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# ROBERTS

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### REHEARSAL REFRESHER

Musical Hierarchy and Rehearsal Techniques



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[www.adampottermusic.com/nyssma-2017](http://www.adampottermusic.com/nyssma-2017)

# ADAM POTTER

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## 2017 New York State School Music Association Winter Conference

“Rehearsal Refresher: Musical Hierarchy & Rehearsal Techniques”

**Presentation**

**Handout**

### Supplementary materials:

- [Teaching for Transfer: The “Rules” of Expressive Singing](#)
- [Consistent Rehearsal Behaviors](#)

### Rhythm

- [Takadimi Rhythm Syllables “Cheat Sheet”](#)
- [Gordon Rhythm Syllables “Cheat Sheet”](#)
- [Rhythm Flash Card Template \(Finale\)](#)
- [Rhythm Flash Card Template \(MuseScore\)](#)

# Rehearsal Techniques

THE ROLE OF THE “REHEARSAL GUIDE”



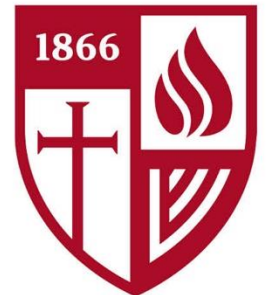
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# Investigator

- **Where?**
- **Who?**
- **What?**
- **How?**
- **When?**

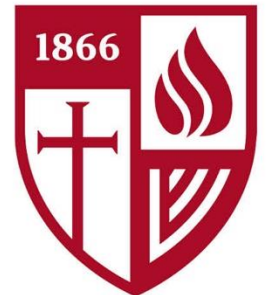




# Physician



- **Diagnose**
- **Prescribe**
- **Implement**
- **Evaluate**





# The Rehearsal Guide

- *Plan* vs. *Guide*
- Needed elements:
  - **Where?**
    - Always start with the largest landmarks and move to the smallest—be consistent!
    - 1. Page
    - 2. System
    - 3. Bar
    - 4. Beat



## The Rehearsal Guide

- Needed elements:
  - **Where?**
  - **Who?** (which voice part?)
    - Many times it can be difficult to identify exactly with whom the problem lies
    - Isolate until you know





## The Rehearsal Guide

- Needed elements:
  - **Where?**
  - **Who?**
  - **Diagnose: What?** (what are the specific issues?)
    - Aural?
    - Vocal-technical?
    - Conceptual/cognitive/mental?
    - Emotional or vision issue?



## The Rehearsal Guide

- Needed elements:
  - **Where?**
  - **Who?**
  - **Diagnose: What?**
  - **Prescribe: How?**
    - What *strategies* and *techniques* will you use to address the issues?



## The Rehearsal Guide

- **Prescribe: How?**
  - Several ways to solve every issue
    - Multiple teaching approaches to reach different learning styles in each section
  - Don't skip this step!
  - If you don't know how to solve it
    - Ask someone
    - Use your resource materials
    - Get creative and experiment



## The Rehearsal Guide

- Needed elements:
  - **Where?**
  - **Who?**
  - **Diagnose: What?**
  - **Prescribe: How?**
  - **Implement: When?**
    - Is it appropriate (*sequential*) to address the *what* at this point in the learning process?





## The Rehearsal Guide

- **Where?**
- **Who?**
- **Diagnose:** What?
- **Prescribe:** How?
- **Implement:** When?
- **Evaluate:** Was the prescription successful?

# Rehearsal Techniques

REMEMBER THE SEQUENCE!



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## Remember the Sequence!

### André Thomas's Rehearsal Hierarchy

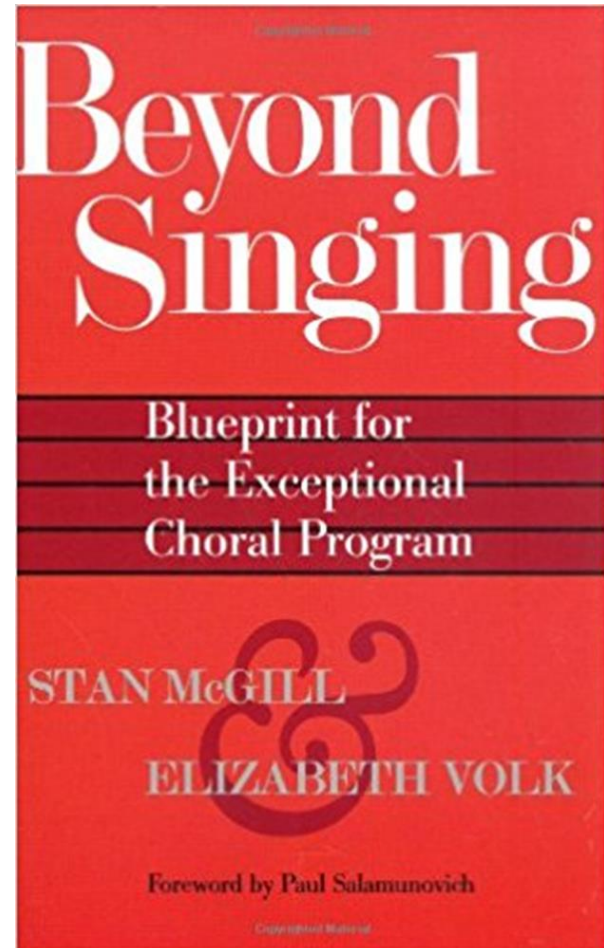
1. Correct rhythms and pitches
2. Intonation and tone quality
3. Articulation and diction
4. Precision
5. Phrasing and expression
6. Dynamic contrast
7. Balance and blend



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## Remember the Sequence!

