over 4 counts. Then release it by hissing evenly for 8 counts. Increase the 'hissing' by 4 until they can keep it steady for 16 counts.
2. Place their hands on their ribs and pretend to blow out 10 candles. Repeat twice.

Vocalises

Have students:

1. Sing the example below.

Musical notation for vocalise 1. The first staff is in G major (one sharp) and common time (C). It contains two phrases: "Loh" (quarter note G, quarter note A, quarter note B, quarter note C) and "loo" (quarter note D, quarter note E, quarter note F, quarter note G). The second staff is in B-flat major (two flats) and common time. It contains two phrases: "Loh" (quarter note B-flat, quarter note C, quarter note D, quarter note E) and "loo" (quarter note F, quarter note G, quarter note A, quarter note B-flat). The word "sim." is written at the end of the second staff.

2. Sing the example below. Encourage students to think of the vowels as being "long" from the top of the mouth to the bottom of the mouth.

Musical notation for vocalise 2. The first staff is in C major and common time. It contains two phrases: "Nee nee" (quarter note C, quarter note D, quarter note E, quarter note F) and "nee ah ah ah." (quarter note G, quarter note A, quarter note B, quarter note C). The second staff is in B-flat major and common time. It contains two phrases: "Nee nee" (quarter note B-flat, quarter note C, quarter note D, quarter note E) and "nee ah ah ah." (quarter note F, quarter note G, quarter note A, quarter note B-flat). The word "sim." is written at the end of the second staff.

Instructor's tip:

When singing the "ee" vowel, make sure lips are not spread from side to side. Encourage students to smile with their eyes.



Canon

[Student Workbook P.14]

(5 min.)

Have students sing both canons from previous lessons (p. 10 and p. 16). Try each of them at different speeds and as a round.

Rhythm

[Student Workbook P.14]

(10 min.)

Have students:

1. Clap the following examples.

a)

b)

c)

d)

e)

f)



g) **Adagio** ♩ = 78 (**Allegro** ♩ = 72)

h) **Adagio** ♩ = 78 (**Allegro** ♩ = 72)

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

Have students:

1. Sing a major scale using solfege.
2. Sing a major triad using solfege.
3. Sing a major arpeggio using solfege.
4. Sing the following examples using solfege.

a) **Allegro**

b) **Moderato**

c) **Adagio**

d) **Moderato**

e) **Moderato**

f) **Adagio** **rall.**

g) **Adagio** ♩ = 72

h) **Adagio** ♩ = 76

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

**See Appendix 1 (p. 25).

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

All I know

J.M.D.

JUDY MACKENZIE DUNN

arr. DAVID EDMUNDS

Gently $\text{♩} = 66$

Piano introduction for 'All I know'. The music is in 4/4 time with a tempo of 66 beats per minute. It features a gentle melody in the right hand and a simple accompaniment in the left hand. The key signature has one flat (Bb). The introduction consists of four measures.

Compos. ad lib.

Piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the introduction. The right hand has a melody with some grace notes, and the left hand provides a steady accompaniment. The system ends with a fermata over the final note.

Vocal line and piano accompaniment for the second system. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are: "don't know how you made the world, or how you keep it turn-ing, Or". The music is in 4/4 time.

Vocal line and piano accompaniment for the third system. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are: "sen - se real - ly un - der - stood, the laws of time and space. I". The music is in 4/4 time.

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15

don't know why the sky is blue... or how the sun keeps burn - ing. Or

17

CHORUS

why you love the hu-man race. (ALL) All I know is that you

19

died for me so that I could be for - giv - en. And

20

all I know is that you lived on earth so that I could live in



27

Has-son.

21

22 A little quicker $\text{♩} = 69$

don't know how you stay the same. when all a-round is chang-ing. Or

29

why you al-ways care for me... so mat-ter what I do.

