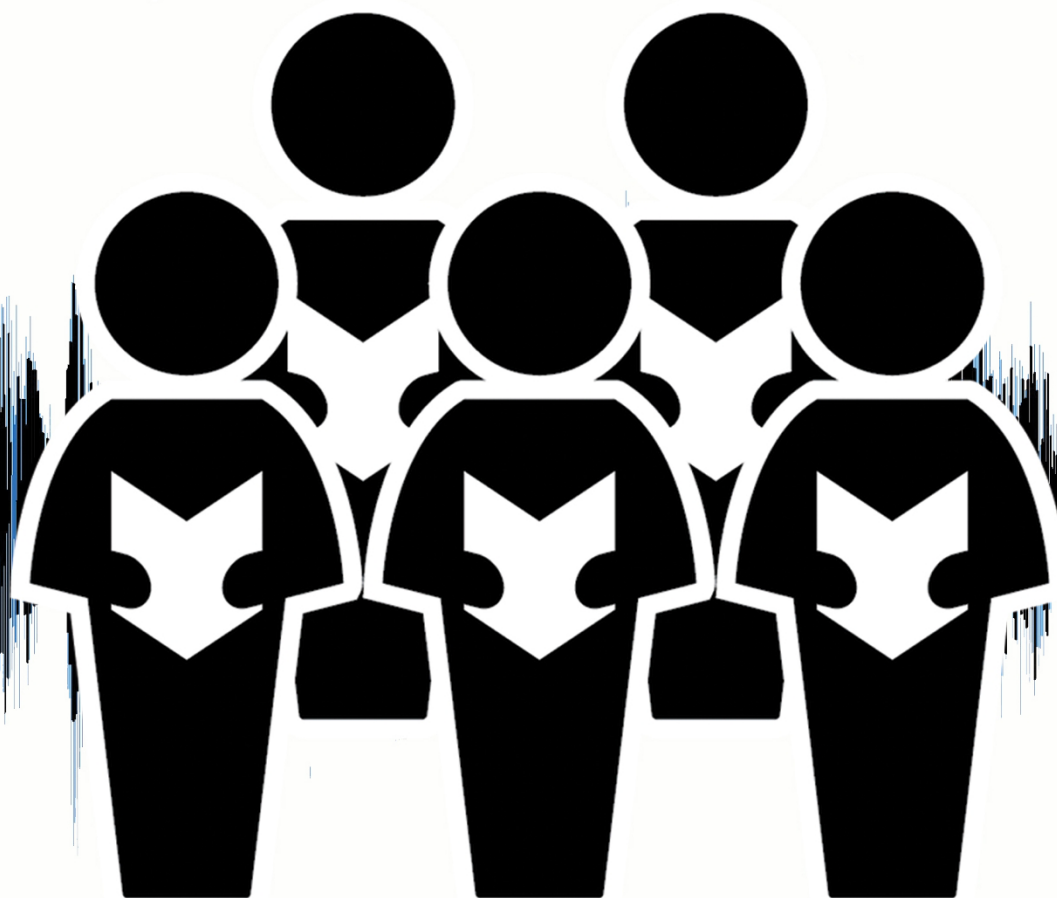


# VOCAL COURSE

INSTRUCTOR'S GUIDE



↑ LEVEL 3 ↓



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

# Lesson 3.1

## Warm Up

(5 min.)

### Posture

Have students:

1. Place their feet shoulder width apart.
2. Place their left hand on their waist. Reach their right hand in the air and stretch it over their head to the left. Repeat with their right hand on their hip and stretching their left hand over their head to the right. Repeat in both directions.

### Breathing

It is important to recognize the muscles we use when we breathe.

Instruct students to:

1. Stretch their arms up in the air, well above their head.
2. Take in a deep breath. *Ask:* What is happening to the rib cage?
3. Put their hands on their rib cage, with fingers forward and thumbs pointing back. Take in, and release, slow breaths. Repeat a few times.  
*Ask:* Are your shoulders staying flat?
4. With their jaw dropped, try panting.  
*Ask:* Are your ribs still expanding?

