

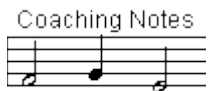
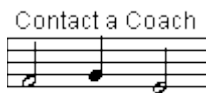
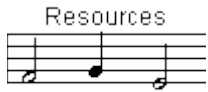
# **The Singing A's Program**

*A unified coaching program in hopes of delivering a consistent message to  
singers in ensembles*

# MISSION STATEMENT

## **We believe:**

- Improvement comes from a long term commitment to building slowly upon a strong foundation of musical fundamentals.
- Musical fundamentals are hierarchal, and trying to take shortcuts only leads to short-term fixes, not long term gains - there are no magic bullets.
- Improvements in fundamental areas inevitably generate improvements in areas further down the line.
- The most important thing we can do as teachers and coaches for the groups we work with is to communicate clearly with each other and provide a unified front, which will lead to a consistent message.
- Every singer and group should leave a coaching session with ONE individual and ONE ensemble area of focus for improvement for the next session, and that area of focus is not to be changed until a sustainable quality improvement is attained.



### The Hierarchy of Fundamental Skills

(As the skills below are linked, click on them for suggested exercises and techniques)

- [Individual Vocal Skills](#)
  - [Posture and Alignment](#)
    - Stance, weight distribution
    - Legs, knees
    - Hips, pelvic tuck
    - Torso, chest, shoulders
    - Head
  - [Abdominal-Costal Breathing](#)
    - Nearly passive inspiration
    - Active expiration
    - Managed control of breath pressure
  - [Freely produced phonation resulting in a robust, resonant tone](#)
    - Vocal mechanism free from tension, especially jaw and neck
    - Tone initiated by virtue of breath passing between proximate versus closed glottis
    - Relaxed and open laryngeal and oral pharynx evidenced by lowered larynx and raised soft palate
    - Relaxed tongue extended to gently rest on the lower gum ridge
    - Lips lifted away from the teeth
- [Ensemble Vocal Skills](#)
  - [Vowel Target Sounds](#)
    - Uniformity
    - Choice of target sounds
    - Proper positioning of the articulators (jaw, tongue, lips)
  - [Syllable Connectors](#)
    - Singable
      - Anticipatory
      - Continuant
      - Balance with vowel sounds
    - Non-Singable
      - Duration
      - Expressive weight
    - Relation to vowel target sound
  - [Unison Synchronization](#)
  - [Duet and Trio tuning](#)
  - [Chords](#)
    - Melody volume relationship
    - Pitch volume relationship
    - Chord function volume relationship
    - Voicing volume relationship
- [Individual Visual Skills](#)
  - [Body Movement](#)
    - Legs, Feet
    - Arms, Hands
    - Torso, Head
  - [Facial Expression](#)
    - Brow



- Eyes
  - Lower face, mouth
- [Ensemble Visual Skills](#)
  - [Stance and positioning of singers](#)
  - [Character and Role Playing](#)
  - [Balance between Uniformity versus Individual Expression](#)
  - [Choreography](#)
- [Musicianship](#)
  - [Meter, Rhythm and Tempo](#)
  - [Phrasing, Contour and Line](#)
  - [Theme - Lyric, Melodic, Harmonic, Rhythmic, Comic](#)
  - [Unity and Contrast](#)
    - Form
    - Climax
  - [Choice of Material](#)
    - Difficulty
    - Tessitura
    - Appropriateness
- [Presentation](#)
  - [Stage Presence and Deportment](#)
    - Entrance, Acceptance, Exit
    - MC, Backup
    - Non-singing time
  - [Performance Packaging](#)
    - Song choice and order
    - Patter versus segue
    - Theme
    - Encores
- [Audience Rapport and Timing](#)

**[VIEW COACHING NOTES FROM PAST SESSIONS AND SUBMIT NEW ASSESSMENTS](#)**  
 (approved coaches only)

## ~Singing A's~

[\[Welcome!\]](#) [\[The Hierarchy\]](#) [\[Resources\]](#) [\[Tool Chest Forum\]](#)  
[\[Contact a Coach\]](#) [\[Coaching Notes\]](#)

*The Northeastern District Association of Chapters of SPEBSQSA*  
*More than 60 Chapters for the promotion of Barbershop Harmony*

# **POSTURE AND ALIGNMENT**

## **WARM-UP**

A typical warm-up procedure is to raise the hands above, and slightly ahead of the head, with hands clasped. Then the hands are unclasped and lowered slowly to the sides while maintaining the shoulders at the original height. It is **IMPORTANT AT THIS POINT TO POINT THE PALMS OF YOUR HANDS FORWARD TO MORE EASILY MAINTAIN THE CORRECT SHOULDER POSITION**. This can be easily demonstrated: if the palms are allowed to face backward, the shoulders automatically slump -- the very position we must avoid. Try it -- you'll like it.

*Submitted By Don Flom*

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## **PROPER STANCE**

### **Singer's Stance**

Develop the habit of using the "Singer's Stance" whenever you sing:

Feet approx. shoulder width apart.

Knees unlocked and able to flex and comfortably move.

Pelvis tilted slightly forward to cradle abdomen.

Raise arms, then relax and drop them, leaving the chest high and the shoulders relaxed.

Elongate the back of the neck; imagine being suspended from the back of the top of your head.

Raise your eyebrows and lift your facial muscles.

Breathe and lift to tune up;

Settle into the "Singer's Stance" as you vocalize.

### **Improving the "Singer's Stance"**

Stand with feet approx. shoulder width apart.

Hold this imaginary, completely full, big bowl of water with two hands.

Don't spill any of it.

Be prepared to walk around a little, balancing the bowl.

Notice your bent knees, tilted pelvis, raised chest and elongated back of your neck.

Hold the bowl in a balanced position as you take the pitch, sing the tune-up chord and settle into the "Singer's Stance".

### **Misc. To Improve "Singer's Stance"**

Sing as if you were younger than you are. Remember what you felt like, sounded like and looked like when you were a younger singer.

Be "Pavarotti".

**Imagine that, as you sing, you can successfully resist gravity by allowing the music to lift you physically as it lifts you spiritually.**

*Submitted By Tom McQueeney*

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### **DANCING**

**Pretend you are about to take a girl into your arms to waltz. You will automatically put enough space between your feet for a "third foot", but will not spread so far you can't move.**

*Submitted By Larry Bean*

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### **CHEST PASS**

**Pretend there is a basketball on the floor right at your feet. Reach down and pick up the basketball, bringing it up against your body. When it is at chest height, push the basketball away. While you keep your body where it is after the pass, chest forward and up, bring your arms around and down to your side with your thumbs at the seam of your trousers. You will now be in an ideal singing position.**

*Submitted by Jim Dodge*

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# **ABDOMINAL-COSTAL BREATHING**

## **BREATHING UP INTO THE HEAD**

A way to visualize and physically free up the intake of air into the lungs is to think of inhaling "up into the top of your head". Most singers try to force air "down" into their lungs and make a lot of noise on the inspiration. Noise is a sign of tension in the throat and tension reduces the effectiveness of the breathing process. Breathing "up" relieves the tension and there should be no noise (rasp) and the breath should feel natural and free. I don't remember who demonstrated this to me but I pass it along to others. Use it with the other great information contained here and as suggested, make it a habit which will help during performance.

