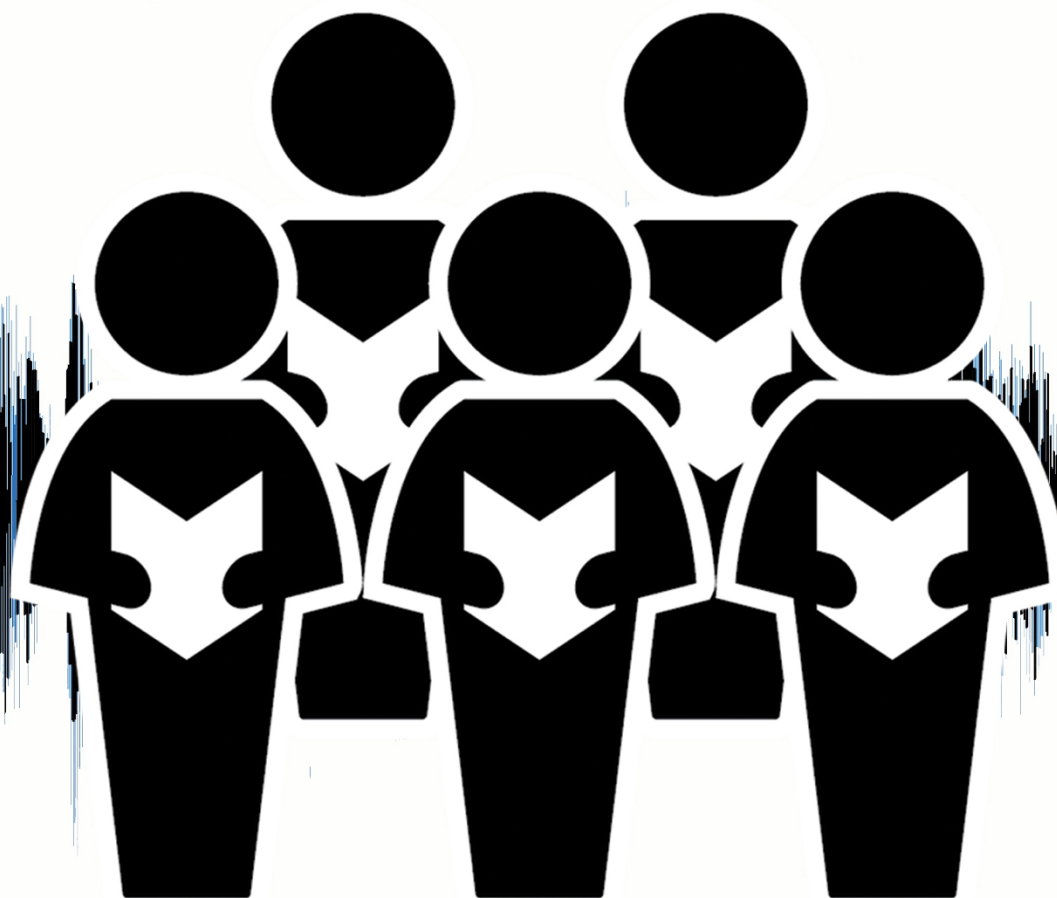


VOCAL COURSE

INSTRUCTOR'S GUIDE



↑ LEVEL 2 ↓



MUSIC AND ARTS MINISTRIES
CANADA AND BERMUDA

Table of Contents

Lesson	Page	Material
2.1	1	Major Scale Whole, Half and Quarter Rests The Octave
2.2	7	More on <i>la</i>
2.3	11	Dotted Half Note More on <i>ti</i>
2.4	15	Major Triad Major Arpeggio
2.5	20	Review
Appendix 1	24	Performance Solo
Appendix 2	29	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.

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

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

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

Lesson 2.1

Warm Up

(5 min.)

Posture

Have students:

1. Place their feet shoulder width apart.
2. Turn their head to the left and hold for 10 seconds. Turn their head to the right and hold for 10 seconds. Repeat.
3. Roll their shoulders forward.
4. Roll their shoulders backward.

Instructor's tip:
Watch that students take a deep breath without raising their shoulders. Make sure the rib cage is still expanded.

Breathing

Have students:

1. Pretend to sip a very thick milkshake through a straw. Release the air over 10 counts. Repeat 3 times.
2. Place their hands on their ribs. Pretend to blow out 10 candles. Repeat twice.
Ask: Are the 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.

1. Make the sound of a siren. Have students copy the sounds you produce.

Instructor's tip:
With each siren, expand the range by moving a little lower and higher each time.

2. Have students sing the following example on the syllable "koo."

Musical notation for a siren exercise on the syllable "koo." The exercise consists of three measures on a treble clef staff. The first measure is in C major (one sharp) and contains a half note G4, a quarter note A4, and a half note B4, all under a slur. The second measure is in B minor (two sharps) and contains a half note B3, a quarter note A3, and a half note G3, all under a slur. The third measure is in C major (one sharp) and contains a half note G4, a quarter note A4, and a half note B4, all under a slur. The syllable "Koo" is written below the first measure, "Koo" below the second, and "Koo" below the third. The word "sim." is written at the end of the third measure.

3. Have students sing this exercise on the syllable "lah." *Ask:* Is your tongue lying flat on the bottom of your mouth? (The tongue should be flat as you open to the "ah" vowel.)