**Instructor's tip:**  
At this point, make sure students understand the idea of rib expansion as they breathe.

### 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 following examples. Remind them to take in a deep, supported breath. Tell them to imagine the pitches are moving up as they sing the descending notes.

Voh voh vah.      Voh voh vah.      Voh voh vah.      *sim.*

2. Sing the following example. Instruct students to focus on forming the correct vowel shapes with their mouth.

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

# Canon

## [Student Workbook P.1]

(5 min.)

1. Speak the words of the following canon in rhythm.
2. Have students speak the canon back to you.
3. Sing the canon with words.
4. Have students sing the canon back you.

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

$\text{♩} = 96$

Stel-la El-la o - la Quack, quack, quack, Sing-in' Es Tee-ga Tee-ga Tee-ga Tee-ga shack shack

Es Tee-ga Tee-ga, Va - lo Va-lo Va - la-va-lo-va-lo-va, one, two, three, four, five!

# Rhythm

## [Student Workbook P.1]

(10 min.)

1. Clap the following patterns. Have students listen and then clap the rhythm back.

**Instructor's tip:**  
You may choose to count out loud at first to help students understand the rhythms being introduced.

a)

b)

c)

d)

1. Have students sing the following major scale using solfege. Encourage them to memorize the correct syllables.

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

Songs can be written using the notes of any particular major scale. For example, if a song uses the notes of the C major scale, we say that the song is in the key of C major.

The **tonic** note of any given major scale, or **key**, is the first degree of that scale. In the key of C major, the tonic note is C. If we were in the key of F major, the tonic note would be F.

Ask: If we were in the key of G major, what would the tonic note be? (The tonic note would be G.)

When using solfege, as we have been doing, *do* is “movable.” This means that the syllable *do* is always given to the tonic note.

If we are in the key of C major, the tonic note is C, and therefore *do* is the note C.



**Theory reference:**  
Level 3, Lesson 3.1, p. 8-9

Sing the following melody in the key of C major. Have students follow along the music as you sing. (Student Workbook p. 2)

Ex. 1

do do re mi re

If we are in the key of F major, the tonic note is F, and therefore *do* is the note F. Sing the following melody in the key of F major.

Ex. 2

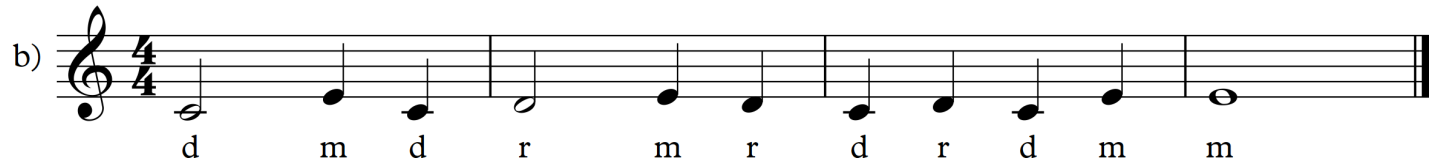
do do re mi re

Even though these two examples are in different keys, did you hear how the relationship between the notes was exactly the same?

2. Have students sing the following examples using solfege.

Key of C Major


a) 

b) 

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

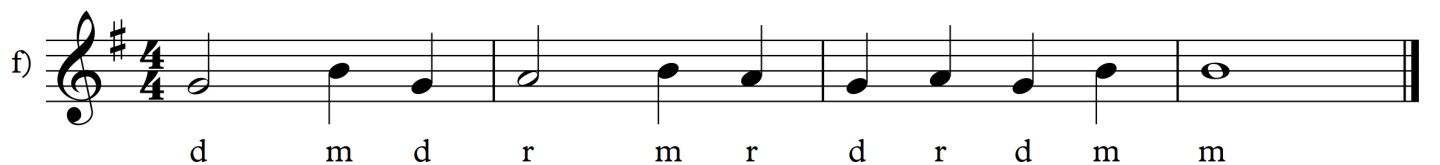
Key of F Major

c) 

d) 

Key of G Major

e) 

f) 

**Walk in the Light**

Words and music by Anonymous

Arrangement by Gavin Whitehouse

Salvationist Star Search Series: 16 Graded Vocal Solos Triumphonic Productions

Used by kind permission of The Salvation Army USA Eastern Territory

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

Practice suggestions

Have students:

1. Read the text for the chorus (mm.12 - 20). Try speaking it in rhythm.
2. Sing the melody of the chorus on a neutral syllable, such as "loo."
3. Sing the chorus with both melody and text.