*Submitted by Jay Wiley*

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## **POSTURE AND BREATHING TRAINING (LONG)**

Frequently I begin these sessions with a visual aid and say -- "this is a pitch pipe". But today we're going to begin with something far more important --- something we normally spend little time thinking about --

and something that will allow us to perform our music better than we ever have before.

And -- because it's so important -- I've prepared some reference notes -- to hopefully assure I don't rush past even one critical element.

What I'm referring to is this gift you and I have been given.  
A gift never designed to sing.

This wonderful sound generating apparatus that starts here with our power supply -  
- and -- with intelligent use -- effortlessly produces our individually best singing qualities.

In fact -- starting right now -- I'd like you to set aside all ensemble considerations -- and instead, think selfishly about being the best singer you can possibly be.

Have faith that as you improve individually -- our Choruses and Quartets will reap the benefits.

Now -- before we begin --

1. Let's give credit where credit is due: Most of the information, insights and suggestions we will explore together, are the products of far greater minds than

mine.

First -- the "Evaluation Reference Materials", authored by members of our Society's Singing Category, is a treasure chest of exercises and short activities that will improve our singing skills and ---

Second -- this wonderful book, "Singing the Mechanism and the Technic" by William Vennard.

In fact lets begin our evening with a quote from Vennard that bears directly on tonight's primary focus.

"Before trying to play any instrument one should learn how to hold it." ----

"Vocally this means posture."

## **Posture & Body Alignment**

### **1. Stance & Weight Distribution**

"The head, chest, and pelvis should be supported by the spine in such a way that they align themselves one under the other -- head erect, chest high, pelvis tipped so that the tail is tucked in."

Let's review that again --

We want to develop the habit of using the "Singer's Stance" whenever we sing.

### **2. Legs, Knees, Hips & Pelvic Tuck**

Feet approx. shoulder width apart -- with one foot placed comfortably ahead of the other. "Above all don't put your weight on your heels."

"Stand well supported -- leaning perhaps a little forward."

Knees unlocked and -- able to flex and comfortably move.

Pelvis tilted slightly forward or -- "pelvis tipped so that the "tail is tucked in" -- to cradle abdomen.

### **3. Torso, Chest & Shoulders**

Raise arms, then relax and drop them, leaving the chest high and the shoulders relaxed.

Our purpose here is create plenty of natural space -- for our lungs to function at peak efficiency.

"A good exercise consists of (lightly) swinging the arms circularly as if they were wings, lifting slightly on the toes with each swing ---. This relaxes the shoulders and expands the thorax" ie Chest.

### **4. Head**

Elongate the back of the neck --



**Imagine being suspended "from strings -- one attached to the top of your head -  
- and one attached to the top of your breastbone". --- This keeps the head erect  
and lifts the chest -- allowing the pelvis just to hang in position."**

## **5. In Summary**

**"Stand well supported -- leaning perhaps a little forward."**

**Before continuing -- lets have some discussion.**

**For example -- does all of this make sense to you??**

**Are you physically comfortable with every aspect of the "Singer's Stance"?**

**Other Questions or Observations??**

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**At this point I find it interesting to note a few more Vennard quotes.**

**He says:**

**"It seems wasteful to spend more then one or two lessons on breathing by itself."**

**"It is primary in importance, but it is easy to understand and can be practiced  
without the aid of a teacher."**

**With those thoughts in mind -- and now that we've reviewed "how to hold our  
instrument" -- lets move on to "Breathing".**

-----  
**Please assume your "Singer's Stance". Make sure your instrument is properly  
supported and -- that you body is free of tension.**

**Now -- let me see you take a "Singer's Breath". (OBSERVE EVERYONE)**

**Now turn sideways - and let me see you take another "Singer's Breath". (Observe)**

**Let me show you some of the things I'm seeing. (Demonstrate your observations.)\_**

**Abdominal - Costal Breathing**

**Everything we're going to do -- are things that you can practice on your own.**

**It's really exciting to know that --**

**"All muscles involved in respiration can be consciously controlled."**

**"The only involuntary action is the necessity of taking a new breath when the  
oxygen content in your lungs runs low."**

**Also --If you will take five minutes per day (by the clock) -- to practice breathing  
conscientiously -- you will make rapid progress.**

**Finally and most selfishly -- "no matter how well you sing -- if your breathing can be improved -- your singing can improve also."**

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**So lets begin by creating a picture of our respiratory system in our minds.**

**In here we've got some bone structure -- which is really a system of levers -- that are actuated by pulleys (muscles).**

**The bones are held together by ligaments -- and moved by our muscles.**

**Our muscles are attached to our bones -- by our tendons. Tendons are made of the same tough material as our ligaments -- and will stretch very little.**

**In contrast -- Muscles are stretched when they relax -- and contract, that is, become short and fat when they are pulling.**

**Our backbones, or spine -- is composed of (24) vertebrae. -- Each vertebrae rests on the one below -- cushioned by connective tissue.**

**The vertebrae are graduated in size from the smallest in our neck to the largest in the small of our back. -- Seven of these vertebrae (cervical) are in our neck -- twelve (thoracic) are in our chest (thorax) -- and the remaining five (lumbar) are located below.**

**Joined at the top of each thoracic (chest) vertebrae -- are two ribs, one on each side.**  
**--**

**The upper seven sets connect with the breastbone (sternum) in front -- and form a rough circle -- sort of like the outline of an apple when cut it in half through the core.**

**Our top rib is small and sits almost horizontal. --**

**Each successively lower pair is larger -- and less horizontal -- until pairs seven to ten are at about 45 degrees when you're in your "Singer's Stance"**

**From seven to ten our rib pairs become successively smaller. As a result -- this whole structure is an egg shaped cage.**

**Each rib is composed of bone for the most part -- but has a short section of cartilage to connect it to the sternum (breastbone).**

**The cartilage from rib pairs eight, nine and ten -- don't reach directly to the breastbone. -- They have been called false or abdominal ribs.**

**Rib pairs eleven and twelve are short -- have very little cartilage and are called our floating ribs because they don't reach our breastbone.**

**Have you got the picture??**

**Can you see your flexible egg shaped cage when you're in your singer's stance?  
Can you imagine what happens to your flexible cage when you twist and turn and slump?**

