

## Advice for Building a Wall of Sound

The elements of a solid wall of sound include:

- consistent and consistently moving column of air
- skillful use of resonance/sound shaping
- vocal flexibility, including the ability to move smoothly through a register break
- absence of tension, especially in the jaw and tongue

Since it's a challenge to master the above skills, careful consideration of the following challenges is necessary when making your music choices:

**Range:** Consider more than the highest note for the tenor and the lowest note for the bass. The song needs to help you show off the parts of your range that are the most skilled.

**Tessitura:** The tessitura of each part line is a factor in the successful presentation of your skills when singing. For example, if the tessitura of the baritone part is constantly in head tone and this is not a decided strength, accuracy and synchronization usually suffer.

**Nature of the common vowel sound:** If you are still learning how to resonate with any degree of consistency, consider a song that has OH, AH, AW or any combination of these as the primary vowels...especially on words on stress beats and chords to be held. They frequently help a singer enhance her ability to resonate.

**Words per nanosecond:** The basic (and extremely important) skill of singing vowel-to-vowel becomes very difficult in wordy passages. Without the skill to handle this, your sound will tend to become vertical and tuning and synchronization issues will occur.

**Awkward voicing:** Beware of transposed arrangements that were originally meant to be sung by men. Without appropriate revoicing, many chords can be very difficult to balance. Watch for songs that have the baritone almost consistently above the lead and numerous chords voiced to the 10<sup>th</sup> and beyond.

**Really fast tempo:** Be aware of the tempo needed for the finished product when you make your music choices. The faster a song goes, the fewer the beats to be stressed in order to maintain horizontal flow.  
*Caution:* Really fast tempo in combination with lots of words per nanosecond can be a really deadly combination if you don't have the advanced skills necessary to handle the challenges they present.

**Level of key change difficulty:** Take time to examine the key changes in the songs you select. Charting Pythagorean values at the key changes will help you determine the difficulty level of each key change. If that's the only really P-tuning difficulty in the song, consult the arranger for the possibility of some help making it more doable for you by simplifying or even removing the key change.

**Lots of "dementia" (outside of key changes):** Look for areas of the song that have lots of accidentals. These are very often measures of unusual tuning difficulty, especially if the accidentals are in more than one part in the same chord.

## Blending Skills

Goal: a weightless, fluidly delivered sound in a *shared space* that rings (aka: unit sound)

### Step One: personal skills

strong foundation of vocal skills

breath skills

accurate intervals

vocal freedom/relaxation

fluid movement between registers

vocal flexibility

resonation

correct pronunciation

*NOTE*: no oversinging...**ever**

adds weight to the sound

increases inaccuracies

limits shared space

destroys any hope of unit

### Step Two: section skills

all of the personal skills

vowel match

all of the above in a space shared with singers of that voice part

### Step Three: entire ensemble skills

all of the personal skills

all of the section skills

enlarge the shared space to a “limitless” distance

*NOTE*: the “limit” of this space is one defined by the need for a focused,  
not fuzzy or swallowed sound

all of the above in a space shared with singers of all/any voice part

Important tools for creating and exploring a shared space:

unison

kinesthetics

imagination

### Child vs. Adult Learner

Are you interested in what the experts have to say about the adult learner?

Mostly, they are very divided. Much of the controversy seems to be about the definition of "adult learner." A widely accepted definition comes from Arthur Chickering, from the National Commission on Higher Education and the Adult Learner, which defines "Adult Learner" as an individual whose major role in life is something other than full-time student.

Here are some general characteristics of adult learners as compared to children:

CHILDHOOD	ADULTHOOD
Children depend upon adults for material support, psychological support, and life management. They are other-directed.	Adults depend upon themselves for material support and life management. Although they must still meet many psychological needs through others, they are largely self-directed.
Children perceive one of their major roles in life to be that of learner.	Adults perceive themselves to be doers; using previous learning to achieve success as workers, parents, etc.
Children, to a large degree, learn what they are told to learn.	Adults learn best when they perceive the outcomes of the learning process as valuable--contributing to their own development, work success, etc.
Children view the established learning content as important because adults tell them it is important.	Adults often have very different ideas about what is important to learn.
Children, as a group within educational settings, are much alike. They're approximately the same age, come from similar socioeconomic backgrounds, etc.	Adults are very different from each other. Adult learning groups are likely to be composed of persons of many different ages, backgrounds, education levels, etc.

Children actually perceive time differently than older people do. Our perception of time changes as we age--time seems to pass more quickly as we get older.	Adults, in addition to perceiving time itself differently than children do, also are more concerned about the effective use of time.
Children have a limited experience base.	Adults have a broad, rich experience base to which to relate new learning.
Children generally learn quickly.	Adults, for the most part, learn more slowly than children, but they learn just as well.
Children are open to new information and will readily adjust their views.	Adults are much more likely to reject or explain away new information that contradicts their beliefs.
Children's readiness to learn is linked to both academic development and biological development.	Adults' readiness to learn is more directly linked to need--needs related to fulfilling their roles as workers, spouses, parents, etc. and coping with life changes (divorce, death of a loved one, retirement, etc.).
Children learn (at least in part) because learning will be of use in the future.	Adults are more concerned about the immediate applicability of learning.
Children are often externally motivated (by the promise of good grades, praise from teachers and parents, etc.)	Adults are more often internally motivated (by the potential for feelings of worth, self-esteem, achievement, etc.)
Children have less well-formed sets of expectations in terms of formal learning experiences. Their "filter" of past experience is smaller than that of adults.	Adults have well-formed expectations, which, unfortunately, are sometimes negative because they are based upon unpleasant past formal learning experiences.

The above list comes from "Plan instruction for adults, Module N-4," The National Center for Research in Vocational Education. (1987) Ohio State University, Columbus, OH

## Conducting for Master Directors

“**Choreograph**” your **conducting** for consistency. As you and your singers go through the learning process on a song, be aware of any conducting moves you use that result in any degree of success for them. Then try to include these moves in your final conducting plan. These moves can become elements that **trigger** a variety of **positive responses**.

You must **energize** every aspect of your conducting, from your fingertips to your posture/body language.

If you can teach your singers to be responsible for it...**don't conduct it**. Internal dynamics and tempo are two good examples of this.

An **artistic approach to conducting** will always consider the sound as well as the song. You **can** and **should** incorporate vocal production in your conducting moves.

**Let your hands be their focal point**, NOT their foundation. If you are conducting the “basics,” you’ll never get artistry. Try getting them to the point (vocally) where you can guide, NOT lead; strive to direct the artistry, not the basics.