McGill, S. & Volk, E. (2007). *Beyond singing: Blueprint for the exceptional choral program*. Milwaukee, WI: Hal Leonard Publishing. ISBN 978-1423420439.







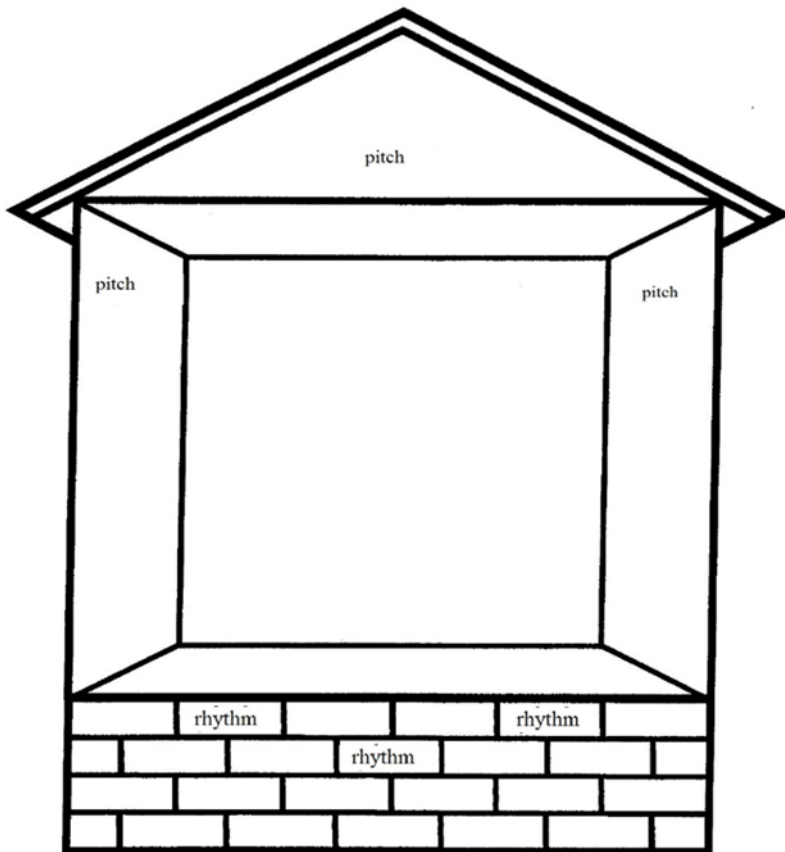
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# Conductor-Constructor