**We like and need that "flexibility"  
and-- we can control its shape with our muscles.**

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**Lets just peek at a few -- starting with our Rib Muscles.**

**Your most important rib muscles are your "Intercostals". They're called  
"intercostals" because are located between your ribs.**

**We have two sets of intercostals -- an External and an Internal set.**

**The Outer Set (the external intercostals) run diagonally downward away from the  
backbone. -- The contraction of your external set pulls the ribs upward and toward  
your backbone.**

**Stand up -- and without breathing -- put your hands on the sides of your thorax  
(chest) -- and contract your external intercostals.  
Can you see and feel how your ribs are pulled upward and back towards your  
backbone?**

**These are SOME of the muscles we use -- to increase the diameter of our "flexible  
egg shaped cage" when we breathe in. (Inspiratory)  
This deliberate muscle action -- a moves our sternum (breastbone) forward while  
concurrently expanding our flexible cage.**

**You can sit down now.**

**The Inner Set of intercostals -- run at right angles to the external intercostals. They  
run from the backbone upward and outward.  
Therefore just as the externals pulled the ribs up -- the internal intercostals pull  
them down again -- and produce exhalation.**

**Combined -- the internal and external intercostals -- "are capable of a bellows  
action" -- expanding and contracting our "flexible egg shaped cage" -- drawing air  
in -- and expelling it.**

**Stand up -- and without breathing -- put your hands on the sides of your thorax  
(chest) -- and expand and contract your cage.**

**Can you see and feel how -- your external intercostals are pulling your ribs upward**

and backwards?

and then -- feel the internal intercostals pull them downward and away from your backbone??

You can sit down now.

Now -- let's explore the muscles of the belly.

The most important of all "inspiratory muscles" is -- the Diaphragm.

Think of the diaphragm as --

the floor of the rib cage --

or -- the ceiling of the belly.

It is described as a "large dome shaped muscle that divides our trunk into two parts" with --

the lungs and heart above the dome

and just about everything else under the diaphragm.

The upper portion of the diaphragm is the central tendon.

Running down from it -- are muscular walls -- which attach to your lowest ribs, your sternum (breastbone) and -- your backbone.

When the diaphragm is relaxed -- it's arched rather high.

When it's tightened -- it tends to flatten out and create more space above it for the lungs and heart.

Interlace your fingers like this.---Now flatten the dome and imagine -- how much additional space you create when you flatten your diaphragm.

Clearly, when your diaphragm exerted -- the capacity of your two air chambers is increased -- because the floor under them is dropped.

And -- quite naturally -- this flattening of your diaphragm -- will be coordinated -- with the expanding of your flexible egg shaped cage -- to which it is attached at its circumference.

Stand up -- and assume YOUR SINGER'S STANCE".

Just breathe naturally -- and feel your flexible cage expand as you flatten you diaphragm and contract -- as your diaphragm returns to its relaxed -- dome shaped position.

Any questions?? For example -- if all of this happens automatically -- why should we understand what's going on??

You have a few "expiratory muscles" we should mention.

Two pair -- the "rectus abdominis" run straight up and down -- from the pubic bone to the cartilages of the 5th, 6th and 7th ribs.

We've also have the muscles of the pelvic outlet -- which must tighten -- in order that the pressure created by abdominal muscles be directed upward for exhalation. -  
- These are the same muscles we all become familiar with when we take the pause that refreshes.

Needless to say -- the action of these muscles is equally instinctive. -- So -- the purpose of this knowledge is to -- recognize their existence -- and our ability to exercise some control over their function and thereby -- provide ourselves with the ability to modify their behavior to allow us to sing better.

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### Chest or Shoulder Breathing

Our Shoulder muscles deserve mention for several reasons --

1. They "can be used for breathing, because muscles connect the shoulders and the ribs".

2. You've all seen "exhausted athletes heave their shoulders and upper chests". --- And - you may have also noticed that they find it difficult to talk.

3. So -- while the "shoulder muscles are practically all inspiratory" -- they are used for desperate gulps of air -- leaving expiration uncontrolled.

4. Since singing is expiratory -- and demands excellent control -- we can see why chest or shoulder breathing is -- at best, inefficient and -- at worst -- an absolute roadblock to good quality singing.

5. So -- generally, movement in the upper part of the thorax (chest) should be avoided because it is inefficient and -- we can't control our exhale.

6. Chest breathing also looks bad. --- When the singer's chest collapses -- his shoulders droop -- and his posture becomes poor.

Then when he inhales -- he pops back up again. Up -- down -- up --down -- not very attractive and in fact -- distracting, when he's a member of an ensemble like our quartets or choruses.

7. "Chest breathing can also lead to muscular tension in the throat since the muscles that raise the breast bone have attachment at the top of the neck."

8. Finally -- abdominal breathing -- which is what you want to do -- cannot take place correctly when your ribs are heaving.

Correct breathing may be summarized with three adverbs:  
"In" -- "Down" -- and -- "Out".

The air -- may be taken in thru the nose or mouth however -- in most cases, the amount of air we require cannot be taken in fast enough thru the nose.  
In addition -- breathing thru the mouth tends -- by reflex -- to adjust our resonators correctly.  
The breath goes down into the lungs -- causing the walls of the thorax (chest) to expand out.

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### Costal or Rib Breathing

"The sideward expansion of the ribs characterizes the second type of breathing -- costal or rib breathing."

You can check to see how well you're doing by placing the inside of your thumbs, against your lower ribs, at you sides. ---

Place them so that when you've exhaled -- your middle fingers are touching in front.

Then -- breathe in and as your ribs expand -- they will push your middle fingers apart. -- Of course, your objective is to push them as far apart as you can.

Stand up in your Singer's Stance and give this a try.  
How many inches apart are your middle fingers separating?

The same maneuver -- with your middle fingers meeting in back will show a certain amount of expansion there also.

Some teachers emphasize this back expansion -- as if it were the secret of an additional reservoir of breath.

Of course your ribs can't move as far in this area because they are attached to your spine.

Of this we may be sure --- "the normal expansion of the ribs is primarily sideward -- partly forward and -- very little upward -- so that it coordinates with belly breathing -- rather than shoulder (or chest) breathing."

It's also fair to say that -- breath control probably depends upon resisting the tendency to collapse the ribs as long as possible.