**For Fun [Student Workbook P.3]**

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

Try this tongue twister:

**A proper cup of coffee from a proper copper coffee pot.**

# Lesson 3.2

## 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:**  
Ask students to feel the energy they can have while standing.

### Breathing

Instruct students to:

1. Imagine they are smelling a rose, sniff in a deep breath and then let out a vocalized sigh. Repeat 2 - 3 times, each time starting the sigh on a higher pitch.
2. Take a deep breath. Release the air on a sustained "koo" for 8 beats. Repeat and sustain the "koo" for 12 beats.

**Instructor's tip:**  
Encourage students to make it look effortless. Try not to collapse the body.

### Vocalises

Have students:

1. Hum the following exercise.



**Instructor's tip:**  
When humming, students may close their mouth and clench their teeth, creating a pinched sound. Encourage space inside their mouth to create a nice, resonant hum. If students are having difficulty doing this, start the exercise on an "ah" vowel, then close the lips to form the "hum." They can also imagine having an egg in their mouth!

2. Sing the following exercise. Remind students that a dot above or below a note indicates the note should be sung **staccato**. Sing it short and light.

Nee nee\_ ah nee\_ ah ah ah. Nee nee\_ ah nee\_ ah ah ah.



# Canon

# [Student Workbook P.4]

(5 min.)

1. Have students listen as you sing the canon.
2. Have them repeat the canon after you.
3. Together, sing the canon as a round while tapping a steady beat. Entries are indicated on the music. *Ask: Are you rushing?*

$\text{♩} = 96$

1) Stel-la El-la o - la Quack, quack, quack, Sing-in' Es Tee-ga Tee-ga Tee-ga Tee-ga shack shack

2) Es Tee-ga Tee-ga, Va - lo Va-lo Va - la-va-lo-va-lo-va, one, two, three, four, five!

3) Es Tee-ga Tee-ga, Va - lo Va-lo Va - la-va-lo-va-lo-va, one, two, three, four, five!

4) Es Tee-ga Tee-ga, Va - lo Va-lo Va - la-va-lo-va-lo-va, one, two, three, four, five!

# Rhythm

# [Student Workbook P.4]

(10 min.)

In previous levels, we have learned about whole notes, dotted half notes, half notes, and quarter notes.

There are also notes called **eighth notes** and **sixteenth notes**.



An **eighth note** =  $\frac{1}{2}$  beat (8 eighth notes = 1 whole note)

A **sixteenth note** =  $\frac{1}{4}$  beat (16 sixteenth notes = 1 whole note)

Here is a diagram that shows the number of eighth and sixteenth notes in a quarter note:



**Instructor's tip:**  
We can join individual eighth notes and sixteenth notes by using a beam. This makes them easier to read.




**Theory reference:**  
Level 3, Lesson 3.2, p. 15-18

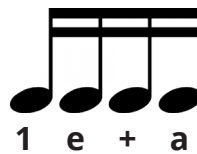
When playing or singing music, it is very important to always count the beats. Counting whole, half and quarter notes or rests is straightforward. However, when counting eighth and sixteenth notes and rests, it is necessary to **subdivide**.

If beat 1 has two eighth notes, we will say "1 and," where the "and" (+) represents the second eighth note (the second half of beat 1).