Musical notation for a siren exercise on the syllable "lah." The exercise consists of two measures on a treble clef staff. The first measure is in C major (one sharp) and contains a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4, all under a slur. The second measure is in B minor (two sharps) and contains a half note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a half note C3, all under a slur. The syllable "Lah" is written below the first measure and "Lah" below the second. The word "sim." is written at the end of the second measure.

Canon

[Student Workbook P.1]

(5 min.)

1. Sing the following canon while students listen.
2. Have students repeat after you.

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

Canoe Song




My pad - dle's keen and bright, flash - ing with sil - ver.
Fol - low the wild goose flight, dip, dip, and swing.

Rhythm

[Student Workbook P.1]

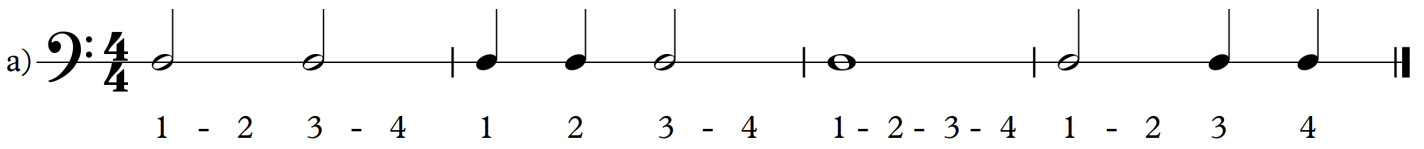
(10 min.)

In Level 1, we learned that each of these notes has a different length:

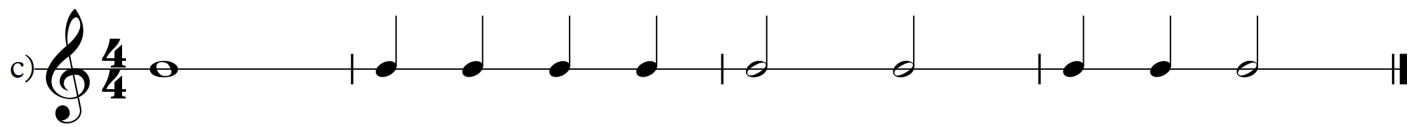
Whole note	= 4 beats	 = 1 2 3 4
Half note	= 2 beats	 = 2
Quarter note	= 1 beat	 = 1

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

1. Have students clap the following examples. Instruct them to count out loud and keep a steady beat.

a) 

b) 

c) 

Rhythm in music does not only include notes. It also includes **rests**.

Like notes, rests last for a specific length of time. **Rests** are silence in music.

There are **whole rests**, **half rests**, **quarter rests** and more that you will learn later.



Whole rest



Half rest

Quarter rest

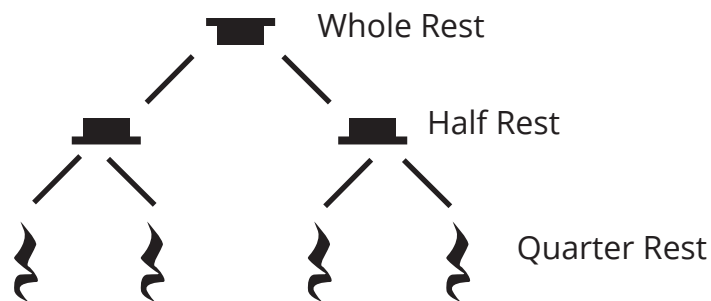
A whole rest has the same value as a whole note – 4 beats! The same is true of the other rests. They have the same value as the note with the same name.

Whole rest = 4 beats  = 

Half rest = 2 beats  = 

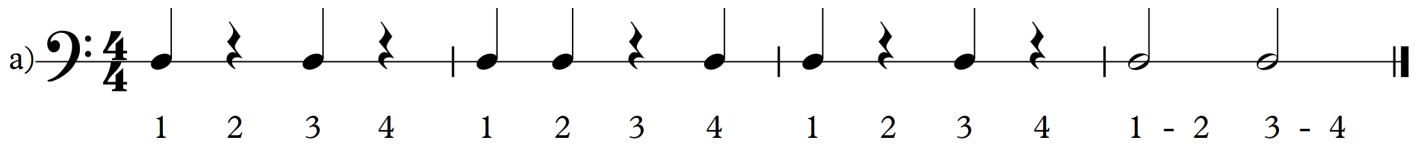
Quarter rest = 1 beat  = 

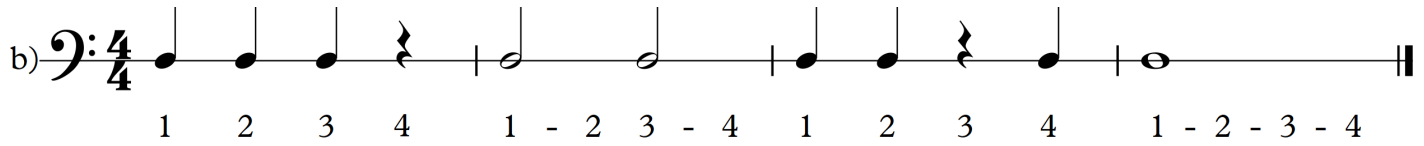
This diagram shows the relationship between different rest values.