### **Mouthing the lyrics:**

- frequently causes vowel distortion
- makes “leaners” of your singers
- puts the responsibility for correct lyrics on you instead of the singers
- can cause synchronization errors, especially if your hands and mouth don't match

The faster you go...conduct fewer beats per measure. Really **fast tempo** may require only one beat every OTHER downbeat. If the singers are handling the tempo well without help, stay out of their way.

If you work with a **metronome** (electronic) in rehearsal, take the time to wean your singers off the metronome. Going “cold turkey” (without halving and halving again the number of beats they rehearse with) can still leave you with tempo inconsistencies. They need a process through which they can internalize the subdivisions of the tempo. Once they have gone through this weaning process, be sure that you avoid conducting those tempo subdivisions.

Work to make your conducting reflect the **vocal production** you want to hear:

- legato
- synchronized
- resonant
- supported
- energized
- artistic
- rhythmic

Incorporate the actual **execution of vocal skills** in your conducting:

- isometrically/kinesthetically support the softs
- stabilize the target sounds
- encourage overtones
- shape the sound
- time the word elements (esp. the vanish of a diphthong)
- assist them in shaping their sound

**Require response** (the more specific, the better) for every movement you use in your conducting. If there is no required response, why are you using that move?

Be efficient. Conduct as little as necessary. Explain what you want from your singers and then be sure to follow up on that by “saying” what you mean with your hands.

Try to avoid conducting for their present skill level. Give them something to strive for: **conduct for their developing skills**...a level higher than your singers are able to execute.

Listen to your singers with your **imagination in high gear**. Then use that connection with them to enhance your success.

## Conducting Guidelines

Learn the basic conducting patterns, esp. 3/4 and 4/4. They frequently come in handy...esp. when you hear the chorus getting out of synch.

### Aspects of solid conducting technique:

- Good posture/stance/center of gravity
- Stability of body parts/joints...don't give them anything to look at that doesn't have meaning in the delivery of the phrase
- Legato delivery with isometric strength in the arms, hands and fingers
- Energized at all times
- Keep your distance...their sound won't grow if you're too close
- Keep your face animated...they'll tend to imitate
- Maintain a solid arm (esp. on louds) from elbow to fingertips.
- Fingers generally together
- For maximum effectiveness use the "Power Box" as a guideline...
- Your most effective conducting is done within these boundaries:
  - no higher than your eyes
  - no wider than where your arms normally hang at your sides
  - no lower than the line created when your arms are bent at the elbows and the forearms are parallel to the floor

### Avoid...

- successive conducting moves that repeat in the same spot...these generally cause the singers to "chew" or bounce their sound.
- mouthing the words
- cueing choreo moves
- "whiplash" body movements...moving body parts are distracting to the singers
- constant knee bending...again, a distraction
- lifting heels off the floor at the beginning of song or phrase...distraction and loss of overall strength
- "soft"/floppy wrist...doesn't reflect the energy you want your singers to use in their sound; can also be the cause of synch errors
- any motion that does not have a specific purpose

## **Dynamics**

- Softs are generally conducted in a smaller area and close to the chin
  - Use the hands and fingers
- Louds are generally conducted in a larger area near the waistline
  - Use the arms and hands
- There should be a difference in the “look” of your hand/fingers between
  - soft (gentle curve to the fingers) and
  - loud (solid line from elbow to fingertips)

## **Consider conducting the vocal production once the singers know the song:**

- palate lift
- head tone
- resonance
- dimension
- crescendo/decrescendo
- texture: velvet/spikes
- feathering

Consider conducting the breaths and the breath timing rather than “cutoffs.”

Artistry and finesse are generally accomplished with the hands and fingers rather than with the entire arm.

“Choreograph” your conducting. As you move your singers through the learning stages of a song, be aware of any conducting moves you use that result in good vocal production... then include them in your conducting plan for that song.

Get help with your conducting from the risers:

- Find a chorus member on each end (esp. for a large chorus) of the risers who can give feedback on clarity of hand position from her (side) perspective.
- Find a chorus member in the center who can give feedback on overall technique.

NOTE: Unless invited by you, none of the above input should be done during rehearsal.

Have yourself videotaped from the center riser to analyze later.

Above all, HANG IN THERE!!!

## GOOD TEACHING: THE TOP TEN REQUIREMENTS

**One.** Good teaching is as much about passion as it is about reason. It's about not only motivating your singers to perform at a high level, but teaching them how to learn, and doing so in a manner that is relevant, meaningful, and memorable. It's about caring for your craft, having a passion for it, and conveying that passion to everyone, most importantly to your chorus members.

**Two.** Good teaching is about substance and treating members as consumers of knowledge. It's about doing your best to keep on top of your field and your own vocal skills. Good teaching is also about bridging the gap between theory and practice.

**Three.** Good teaching is about listening, questioning, being responsive, and remembering that each member is different. It's about eliciting responses and developing the visual, oral and kinesthetic communication skills to enable you to communicate with every member. It's about pushing your members to excel; at the same time, it's about being human, respecting others, and being professional at all times.

**Four.** Good teaching is about not always having a fixed agenda and being rigid, but being flexible, fluid, experimenting, and having the confidence to react and adjust to changing circumstances. It's about getting only 10 percent of what you wanted to do in a rehearsal done and still feeling good. Good teaching is about the creative balance between being an authoritarian dictator on the one hand and a pushover on the other.

**Five.** Good teaching is also about style. Should good teaching be entertaining? You bet! Does this mean that it lacks in substance? Not a chance! Good teachers work the room and every singer in it.

**Six.** This is very important -- good teaching is about humor. It's about being self-deprecating and not taking yourself too seriously. It's often about making innocuous jokes, mostly at your own expense, so that the ice breaks and members learn in a more relaxed atmosphere where you, like them, are human with your own share of faults and shortcomings.

**Seven.** Good teaching is about caring, nurturing, and developing minds and talents. It's about devoting time, often invisible, to every singer. It's also about the thankless hours of preparation, designing and redesigning rehearsal schedules, and preparing materials to make the most of the time you have together.

**Eight.** Good teaching is supported by strong and visionary leadership. Good teaching is continually reinforced by an overarching vision that transcends the entire organization -- and is reflected in what is said, but more importantly by what is done.

**Nine.** Good teaching is about mentoring, teamwork, and being recognized and promoted by one's peers. Effective teaching should also be rewarded, and poor teaching needs to be remediated through training and development programs. You must always have successors in the wings for your leadership positions, including yourself.