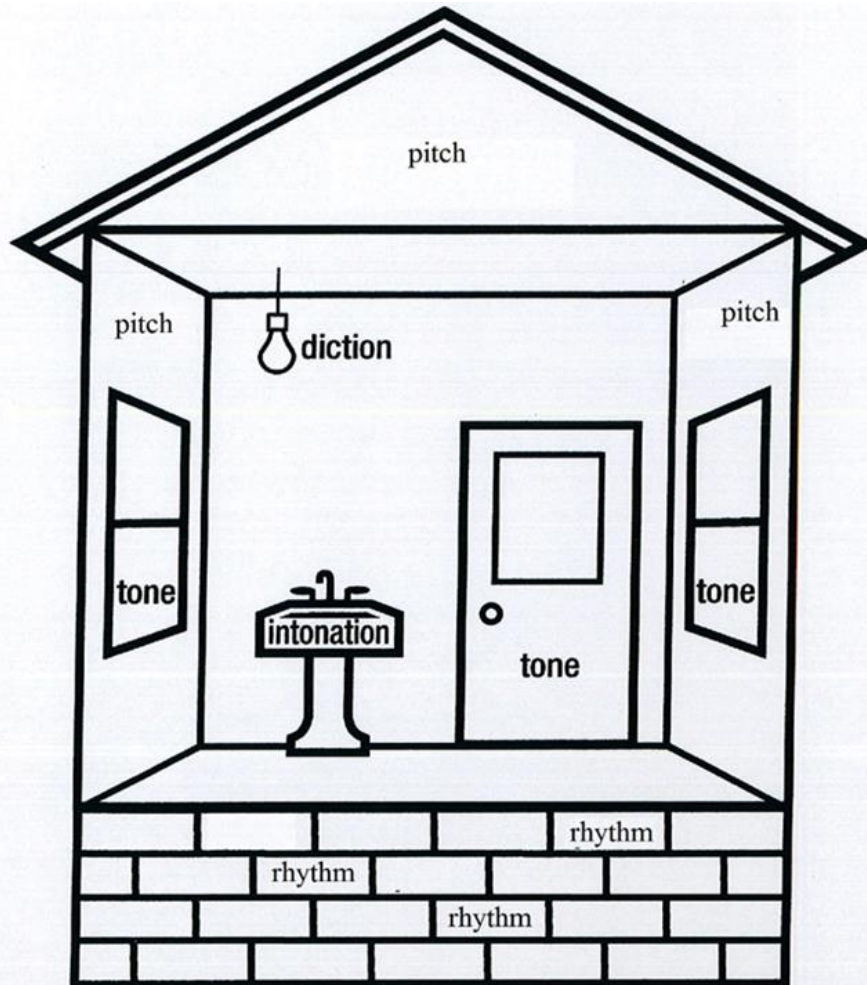
## Level 1: The Core Level



1. Rhythm
2. Pitch



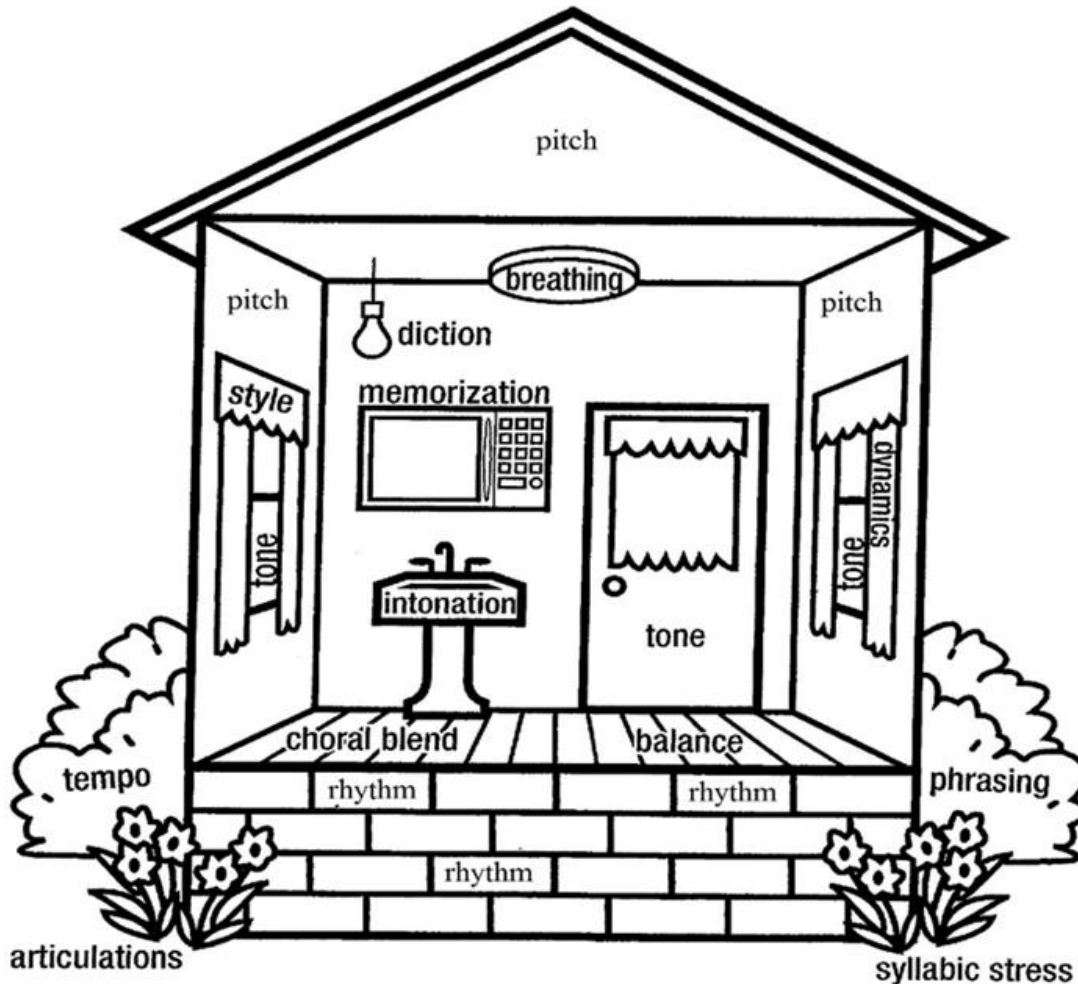
## Level 2: Expectations No Builder Would Miss



