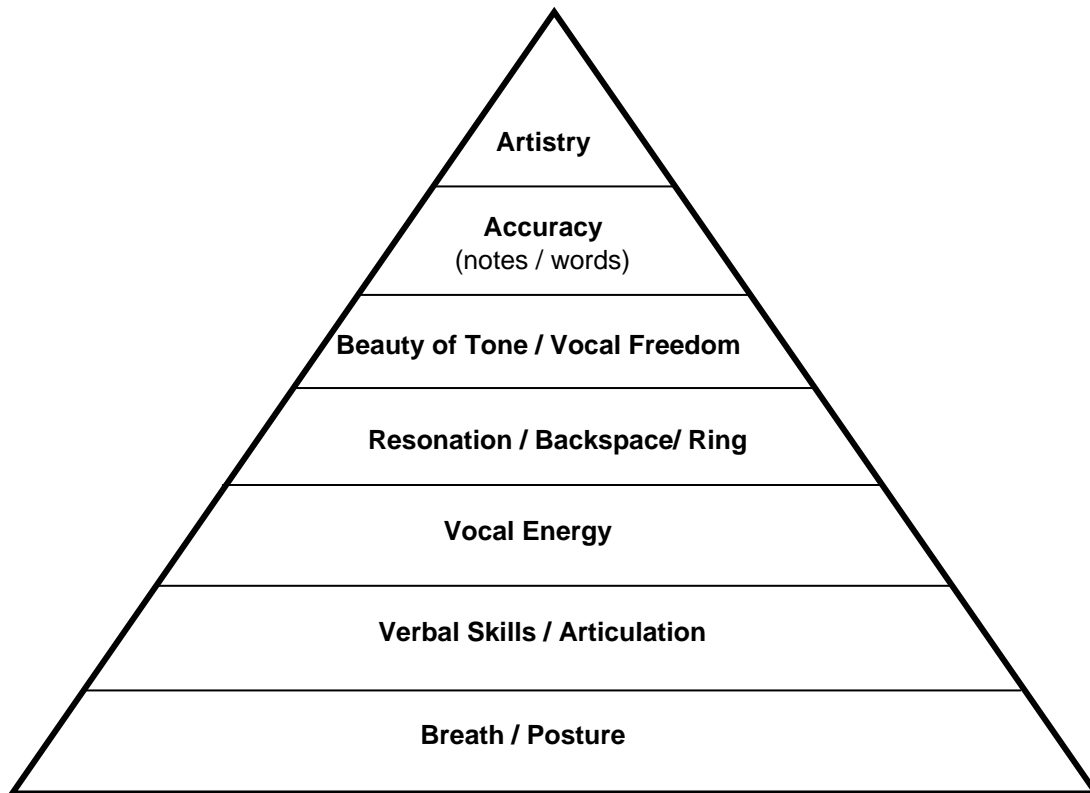


SINGER'S HEIRARCHY OF SKILLS



Notes:

Must build singing skills from the bottom of the pyramid upward.

Breath and posture must be automatic and habitual.

The quality of sound is no better than the space you breathe through.

Breathe from the hinges of the jaw.

A fully resonated sound will automatically blend - every voice does not need to sound exactly alike.

Always breathe with a relaxed throat and shoulders

Sing from the upper half of your head / face.

Posture - sternum high, shoulders rolled back slightly, knees relaxed, feet apart

Inhale through the molars - lots of space

Singing is 95% mental - attitude is a huge factor

Must have a positive attitude - nothing negative on rehearsal night

Set the resonating space every time you breathe.

Keep the air moving - the sound "spinning" (spin fingers by head as reminder)

You can change lives with your music; make it the best every time!

Section Leaders: “Clues in the Music”

Specifics to look for:

- Octave locks (top voice must sing high)
- When do you sing “DO”
- “P” notes (scale notes 2, 3, 6, 7, and all notes that go “north”)
- Awkward intervals
- Who’s on first (understanding the chords)
- Chromatics/ series of chromatics - Big steps up, little steps down
- “Rubs” with other voice parts
- Tenor under the lead (broaden the tone)
- Coning factors (ALL sections)
- Details that confuse non-music readers – A-sharp is the same not as B-flat, etc
- Sustained chords that will need “lift”. “If you hold it, build it.”
- Tricky rhythms or runs. Syncopation, varied rhythmic treatments.
- Implied melodies/ prominent passages for your part.
- Dynamic & interpretive factors. Arrangement tells a lot. Reinforce the Director’s plan if know. Difficulty if plan opposes arrangement.
- Phrasing notations.
- Breathing plan. Also, NO BREATH places!
- Moving parts predominate over sustained parts.
- What’s happening in other part-lines? Know when you’re important and when you’re not.
- Areas that invite tempo problems. Segues into new parts of a medley. Lots of “words”. Later parts of a medley (energy lags).
- Louds and softs. In loud passages, “sound” takes over. In soft passages, “lyrics” take over.
- Vowels and diphthongs.
- Pick-ups in any part (usually lead)
- Repeated passages arranged differently.
- Passages requiring high degree of vocal production, energy or musical artistry.
- Spread voicings (balance)
- Tuning or harmony accuracy factors. If you have trouble singing it, so will your section!
- Anchors – lack of anchors.
- Possible disturbance from choreographic plan
- Difficult pitch? (Get the first note SOLID!)
- Key changes
- Page turns!
- All transition measures. Every chorus could improve their performance level by spending time on the transition measures: Before key changes, each new “part” of a song, each new song in a medley.
- Range extended for any part while maintaining quality.