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### Diaphragmatic - abdominal or "Belly Breathing

**Your diaphragm is one of the most powerful muscles in your body.  
It is not only the partition between the rib cage and the belly -- but it is related to both types of breathing -- implying some coordination.**

**Place your hands on your diaphragm. --- Just kidding.  
Place your hand on your abdominal muscle -- near the top -- at the place where your ribs arch in front -- just below your breast bone.  
This region is call the epigastrium -- and is a good spot to feel the action of the diaphragm. -- When the diaphragm flattens -- this area will push forward.**

**Place one hand on your ribs at your side -- and the other on your diaphragm in front -- and feel your rib and abdominal expansion at the same time.**

**When the diaphragm drops -- abdominal expansion must occur -- because it presses down upon the stomach and other organs -- and there must be someplace for them to go. --- This is why it is impossible for you to sing well after too heavy a meal.**

**Our bodies simply cannot be full of food and -- full of air at the same time. If the stomach is crammed it will interfere with deep breathing.**

### **Belly Breathing Exercises**

**1. Lying flat on your back on the floor -- put a few large books on your belly --- breathe in and raise the books -- breathe out and the books should go down.**

**2. Lean against the wall, with your face to the wall.**

**Take a deep breath.**

**Did your body move away from the wall?**

**Take a "Singers Breath" ie "Quick, Silent and Full".**

**Did your body pop away from the wall?**

**Note the power of diaphragmatic breathing.**

**3. Standing or Sitting:**

**Make a "start the car on a dead battery" sound.**

**Feel the abdominal muscle action.**

### **Muscular Antagonism**

**At this point we need to touch briefly on the principle of muscular antagonism. -- This same factor will be important later when we explore the function of your voice box (larynx).**

**No muscle works alone. It is opposed and steadied in its action by one or more other muscles.**

**You know that -- in the case of the intercostals, the internals are the antagonists of**

the externals. -- Now you also know that your abdominals are also the antagonists of your external intercostals -- because they too pull the ribs downward.

The contraction of your diaphragm -- causes it to lower and partially flatten -- increasing the capacity of your flexible egg shaped cage (thorax/chest). It is the muscle of inhalation.

The contraction of your abdominal muscles -- decreases the capacity of your entire trunk. They are the muscles of exhalation.

When you think about these opposing muscles -- or what I like to think of as "muscles in dynamic balance" -- you can see why the notion of supporting the tone - - while helpful as an image for breath control -- may not be entirely accurate. In fact -- we may benefit additionally -- by realizing that the diaphragm can consciously steady the tone versus simply "support it".

In any event -- at the end of a long phrase -- the abdominals will be completely contracted -- the diaphragm will have been pushed back to its top, arched position and the epigastrium will sink back.

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## Breath Control

We are now able to think of this egg shaped cage as the -- source of pressure for producing a good full tone and -- as a reservoir of the raw material -- air -- for sustaining tone for a long period of time.

We know --

1st -- We need to get enough air with each inhalation and to do this --

We must recognize that -- practice the principles of correct inhalation are not optional. They are vital.

The chest must be high at the outset.

There must be sideward costal expansion.

The abdomen must relax to allow full descent of the diaphragm. (This will not look like poor posture to the audience IF the ribs are sufficiently expanded.)

A distended abdomen is only a crime when the chest is flat.

2nd -- there must be no waste of breath.

Some of us inhale a full tank of breath -- and then blow it away -- on the first word -- when we allow our "egg shaped cage" to collapse. -- As a



result -- we run out of breath quickly.

Of course -- the real loss is -- by lowering our egg shaped cage -- our abdomen and diaphragm lose all their leverage for controlled expiration.

At the risk of redundancy -- and to put all of this more simply --

Please stand up --  
Get into your "Singer's Stance"

Take a deep breath -- and then -- hold the chest high --

Let the dynamic balance of your muscles hold your breath -- versus closing and locking up your vocal chords (larynx) --

Let inhalation be quick and intentional -- let it be a studied action.

Let exhalation be slow -- and subconscious -- let it be unstudied.

Let the internal intercostal muscles -- and the diaphragm -- resist the abdominals -- so that your exhalation will be so slow -- and so steady -- that you will hardly be aware of it. (You may find that your epigastrium is bulging slightly during this exercise.)

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You are now experiencing what many singers call the sensation of "sitting on the breath". --

Think of inhaling as -- inflating a rubber cushion --

Think of breath control as -- sitting on that cushion -- and controlling the exhalation of air with our dynamically balanced muscles.

Actually -- "breath management" -- may be a better term then -- "breath control" -  
- because it doesn't contradict the idea of a -- freely produced flowing tone.

In fact -- some would say that breath management should not be taught -- until a freely produced -- flowing tone is mastered.

Any questions or confusion??

It is not only the amount of air in the lungs that will determine whether or not you will be forced to take another breath; -- the purity of the air is also a major factor.

When oxidization progresses -- your phrenic nerve automatically contracts your diaphragm. -- Just try holding your breath indefinitely -- and sooner or later you'll have to get rid of the carbon dioxide.

**In the excitement of singing your lungs burn oxygen faster. --  
That's one of the reasons why singing long phrases takes more air when we are  
learning them -- then they do when the phrase is more familiar.**

**Stage fright burns more oxygen too.**

**The answers to all of this are clear --  
First -- understand what your body is doing and -- what it's capable of and --  
Second -- practice -- practice -- practice.**

**I have one other secret -- that I generally only share with my closest friends.  
When I'm running out of breath ----- I breathe.**

**Our audiences don't care how frequently we breathe -- as long as --**

**The breaths are taken easily -- without apparent effort -- and --**

**The breaths are taken at fairly reasonable places grammatically.**

**Follow those two guidelines and -- you can breathe as much as you like.**

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**Here are a few more breath management exercises.**

**1. Inhale slowly while counting to five.**

**Exhale slowly while counting to five.**

**Repeat indefinitely.**

**Variations can be improvised -- gradually increasing the length of time between  
breaths.**

**2. A nice variation of #1 is to do the exercise as we walk at a steady pace.**

**In other words -- breathe in during the first five steps -- and breathe out during the  
next five. -- The try five steps breathing in -- and ten steps breathing out. -- Now try  
three steps in and twelve out, etc.**

**3. These first two exercises lead nicely to this one.**

**Take a breath quickly -- and then spin it out through partially closed lips -- making  
the expiration as long as possible. -- This is more comparable to the singing  
situation.**

**4. Use Those Lower Back Muscles Vs Lower Abdominals  
Lower Abdominals "Follow the breath"**

**Let's stand and look like Champions in your Singer's Stance  
Concentrate on drawing a breath all the way to your lower back by**

**pretending to take a slow, full Breath "through a LONG straw"  
and than "hold the breath in" using your lower back muscles and without closing  
the throat.**

**Notice the lack of chest and above tension because of your concentration on a large  
muscle group over which you have great control Vs your chest or singing  
apparatus?**

**Notice your "natural high soft palate and low larynx" without concentrating on  
some "mechanical fix".**

**If you duplicate this feeling, of holding the breath in your lower back, while you're  
singing -- you will find that your proper singing posture is automatically  
maintained. AND --Your rib cage will be in proper position and your abdominal  
muscles will follow the breath Vs push the breath.**

