

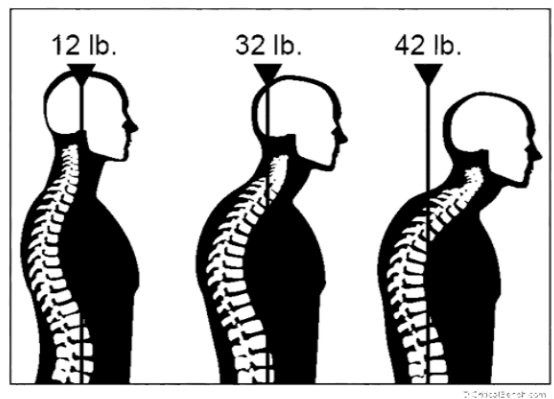
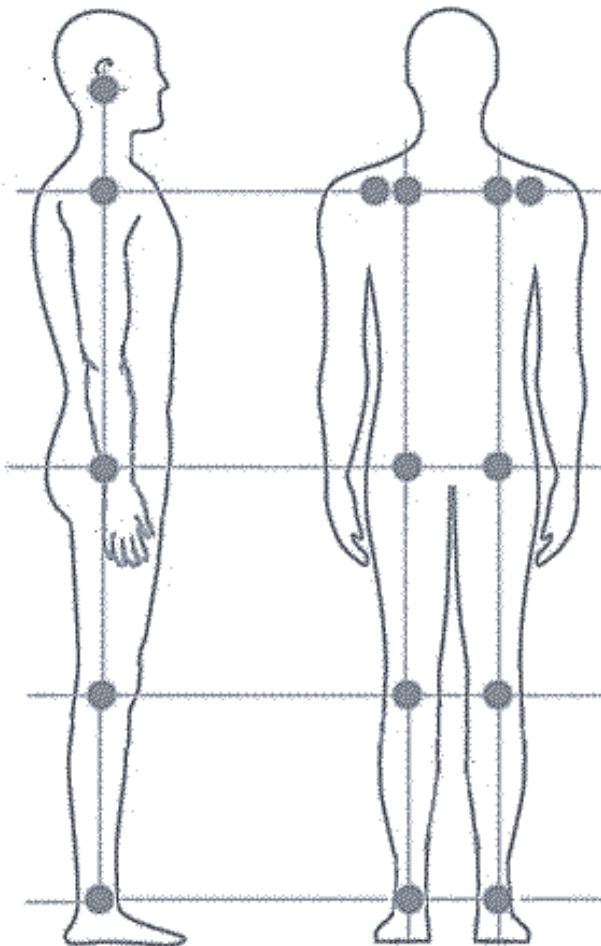
Highlights of Alignment/Posture

PURPOSE:

- Larynx is free to do what it needs to do for proper vocal production.
- Breath Mechanism is free to do what it needs to do for proper breathing and breath support.
- Body and Face are relaxed and energized – allowed to do whatever is needed to be appropriate for the expressive/emotional delivery of the music.

WHAT TO THINK – IMAGERY

- Proud, Regal/Noble. “Come to me”
- Novocain in jaw, tongue, larynx
- Sitting on a bar stool (with “soft” knees)
- Low ribs being held up for you...throughout the phrase
- Align straight line from ears, shoulders, hips, ankles
- Maintain “tonus” – a constant, tiny movement. Every joint “floats” as if on jello or liquid.



NOTE! When the head adjusts into the proper position:

- Sternum elevates naturally.
- Slight pull between shoulder blades.
- Jaw and tongue can relax more completely.
- Head may “feel” as if tipped slightly downward.