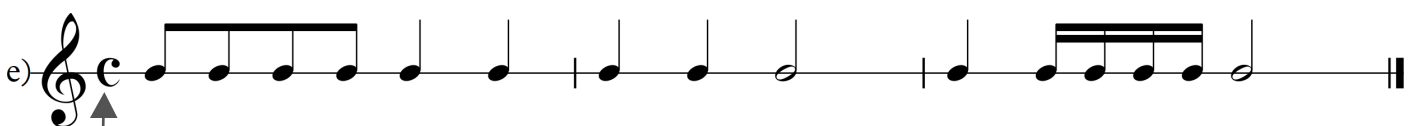
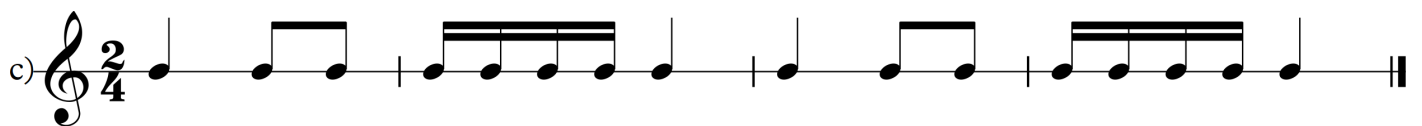
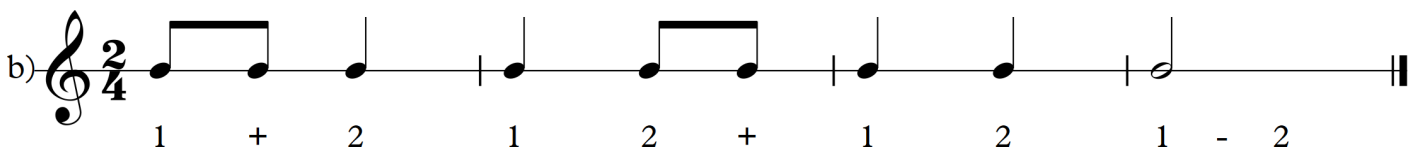
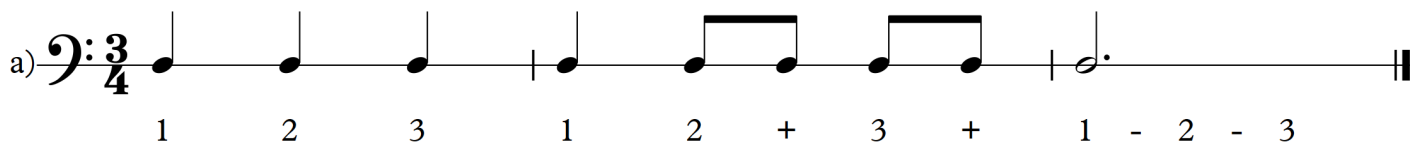
 **Theory reference:**  
**Level 3, Lesson 3.3, p. 22-23**

If the beat is divided into sixteenth notes, we say "1 e and a," where "e" represents the second sixteenth note of the beat and "a" represents the last sixteenth note.



1. Have students count out loud as they clap the following beat patterns.

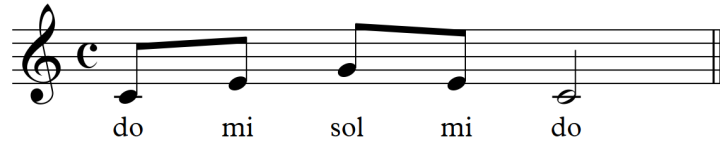
**Instructor's tip:**  
**To help keep a steady tempo, you can provide a quarter beat as students clap the rhythm.**



**Instructor's tip:**  
**This symbol is sometimes used to represent 4/4 time, the most common time signature.**

Have students:

1. Sing the major scale using solfege.
2. Sing the major triad shown below using solfege. Encourage them to memorize the correct syllables.



Remember from previous levels that dynamics refer to the volume (how soft or how loud) the notes are sung or played. The chart below shows all of the dynamic markings we have learned so far.

<i>pianissimo</i>	<b><i>pp</i></b>	Very soft
<i>piano</i>	<b><i>p</i></b>	Soft
<i>mezzo piano</i>	<b><i>mp</i></b>	Medium soft
<i>mezzo forte</i>	<b><i>mf</i></b>	Medium loud
<i>forte</i>	<b><i>f</i></b>	Loud
<i>fortissimo</i>	<b><i>ff</i></b>	Very Loud
<i>crescendo</i>		Gradually get louder
<i>diminuendo</i> ( <i>decrescendo</i> )		Gradually get softer

**Instructor's tip:**  
Dynamics will be written below the staff when there are no words provided and above the staff when text is present.