**Finally as we wrap up this first session --**

**Keep in mind that any exercise that improves our physique will make for better  
singing.**

**Certainly those that strengthen our abdominal muscles and general endurance are  
particularly helpful.**

## **ADDITIONAL INSIGHTS ABOUT BREATHING AND SOUND**

### **TO FOCUS ON "EXPIRATION" (BREATHING OUT/MAKING SOUND) VS "INSPIRATION" (BREATHING IN/GETTING ENOUGH AIR)**

**1. "Puff, Puff, Puff" with hands on belly.**

**Then "Pu--ff, Pu--ff, Pu--ff"**

**Then "Pu-----ff, Pu-----ff, Pu-----ff"**

**A. What were you focused on?**

**B. Why weren't you focused on getting enough breath?**

**2. Sound isn't made by air. It's made by vibration of vocal folds.**

**Sound is audible in lots of mediums e.g. air, water, a string between two tin  
cans, etc.**

**Audible Sound is vibration of 20 to 20,000 cycles per second.**

**a. Take two pieces of 8 1/2" x 11" paper. If I blow between these two pieces of  
paper, will the papers blow apart and separate or -- will they come together and  
touch?**

**b. Why did the papers do that? Do your vocal folds act similarly?**

**c. And when they come together and air passes between them what do they do?**

**d. And does it require a lot of air to make them vibrate?**

**3. How much air do we really use? (4-6 ounces)**

**Vs how much do we naturally have? (3 liters) So -- WHAT'S GOING ON?**

**a. Blow "warm air" into the palm of your hand.**

**b. Now phonate (ah) into the palm of your hand. WHICH USES MORE AIR?**

**c. Now as you sing "ah" into the palm of your hand gradually reduce the amount of air you're passing between your vocal folds. WHAT HAPPENS? DID YOU FEEL YOUR "HEAD VOICE" ACTIVATE JUST BEFORE YOUR VOCAL FOLDS STOPPED VIBRATING?**

**4. Which sounds use the most air? Target vowel sounds or -- singable consonants or -- Non-singable consonants?**

**a. Sing the first line of "My Wild Irish Rose" into the palm of you hand. WHAT'S THE ANSWER?**

**5. "Warm Air" is a useful way to free up any tension we may feel and -- to even "create more space BUT -- WHAT ELSE DOES SINGING WITH WARM AIR OFTEN DO TO OUR SOUND?**

**HOW DOES IT SOMETIMES AFFECT OUR "PLACEMENT"?**

**6. Let's explore the impact of various "air Vs sound ratios". Place hands on belly then:**

**a. 100% Air**

**b. 90% Air to 10% Sound**

**c. 75% Air to 25% Sound**

**d. 50% Air to 50% Sound**

**e. 25% Air to 75% Sound**

**f. 10% Air to 80% Sound**

**g. 5% Air to 95% Sound**

**h. 100% Sound to 0% Air, WHOOPS, Maybe not!**

*Submitted by Tom McQueeney*

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## **HOW DEEP IS THIS OCEAN OF AIR**

**Use Those Lower Back (the real pulling) Muscles Vs Lower Abdominals**

**Feel The Lower Abdominals "Follow the breath"**

**(Coach's note: The reference to "lower back muscle" involvement in breathing or breath control is a fib but, it serves this coaching objective.)**

**Let's stand and look like Champions.**

**Concentrate on drawing a breath all the way to your lower back by pretending to take a slow, full Breath "through a LONG straw"**

**and than "hold the breath in" using your lower back muscles and without closing the throat.**

Notice the lack of chest and above tension because of your concentration on a large muscle group over which you have great control Vs your chest or singing apparatus?

Notice your "natural high soft palate and low larynx" without concentrating on some "mechanical fix".

If you duplicate this feeling, of holding the breath in your lower back, while you're singing -- you will find that your proper singing posture is automatically maintained. Your rib cage will be in proper position and your abdominal muscles will follow the breath Vs push the breath.

*Submitted by Tom McQueeney*

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### **BREATH CONTROL**

AS WE PREPARE TO SING

a. "Glottal" Vs "Diaphragmatic" Control

Take a good "Singers Breath" and hold it by closing your epiglottis.

Now sing "I -- love you tru--ly--".

? What did the attack on "I" sound and feel like?

Now, take a proper Singers Breath BUT, leave your throat totally open, free and relaxed. Breathe in --- breathe out --- breathe in --- breathe out.

Now, breathe in, taking a good Singers Breath and -- using only your diaphragm muscle, hold your breath while I count to five. (12345)

Finally, let's sing "I love you truly" again using only our diaphragm to hold and control our airflow.

Ready, breath, "I-- love you tru--ly--".

? What did the attack on "I" sound and feel like?

?How did it sound and feel Vs when you used "glottal" control?

*Submitted by Tom McQueeney*

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### **BREATH SUPPORT**

1. Place one hand on your belly and the other on your chest.

Take a deep breath.

? How much did each hand move?

Repeat breath assuring that only your belly hand moves.

2. Place your hands on your sides with your thumbs forward.

Take a slow, deep breath.

? What happened to your thumbs?

? What happened to your fingers?

Note and assure both diaphragm and back muscle involvement.

**3. Lean against the wall, with your face to the wall.**

**Take a deep breath.**

**?Did your body move away from the wall?**

**Take a "Singers Breath" ie "Quick, Silent and Full".**

**?Did your body pop away from the wall?**

**Feel and note the power of diaphragmatic breathing.**

**4. Standing or Sitting:**

**Make a "start the car on a dead battery" sound. Feel the abdominal muscle action**

**5. One Impact Chest Breathing (Less Breath)**

**Stand tall with your "chest raised and proudly out".**

**Don't use your diaphragm. I want you to take a slow deep chest breath and hold it in your chest for while I count "1 and 2".**

**? Ready? OK take a deep chest breath. Hold it for "1 and 2".**

**Now, repeat what we just did BUT, when I say "and 3" pop activate your diaphragm muscle and see how much more air enters your lungs.**

**?How much more air did you get? 1%? 10? 25??**

**6. Another Impact of Chest Breathing (Less Control)**

**Take a full chest breath.**

**Now, sing the first melody line of "Heart of My Heart".**

**? What did the "attack" on the word "Heart" sound and feel like?**

**Take a proper Singers Breath and "Heart of My Heart"**

**? Did this "attack" sound and feel the same?**

*Submitted by Tom McQueeney*

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## **PROPER BREATHING**

**With both hands on your belly, take a deep breath THROUGH YOUR NOSE.**

**You should feel your belly push out against your hands. This is the way you breathe to stay alive, all day, every day.**

**Human beings are nose breathers! The only time we consciously breathe through our mouths is when we are swimming and when we sing. Actually, when we sing we should breathe using the mechanics of the body to allow air to enter our lungs. If you push out the belly when you need air, the belly gets out of the way and allows the diaphragm to drop which, in turn, gives the lungs room to expand and air**

**rushes in to fill that new space. You do this all day, every day just to stay alive. As you read this, notice that action taking place in your body.**

**The way the body inhales all day long is an UNCONSCIOUS action. While you are singing this has to become a CONSCIOUS action so you must ask your body to breathe by pushing out your belly and keeping your mouth open so air will rush into your lungs.**

**Use your body as the air pump that fills your lungs. If it works that way all day, every day, why fight Mother Nature!**

*Submitted by Jim Dodge*

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# **FREELY PRODUCED PHONATION**

## **DEALING WITH DIFFERING VOCAL QUALITIES**

"Different", in and by itself isn't "bad". However, in a quartet or chorus, it is amazing how one voice with a clearly "different" tonal quality can "stick out" and distract us from the overall performance.