3. Tone
4. Intonation
5. Diction



## Level 3: Common Comforts We Expect

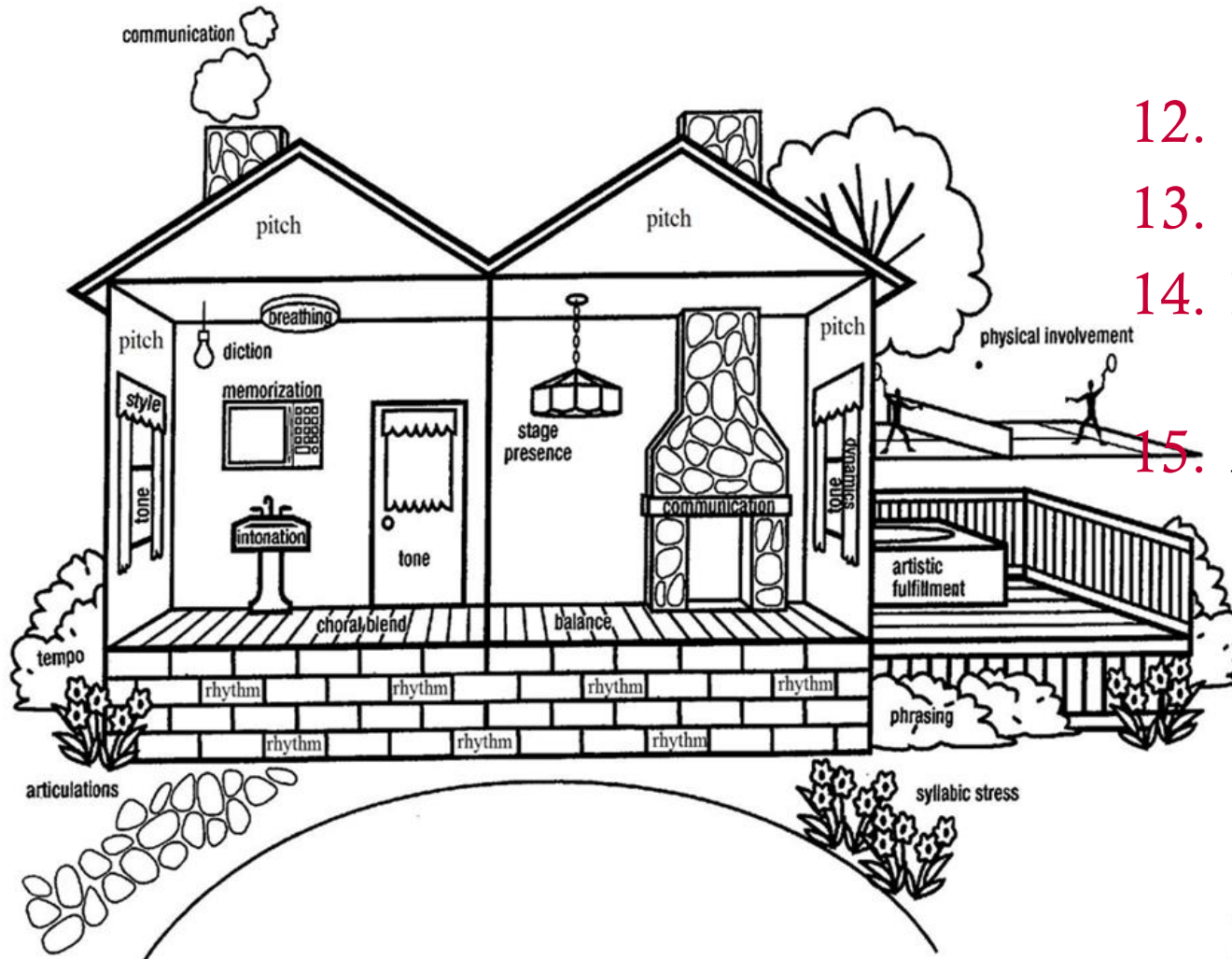


6. Breathing
7. Phrasing
8. Dynamics
9. Balance & blend
10. Style (syllabic stress, articulations, tempo, etc.)
11. Memorization