3. Sing the following examples using solfege. Remind students to pay attention to any dynamics written.

Key of C Major



**Instructor's tip:**  
Regardless of what dynamic is written, always encourage a deep, supported breath.

Key of F Major

c) *mf*

do re do re fa sol fa sol mi do

d) *mf* *f*

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

Key of G Major

e) *mf*

do re do re fa sol fa sol mi do

f) *mf* *f*

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

## Performance [Student Workbook P.17]

(10 min.)

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

### Practice suggestions

Have students:

1. Read the text for verse 1 (mm. 5 - 12). Try speaking it in rhythm.
2. Sing the melody of verse 1 on a neutral syllable, such as "zah."
3. Sing verse 1 with both melody and text.
4. Read the text for verse 2 (mm. 5 - 12). Try speaking it in rhythm.
5. Sing verse 2 with both melody and text.
6. Sing verse 1, the chorus and verse 2.

**Instructor's tip:**  
If you are working under time constraints (such as in a music camp setting), you can choose to do less by eliminating verses.





## Canon

## [Student Workbook P.8]

(5 min.)

1. Sing the canon while students listen. Watch for the **fermata**. It means that you hold the note longer than its written value.
2. Have them repeat the canon after you.
3. Sing the canon all together. Check that they are forming open, relaxed vowels.

*Alleluia*

Al - le - lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu - ia.

**Instructor's tip:**  
It may help your students by pointing out the major scale they are singing in the second line!

## Rhythm

## [Student Workbook P.8]

(10 min.)

Just as there are whole, half and quarter rests, there are also **eighth rests** and **sixteenth rests**. They are worth the same value as the note with the same name. (i.e., a quarter note = 1 beat; a quarter rest = 1 beat)

Whole rest



Half rest



Quarter rest



Eighth rest



Sixteenth rest



**Theory reference:**  
Level 3, Lesson 3.3, p. 26-28



1. Have students clap the following examples.

a) 
  
1 2 1 2 1 + 2 + 1 + 2

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

c)

d)

e)

f)

## Melody

## [Student Workbook P.9]

(10 min.)

Have students:

1. Sing the major scale using solfege.
2. Sing the major triad using solfege.
3. Sing the major arpeggio as shown below using solfege. Encourage students to memorize the syllables.

do mi sol do' sol mi do




In order to make the music easier to read, **key signatures** are often used at the beginning of the music to indicate which notes are always to be sung as a sharp or flat.

If the key signature looks like this...  ...then we know there is one flat in the piece: **Bb**

This means that any time we see the note **B** in the piece, we must sing a **Bb**, not a **B** ♯.


If the key signature looks like this...  ...then we know there is one sharp in the piece: **F#**

This means that any time we see the note **F** in the piece, we must sing an **F#**, not an **F** ♭.

**Theory reference:**  
**Level 3, Lesson 3.1, p. 8-14** 


4. Sing the following examples using solfege.

Key of C Major

a)   
 d' t d' l d' t l s m d

b)   
 mf

Key of F Major

c)   
 d f m f s d m m d m s s f m r d

d)   
 mp





Key of G Major

e) *mp*

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

f) *mf*

## Performance [Student Workbook P.17]

(10 min.)

\*\*See Appendix 1 (p. 25)

### Practice suggestions

Have students:

1. Read the text for verse 3 (mm. 26 - 33). Try speaking it in rhythm.
2. Sing verse 3 with both melody and text.
3. Review the ending. Sing from m. 33 to the end. Be careful at m. 40 - it's different than expected.
4. Sing the complete song. Remind students to take a deep, supported breath.



# Lesson 3.4

## Warm Up

(5 min.)

### Posture

Have students:

1. Turn their head and look left. Hold in place for 10 seconds. Then turn their head to the right and hold for 10 seconds. Repeat.
2. Make a “scrunchy” face. Relax their face. Make a “stretchy” surprise face. Relax their face.

#### Instructor's tip:

The idea is to explore the many different movements we can make with our faces and determine the difference between tense and relaxed.