The following seeks to outline specific methods to modify selected "different" tonal qualities with the objective of moving them towards a full, tall, rounded, well supported, freely produced, resonant sound that is properly placed, with sufficient "ping" to create our "Barbershop Ring".

### **A. BREATHY**

Causes: Too much air, vocal folds not closed along the edge completely,  
Tools: (ASSURE NO KNOWN PHYSICAL CAUSE)

#### **1. Air Vs Tone Mix Ratios**

Air 100%, Air 90/Tone 10, Air 75/Tone 25, Air 50/Tone 50,  
Air 25/ Tone 75, Air 10/Tone 90

**2. Vocal Fold Adduction Exercises To Strengthen Vocal Folds and Surrounding Arytenoid Cartilage can increase loudness and vocal quality.**

### **CHECK WITH YOUR E.N&T, MD BEFORE DOING ANY OF THESE EXERCISES**

Exercise at least three times daily to achieve maximum benefits.

#### **Exercise #1**

**A. Sit in a freestanding chair. Grab the sides/bottom of the seat and take a deep breath. Lift up on the seat while pushing your body into the seat.**

**B. Try to make a loud vocal grunting or straining noise while exerting Pressure. (The pressure will cause the vocal folds to close and Therefore, give you more strength to push yourself down into the chair.**

**C. Sustain the vocal grunt for as long as your air supply lasts.**

**D. Rest for 15 seconds and repeat.**

**E. Do the exercise ten times, holding each one as long as possible -- each time working towards a more physical effort and louder grunt.**



## **Exercise #2**

**A. Sit or lie down. Put both palms together. Take a deep breath and exert pressure into your palms.**

**B. thru E. -- Same as Exercise#1**

## **B. BRIGHT, TIGHT, NASAL & FAR FORWARD IN FACIAL MASK**

**Causes: Placement too far forward, throat tight, glottises under pressure, managing breath with their throat, manufacturing higher notes by tightening throat, dropping soft palate / sometimes touching tongue, glottal controlled attacks, motivated to hear accuracy of their own tones Vs to blend with and audibly enhance ensemble sound**

**Tools:**

- 1. Try alternative placements e.g. "We, Sit, Let Hat, Far, Awe"**
- 2. Open & Relax the throat PLUS Raise the soft palate**
- 3. Create that "pre-yawn" spacious feeling**
- 4. "Inner smile"**
- 5. "Hot Potato"**
- 6. "Tall Words"**
- 7. "Breathe in a golf ball"**
- 8. "Sense of Surprise intake of breath"**
- 9. Relax glottis's by using "Warm Air" to sing with**

## **C. DARK & SWALLOWED**

**Causes: Back of tongue is pulled toward/into the throat, "Placement" too far back as in poorly placed "hod"**

**Tools:**

- 1. Tongue extended to rest on lower lip (See Tongue Tension)**
- 2. Feel A Range Of Alternative Placements**

## **D. STRIDENT (Harsh, Raspy or Piercing)**

**Causes: Strained vocal production processes, tightness in throat, intention to sing loudly like a "Broadway Belter"**

**Tools:**

- 1. Warm Vs Cold Air**
- 2. Raise The Soft Palate + Open & Relaxed Throat**

## **E. VIBRATO & TREMOLO**

**Causes: Breath support & control management**

**Tools:**

**1. Tone Vs Air Mix Ratios**

**Air 100%, Air 90/Tone 10, Air 75/Tone 25, Air 50/Tone 50,  
Air 25/Tone 75, Air 10/Tone 90**

**2. Strengthen Abdominal Muscles**

**Stand like a Champion.**

**Take a Singer's Breath.**

**Sing "hip, hip, hip, hip, etc." and feel abdominal muscles working.**

**Sing "ha, ha, ha, ha, etc." and feel those ab muscles working.**

**Just do "Puff, Puff, etc., Exhales until you have to take another singers breath. Feel those abdominals working?**

**3. Imagine These Things As You Sing**

**and -- notice that your abdominal and diaphragm muscles find a better balance that helps you control tremolo and unwanted vibrato.**

**Stand like a Champion and Take a Singer's Breath**

**Sing a "properly placed" target sound on "ih" as in "Sit".**

**Imagine that your tone is riding just above a STEEL BEAM  
connected from you chin to some point, of equal height, 10 or 15 feet  
away. KEEP your tone as straight as the Steel Beam.**

**Stand like a Champion and take a Singer's Breath.**

**Imagine casting out a fishing line 50 feet.**

**Now, as you reel in your fishing line -- Sing a phrase from a familiar  
song and feel your voice traveling straight out to the end of the line.**

**Stand like a Champion and take a Singer's Breath.**

**Sing a "properly placed" target sound on "ah" as in "how".**

**Imagine that you are holding your breath while singing this sound.**

**Or**

**Imagine that air is coming into your mouth as you sing this tone.**

***Submitted by Tom McQueeney***

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**"PROPERLY PLACED, RESONANT SOUND"**

**Our Individual Gift and Opportunity**

**Each of us has a vocal apparatus that is unique. Our individual "voice  
print" can identify us with greater certainty then our "fingerprints". It  
is one of our special gifts and it needs our special attention IF we want to  
use it effectively.**

**One of our opportunities is to understand and experience the palette of tonal colors we have at our disposal and each of the unique Placements required to produce each of those colors.**

**Following are some very basic tools to help you explore your "placement" possibilities.**

### **1. "Feel A Range Of Placements"**

**Stand like Champions.**

**Get some warm air flowing in -- out -- in -- out -- etc.  
Feel those abdominal and lower back muscles doing the job.**

**Blow a "G", take a Singers Breath and sing "We" in "Perfect Unison" with a completely relaxed open throat and raised soft palate.**