**Ten.** At the end of the day, good teaching is about having fun, experiencing pleasure and intrinsic rewards ... like locking eyes with a singer in the back row and seeing the synapses and neurons connecting, thoughts being formed, all of the mental and physical aspects of good singing coming together, the person becoming better, and a smile cracking across a face as learning all of a sudden happens.

Good teachers practice their craft not for the money or because they have to, but because they truly enjoy it and because they want to. Good teachers couldn't imagine doing anything else.

## **Learning Styles**

There are learning-styles experts who classify learners as visual, auditory, or tactile/kinesthetic. Visual and (especially) auditory learners tend to do well in the classroom. Tactile/kinesthetic learners typically do not.

As prerequisites to teaching 'mental flexibility', teachers need to:

1. Nurture all learner styles and modes
2. Help students understand their own preferences and utilize learning techniques compatible with their own styles
3. Communicate to students an appreciation of learner differences

In other words, students need to have their unique styles recognized as valid and acceptable.

This may be most true of those students most likely to fail. Research increasingly suggests that the majority of students classified as "at risk" of failure fit the description of concrete/common sense learner style, and favor the tactile/kinesthetic mode. Kinesthetic activities make abstract concepts concrete. This is extremely important for students who have difficulty dealing with abstractions.

Moreover, whether the learner's preferred modality is auditory, visual, or tactile/kinesthetic, it is known that none of us always remembers what is seen or heard, and all of us remember best what we have had an opportunity to do. An old Chinese proverb expresses this: "I hear and I forget; I see and I remember; I do and I understand." Tactile and kinesthetic engagement enhances anyone's learning!

Studies in neurophysiology have shown that physical experience creates especially strong neural pathways in the brain. When students participate in tactile/kinesthetic activity, the two hemispheres of the brain are simultaneously engaged. This type of learning experience helps assure that new information will be retained in long-term memory.

The tactile system is essentially touch. It is activated through receptors in the skin. Our tactile sense gives us information about size, shape, texture, and temperature. In the study of science, a well-developed tactile sense is essential. It is a sense that could be better utilized in the other disciplines as well. The kinesthetic system is activated through movement, with its receptors located in the tendons and muscles. It is the kinesthetic system that recognizes, for example, when a dance sequence you are practicing has not been properly executed.

## Assessing Your Learning Style

Read each statement and select the appropriate number response as it applies to you.

Often (3)    Sometimes (2)    Seldom/Never (1)

### Section #1

- \_\_\_\_\_ I remember information better if I write it down.
- \_\_\_\_\_ Looking at the person helps keep me focused.
- \_\_\_\_\_ I need a quiet place to get my work done.
- \_\_\_\_\_ When I take a test, I can see the textbook page in my head.
- \_\_\_\_\_ I need to write down directions, not just take them verbally.
- \_\_\_\_\_ Music or background noise distracts my attention from the task at hand.
- \_\_\_\_\_ I don't always get the meaning of a joke.
- \_\_\_\_\_ I doodle and draw pictures on the margins of my notebook pages.
- \_\_\_\_\_ I have trouble following lectures.
- \_\_\_\_\_ I react very strongly to colors.
- \_\_\_\_\_ Total

### Section #2

- \_\_\_\_\_ My papers and notebooks always seem messy.
- \_\_\_\_\_ When I read, I need to use my index finger to track my place on the line.
- \_\_\_\_\_ I do not follow written directions well.
- \_\_\_\_\_ If I hear something, I will remember it.
- \_\_\_\_\_ Writing has always been difficult for me.
- \_\_\_\_\_ I often misread words from the text-(i.e., "them" for "then").
- \_\_\_\_\_ I would rather listen and learn than read and learn.
- \_\_\_\_\_ I'm not very good at interpreting an individual's body language.
- \_\_\_\_\_ Pages with small print or poor quality copies are difficult for me to read.
- \_\_\_\_\_ My eyes tire quickly, even though my vision check-up is always fine.
- \_\_\_\_\_ Total

### Section #3

- \_\_\_\_\_ I start a project before reading the directions.
- \_\_\_\_\_ I hate to sit at a desk for long periods of time.
- \_\_\_\_\_ I prefer first to see something done and then to do it myself.
- \_\_\_\_\_ I use the trial and error approach to problem-solving.
- \_\_\_\_\_ I like to read my textbook while riding an exercise bike.
- \_\_\_\_\_ I take frequent study breaks.
- \_\_\_\_\_ I have a difficult time giving step-by-step instructions.
- \_\_\_\_\_ I enjoy sports and do well at several different types of sports.
- \_\_\_\_\_ I use my hands when describing things.
- \_\_\_\_\_ I have to rewrite or type my class notes to reinforce the material.
- \_\_\_\_\_ Total

**Directions:**

Total the score for each section. A score of 21 points or more in a modality indicates a strength in that area. Section #1 is Visual, Section #2 is Auditory and Section #3 is Kinesthetic/Tactile. The highest of the 3 scores indicates the most efficient method of information intake for you. The second highest score indicates the modality which boosts the primary strength. For example, a score of 23 in the visual modality indicates a strong visual learner. Such a learner benefits from the text, from filmstrips, charts, graphs, etc. If the second highest score is auditory, then the individual would benefit from audio tapes, lectures, etc. If you are strong kinesthetically, then taking notes and rewriting class notes will reinforce information.

## Learning Tips

<p><b>Visual Learners Usually:</b></p> <ul style="list-style-type: none"> <li>• Need to see it to know it.</li> <li>• Have strong sense of color.</li> <li>• May have artistic ability.</li> <li>• Often have difficulty with spoken directions.</li> <li>• May over-react to sounds.</li> <li>• May have trouble following lectures.</li> <li>• Often misinterpret words.</li> </ul>	<p><b>Visual Learners Should:</b></p> <ul style="list-style-type: none"> <li>• Use graphics to reinforce learning; films, slides, illustrations, diagrams and doodles.</li> <li>• Color code to organize notes and possessions.</li> <li>• Ask for written directions.</li> <li>• Use flow charts and diagrams for note taking.</li> <li>• Visualize spelling of words or facts to be memorized.</li> </ul>
<p><b>Auditory Learners Usually:</b></p> <ul style="list-style-type: none"> <li>• Prefer to get information by listening-needs to hear it to know it.</li> <li>• Have difficulty following written directions.</li> <li>• May have difficulty with reading.</li> <li>• May have problems with writing.</li> <li>• May be unable to read body language and facial expressions.</li> </ul>	<p><b>Auditory Learners Should:</b></p> <ul style="list-style-type: none"> <li>• Use tapes for reading and for class and lecture notes.</li> <li>• Learn by interviewing or by participating in discussions.</li> <li>• Have test questions or directions read aloud or put on tape.</li> </ul>
<p><b>Kinesthetic Learners Usually:</b></p> <ul style="list-style-type: none"> <li>• Prefer hands-on learning.</li> <li>• Often can assemble parts without reading directions.</li> <li>• Have difficulty sitting still.</li> <li>• Learn better when physical activity is involved.</li> <li>• May be very well coordinated and have athletic ability</li> </ul>	<p><b>Kinesthetic Learners Should:</b></p> <ul style="list-style-type: none"> <li>• Engage in experiential learning (making models, doing lab work, and role playing).</li> <li>• Take frequent breaks in study periods.</li> <li>• Trace letters and words to learn spelling and remember facts.</li> <li>• Use computer to reinforce learning through sense of touch.</li> <li>• Memorize or drill while walking or exercising.</li> <li>• Express abilities through dance, drama or gymnastics.</li> </ul>