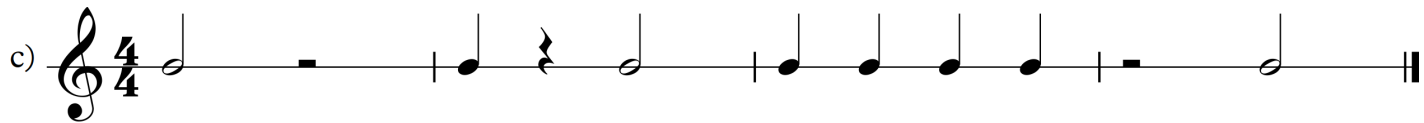


Theory reference:
Level 2, Lesson 2.2, p. 11-17

2. Have students clap the following examples. Instruct students to count out loud and keep a steady beat.

a) 

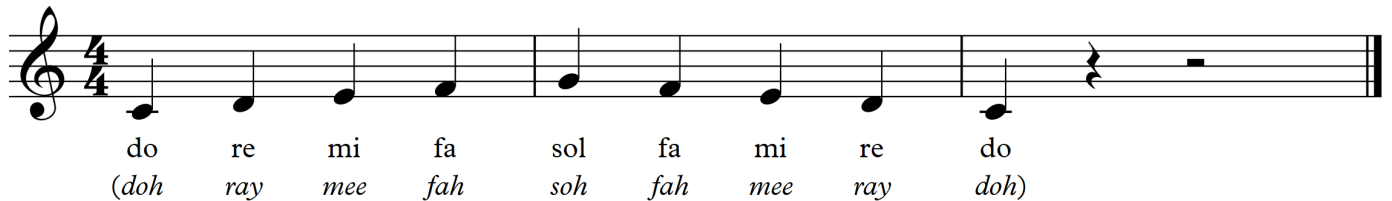
b) 

c) 

d) 

Melody [Student Workbook P.3] (10 min.)

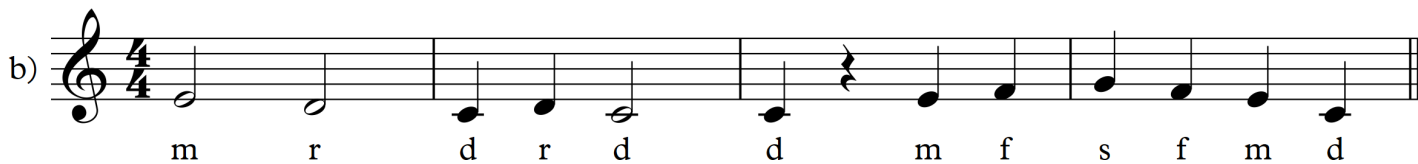
In Level 1, we learned the first five notes of the major scale. As a review, have students sing the example below using solfege.




1. Have students sing the following examples:


Instructor's tip:
Encourage students to look for **steps** versus **skips** while singing.

a) 

b) 

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

c) 

 **Theory reference:**
Level 3, Lesson 3.1, p. 3-7

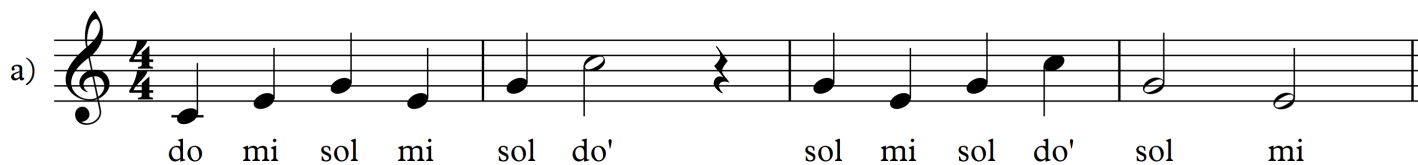
- Sing the C major scale using solfege. Then have students sing the major scale back. Start slowly and increase the speed each time they try the exercise.



Instructor's tip:
Watch for correctly shaped mouths, as well as good posture.

Notice in the following examples that a "C" is written in the third space on the staff. Notice that it is also named *do*. *Do* always applies to the note of the same letter name, regardless of what octave is written.

- Sing the following examples:

a) 

Instructor's tip:
The *do* written in the third space is written with an apostrophe. This indicates *do'* in the upper octave.

b)

s m r m s d'

m s f m m s d'

Instructor's tip:
The note "C" is not always *do*. This concept will be covered in Level 3.

Performance [Student Workbook P.16]

(10 min.)

John 3:16

Adapted by Evelyn Pulkin

Music by Evelyn Pulkin, arr. Kathy A. Sipe

Children's Praise Volume 12

Used by kind permission of The Salvation Army USA Southern Territory

**See Appendix 1 for music (p. 24)

Practice suggestions

Have students:

1. Read the text for mm. 4 - 19.
2. Sing the melody of mm. 4 - 19 on a neutral syllable, such as "loo."
3. Sing this again with melody and text.

For Fun [Student Workbook P.4]

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

Have students try this tongue twister:

**Prissy Peacock, pink and proud.
Prissy Peacock fumes.
Then Prissy Peacock pompously
Preens her pretty plumes.**



Canoe Song

1) 2)

1. My pad - dle's keen and bright, flash - ing with sil - ver.
2. Dip, dip and swing her back, flash - ing with sil - ver.

Fol - low the wild goose flight, dip, dip, and swing.
Swift as the wild goose flies, dip, dip, and swing.