**Sing "we -- sit-- let -- hat-- far-- awe --"  
?? Did you "feel the placement" move along the arch of the hard palate, from behind the teeth on "we" -- back to the soft palate on "awe"??**

**Sing "ee--aw--ee--aw--ee--aw--" repeatedly and feel the placement shift from front to back.**

**Keeping those placements in mind, sing "we-sit-let-hat-far-awe" all in the "we" placement position.**

**?? Did your "placement" stay up front, behind your teeth??**

### **2. "Finding Your Best Placement" (Sweet Spot)**

**You may have a number of "natural placements" that you can experiment with to find your best natural placement.**

**Stand like Champions; maintain a nice high soft palate and fully relaxed open throat.**

**Take a Singers Breath and in the key of "C", lets sing the following words and sounds ----:**

**Sing "ih" as in the target sound for word "lit".**

**Now sing "we--ih--we--ih" repeatedly. Feel the "ih" placement slightly behind the "we" placement?**

**Sing a phrase or two of a well-known song maintaining this "ih" placement.**

**Sing "ah" as in the target sound for the word "how".  
Feel the natural lift and placement in your soft palate?**

**Is this your sweet spot?**

**Sing "hung--ah--" Feel the openness in your throat?**

**Sing "bing--oh--" Feel the sensation of resonance behind your nose & eyes? Listen for the octave overtone.**

**Now, experiment with combining those two kinds of resonance's to find an open, rounded sound with a "ping" in it.**

**Use this sound singing a well-known phrase or two.**

**Notice how it is affected by changes in vowel target sounds and pitch.**

**Chant "nya, nya, nya" with your teeth apart. Feel the resonance in your facial mask, lips and nose??**

**Sing "oo", with your eyebrows raised, in "F" using your falsetto or head voice. Feel the resonance in your forehead area?**

**Sing "Oh--no--" in "C", with a nice relaxed open throat, etc.. Feel the resonance at the top of your head?**

**Sing "Holy Moley" in low "C". Feel the resonance in the back of your head and neck?**

**Sing using all four of the above, giving emphasis to "facial and forehead" resonance, but including top and back resonance.**

### **3. Create More Space to Resonate & Increase Overtones**

**Stand like Champions; take a Singer's Breath.**

**Sing a couple of phrases of a melody line in UNISON.**

**Now heighten those tones, that is, sing each target sound with enough space & height in the mouth to emphasize the octave overtones and fundamental. In other words, sing tall target sounds.**

### **4. "Lock Vs Ring"**

**While the degree to which a chord "LOCKS" is directly related to the accuracy of harmonic intonation ---**

**The quality and quantity of ensemble "RING" are determined by both the quality of the ring in the individual singer's voice and its match with the other voices in the ensemble.**

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**"Placement" as it affects relative brightness, may be the most significant contributor to (more or less) "Ring".**

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***Submitted by Tom McQueeney***

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## **“FREELY PRODUCED” -- VOCAL SOUND**

### **1. "Jaw, Facial & Upper Body Tension"**

**Do the "lion's face" then, relax and shake out the tension.**

**Stretch your chest, shoulder and neck muscles then, relax and shake out the tension.**

**Stand like Champions, take a "singers breath" and hum "Heart Of My Heart" softly and "properly" in comfortable range.**

**Notice your relaxed your jaw, facial and upper body muscles.**

**Progress to singing words quietly. Gradually increase volume and range while maintaining relaxed face, etc muscles, free of all tension.**

### **2. "Throat (Pharyngeal) Tension"**

**Stand like Champions.**

**Purse your lips and blow a pressurized stream of cold air into the palm of you hand.**

**Feel the muscles in your neck, jaw and lips tighten as you do this.**

**Now, as if you were warming your hands, open your mouth and exhale warm air on to your hands.**

**Notice that your throat opens and remains relaxed, with no tension in the neck, jaw or lips.**

**Produce a tone with warm air and notice how it feels.**

**Sing a soft phrase with warm air and noticing your relaxed throat and neck.**

**Progress to longer, rangier and louder passages maintaining the warm air under the tone.**

### **3. "Tongue & Pharyngeal Tension"**

**Stand like Champions.**

**Place your tongue in a relaxed position, past your lower teeth, so that it rests on your lower lip.**

**Using "warm air", Sing a five-tone scale, from sol down to do, using an "ah" (as in because) target sound.**

**Notice the lack of tension in the tongue and throat.**

**Try other target vowel sounds and different pitches, retaining the tongue over lower lip position and notice the lack of tension.**

**Now move the tongue to the base of your lower gum ridge, still relaxed, and sing the scale using various vowel target sounds.**

#### **4. "Lifting the Soft Palate + A Relaxed Open Throat"**

**Stand like Champions.**

**Sing "hung...ah---", holding the "ng" and feeling the soft palate touching the back of the tongue,**

**then -- singing "ah---" and feeling the soft palate lift away from the tongue. Feel the space you created.**

**A gentle "yawn" lifts the soft palate too.**

**Lifting the soft palate contributes to a relaxed vocal apparatus while providing more space for increased resonance.**

**Breathe and sing on the breath, lifting the soft palate as you breathe and maintaining a sense of relaxed openness.**

#### **"Freely Produced" -- Vocal Sound**

##### **1. "Jaw, Facial & Upper Body Tension"**

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Breathe and sing on the breath, lifting the soft palate as you breathe and maintaining a sense of relaxed openness.

*Submitted by Tom McQueeny*

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## **"WELL SUPPORTED" VOCAL QUALITY**

### **1. See Abdominal - Costal Breathing**

### **2. "Improving Support & Breath Management"**

Let's Use All The Gas

Stand like Champions

Take a singer's breath and EXHALE ALL OF IT to a five-second count.

Repeat but to a count of ten.

Fifteen.

Twenty.

Thirty.

?? Do you feel any pressure in your neck or chest??

WHY IS EXHALING ALL OF IT IMPORTANT?

### **3. "Developing Dynamically Balanced Support"**

Stand like Champions.

Take a Singers Breath and hold it.

?? Do you feel your larynx closing and locking in the air??

Carefully release the "lock" so that you can breathe a little in and breathe a little out, a little in, a little out, etc

Now, take singers breath and hold it (using only these lower back and abdominal muscles) with your air passage totally open and free.

Notice the feeling of these lower muscles as they Vs your larynx, balance and control your airflow

Now, let's produce some tones, controlling the air flow with only these muscles and -- experiment with using:

Lots of air flow



**Very little air flow**  
**Your average air flow**

**4. "Bubble"**

**"Bubble" a song, moving lots of air over your lips and feel your epigastrium bulge just below your sternum.**

**Now, "bubble" the first half of each phrase and sing the words on the second half, again feeling the epigastria.**

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*Submitted by Tom McQueeny*

## **Recommended Resources**

### **for Teaching the Voice, Singing, and Performance**

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**Sing Out Like Never Before** - Zimmerman, Rea Fourth Printing, 1976 - Up With People, Inc.