**To continue your educational journey...some useful resources:**

Bowman, Sharon. (2005). *The Ten-Minute Trainer. 150 Ways to Teach It Quick & Make It Stick!* San Francisco, CA: Pfeiffer. How to design and deliver effective training programs in less time and with increased learner retention.

Bowman, Sharon. (2001). *Preventing Death by Lecture! Terrific Tips for Turning Listeners Into Learners.* Glenbrook, NV: Bowperson Publishing. A short, easy read with dozens of quick activities---from one to five minutes in length---that a teacher or trainer can use with any subject and any size group. A must for making any lecture interactive and unforgettable.

Bowman, Sharon. (1999). *Shake, Rattle, and Roll! Using the Ordinary to Make Your Training Extraordinary.* Glenbrook, NV: Bowperson Publishing. Over one hundred ways to use simple, ordinary objects and materials to create extraordinary learning experiences. Also includes many ways to use movement, music, and metaphor to make your message memorable.

Bowman, Sharon. (1998). *How to Give It So They Get It! A Flight Plan for Teaching Anyone Anything and Making It Stick.* Glenbrook, NV: Bowperson Publishing. For readers who want to explore the ways they learn, teach, train, and communicate. Includes detailed descriptions of the four major learning styles and easy-to-follow instructions for forty experiential training activities. Also contains comprehensive chapters on the four-step Learning Styles Map, the forerunner to the Training Map in *The Ten-Minute Trainer*.

Bowman, Sharon. (1997). *Presenting with Pizzazz! Terrific Tips for Topnotch Trainers.* Glenbrook, NV: Bowperson Publishing. A host of easy-to-apply tips and activities for getting learners of all ages more actively involved in their own learning.

**Note:** All of Sharon's books are "friendly" reads.

Rutherford, Paula. (1998). *Instruction for All Students.* Just ASK Publications, ASK, Inc. The workbook used by Louise Thompson at the faculty training a few years ago at IES. Full of templates for teaching and a terrific bibliography.

Gladwell, Malcolm. (2000, 2002). *The Tipping Point: How Little Things Can Make a Big Difference.* Little, Brown and Company.

Gladwell, Malcolm. (2005). *blink: The Power of Thinking Without Thinking.* Little, Brown and Company.

Getting a bit more technical, but still worth the read:

Harmin, Merrill. (1994). *Inspiring Active Learning. A Handbook for Teachers.* Alexandria, VA: ASCD Publications. Shows teachers how to turn students on to learning and how to get them working more diligently, willingly, and intelligently each day.

And always...

Zander, Rosamund Stone and Benjamin. (2000). *The Art of Possibility. Transforming Professional and Personal Life*. Through uplifting stories, parable, and personal anecdotes, the Zanders invite us all to become passionate communicators, leaders, and performers whose lives radiate possibility into the world.

**Personal testimony:** I have read this book, seen the video by the same name and had the privilege of experiencing Benjamin Zander's compelling presentation of this material in person. I had to travel to another state to have this experience and would do it again without hesitation. Truly a life-altering experience.

Check out these websites for some additional help and inspiration:

[www.bowperson.com](http://www.bowperson.com) (This is Sharon's website. You can even print short articles for your amazement and amusement as well as your edification. woohoo!)

[www.benjaminzander.com](http://www.benjaminzander.com) (Check out where he's presenting. He might be near you and your singers. I know a director who canceled her rehearsal to have her whole chorus hear him!)

[www.alcenter.com](http://www.alcenter.com)

[www.thebrainstore.com](http://www.thebrainstore.com)

[www.askeducation.com](http://www.askeducation.com)

[www.daleandpeggy.com](http://www.daleandpeggy.com)

And when you're ready for more, try "googling" the following for some additional learning fun:  
accelerated learning  
active learning  
adult learner  
brain-based learning  
memletics

For a truly unique experience google: Jill Bolte Taylor: My Stroke of Insight. This is an 18 minute video. Do your best to carve time out of your busy day to watch it.

And for a special bit of "brain" fun, go to You Tube and look up Bobby McFerrin and Pentatonic Scale. This is a real treat.

(I love "googling." You never know what new paths of learning you'll find. Use your imagination.)

**Note:** Be sure to look in the back of any book you liked (or even didn't like) for more possible resources in your quest for knowledge.

A very special thanks to Kathy Carmody who graciously turned me on to a lot of what's been suggested above.

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## Singing Smart Baritone

All four parts singing in the BBS style are required to master a number of skills in common. Among those skills are:

- accuracy
- synchronization...which would include
  - well-defined rhythms
  - complete understanding of the phrasing and its internal rhythms
  - rhythmic breathing
- balance and coning
- the ability to create and maintain overtone quality (ring) in the sound
- resonance appropriate to the ensemble sound, including
  - the ability to manage a register break without disturbing the horizontal flow of the vocal line
  - the ability to smoothly execute the vocal color plan (textures)
  - well-formed and matched word sounds

Having achieved all of the above, baritones are still left with some unique challenges.

The baritone is the only harmony part with a distinctly *special relationship to the lead*. These two parts share exactly the same range and are the entire middle of every chord (with the exception of tenor below lead). That knowledge leads us to the need for sharing the exact same singing space as the lead. Many baritones believe that they share the responsibility for the depth of the ensemble sound with the basses. Actually, this responsibility is shared by the bass and whichever of the two middle parts is lower.

The baritone, like all the harmony parts, should strive to *sing her vocal line with melodic confidence*. She should always be aware of unusual intervals, whether large, ascending, bizarre (frequently heralded by accidentals) or any combination of these circumstances. If these unusual demands are not made a smooth part of the baritone's vocal line, there can easily be a loss of horizontal flow and singing space, frequently resulting in synchronization errors and tuning errors.