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

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

a)

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

Instructor's tip:

You may choose to count aloud at first. This will help students understand the new rhythms being introduced.

b)

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

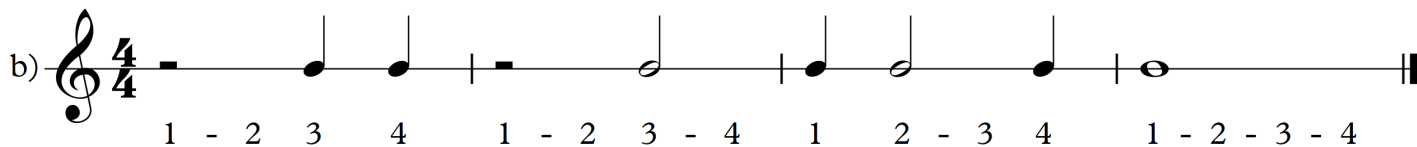
c)

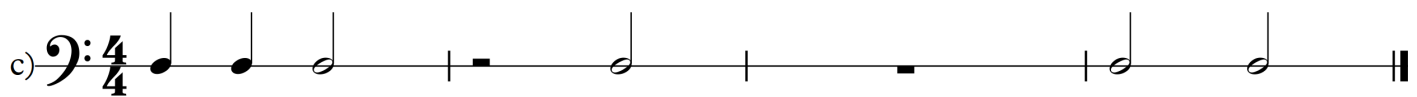
1 2 3 4 1 2 3 4 1 - 2 3 - 4 1 - 2 3 - 4

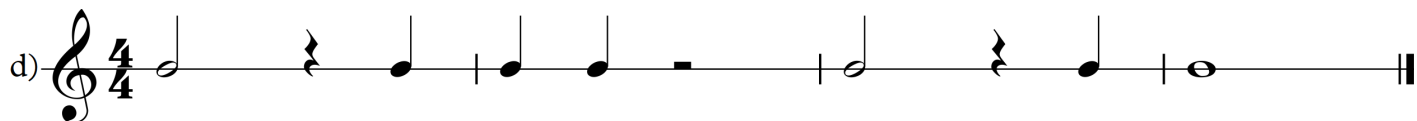
- Have students clap the following examples. Instruct them to count silently but still keep a steady beat.

a)

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

b) 

c) 

d) 

Melody [Student Workbook P.6] (10 min.)

1. Have students sing the major scale using solfege.



As you look at the major scale above, notice the sixth note of the scale is *la*.

2. Have students sing through the following examples. Remind them to take a deep, supported breath.

Instructor's tip:
Have students point to the pitches on the page as they sing them.

a) 

b) 

c)

d' l d' d' l s s f s m d

d)

e)

Instructor's tip:

The theory references below cover treble clef and bass clef notes. Especially for boys, who will eventually sing the tenor and bass lines, developing a familiarity with reading in bass clef will be helpful.

Theory reference:

Level 1, Lesson 1.2, p. 7-16

Level 1, Lesson 1.3, p. 17-24



Performance [Student Workbook P.16]

(10 min.)

**See Appendix 1 (p. 24)

Practice suggestions

Have students:

1. Speak the text of mm. 4 - 19 in rhythm. *Ask:* Are the words pronounced clearly?
2. Sing this again with pitches, rhythm and words. Remind them to take a deep and supported breath to help in singing four-bar phrases.



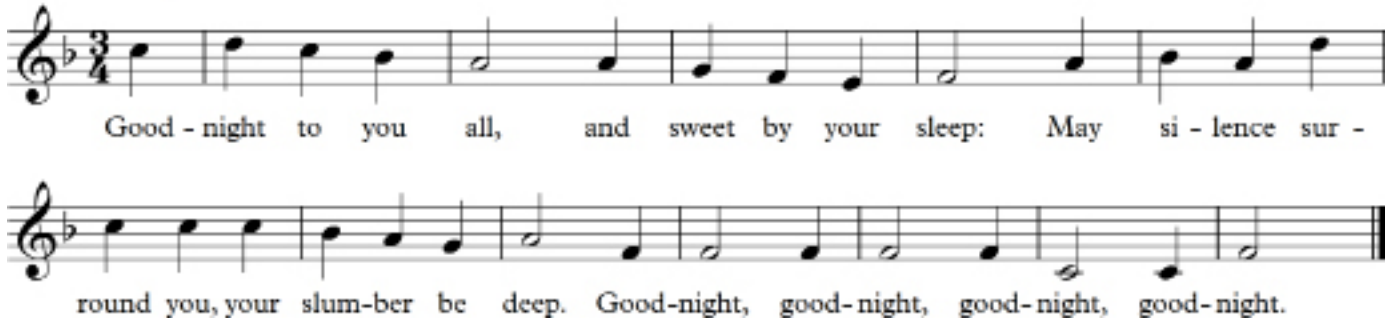
Canon

[Student Workbook P.7]

(5 min.)

1. Sing the canon while students listen.
2. Have them repeat the canon after you.
3. Have students sing the canon again and sway to the music while singing. They should be changing direction on beat 1.

Goodnight to You All



Good - night to you all, and sweet by your sleep: May si - lence sur -
round you, your slum-ber be deep. Good-night, good-night, good-night, good-night.

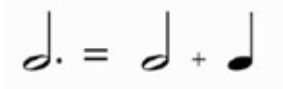
Rhythm

[Student Workbook P.7]

(10 min.)

One way to make a note longer is to use a **dotted note** (by placing a dot in the space after the note). When you put a dot after a note, 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 3 beats total.



