

SKILLS EVERY CHORUS SINGER SHOULD MAKE SECOND NATURE

...or

small things with great love

Important: These steps should be introduced more or less in this order, each successive step building upon the step before. Each step along the way must be maintained throughout the process.

- I. Attitude/Mental Alertness
 - A. WHY should they care? Life changing rehearsals.
 - B. Most difficult to develop: a whole new mindset but must have it in order to achieve the other goals—it permeates every other aspect of the rehearsal and performance.
 - C. Always in the HERE and NOW
 - D. The Warmup
 1. Most important part of the rehearsal
 2. Not just a collection of vocal exercises, it builds your craft and sets the emotional/attitudinal tone for the entire rehearsal
- II. Physical Readiness
 - A. Release Tension
 - B. Posture
 1. Chant: Feet (Step), Knees (Flexed), Chest (High), Shoulders (Back), Weight (Forward), Tongue (Teeth), Eyes (Alive)
 - C. Without physical readiness we can't hope to really create the sound we long for
- III. Breath Management
 - A. Inhale
 1. Backswing
 2. 3 things to do while inhaling
 - a) Re-set your mechanism (inhale through the hinges of your jaw)
 - b) Audiate (hear in your mind) the next pitch
 - c) Form the first vowel
 - B. Initiating the tone
 1. Glottal/Open: How do you hold your breath?
 - C. Sustaining the tone (steady air stream through the phrase; avoiding "wah wahs")
 1. Candle Flame (Bend the flame)
 2. Rowboat, Magic Marker, Peanut Butter, Rubber Band
 3. Big Softs -
 - D. Releasing the tone
- IV. Choral Tone
 - A. Resonators: ↑, →, ↓
 - B. Some imagery for resonance and placement:
 1. Guns: Point up then forward
 2. Fill barrel
 3. Warm air/cold air
 4. Thick & thin vocal folds
 5. "Where's Your Tongue, Dummy?"

V. Singlish

A. "Target" Vowels

1. Why do we call them targets?

2. Vowel Counterparts

a) OO ↔ EE

b) OO ↔ IH

c) OO ↔ UR

d) OH ↔ AY

e) AW ↔ AE

f) UH ↔ EH

g) UH ↔ AH

3. Vowel Hand Chart (see attached)

B. Diphthongs (glides) and Hummable Consonants before a target vowel.

1. Targets hit on the downbeat, everything else precedes that.

2. Conduct to demonstrate.

C. Diphthongs and Singable Consonants after a target vowel.

1. Be bulldogged with the target—never let anything pollute the vowel

2. Press or Pull to bring out

3. Diphthongs in rhythm. Clap to demonstrate

D. Consonants: Not loud, EMOTIONAL

VI. Intonation/Tuning

A. Horizontal Tuning (Intonation)

1. Basic Philosophy: The note isn't higher, YOU are! Living above it all.

2. Pitch-O-Meter

3. Looking down rather than chinning up

4. Helium balloon

5. Spinning the pitch

6. Palms up/Palms Down

7. Ski lift for held notes

8. Stacking onion skins for repeated and returning notes

B. Vertical Tuning

1. Singing to the overtone

2. Shake the sand box

VII. Choral "Blend"

A. Inner & Outer Ear

B. Riser Placement

C. Sing with all the colors of your voice, but have "big ears."

VIII. COMMUNICATION! (Eph Ehly: "People don't come to your concert to hear great music, they come to *experience* something.")