The baritone should *know the lead part almost as well as her own*. This will result in an increased ability to weave her sound with the lead into a solid unit that then becomes much easier to balance and cone.

The baritone needs be *alert for opportunities to enhance the vocal relationship with each of the other parts*. She should look for:

- **major seconds:** these should be sung with a vocal approach that varies with the part she is paired with, matching the vowel, volume and singing space of that part
- **successive chords where the bari and lead swap the same notes** back and forth (e.g.: “Somewhere Over the Rainbow”). Each of the chords (lead/bari) in this kind of vocal line should sound/tune exactly the same.
- **opportunities to use her register break** (assuming she has one) **to advantage**, allowing the natural lightness of head register to assist in balance/coning issues when above the lead and at all time resisting the urge to take chest register inappropriately above her register break

**The ideal baritone:**

- has a head register that equals her chest register in strength, flexibility and resonance
- maintains vocal flexibility under all circumstances
- realizes the need for constant vocal energy
- knows that she plays an important part in the successful execution of all artistic aspects of any and every song
- is a fearless harmony singer who wouldn't trade places with any other part!

## **Singing Smart Bass**

*Our female barbershop basses are responsible for singing a fully resonated, overtone rich part line, one that wraps itself around and weaves itself throughout the sound of the rest of the ensemble. This gives the quartet and chorus the maximum chance for continuous lock and ring of chords. She sings her part with melodic authority. Her role in understanding and executing the root of the many octave relationships with the other parts is a foundation in maintaining pitch stability.*

### **Breathing**

- The sound produced will never be better than the quality of the breath taken. The breath must have lift, height, width and depth for the sound to fully resonate.
- Posture -- Head/body alignment -- a feeling of lengthening the spine and keeping the head over the shoulders, with the chin parallel to the floor

### **Warming up the instrument**

- Basses should maintain a singable range of two (if not three) octaves
- Strive to maintain the overtone space in the voice at all times

### **Technique**

- Right notes, with skillfully sung intervals
- Downward pitches feel as if they go out and away from the body.
- Upward intervals are light and remain in the mask
- Right words
- Right rhythms
- Smooth vocal line, melodically delivered
- Lift in all consonants – need space just like vowel sounds
- Handling register breaks
- Tuning

## **Bass Problem Areas**

- Ascending vocal lines
- Lack of lift in descending vocal line
- Large intervals
- Range extremes
- #'s as accidentals in sharp key
- #'s and naturals in a flat key
- More lift at register breaks

## **Synchronization**

- Breathing in tempo
- Target vowel sounds on downbeat
- Relentless tempo, regardless of vocal line difficulties
- Breath has value and tempo, just like notes
- Breath is a part of the phrase that follows, not reward for one completed
- Everything you sing/breathe sets up what follows

## **Making it Live with:**

- Forward Motion
- Embellishments
- Dynamics/Textures
- Inflection
- Relentless tempo

## Singing Smart Lead

All four parts singing in the BBS style are required to master a number of skills in common. Among those skills are:

- accuracy
- synchronization...which would include
  - well-defined rhythms
  - complete understanding of the phrasing and its internal rhythms
  - rhythmic breathing
- balance and coning
- the ability to create and maintain overtone quality (ring) in the sound
- resonance appropriate to the ensemble sound, including
  - the ability to manage a register break without disturbing the horizontal flow of the vocal line
  - the ability to smoothly execute the vocal color plan (textures)
  - well-formed and matched word sounds

So, now what? After all, it's just the melody, isn't it?

Any singer who approaches the fine art of lead singing with the above attitude will surely be destined to fail. The lead part is *so much more* than singing the melody.

There's no better way to describe the lead's job than to quote the JCDB:

“The lead voice generally carries the melody, so she must sing with **musical authority**. The *ideal* lead voice has **clarity, brilliance, depth, maturity** and a **sense of style** that sets her voice apart from the other three. She sings with a sufficient amount of **color** to add interest to the tone but never so much as to distort the locked chord characteristic of the barbershop style...While much of her vocal authority comes from utilizing the lower chest register, she must be able to execute a **smooth transition between the lower and the upper registers** so that quality remains consistent between the extremes of her range. The lead voice should also be capable of a **wide range of expressive dynamics**.”

The skillful lead must remember that:

- she is predominant in the sound of the ensemble because of her voice quality, not because of the volume she uses
- consistency is necessary for all singers, but crucial for the lead singer for everything from ensemble synchronization to tuning to breath timing
- she is just as responsible for tuning as the harmony parts...however, the leads concern is primarily the maintenance of the tonal center
- she actively participates in singing in balance and coning
- she does not “actively” blend with others, but rather, produces a sound with which the harmony parts can blend
- while she doesn’t have to match the vowels of the other singers, she **MUST** produce a vowel sound that is true to the word being sung; this vowel, then, must be fully resonated
- she must be just as skillful in the art of harmony singing since she doesn’t always have the melody, even in a contest song

The demands of lead singing are numerous and challenging. Yet there is nothing more thrilling than the sound of a ringing, freely produced melody.

Now who was that again that said singing lead was easy because it was *JUST* the melody?!?!?!?

## Singing Smart Tenor

The tenor part occupies the top of the barbershop chord...with the infrequent exception of singing below the lead for a few chords. This puts the tenor singer in a similar situation with the basses, forming the "frame" around the two parts weaving between them.

A good tenor...

- ...is aware of her responsibility within the overtone series to create a sound conducive to perpetuating and enhancing the overtone "stack"
- ...is aware of the location of octaves (and which part is on the other end of that octave) in every song
- ...resonates her high notes as well and completely as her low notes
- ...sings her part with melodic confidence
- ...knows the lead line almost as well as she knows her own, enabling her to anticipate her relationship to the lead within the cone as she sings
- ...keeps her sound three dimensional at all times
- ...is knows that she must sing "down into" the sound below her while all the while maintaining her lift and ring
- ...realizes the importance of chest tone to add color and depth to the lower end of her range, ultimately being able to mix registers to provide the vocal strength necessary to balance the chord when she is below the lead
- ...is skilled at the full range of BBS embellishments...from finesse to power
- ...understands the tuning issues and relationship between tenor and each of the other three parts
- ...realizes the need for constant vocal energy
- ...realizes the importance of vocal flexibility
- ...doesn't need to sing loud to sing with energy
- ...maintains the dimension of her sound:
  - ...moving through the register break, ascending and descending
  - ...moving through dynamic changes, especially decrescendo
  - ...moving through difficult intervals, ascending and descending
  - ...at any tempo and using any rhythm
- ...sings her part with melodic confidence