### Breathing

Instruct students to:

1. Imagine they are smelling a rose. Sniff in a deep breath and then let out a vocalized sigh. Repeat 2 - 3 times, each time starting the sigh on a higher pitch.
2. With their hands on their ribs, pant. Do a set of 4 pants. Repeat the set 3 times, resting in between.

### Vocalises

Have students:

1. Sing the following exercise.

Zoo Zoo Zoo *sim.*

2. Sing the following exercise. Remind students to take a deep breath and work to sing in two-bar phrases.

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





When you put a **dot** after a note, you add half the length of the original note.

Here's an example of how a dotted note can be used. Notice how the two rhythms in Ex. 1 are the same in length. The only difference is a tie versus a dot.


Ex. 1

1 - 2 + 1 - 2 +

The dotted quarter note in the second bar is equal to a quarter note plus half a quarter note (an eighth note). In total, it equals three eighth notes or a quarter note plus one eighth note.

Ex. 2

$\text{Dotted Quarter Note} = \text{Quarter Note} + \text{Eighth Note}$

**Theory reference:**   
**Level 3, Lesson 3.3, p. 23-25**

2. Have students clap the following examples. First, clap while counting the rhythm out loud. Then clap each rhythm again while counting silently.

a) 

1 + 2 1 - 2 + 1 2 + 1 - 2

b) 

1 - 2 + 1 2 1 - 2 + 1 - 2

c) 

1 - 2 + 1 2 1 - 2 + 1 - 2

d) 

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

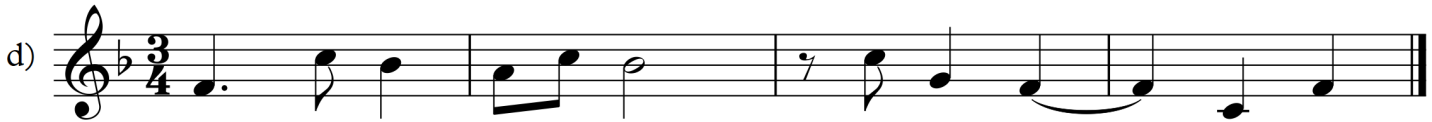




**Allegro**



**Adagio**



**Theory reference:**  
Level 2, Lesson 2.4, p. 28-30

**Performance [Student Workbook P.17]**

**(10 min.)**

\*\*See Appendix 1 (p. 25)

Practice suggestions

1. Make sure the words, melody and rhythms are secure. Ask: Are you pronouncing all the words clearly?
2. Discuss the meaning of the text. Ask: How can we show this on our face as we sing?

**For Fun [Student Workbook P.13]**

Try this tongue twister:

**Five frantic frogs fled from fifty fierce fishes.**



# Lesson 3.5

## 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. Stand very upright and stiff. Then relax and "shake it out."
2. Bounce back and forth on their heels and toes. Remind them to feel the energy they can have even while standing.
3. Make a "scrunchy" face. Relax their face. Make a "stretchy" surprise face. Relax their face.

### Breathing

Instruct students to:

1. Stretch their arms up in the air, above their head. Take in a breath and release it. Repeat the breath.
2. Take in a deep breath and "sing count" (1-2-3-4-5-6-7-8) on a single medium range pitch (i.e., second space A on the staff).
3. Repeat adding a crescendo. Repeat again, adding a decrescendo.

### Vocalises

Have students:

1. Sing the following exercise. Remind them to take a deep breath and work to sing in two-bar phrases.

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

2. Review any other vocalise from previous lessons.

## Canon

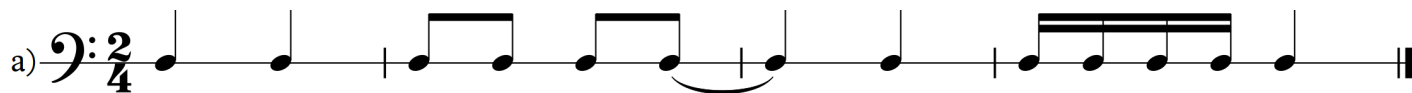
[Student Workbook P.14]

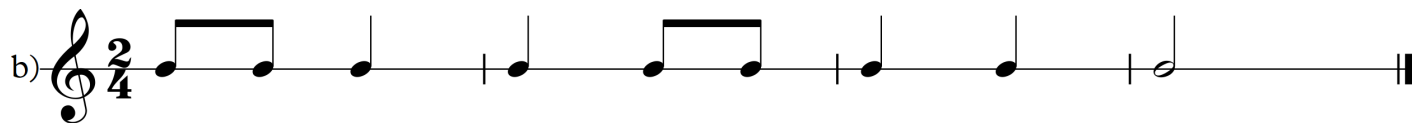
(5 min.)