## Level 4: The Dream Home



12. Communication

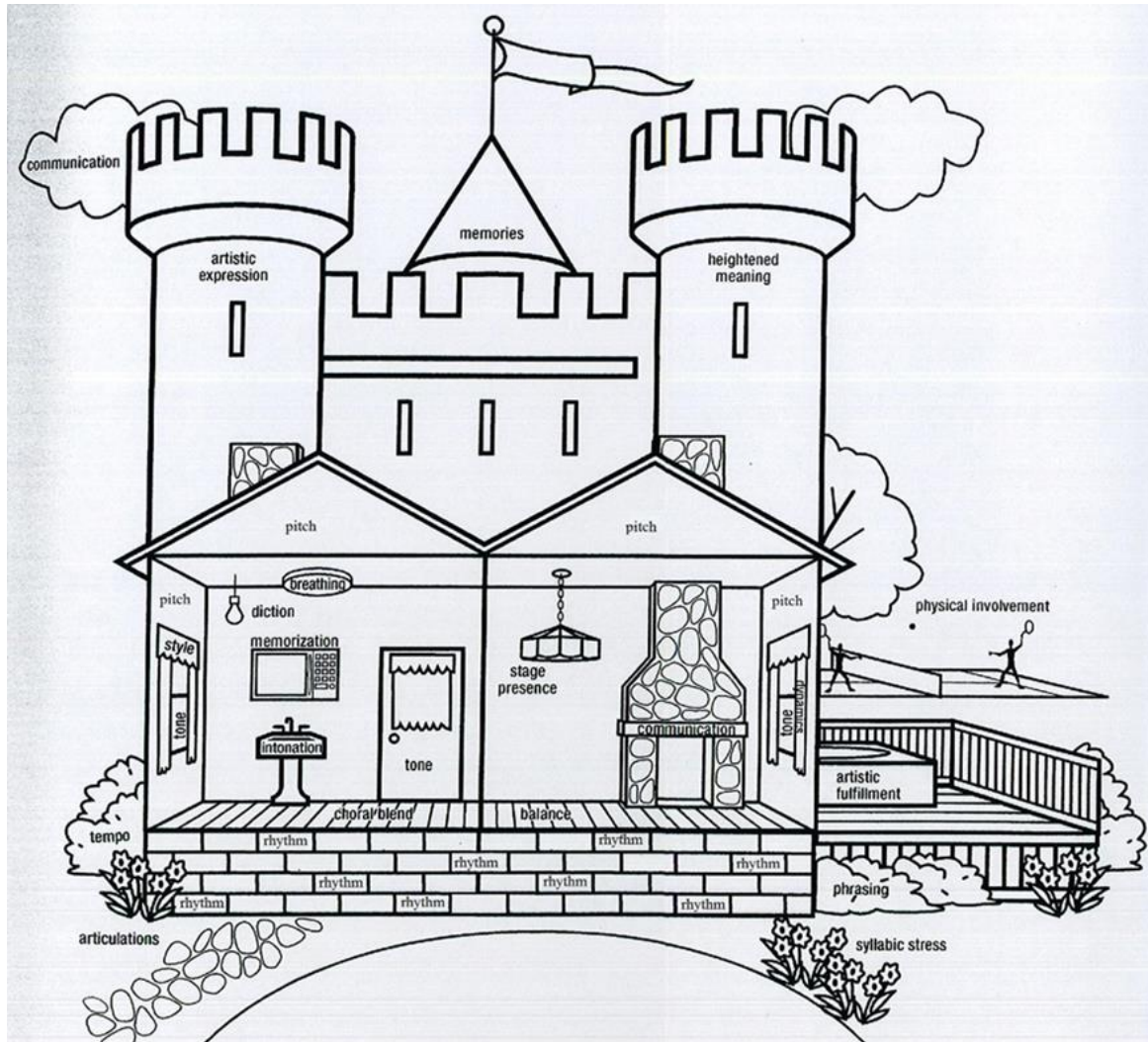
13. Stage presence

14. Physical  
involvement

15. Artistic  
fulfillment



## Level 5: The Castle in the Clouds



16. Artistic expression

17. Heightened meaning

18. Memories

# Rehearsal Techniques

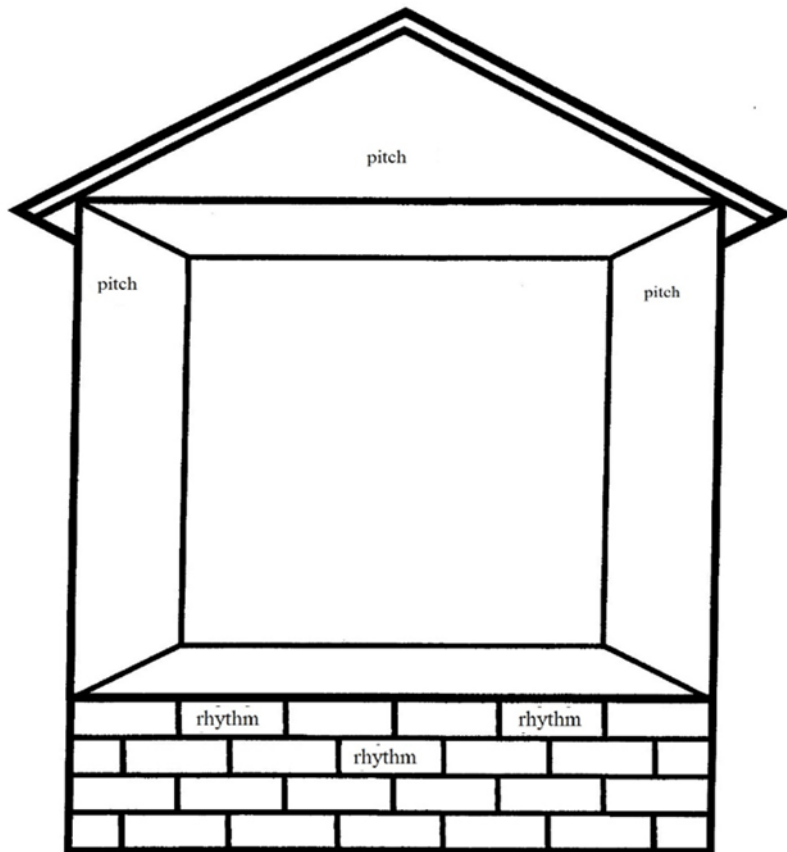
LEVEL 1: THE CORE LEVEL



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# The Core Level

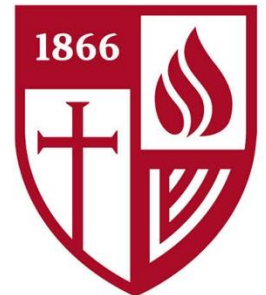


1. Rhythm
2. Pitch



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**The right note  
at the wrong time  
is the *wrong note!*  
—Robert Shaw**





## The Core Level

### 1. Rhythm

- Count-speaking: Gordon rhythm syllables or Takadimi (**cheat sheets** available online) **with patsching**
  - Introduce **rhythm patterns** before applying skills to repertoire
  - Flash card templates also available online

### 2. Pitch



# Gordon Rhythm Syllables

## Gordon Rhythm Syllables “Cheat Sheet”

Dr. Adam Potter

### RHYTHM SYLLABLES HOW-TO

No matter the meter, the basic unit of pulse always receives the syllable “Du.”