$\text{dotted half note} = \text{half note} + \text{quarter note}$

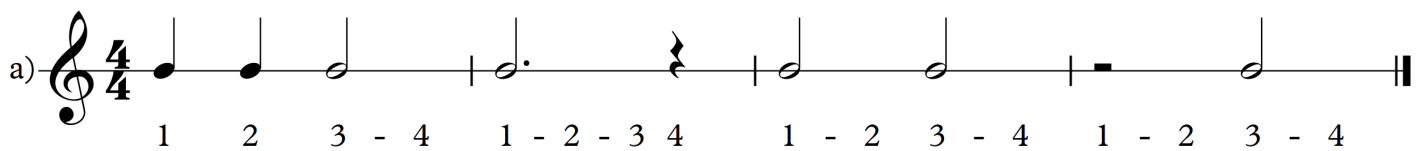
 **Theory reference:**
Level 3, Lesson 3.3, p. 23-25

Review the example below:

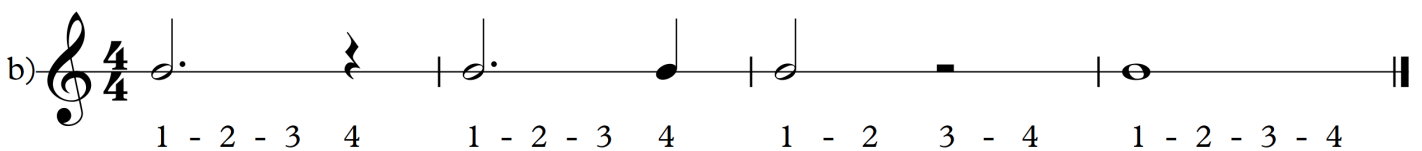


1 - 2 3 - 4 1 - 2 - 3 4

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

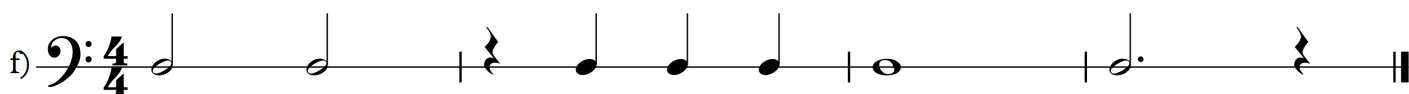
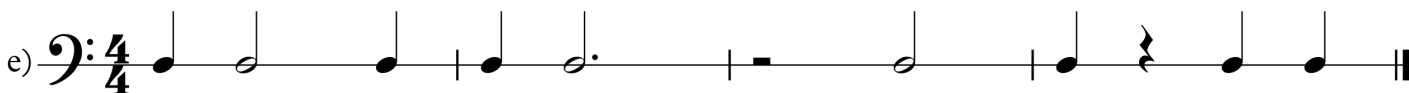
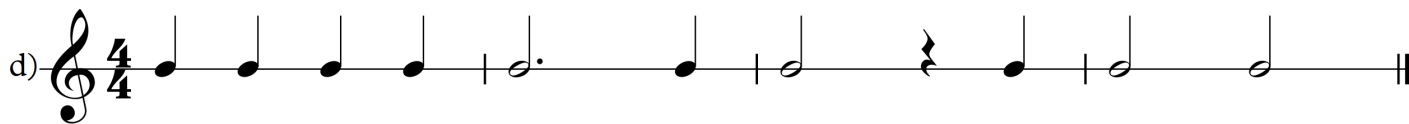
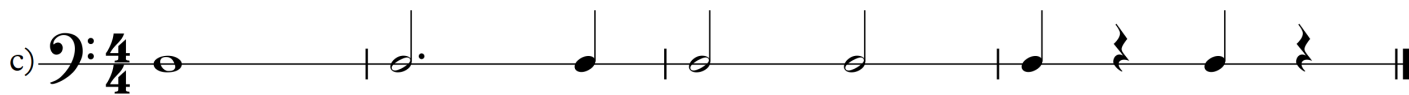
a) 

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

b) 

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





Melody [Student Workbook P.8] (10 min.)

1. Have students sing the major scale using solfege.



As you sing the major scale, notice the seventh note of the scale is *ti*.


Tempo is how fast or slow a piece of music is played.

When the piece is to be played quickly, the tempo word is **allegro**. Allegro is Italian for "fast."

When the piece is to be played slowly, the tempo word is **adagio**.

When the piece is to be played at a medium speed, the tempo is referred to as **Moderato**.

The tempo is always written at the beginning of the piece.

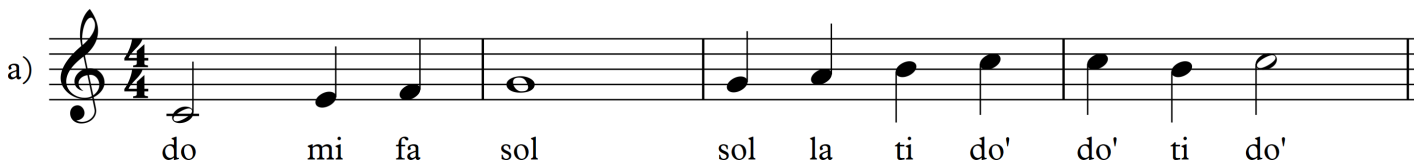
 **Theory reference:**
Level 1, Lesson 1.4, p. 26-29

Instructor's tip:

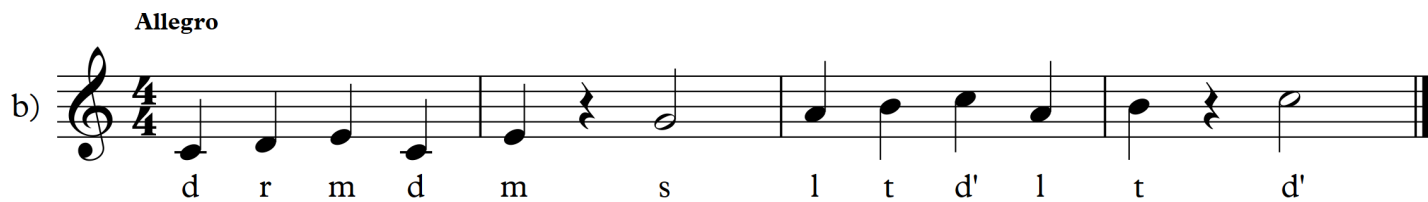
Examples will now include tempo markings. They are meant to be something to work towards. Be sure students are singing the correct solfege and pitches before going too fast.

2. Have students sing the following examples using solfege.

Moderato



Allegro

b) 

Adagio

c) 

Remember that solfege syllables are the same in any octave. In the following examples, G is *sol*. This includes both G on the second line and G below the staff.

3. Have students sing the following examples.

Adagio

a) 

Moderato

b) 

Performance [Student Workbook P.16] (10 min.)

**See Appendix 1 (p. 24)

Practice suggestions

Have students:

1. Review mm. 4 - 19. Ask: Is your mouth open and relaxed with the jaw dropped?
2. Sing mm. 20 - 36.
3. Review the ending. Sing from m. 32 to the end.

Instructor's tip:
Point out how the second half of the song is the same as the first half, just in a higher key.

For Fun [Student Workbook P.9]

Try this tongue twister:

**If two witches would watch two watches,
which witch would watch which watch?**



Lesson 2.4

Warm Up

(5 min.)

Posture

Have students:

1. Turn your head to the left and hold for 10 seconds. Turn your head to the right and hold for 10 seconds. Repeat.
2. Bounce up and down on your toes.

Instructor's tip:
Emphasize energy through this exercise!

Breathing

Have students:

1. Take in a deep breath over 4 counts. Then release the air by hissing evenly for 8 beats. Increase the hissing by 4 beats until they can keep a steady count for 16 beats.

Instructor's tip:
This exercise should be demonstrated to the students since some will release the air too quickly.

2. Repeat this exercise but replace the hiss with a spoken, sustained "koo."

Vocalises

1. Have students sing the following exercise. Remind them to take a deep breath and sing the exercise as smoothly as possible.

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

Articulation markings tell us how to play or sing the notes in a piece. **Staccato** is one type of articulation. It is shown by a dot above or below the note and it should be sung shorter than normal.

Theory reference:

Level 3, Lesson 3.4, p.30-31



2. Have students sing the following exercise using the syllable "ha." Instruct them to make each note light and a little shorter than normal. Ask: Are you taking a good breath?

Ha ha ha ha ha ha ha ha ha Ha ha ha ha ha ha ha ha ha *sim.*



Canon

[Student Workbook P.10]

(5 min.)

1. Have students sing the following canon. Remind them to sing as smoothly as possible.
2. Split the class into three groups and sing the canon in a round.

Goodnight to You All

1) 2)

Good - night to you all, and sweet by your sleep: May si - lence sur -

3)

round you, your slum-ber be deep. Good-night, good-night, good-night, good-night.

Rhythm

[Student Workbook P.10]

(10 min.)

A **time signature** is found at the beginning of a piece of music and contains two numbers.



- The top number tells us how many beats are in each bar.
- The bottom number tells us which note value equals one beat.

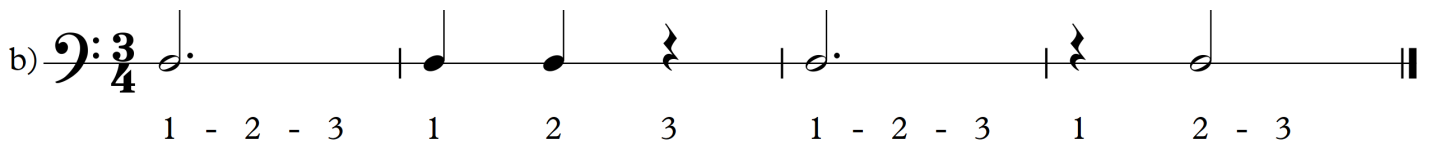
We have already seen music written in a 4/4 time signature. Music can also be organized in 3/4 and 2/4 time.

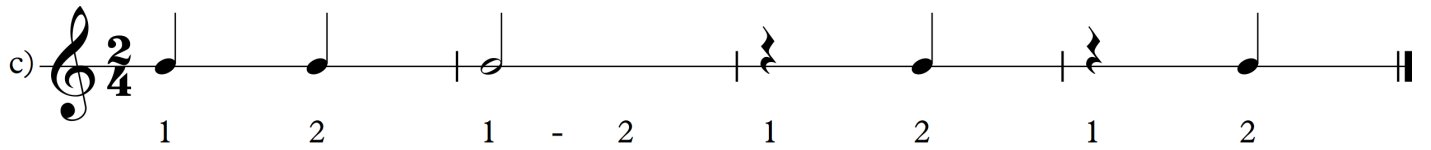
Theory reference:
Level 2, Lesson 2.2, p. 13-17

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

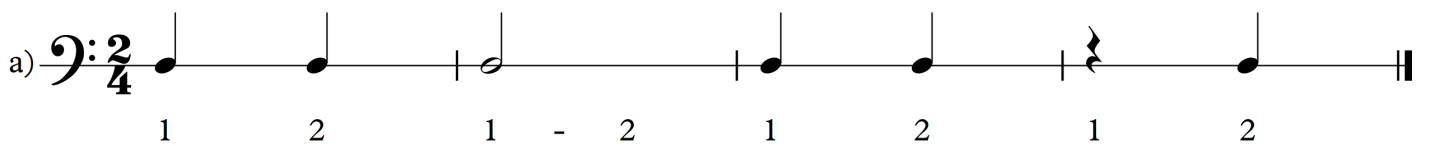
Instructor's tip:
Count a preparation bar out loud so that students know which time signature you are in.