Recommended by [Gary Bolles](#)

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**Unmasking the Face** - Ekman, Paul and Friesen, Wallace V. 1975 - Prentice-Hall, Inc.

Recommended by [Gary Bolles](#)

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**Singing: The Mechanism and the Technic** - Vennard, William Fourth Edition, 1967 - Carl Fisher, Inc.

Recommended by [Gary Bolles](#)

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**To Sing in English, A Guide to Improved Diction** - Uris, Dorothy 1971 - Boosey and Hawkes, Inc.

Recommended by [Gary Bolles](#)

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**How to Train Singers** - Larra Browning Henderson - Parker Publishing - ISBN:0-13-441411-X

Recommended by [Lawrence Bean](#)

A fine text that includes great illustrations, diagrams, and exercises. Also includes a cassette tape with audio examples. Only criticism is that it is spiral bound even though it is listed as hardcover, and therefore not greatly durable. Chapters cover:

- Care and preservation
- First steps toward development
- Anatomy and physiology
- Breath support and body alignment
- Basic exercises
- Advanced exercises
- Techniques for correcting problems
- Techniques for correct diction
- Singing the vocal text
- Performance techniques
- Producing dynamic and exciting performance

- Case studies and exercises dealing with laryngeal problems
- 

**The Diagnosis & Correction of Vocal Faults** - James C. McKinney - Genevox Music Group

Recommended by [Lawrence Bean](#)

A very complete, but very academic, text. Few illustrations, but plenty of insightful and provoking content. Not light reading. Paperback. Chapters cover:

- Diagnosing vocal faults
  - Basic approach to vocal sound
  - Posture
  - Breathing and support
  - Phonation
  - Registration
  - Classification
  - Resonation
  - Articulation
  - Speaking
  - Coordination
- 

**The Complete Handbook of Voice Training** - Richard Alderson - Parker Publishing - ISBN:0-13-161307-3

Recommended by [Lawrence Bean](#)

A very accessible text. Lots of methods and techniques. Focuses on group choral techniques. Hard cover. Chapters cover:

- Seven principles of voice training
  - Breathing as a foundation
  - Creating a proper tone
  - Developing richness
  - Vowel formation
  - Changing registers smoothly
  - Communicating ideas and emotions
  - Develop rich choral sound
  - Effective rehearsal procedures
  - Individualization with a group
  - Training changing voices (adolescents)
- 

**Recommended Resources for Teaching Music Reading and Writing**

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**Successful Sight Singing, Books 1 & 2** - Nancy Telfer - Neil A. Kjos Music Company - ISBN:0-8497-4167-X, 0-8497-4171-8, Teacher's Editions: 0-8497-4168-8, 0-8497-4172-6

Recommended by [Lawrence Bean](#)

By far the most comprehensive sequential method I've found for teaching new musicians, or teaching yourself, to sight sing. These are sight singing exercises that have been tested in the classroom before publication. Student editions are very affordable. Teachers editions are full of tips, tricks, and approaches for director's to use.

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**The Music Teacher's Book of Lists** - Cynthia Meyers Ross & Karen Meyers Stangl - Parker Publishing - ISBN:0-13-093832-7

Recommended by [Lawrence Bean](#)

Ever wish you could quickly and easily find the list of modes? definitions of all intervals? inversions of 7th chords? rules of 4-part harmony? pictures of the Solfedge hand signs? How about all the marches of Sousa? Gilbert and Sullivan Operas? World War II songs? No explanations ... just lists!!! Approximately 400 lists covering:

- • Rudiments of Music
- • Music Theory
- • Composers and Their Works
- • Instruments and Instrumental Ensembles
- • Opera and Vocal Music
- • Music History
- • Popular Music
- • Dance
- • Integrating Music Into Other Content Areas

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### **Recommended Resources for Vocalises and Vocal Exercises**

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**Successful Warmups, Books 1 & 2** - Nancy Telfer - Neil A. Kjos Music Company - ISBN:0-8497-4174-2, 0-8497-4178-5, Teacher's Editions: 0-8497-4175-0, 0-8497-4177-7

Recommended by [Lawrence Bean](#)

Over 100 different vocalises and exercises in each volume, each specifically targeted to improve a particular skill. Skills are indexed in the back as well, so you can look up a skill and quickly browse the exercises associated with it. These exercises have been tested in the classroom before publication. Student editions are very affordable. Teachers editions are full of tips, tricks, and approaches for director's to use.



# Singing A's Tool Chest Forum

Helping us all sing better!





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The time now is Thu Feb 16, 2012 4:42 pm

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	<b>Abdominal-Costal Breathing</b> Nearly passive inspiration. Active expiration. Managed control of breath pressure.	5	5	Tue Mar 08, 2005 2:10 pm <a href="#">jaywiley</a> ➡
	<b>Freely Produced Phonation</b> Phonation resulting in a robust, resonant tone.	6	6	Sat Feb 26, 2005 8:25 pm <a href="#">tommcq</a> ➡
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	<b>Duet and Trio Tuning</b> Duet and Trio Tuning	6	6	Tue Mar 08, 2005 2:20 pm <a href="#">jaywiley</a> ➡
	<b>Chords</b> Melody volume relationship. Pitch volume relationship. Chord function volume relationship. Voicing volume relationship.	7	7	Thu Mar 17, 2005 5:35 pm <a href="#">tommcq</a> ➡
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	<b>Stance and Positioning of Singers</b> Stance and Positioning of Singers	0	0	No Posts
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<b>Musicianship</b>				
	<b>Meter, Rhythm and Tempo</b> Meter, Rhythm and Tempo	0	0	No Posts
	<b>Phrasing, Contour and Line</b> Phrasing, Contour and Line	5	5	Fri Mar 18, 2005 5:09 pm <a href="#">tommccq</a> ➡
	<b>Theme - Lyric, Melodic, Harmonic, Rhythmic, Comic</b> Theme - Lyric, Melodic, Harmonic, Rhythmic, Comic	0	0	No Posts
	<b>Unity and Contrast</b> Unity and Contrast - Form, Climax.	0	0	No Posts
	<b>Choice of Material</b> Difficulty, Tessitura, Appropriateness.	0	0	No Posts
<b>Presentation</b>				
	<b>Stage Presence and Deportment</b> Entrance, Acceptance, Exit, MC, Backup, Non-singing time.	0	0	No Posts

	<b>Performance Packaging</b> Song choice and order, Patter versus segue, Theme, Encores.	0	0	No Posts
<b>Audience Rapport and Timing</b>				
	<b>Audience Rapport and Timing</b> Audience Rapport and Timing	0	0	No Posts

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