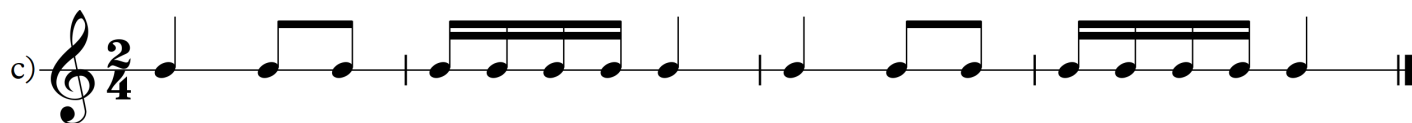
Have students sing both canons from previous lessons (p. 7 and p. 17). Try each of them at different speeds and as a round.

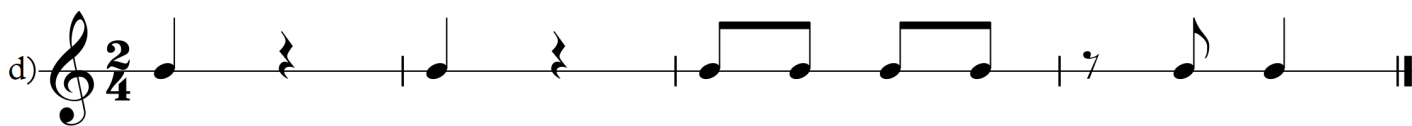


1. Have students clap each rhythm below. Try each example at different tempos but ensure students always keep a steady beat.

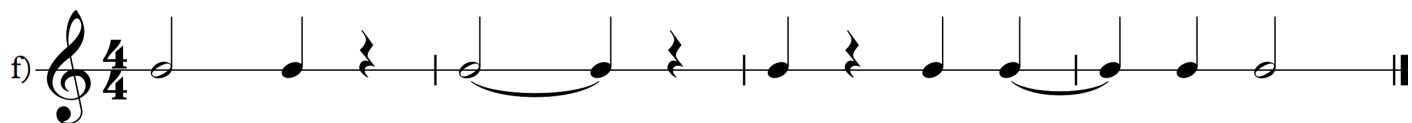
a) 

b) 

c) 

d) 

e) 

f) 

g) 

h) 







**Allegro**

g)

*mp*

Detailed description: Musical notation for exercise g) in treble clef, key of D major (one sharp), and 2/4 time signature. The piece is marked 'Allegro' and 'mp'. The melody consists of eight measures: a quarter note D4, a half note E4, a quarter note F#4 with a grace note, a quarter note G4 with a grace note, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5.

**Adagio**

h)

Detailed description: Musical notation for exercise h) in treble clef, key of B-flat major (two flats), and 3/4 time signature. The piece is marked 'Adagio'. The melody consists of eight measures: a quarter note Bb3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note Bb4.

**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

## WALK IN THE LIGHT

(high voice)

Anon.

Anon.

arr. Gavin Whitehouse

With energy ♩ = 120

The first system of the musical score is in 4/4 time with a key signature of two flats (Bb and Eb). It features a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line contains a whole rest for the first four measures.

The second system of the musical score starts at measure 5. The vocal line (treble clef) has a mezzo-piano (*mp*) dynamic. The piano accompaniment (grand staff) also has a mezzo-piano (*mp*) dynamic. The lyrics are: 1. 'Tis re - li - gion that can give- } In the light, — in the light-  
2. 'Tis re - li - gion must sup - ply- }

The third system of the musical score starts at measure 9. The vocal line (treble clef) has a mezzo-forte (*mf*) dynamic. The piano accompaniment (grand staff) also has a mezzo-forte (*mf*) dynamic. The lyrics are: Sweet-est plea-sures while we live In the light of God. } Let us  
Sol - id com - fort when we die In the light of God. }

13

walk in the light, Walk in the light, Let us

17

walk in the light, In the light of God.