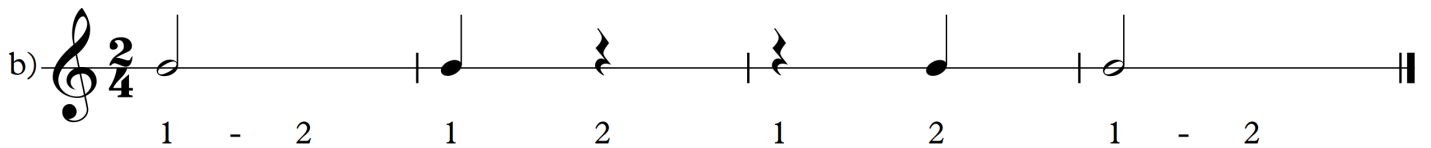
a)

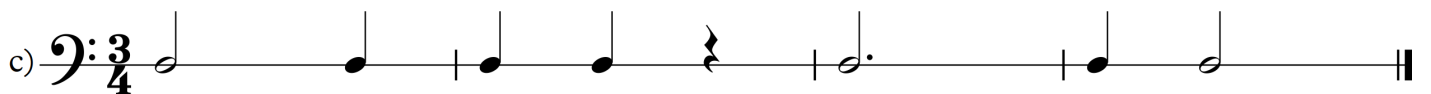
b) 

c) 

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

a) 

b) 

c) 

d) 

Melody [Student Workbook P.11] (10 min.)

1. Have students sing the major scale using solfege.

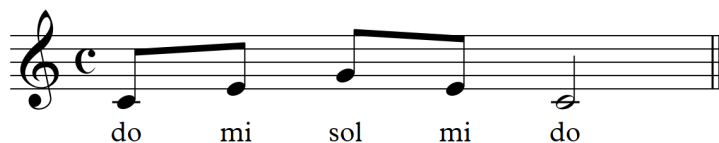
Instructor's tip:
Check each student's vowel shapes as they sing the scale.

A **chord** is the name given to three or more notes that sound at the same time. The simplest chord is made up of only three notes and is called a **triad**.

A **triad** is formed by stacking two intervals of a third on top of each other. An **interval** is the distance between two notes.

We will be singing a major triad using solfege we already know: *do, mi, sol*.

2. Sing the example below while students listen. Then have them sing it back.



You just sang a major triad!

An **arpeggio** occurs when you sing the notes of a chord one after the other, instead of at the same time. If we add the third space C to our example above, we create an arpeggio.

3. Sing the example below while students listen. Then have them sing it back.



You just sang an arpeggio!

4. Have students sing the following examples using solfege. Tap a steady beat to help students sing each example with the correct rhythm.

Moderato



Moderato



Adagio

c)

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

Allegro

d)

Performance [Student Workbook P.16] (10 min.)

**See Appendix 1 (p. 24)

Practice suggestions

Have students:

1. Sing the piece on a neutral syllable, such as "bah." Drop the jaw for an open sound.
2. 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?



Lesson 2.5

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. Bounce up and down on their toes.
3. Roll their shoulders forward.
4. Roll their shoulders backward.

Breathing

Have students:

1. Lie on the floor and take in some deep breaths. Encourage them to memorize the physical sensations they are experiencing.
2. Stand and place their hands on their ribs and pant deeply, making sure the stomach muscles are moving. Do a group of 4 pants. Repeat 3 times.
3. Take in a deep breath over 4 counts. Then release it evenly for 16 beats on the syllable "koo."

Vocalises

Have students:

1. Sing the following exercise. Remind them to take a deep breath and focus on a relaxed, open mouth while sending out the sound.

Zah zay zee zoh zoo _____ Zah zay zee zoh zoo _____ *sim.*

2. Sing the following exercise on the syllable "hoo." Instruct them to start each phrase with a good "h" sound using supported air.

Hoo _____ hoo _____ Hoo _____ hoo _____ *sim.*



Canon

[Student Workbook P.13]

(5 min.)

Have students sing both canons from previous lessons (p. 8 and p. 16). Try each at different tempos and add dynamics. Try each as a round.

Rhythm

[Student Workbook P.13]

(10 min.)

1. Have students clap the following examples. Instruct them to count silently but keep a steady beat.

a)

b)

c)

d)

e)

f)

g)



Have students:

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

In Level 1, we learned that **piano** means soft, **forte** means loud, **mezzo piano** means medium soft, and **mezzo forte** means medium loud. Below are two more dynamic markings we can add to our music to make it even more expressive.

Pianissimo (*pp*) means very soft.

Fortissimo (*ff*) means very loud.

