

TWELVE-STEP PROGRAM FOR LEARNING MUSIC

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Many singers attempt to learn the music in the car while listening to the learning media. Although learning may occur to some degree with this method, a more systematic technique for more thorough learning is suggested here. This learning method maximizes use of the two parts of the brain, the one that facilitates learning the music and the one for learning the lyrics. Then the two are brought together with the added physical dimension of vocal production, muscle memory and performing practice. Directors who teach music within the rehearsal may especially benefit from using this 12-step program. The preparation for using the program presumes that a learning media, a music manuscript, and a word sheet have been prepared and that the singer has, at least, the ability to read the notes/direction of the part.

1. Listen to the **learning media** while you close your eyes. DO **NOT** SING YET!
2. Read the **word sheet** aloud, noting repeated phrases, words, rhymes.
3. Listen to the **learning media** (if possible, just the melody line) as you read **the word sheet**. DO **NOT** SING YET!
4. Now switch to the **music manuscript** and watch your notes while you listen. DO **NOT** SING YET!
5. Now watch your notes on the **music manuscript** and gently hum each note of your part; DO **NOT** LOOK AT THE WORDS ON THE MANUSCRIPT!
6. Using the **word sheet**, watch the words while you sing a neutral syllable to your part. Note and mark your trouble spots.
7. Using the **manuscript**, watch the words as you sing a neutral syllable to your part. Note and mark your trouble spots.
8. Stand and silently sing the song with the **learning media**, concentrating upon the breathing plan and good vocal production technique as you memorize what your body is doing as you sing.
9. Return to the **manuscript** and watch both the words and the notes as you sing.
10. Using *only* the **word sheet**, sing your part, noting the remaining troublesome areas for you. (Repeat Steps 5-7 for that passage.)
11. While listening to the **learning media**, perform the song silently in front of a mirror **without manuscript or word sheet**.
12. Without listening to the learning media, perform the song full voice in front of a mirror **without manuscript or word sheet**.

45 x x x 46

For as long as I have music, As

47 48 49 x

long as there's a song for me to sing. I can find my way, I can
to sing to sing

50 51 52 53

see an other day. Music in my life will set my spir it free.
mus ic in my

54 55 56

life will set me free.

AS LONG AS I HAVE MUSIC

Verse 1

A1 motif: **When the world seems far beyond me, (a)**

And I have no place to go, (b)

A2 motif: **When my life seems cold and empty, (a)**

And I feel I'm all alone, (b—slant rhyme)

B1 motif: **Then a song that I remember helps to ease my troubled mind (c)**

And I find the strength within me to reach out just one more time; (c—slant rhyme)

Chorus 1:

Hook: ***For as long as I have music,***

As long as there's a song that I can sing,

I can find my way, I can see a brighter day. (internal rhyme)

The music in my life will set my spirit free. (alliteration)

(Transition Loo-loo's)

Verse 2

A1 motif: **When the road is dark and lonely, (a)**

And I feel I want to cry, (b)

A2 motif: **When the dreams I kept inside me (a)**

Seem to fade and almost die, (b)

B1 motif: **Then I call upon my music, and it helps to dry my tears. (c)**

And I know that I can make it. I'll go on, despite my fears. (c)

Chorus 2:

Hook: ***For as long as I have music,***

As long as there's a song for me to sing (to sing),

I can find my way, I can see another day.

Music in my life will set my spirit free. (Music in my life will set me free!)

40

meet and take our place you'll find a smile up - - on our

45

we are one
face, we are one in song. With dif-ferent tal-ents, dif-ferent
we are one

50

gifts, still our voic - es we can lift we be - long. We get a -

55

long, For we're one in song. One in song. One in song.

HOW DEEP IS THE OCEAN?

Intro—4 questions/no answers

How can I tell you what is in my heart?

How can I measure each and ev'ry part?

How can I tell you how much I love you?

How can I measure just how much I do?

Chorus #1—Question/answer in the form of a question couplets

#1 How much do I love you? A

I'll tell you no lie. B (sole assertion in song—truth is in the irony of the answers, which are questions themselves)

How deep is the ocean? C

How high is the sky? B

Bridge—question/answer in the form of a question couplets—natural world terms

How many times a day do I think of you? D

How many roses are sprinkled with dew? D

Chorus #2—same as #1—out-of-this world terms

How far (E) would I travel to be where you are?(E)

How far (E) is the journey from here to a star? (E)

Bridge #2—ineffable condition

And if I ever lost you, how much would I cry? B

How deep is the ocean? How high is the sky? B

Whole song is an attempt to express the inexpressible width and depth and height of love.

Prominent vowels: ooh and ah (especially in important B diphthongs)

WHAT'LL I DO?

INTRO:

Gone is the romance that was so divine (A1--masculine)

'Tis broken and cannot be *mended* (A2—feminine)

You must go your way, and I must go mine (A1-m)

BUT now that our love dream has *ended* (A2-f)----(sentence continues into chorus)

COUPLETS #1 & 2

What'll I do (B1-m—hook) when you (B1) are far (double rhyme) away and I am blue? (B1)

What'll I do? (B1—hook repeat—symmetrical phrasing)

What'll I do (C1-m-hook) when I am wond'ring who (C1) is kis-(double rhyme)-ing you? (C1)

What'll I do? (C1—hook repeat—symmetrical phrasing)

BRIDGE and FINAL COUPLET:

What'll I do (D1—hook) with just a photograph to tell my troubles to (D1) (segue into structure of final part of song)

When I'm alone (E1-m) with on-(E1)-ly dreams of you (E2) that won't come true (E2)

What'll I do? (E2 and hook)

CODA/TAG

Here I am waiting as you walk away. (F1-m)

My heart is begging you—STAY (won't you stay?)(F1-m)

What'll I do? (F2-m) What will I do

When I know (tall octave; key non-rhyme and realization of loss) you have gone away? (F1-m)

(Prominent rhymes—14 ooh, 5 aye rhymes—almost all masculine—rhymes in intro never repeated—9 hooks/questions with no possible answers)