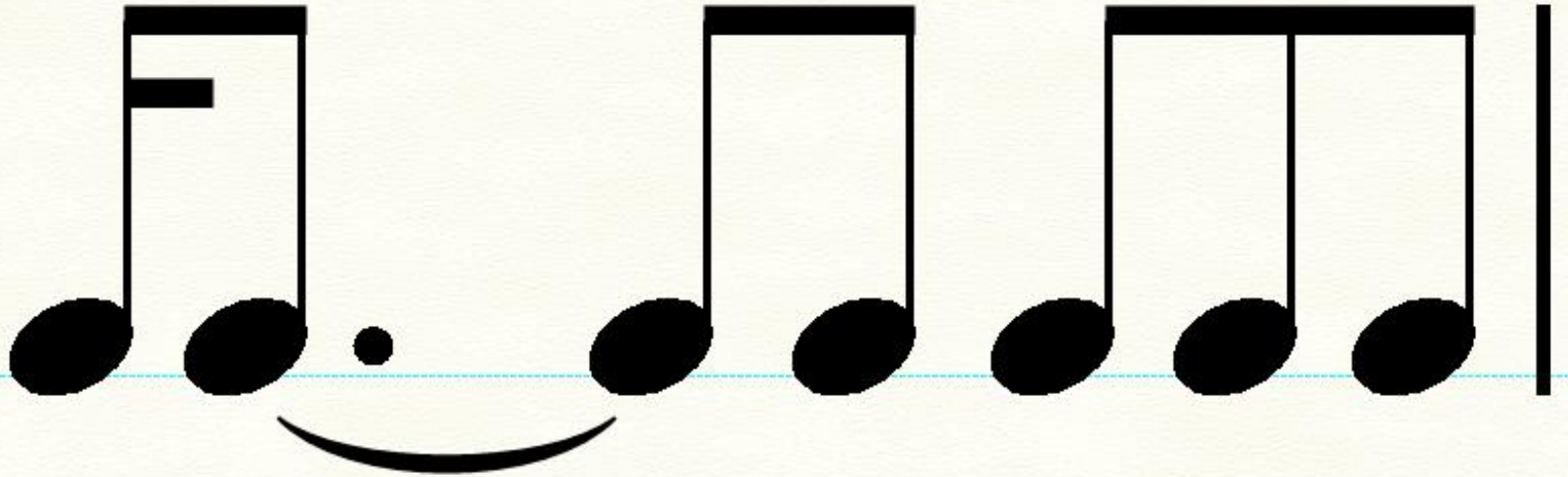
#### Simple meters:

♩ pulse																
Whole note	♩ Du-(u)-(u)-(u)															
Half note	♩ Du-(u)								♩ Du-(u)							
Quarter note (BEAT)	♩ Du				♩ Du				♩ Du				♩ Du			
Eighth note (BEAT DIVISION)	♩ Du		♩ de		♩ Du		♩ de		♩ Du		♩ de		♩ Du		♩ de	
Sixteenth note (BEAT SUBDIVISION)	♩ Du	♩ ta	♩ de	♩ ta	♩ Du	♩ ta	♩ de	♩ ta	♩ Du	♩ ta	♩ de	♩ ta	♩ Du	♩ ta	♩ de	♩ ta

♩ pulse																
Double whole note	♩ Du-(u)-(u)-(u)															
Whole note	♩ Du-(u)								♩ Du-(u)							
Half note (BEAT)	♩ Du				♩ Du				♩ Du				♩ Du			
Quarter note (BEAT DIVISION)	♩ Du		♩ de		♩ Du		♩ de		♩ Du		♩ de		♩ Du		♩ de	
Eighth note (BEAT SUBDIVISION)	♩ Du	♩ ta	♩ de	♩ ta	♩ Du	♩ ta	♩ de	♩ ta	♩ Du	♩ ta	♩ de	♩ ta	♩ Du	♩ ta	♩ de	♩ ta