Theory reference:
Level 2, Lesson 2.4, p. 27-31

Sometimes, composers want the effect of changing dynamics gradually. This is done through the use of the **crescendo** () and the **diminuendo** (). A **crescendo** means to gradually get louder. A **diminuendo (or decrescendo)** means to gradually get softer.

4. Have students sing the following examples using solfege. Instruct them to pay attention to the dynamics indicated. However, remind them to always support their singing with a deep breath, never pushing or straining their voice.

Moderato

a) 

Allegro

b) 

Moderato

c) 

Moderato

d) 



Appendix 1

JOHN 3:16

John 3:16

Adapted by Evelyn Pulkin

Evelyn Pulkin

Arr: Kathy A. Sipe

With a Latin beat (♩ = 120)

With a Latin beat (♩ = 120)

For God so loved the world that he

gave his only be - got - ten Son that who - so -



Musical notation for the first system. The vocal line (treble clef) contains the lyrics: "er - er - he - liev - eth in him - should not". The piano accompaniment (grand staff) features a treble clef with a triplet of eighth notes and a bass clef with a simple harmonic accompaniment.

Musical notation for the second system. The vocal line (treble clef) contains the lyrics: "per - ish. But have ev - er - last - ing - life." There are two boxed "12" markings above the vocal line. The piano accompaniment (grand staff) features a treble clef with a triplet of eighth notes and a bass clef with a simple harmonic accompaniment.

Musical notation for the third system. The vocal line (treble clef) contains the lyrics: "but have ev - er - last - ing - life For God so". The piano accompaniment (grand staff) features a treble clef with a triplet of eighth notes and a bass clef with a simple harmonic accompaniment.

loved the world he gave his only Son.

Cresc. Op. 21

For God so loved the world that he

gave his only be - got-ten Son that who-so-
 (A) he gave his only be - got-ten Son who-so-



ev - er be - lie - veth in him should not

per - ish. But have ev - er - last - ing - life.

but have ev - er last - ing - life. For God so



loved the world he gave his only

Son For God so loved the world he

gave his only Son. (Shout!) John three six-teen.



Appendix 2

Additional Solo Options

- God Did**
Words and Music by: Evelyn Pulkin
Mrs. Evie's Songbook: Scripture Songs for Kids by Evelyn Pulkin
The Salvation Army USA Southern Territory
- Here I Am**
Words by: Stephen Poxon
Music by: Nicholas King
Sing to the Lord Children's Voice Series Volume 22
SP&S
- Holding my Hand**
Words and Music by: Pauline Emery
Sing to the Lord Children's Voice Series Volume 13
SP&S

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

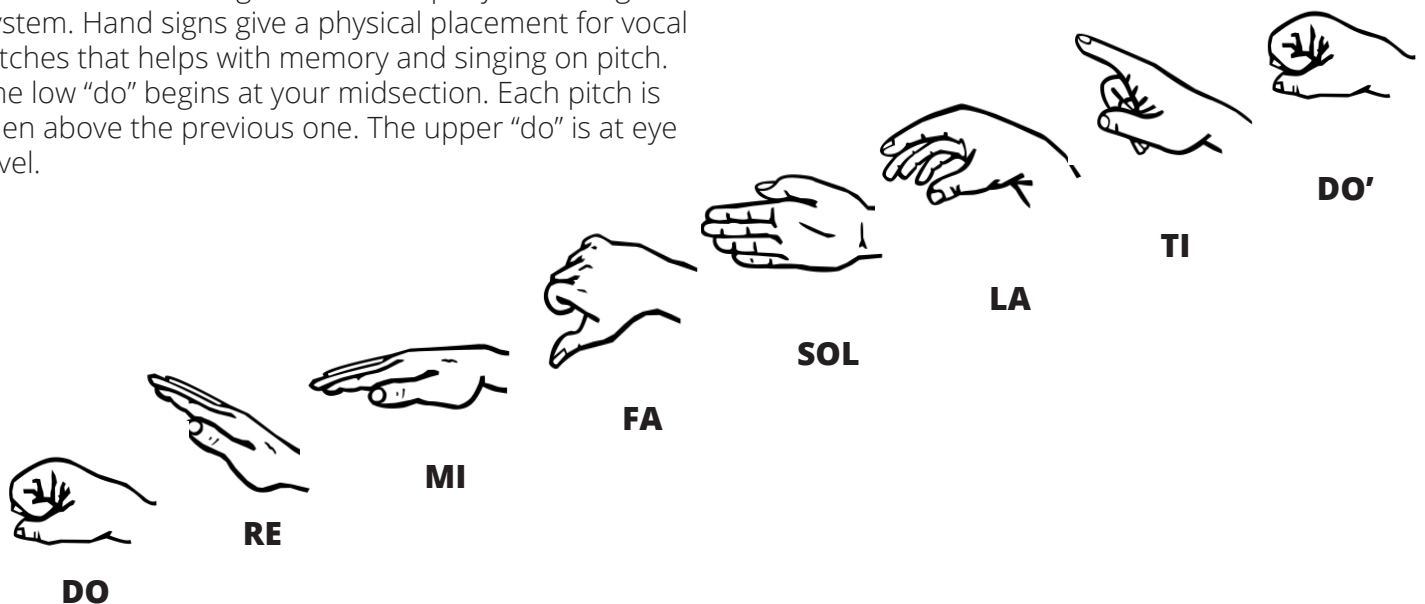
Accompaniment tracks are available for purchase.
Visit www.store.salvationarmy.ca.

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	