21

God.

25

3. Be the liv - ing God my Friend- In the light,

29

in the light- Then my bliss shall nev - er end, In the light of

Chorus

33

God. Let us walk in the light, Walk in the

37

light, Let us walk in the light, In the light,

41

in the light, In the light of God



# Appendix 2

## Additional Solo Options

1. **Angels Watchin' Over Me**  
Spiritual  
Arrangement by Eric Alexander  
Salvationist Star Search Series: 16 Graded Vocal Solos Triumphant Productions  
The Salvation Army USA Eastern Territory
2. **Walk tall, stand firm, be strong**  
Words and Music by Nick Simmons-Smith  
Sing to the Lord Children's Voice Series Volume 13  
SP&S
3. **Zephaniah 3:17**  
Words based on Zephaniah 3:17  
Music by Dean Jones  
Sing to the Lord Children's Voice Series Volume 21  
SP&S

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

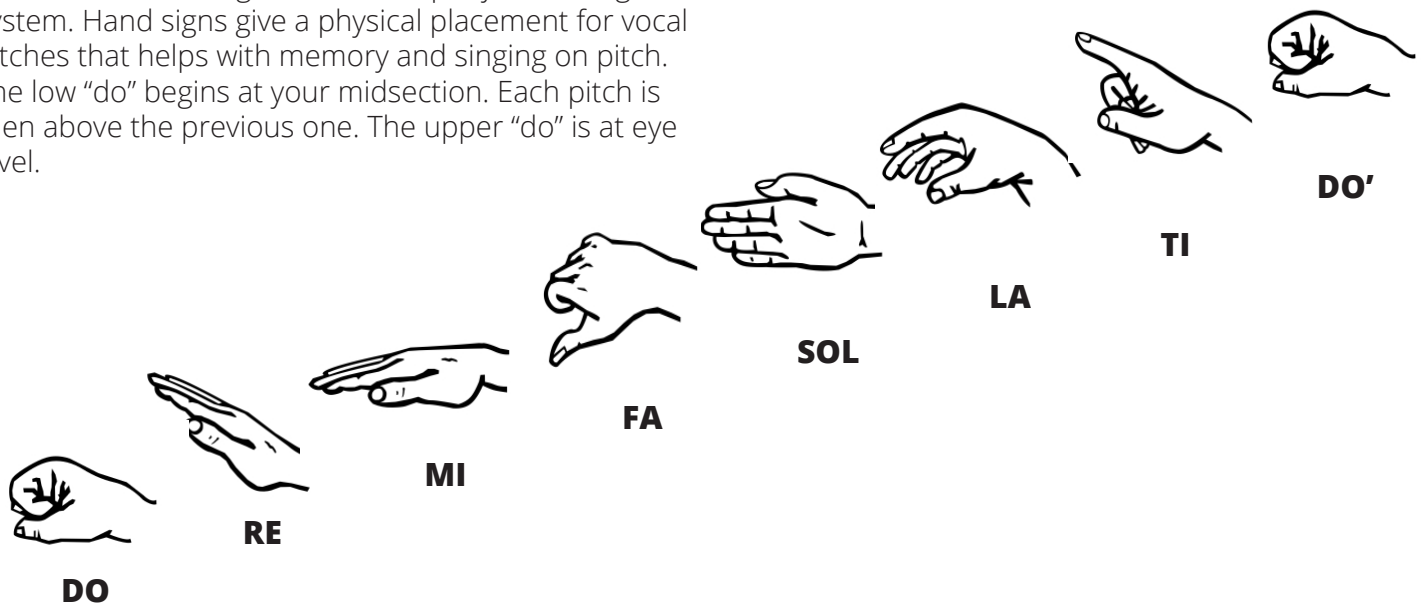
Accompaniment tracks are available for purchase.  
Visit [www.store.salvationarmy.ca](http://www.store.salvationarmy.ca).

## 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	