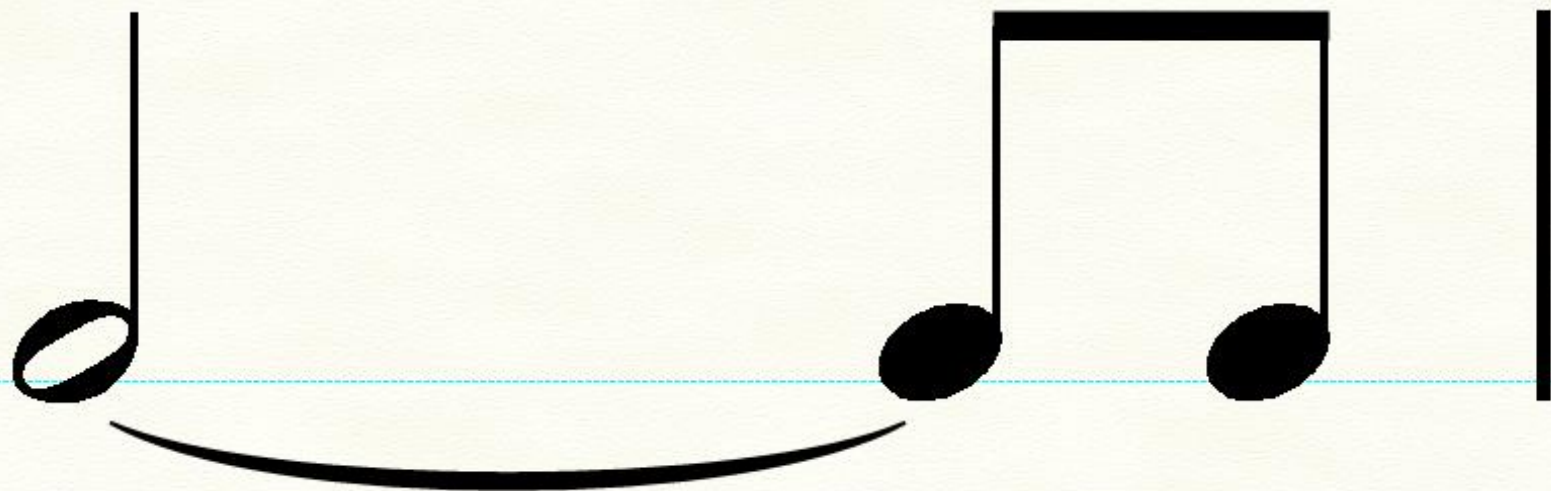
3  
4







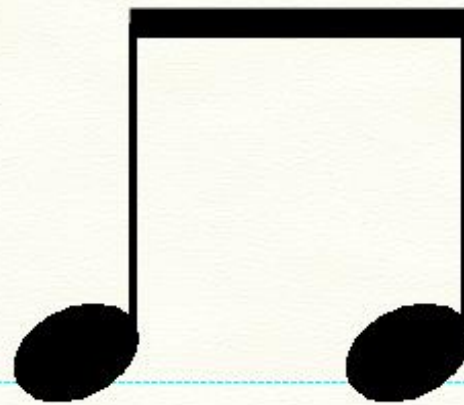
3  
4



3  
4



3  
4













up your voi- ces as the waves of the

up your voi- ces as the waves of the

up your voi- ces as the waves of the

up your voi- ces as the waves of the

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "up your voi- ces as the waves of the". The piano accompaniment features a simple harmonic structure with chords in the right hand and single notes or dyads in the left hand.

[9]

sea.

Sing-ers! zA- wake and a- rise! zLift up your

sea.

Sing-ers! zA- wake and a- rise! zLift up your

sea.

Sing-ers! zA- wake and a- rise! zLift up your



Four-part vocal setting with piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) sing in unison. The piano accompaniment is in the lower staves.

**Vocal Parts:**

- Soprano: *voi- ces as the waves of the sea. Sing a migh- ty*
- Alto: *voi- ces as the waves of the sea. Sing a migh- ty*
- Tenor: *voi- ces as the waves of the sea. Sing a migh- ty*
- Bass: *voi- ces as the waves of the sea. Sing a migh- ty*

**Piano Accompaniment:**

The piano part consists of two staves (Treble and Bass Clef). It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo and dynamics are marked *ff* (fortissimo).



*dim.*

faster (♩ = ca. 120)

song, a migh- ty song.

song, a migh- ty song.

*mf* Make the ver- y

song, a migh- ty song.

faster (♩ = ca. 120)

*dim.**mp**mf*



## The Core Level

### 1. Rhythm

- Count-speaking: Gordon rhythm syllables
- Count-singing: Tometics or 1-e-&-a 2-e-&-a (**full explanation** available online)

### 2. Pitch



# Count-Speaking vs. Count-Singing

## Count-Speaking vs. Count-Singing

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### COUNT-SPEAKING

In count-speaking, chant rhythm syllables, articulating the rhythm in time.

#### Simple Meters

Ta To(h) To(h) Ta Ta Ta-di Ta-ki-du Ta-ka-di-mi Ta-di-mi Ta-ka-di Ta-ka-mi (SH)  
Du Du(u)(u)(u) Du(u) Du Du De-de Du-da-di Du-ta-de-ta Du-de-ta Du-ta-de Du-ta-ta \*

#### Compound Meters

Ta To(h) Ta Ta-ki-du Ta-du Ta-ki Ta-va-ki-di-du-mu Ta-ki-di-du Ta-di Ta-va (SH) du-mu  
Du Du(u) Du Du-da-di Du-di Du-da Du-ta-da-ta-di-ta Du-da-ta-di Du-de Du-ta \* di-ta

(Examples above: Top line is modified Takadimi syllables; bottom line is Gordon syllables.)

### COUNT-SINGING

In count-singing, articulate not the rhythm syllables but rather the underlying *divisions* or *subdivisions* (motoric rhythm), using the modified Tometics system for *legato*. Determine whether to sing division or subdivision syllables based on the shortest rhythmic note value in the passage to be count-sung.

#### Simple Meters

4tancta 1tancta 2tancta 3tancta 4tancta 1tancta 2tancta 3tancta 4tancta  
1ta - ncta 2 - la - li 3 - ta - ne - ta 4ta - ne - ta 1 - ta - ncta 2 - tane - ta (silent)



Pocchettino animato.

newborn = ['nju.bɔːn] angels = ['eɪ.n.dʒəlz]

King.

*mf cresc.*All for to see the King All for to see the*mf cresc.*All for to see the new-born King.*mf cresc.*

All for to see the new-born

All for to see the new-born

Pocchettino animato.

*mf cresc.*

new - born — King — the new - born — King. An - gels and

All for to see the King — All for to see the new - born

King — An - gels and men — With th' joy — may sing, — All

King — An - gels — and men With joy —



men with joy may sing to see the new-born King

King, All for to see the new-born King to

for to see the new-born King

may sing, All for to see the new-born

*ff* *dim.*

[no shading vowel]

219

*pp***W**BARITONE SOLO. *senza rall. f risoluto*

[h] (no shadow vowel)

God

*pp*see the new - born King.

[h]

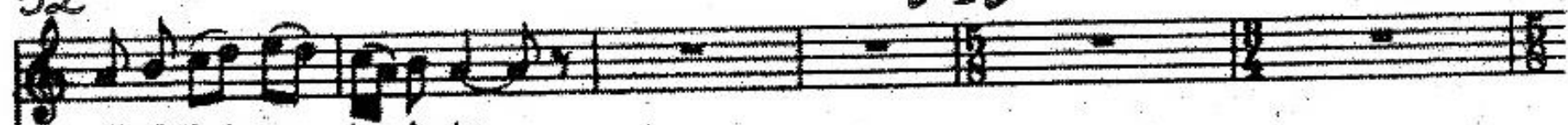
*pp*King.