Tongue Twister

**What a to do to die today at a minute or two to two**

**A thing distinctly hard to say but harder still to do**

**For they'll beat a tattoo at twenty to two**

**With a rat-a-ta ta-ta-ta ta-ta-ta-too**

**And the dragon will come when he hears the drum**

**At a minute or two to two today at a minute or two to two**

# TRAPSHOOTING GUIDELINES

Side By Side: July 2009

**Key:**

C = Carolina in the Morning  
 I = I'm Sitting on Top of the World  
 S = Sunny Side Up  
 W = We'll Meet Again

TRAP	DESCRIPTION / SIGNIFICANCE	ERRORS / HAZARDS / OPPORTUNITES	SUGGESTED "FIX" (SKILL)	REFER TO MEASURE
<b>1. Do</b>	a. note blown on pitchpipe to start song b. basis for all (Pythagorean) tuning and pitch retention	a. inaccuracy/tuning b. loss of overall pitch	<b>If song has lots of "do" notes:</b> a. drill song while blowing pitch (do) b. have other section/s sing or hum "do" while the section with lots of "do" sings the "do"-heavy parts	a. C = F b. I = Ab/Bb c. S = Ab/Bb d. W = Eb
<b>2. Octaves</b>	a. usually the first large interval singers learn to "hear" (tune) b. 8va "match" is easier to hear than most other intervals	a. inaccuracy/tuning b. loss of overall pitch	determine which pairs of sections have groupings of repeated 8vas and drill those passages	S = m.73-84
<b>3. A. Ti-Do (mostly tenor) B. Re-Do (mostly bass)</b>	common leading tones	a. inaccuracy/tuning b. loss of singing space	sing 8va then move to ti/re and back to 8va. Be sure to begin and end with a "locked" 8va	a. How We Sang Today; first 2 chords tenor ti-do, bass re-do b. I = m.60-61 (lead ti-do, bass re-do)
<b>4. Range</b>	determine this for each part	a. inaccuracy/tuning b. too much head tone can be tiring (and lead to thin sound & flattening) for the untrained singer c. too much time spent on the lowest notes a singer can reach can lead to a fuzzy or pressed sound and balance problems	a. know each section's best highest and lowest note ("comfort zone") b. choose music that is largely within the "comfort zone" of each section of singers	ANY song

# TRAPSHOOTING GUIDELINES

Side By Side: July 2009

TRAP	DESCRIPTION / SIGNIFICANCE	ERRORS / HAZARDS / OPPORTUNITES	SUGGESTED "FIX" (SKILL)	REFER TO MEASURE
<b>5. Tessitura</b>	a. the average pitch of each vocal line b. can frequently changes during a song	a. inaccuracy/tuning b. loss of ring or resonance c. balance problems	a. analyze each section's/singer's skillful range and pick music that is mostly in that area b. helps to think of each section's range in thirds: upper, middle & lower	a. W = low tessitura b. S = higher tessitura
<b>6. Danger Range</b>	the area of range from 1/2 step below the register break to approx. a 5th lower than that (for each part)	a. inaccuracy/tuning b. feels easy c. singers get lazy d. loss of lift/tilt in sound e. dark/covered sound	a. learn to fully maintain lift/tilt throughout range b. Watch for vocal lines that stay in danger range for extended periods of the song. These areas will tend to flat and be out of tune.	W = almost entirely danger range for all parts; can create warm sound if singers are good at keeping ring in their sound; will create dark, possibly fuzzy sound otherwise
<b>7. Too "Black"</b>	a. notes crowded together on each line b. staves too close together on the page	a. wrong notes b. inaccuracy/tuning c. synch errors d. tempo inconsistencies (due to the singers trying to figure out the details of their vocal lines	a. rewrite notes further apart (or blow up when copying) b. cut and paste putting fewer staves on each page - farther apart	"Indiana Andy"
<b>8. Notes per Nano-second</b>	fast uptune with numerous notes per measure	a. wrong notes b. ponderous tempo c. synch errors d. inaccuracy/tuning	a. needs high degree of horizontal vocal line delivery - smooth effortless legato at fast tempo b. try kinesthetic techniques to improve legato delivery	"Liar Medley"

# TRAPSHOOTING GUIDELINES

Side By Side: July 2009

TRAP	DESCRIPTION / SIGNIFICANCE	ERRORS / HAZARDS / OPPORTUNITES	SUGGESTED "FIX" (SKILL)	REFER TO MEASURE
<b>9. Jumpy Vocal Line</b>	frequent/repeated intervals of a third or larger	a. loss of horizontal flow b. dumpage c. loss of singing space d. loss of tempo e. synch errors f. inaccuracy/tuning	a. maintain lift throughout vocal line b. refer to the "elevation" technique suggested in "rocking notes" c. keep the breath flow constant throughout the vocal line	C = m. 25-26 (lead and bari)
<b>10. Awkward Voicing</b>	a. lots of bari above the lead (sometimes a men's arrangement) b. lots of voicing spread to the 10th and beyond to 2 octaves (almost always a men's arrangement)	a. balance difficulties b. stamina problems - bari if head tone is not well developed - lead if chest tone not well developed and lifted	a. ask arranger if s/he has that song in S.A. voicing b. develop the vocal skills to manage the balance issues c. find another arrangement of that song d. sing a different song	"Beside An Open Fireplace" (an S.A. arrangement done by a skilled arranger that still has these problems)
<b>11. Featured Vowel(s) / Target sound(s)</b>	a. OH/AH/AW feel "larger" to the inexperienced singer b. all others feel smaller	a. overall loss of singing space (to the inexperienced singer) when she sings the "small" vowels b. inaccuracy / tuning c. an opportunity to enhance	a. do "space-sharing" vocaleses that move from a "large" vowel to a "small" vowel and back again b. consider choosing songs that have repeated vowels/target sounds that you can resonate skillfully	a. C = large b. I = large & small c. S = large & small d. W = small
<b>12. 1/2 - 1 Step Rock/Moves</b>	small interval(s) moving up or down, esp. repeatedly	a. wrong notes b. loss of singing space c. inaccuracy/tuning	use the singing space "elevation" of the upper note and "tilt" the pitch down from there for the lower note	W = m. 9-11
<b>13. Part Pulling</b>	a. differing simultaneous vocal line patterns (i.e., one part straight while others move) b. can be any combination of straight to moving parts	a. wrong notes b. inaccuracy/tuning	define the interval patterns in each part and drill (in like pairs/groupings when possible)	a. W = m. 9, 33 (3:1) b. I = m. 6, 12 (1:3); m.25 (2:2); m.26 (2:2, including double rock to unison), m. 37 (3:1, larger moving intervals)