Highlights of Breath and Support

PURPOSE:

- Inhalation without interference (quiet breaths)
- Inhalation is REFLEXIVE and in the emotional character of the phrase
- Regulates speed of exhale (as used for making tone)
- Elimination of EXCESSL subglottal pressure (i.e. free, lifted, buoyant tone)

WHAT TO THINK – IMAGERY

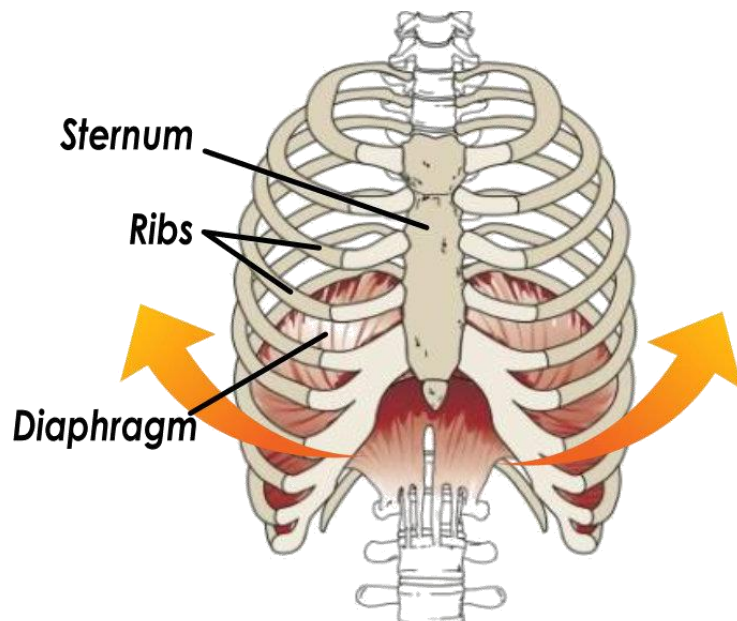
- Bubble inside of Bubble
- 360 degree breath
- Abs need to relax on the inhalation...drop down with expansive space into the pelvis.
- Bobber floating, untethered...atop the water. Floats with current.
- Suspended Breath

WATCH OUT FOR

- Fuzzy sound indicates too much air moving through glottis.
- Forced sound indicates too much air pressure pushing up into the glottis.
- Tension in jaw, tongue, raised shoulders
- Upper chest should remain rather still.

TYPES OF BREATHS for SINGING

- Propellant
- Velvet
- Grand Pause
- Staggered and/or Stealth



Rebound Breath and Engaging Abdomen

Each note is separate...allowing a small breath between each. Keep tone light, steady and clear...not pushed/forced or punched.

Hey, Hey, Hey, Hey, Hey, Hey, Hey, Hey, Hey, Hey,

Hey, Hey, Hey, Hey, Hey, Hey, Hey, Hey, Hey, Hey,

Singing “on the breath” ... engaging “support”

Suspend air between each note.

sing on any vowel...such as ah or oh.

Keep tone connected while pulsing.

sing on any vowel...such as ah or oh.



For HCNW - Ted Chamberlain's classes. Will transpose to allow men and women to sing together.

I LOVE YOU TRULY

Words and Music by
CARRIE JACOBS-BOND

Arrangement by the
BARBERSHOP HARMONY SOCIETY

Chorus 1

Tenor Lead

Bari Bass

1 I love you tru - ly, 2 truly, 3 dear; 4 Life with its 5

6 sor - row, 7 life with its 8 tear 9 Fades in - to 10 dreams when I

11 feel you are 12 near,— 13 For I love you 14 truly, 15 truly

I Love You Truly

2

Chorus 2

16 dear.— Ah, 17 Ah, 18 Ah, 19 love 'tis some - thing to feel your kind

Musical notation for measures 16-19, including vocal line and piano accompaniment.

20 hand; Ah, yes, 'tis some - thing by your side to stand; 21 22 23 24

Musical notation for measures 20-24, including vocal line and piano accompaniment.

25 Gone is the sor - row, 26 27 28 Gone doubt and fear;—

Musical notation for measures 25-28, including vocal line and piano accompaniment.

29 For you love me 30 tru - ly, 31 tru - ly, 32 dear,

Musical notation for measures 29-32, including vocal line and piano accompaniment.