30

don't know how you love my paper. when half the world is pray-ing but



24

CHORUS

you have promised me it's true. All I know is that you

26

died for me so that I could be forgiven. And

29 *gradually decreasing louder*

all I know is that you lived on earth so that I could live in

cruc.

With spirit $\text{♩} = 72$

32

Heaven. All I know is that you died for me so that



25

I could be for-giv-en. And all I know is that you

26 *gradually becoming quieter* Slower $\text{♩} = 63$
mp

I'vel on earth so that I could live in Hea-ven, (5040) so that

27 *gradually becoming slower at the original speed*

I could be in Hea-ven...

28 *gradually becoming slower*



Appendix 2

Additional Solo Options

1. **I Will Praise the Lord**
Words and Music by Evelyn Pulkin
Children's Praise Volume 13
The Salvation Army USA Southern Territory
2. **Stay on Track**
Words and Music by Gavin Whitehouse
Sing to the Lord Children's Voices Series Volume 15
SP&S
3. **With All My Heart**
Words and Music by James Anderson
Children's Praise Volume 8
The Salvation Army USA Southern Territory

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

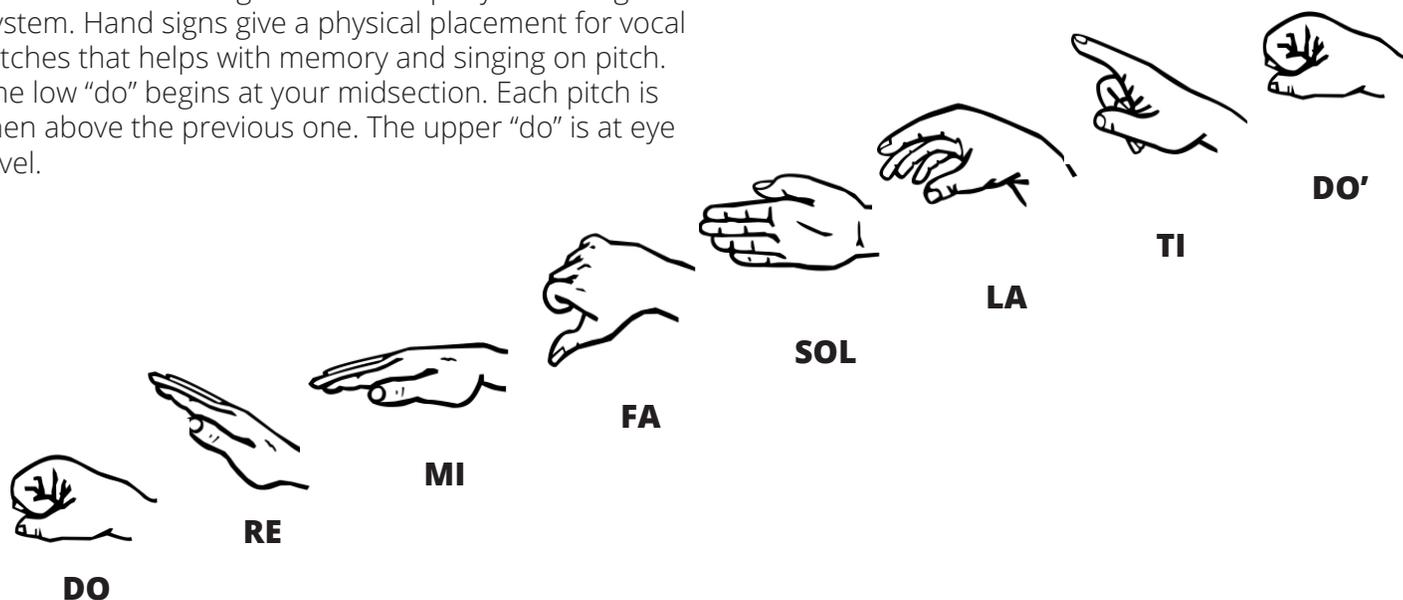
Accompaniment tracks are available for purchase.
Visit www.store.salvationarmy.ca.

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	