# TRAPSHOOTING GUIDELINES

Side By Side: July 2009

TRAP	DESCRIPTION / SIGNIFICANCE	ERRORS / HAZARDS / OPPORTUNITES	SUGGESTED "FIX" (SKILL)	REFER TO MEASURE
<b>14. Cross Relation</b>	in two successive chords: one part takes a note step a 1/2 step above or below a different section in the chord immediately previous (or an 8va +/- a 1/2 step)	a. inaccuracy / tuning b. loss of lift in sound (more common in choruses than quartets)	a. every note must get its own singing space b. important to sing in synch to help maintain singing space	C = m.34-35 (bari F# to lead G); m. 35-36 (bari E to lead F); m. 43-44 (bass Bb to tenor A)
<b>15. Trade Off</b>	a. 2 successive chords b. occurs mostly between lead/bari, occasionally between lead/tenor	inaccuracy/tuning	a. drill in groupings of the paired parts b. should have the same sound for the same interval in succeeding chords	a. I = m.8 (lead/bari on "only"...2 chords) m.21 (lead/bari "sitting on"...3 chords) b. C = m25-26 (...15 chords)
<b>16. Hand Off</b>	two parts handing off the same note in successive chords	note must be identical in every regard: pitch / singing space / matched vowel	have the note in question held by the singer in chord #1 as a check for accuracy as the singers taking that note in chord #2 move to that same note	a. C = m11 (bari to bass) b. I = m.35 (bass to lead, also melody transfer)
<b>17. "Demented" Notes/Chords</b> A. Key Change (by definition, usually a "collection" of accidentals) B. Multiple Dementia (in one chord or several chords in succession)	accidentals	a. inaccuracy/tuning b. loss of overall pitch	a. use Pythagorean tuning to "plot" the degree of lift needed b. watch for and work areas where there are clusters of +8 or more and increase lift as needed for accuracy c. to build your skills at tuning, choose arrangements that are minimally "demented"	a. I = m. 27 b. "Alexander's Ragtime Band" (Beck/Bescos)
<b>18. Off Beat Pickups</b>	many or repeated phrases NOT beginning on a stress beat (i.e., 1 or 3)	unwanted stress (and usually heaviness) on unstressed beats in the measure resulting in a feeling of double-downbeats	maintain lift through pickups, breathe "above" the pulse	a. I = almost through the entire song b. also "Sweet Adeline" and "When I Leave the World Behind"

# TRAPSHOOTING GUIDELINES

Side By Side: July 2009

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<b>19. Glide</b> A. Y-words/syllables  B. W-words/syllables	a. the "ee" that precedes the target vowel of words that begin with Y  b. the "oo" words that precedes the target vowel that begin with W	a. loss of singing space b. inaccuracy/tuning	"think" the space backwards from the nice tall target and give the glide the same tallness	S = m.1-7 (your, -way)
<b>20. Vanish</b>	the second half of a diphthong (follows the target)	since all vanishes are "smaller/shorter" than the target sound they follow, there is potential for diminished singing space	a. maintain singing space from target through vanish b. begin practicing this with OHoo and AHoo since it's usually easier to establish the large singing space on one of the "larger" vowels	S = m.1-7 (make, -way, day)
<b>21. Dumpage</b>	descending interval executed without lift and/or support	a. loss of singing space b. vertical delivery c. inaccuracy / tuning	a. maintain lift on all notes in a vocal line b. "tilt" into descending notes	a. C = m.15 (tenor) b. I = m.27 (all parts) c. I = m.31 (bari); m.35 (lead) d. W = m.2 (bass)
<b>22. Notes with Holes in Them</b>	a. half notes b. dotted half notes c. whole notes	a. synch errors b. loss of tempo	a. work with metronome to help ingrain the pulse of a steady tempo b. "lean into" these notes: more energy and a sense of internal beat subdivision	I = m27-28
<b>23. The Chord "Squeeze"</b>	a chord progression that diminishes in range overall from top to bottom	a. loss of singing space b. inaccuracy / tuning	a. it's generally the part or parts being "squeezed" that will lose their singing space b. drill the integrity of the singing space in relation to the other moving parts and diminishing intervals	C = 16

# TRAPSHOOTING GUIDELINES

Side By Side: July 2009

TRAP	DESCRIPTION / SIGNIFICANCE	ERRORS / HAZARDS / OPPORTUNITES	SUGGESTED "FIX" (SKILL)	REFER TO MEASURE
<b>24. R &amp; L as Vowels</b>	a. pitched consonants b. unattractive when held	a. loss of singing space b. inaccuracy / tuning c. synch errors	treat these pitched consonants the same way you would a vowel; if a word element carries pitch, it needs singing space	I = 25-26
<b>25. Peak Note in a Vocal Line</b>	single highest note in a part's vocal line	a. loss of singing space b. inaccuracy / tuning	be sure every note in each vocal line gets an equal amount of singing space	a. I = m. 43 (lead and bass simultaneously) b. I = m.13 (lead & bass with added difficulty: bass/bari unison)
<b>26. "Walking" Vocal Line</b>	a. a vocal line that moves in a scale-like pattern b. can occur in any vocal line	a. can diminish singing space when ascending b. a point of interest (a type of "embellishment") in the vocal line	a. should be emphasized (intentionally imbalanced) for its "melodic" value/interest b. is always present in a contrary motion embellishment (overt or hidden)	I = m.53 (bass)
<b>27. Contrary Motion (a type of "walking" vocal line)</b>	a pattern (for 2 parts) of notes, usually 3-chord series, that move away or toward each other (with an 8va between the 2 parts as the middle interval)	a. loss of singing space (esp. if the contrary motion is one of the "squeezing" variety) b. a very interesting (and frequently used) type of embellishment	a. maintain singing space throughout embellishment b. dynamics usually implied by the direction of the movement of the parts involved (parts come together = descrescendo, parts move apart = crescendo)	a. C - m.51 (tenor/bass, overt) b. I = m.65 (lead/bass, hidden), m. 66 (tenor/bari, hidden)

# TRAPSHOOTING GUIDELINES

Side By Side: July 2009

TRAP	DESCRIPTION / SIGNIFICANCE	ERRORS / HAZARDS / OPPORTUNITES	SUGGESTED "FIX" (SKILL)	REFER TO MEASURE
<b>28. Major 2nds</b> A. Mid Range - adds warmth/width to the sound (usually lead/bari) B. Upper Range - adds excitement to the sound (usually lead/tenor)	smallest "legal" interval (2 notes one whole step apart) in contest barbershop	a. loss of singing space (one or both parts) b. inaccuracy / tuning	a. drill consistent singing space in individual vocal lines b. learn to listen for shared singing space c. balance: this interval is sung with both parts equal in volume d. bass involvement found only during walking vocal lines and overt embellishments	l = m. 43 (lead/bari); m. 60 (bari/bass, walking vocal line for bass); m.67 (tenor/lead)
<b>29. Bass Unison with:</b> A. Bari B. Lead	a. bari takes on character of bass sound b. bass takes on character of the lead (melody) sound	a. loss of singing space b. inaccuracy / tuning	both parts involved must share the same singing space	a. l = m.11 (bass/lead); m. 13 (bass/bari) b. S = m.79 (bass/bari) c. W = m.6 (bass/bari)
<b>30. Ur/er/ir/or</b>	a "short" syllable that sings like "R"	a. loss of singing space b. inaccuracy / tuning	a. treat these syllables as vowels with accompanying tallness b. poses more difficulties when it's the final syllable in a word or when it's held c. refer to "R" as a vowel (Refer to No. 24)	a. C = m.5-6 (finer); m.17 (whispering) b. l = m.23 (world) c. S - m.46 (wonderful)
<b>31. Moving "oo" Against Words</b>	differing syllabic patterns; the non-lyric vocal line feels less rhythmic	a. note errors b. loss of tempo c. synch erros	drill "non-lyric" parts in steady tempo (uptune); determine ad lib rhythm patterns within phrase to target the movement of the "non-lyric" parts	C = m.37-38

# TRAPSHOOTING GUIDELINES

Side By Side: July 2009

TRAP	DESCRIPTION / SIGNIFICANCE	ERRORS / HAZARDS / OPPORTUNITES	SUGGESTED "FIX" (SKILL)	REFER TO MEASURE
<b>32. Numerous "X" s</b>	indication that the tenor is below the lead	a. note errors b. hesitation in reading the vocal line causing tempo/synch errors	a. be sure to mark each tenor below lead chord with an "X" above the chord b. drill the lead and tenor separately, then together	"We Are Family"
<b>33. Double Lip Consonants</b>	a. m, b, p	a. loss of singing space b. inaccuracy / tuning	a. keep upper lip lifted in the natural posture of the singers smile b. use the bottom lip for most of the movement of articulation	S = m.21-24 (b,m); m. 25-28 (p)
<b>34. Soft Palate Consonants</b>	"hard" g, ng, and any consonant that sounds like k (k, "hard" c, ck, q, x, etc.)	a. loss of singing space b. inaccuracy / tuning	a. these consonants require the meeting of the back of the tongue and the soft palate b. to maintain singing space while articulating, the soft palate must stay in the lifted position required by the pitch being sung while the back of the tongue moves up	a. I = m.23-35 (ng x 7) b. S = m.73-84 (k, ng, g) c. W = m.31 (ng x 4)

## Trapshooting: Prepare the Music

**All chords must be spelled correctly** so that Pythagorean tuning can be determined. If you cannot determine this, find someone who can check it for you. (Be sure to mark enharmonics.)

Be sure all the **notes and words are aligned**. Visual confusion will result in vocal confusion (synch errors, tuning problems, inconsistent tempo, etc.).

Be sure there is **sufficient space between staves** to make each line of the arrangement distinct from the next. Cut and paste the music to increase this space if necessary for visual clarity.

**Mark all breath spots** in an uptune with the exact value (duration and rhythm) of the rest (breath) to be taken.

**Mark breath spots in a ballad** to better communicate the basics of the desired phrasing.

Be sure all **chords with the tenor below the lead are marked with an “x”** above each chord.

**Number the measures** for easy reference when teaching.

**Avoid difficult passages/measures at a page turn**. Cut and paste to put fewer staves on one page if necessary. Position difficult things like key changes, tempo changes, etc., ANYWHERE but at the page turn.

**Avoid 2-sided pages**. The awkwardness of flipping pages can cause the singers to ingrain tempo and synch problems during the learning process.

**Avoid repeats**. Cut and paste to give your singers a straight-through read of the arrangement. The awkwardness of flipping pages can cause the singers to ingrain tempo and synch problems during the learning process.

**When passages of a song are repeated, be sure to compare them in detail**. The notes and words should either be TOTALLY identical or different enough to remember the differences.

## Vocal Resource List

- Sing, Baby, Sing! (Edition 1 CD)  
Blue Ribbon Vocal Warmups  
SRO2 (Available on line at [daleandpeggy.com](http://daleandpeggy.com))
- Sing, Baby, Sing! (Edition 2 CD)  
Range, Flexibility, Agility Exercises  
SRO2 (Available on line at [daleandpeggy.com](http://daleandpeggy.com))
- Sing, Baby, Sing! (Edition 3 CD)  
Vocal Rx: A First Aid Kit for the Voice  
SRO2 (Available on line at [daleandpeggy.com](http://daleandpeggy.com))
- Sing, Baby, Sing! (Edition 4 CD)  
The Maturing Voice  
SRO2 (Available on line at [daleandpeggy.com](http://daleandpeggy.com))
- Sing, Baby, Sing! A Springboard to Artistry (book)  
by Darlene Rogers, Peggy Gram and Dale Syverson  
Available on line at [daleandpeggy.com](http://daleandpeggy.com)
- The Complete Choral Warm-up Book (...has lots of rounds and canons)  
Russell Robinson/Jay Althouse  
Alfred Publishing Co., Inc.
- Daily Workout for a Beautiful Voice  
Charlotte Adams (video)  
Santa Barbara Music Publishing  
P.O. Box 41003  
Santa Barbara, CA 93140
- Releasing the Inner Voice, a Guide for Singers  
Marjorie Halbert (book and tape)  
ISI Publishing  
Brentwood, Tennessee
- How to Train Singers  
Larra Browning Henderson  
Parker Publishing Co., Inc.  
West Nyack, New York
- Thirty Daily Exercises for the Voice, Op. II  
J. Concone (for high voice)  
Pub.: G. Schirmer, Inc.

The Contemporary Vocalist Improvement Course

Jeannie Deva

Rock Pub., Boston

Secrets of Singing

Jeffrey Allen (book and CD)

Pub.: CPP/Belwin, Inc.

Fake Books (your choice)