[h]

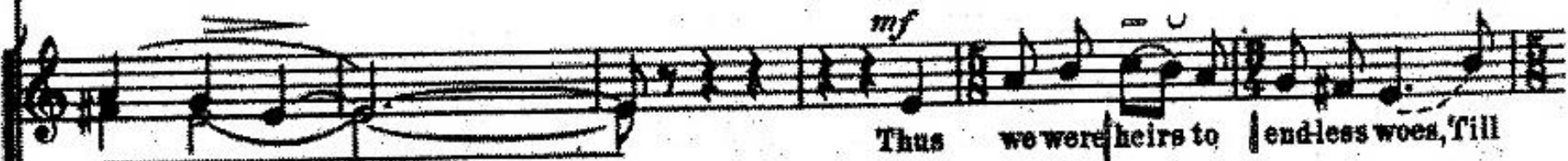
*senza rall.**p dim.*

2

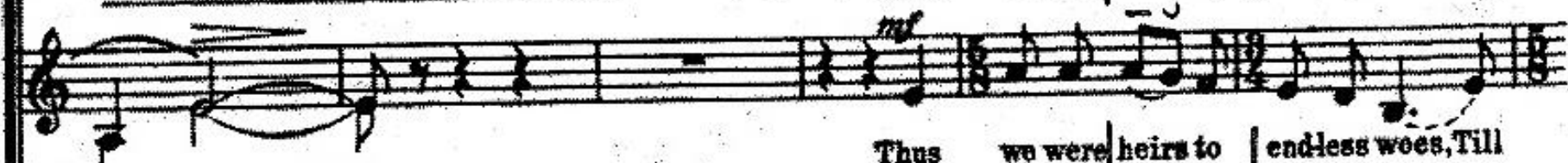




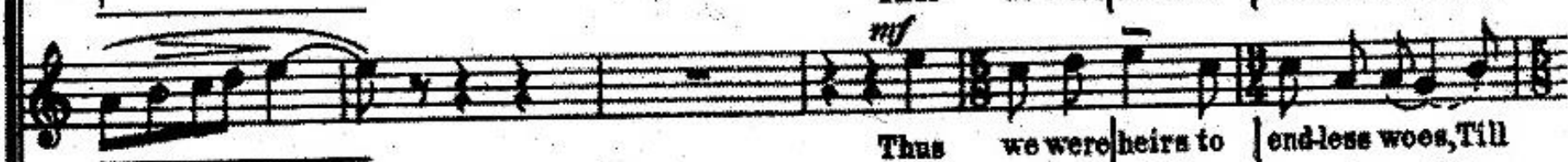
all of their pos - ter - i - ty...



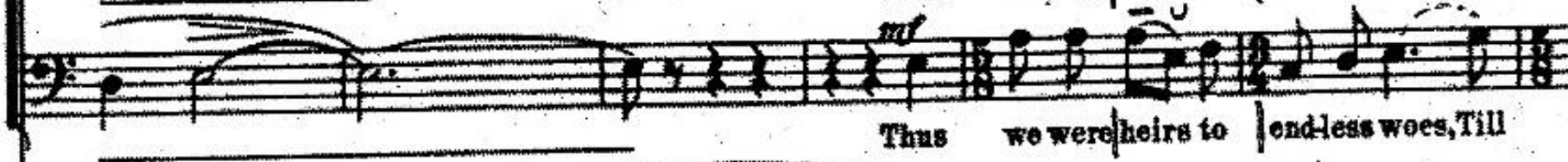
*mf* Thus we were heirs to | end-less woes, Till



*mf* Thus we were heirs to | end-less woes, Till



*mf* Thus we were heirs to | end-less woes, Till



*mf* Thus we were heirs to | end-less woes, Till





God the Lord did in-ter-pose, And so a prom-ise soon did run, That he would re-deem us

God the Lord did in-ter-pose, And so a prom-ise soon did run, That he would re-deem us

God the Lord did in-ter-pose, And so a prom-ise soon did run, That he would re-deem us

God the Lord did in-ter-pose, And so a prom-ise soon did run, That he would re-deem us



*f* That he would re-deem us by— his Son. — *ff*

*pp* by his Son, — *f*

by his Son. — [n<sup>e</sup>]

*pp* by his Son, — *f*

by his Son. — [n<sup>e</sup>]

*pp* by his Son, — *f*

by his Son. — [n<sup>e</sup>]

*pp* by his Son, — *f*

by his Son. — [n<sup>e</sup>]

*f* appass. <sup>2</sup>/<sub>3</sub>



## The Core Level

### 1. Rhythm

- Count-speaking: Takadimi or Gordon rhythm syllables
- Count-singing: Tometics or 1-e-&-a 2-e-&-a
- Use of conductor-singer repetition/call-and-response

### 2. Pitch

① Moderately ♩ = ca. 84 - 88

SA *mf*

Three gates in - a the east!

TB *mf*

This system contains the vocal staves for Soprano Alto (SA) and Tenor Bass (TB). Both parts are in 4/4 time and marked *mf*. The SA part begins with a whole rest followed by a melodic line. The TB part begins with a whole rest followed by a similar melodic line. The lyrics "Three gates in - a the east!" are written under the SA staff.

Moderately ♩ = ca. 84 - 88

*mf*

This system shows the piano accompaniment for the first system. It consists of a grand staff with treble and bass clefs. The music is in 4/4 time and marked *mf*. The right hand features a complex rhythmic pattern with many beamed sixteenth notes, while the left hand has a simpler, more rhythmic accompaniment.

3

Three gates in - a the west!

Three gates in - a the north!

This system shows the vocal staves for Soprano Alto (SA) and Tenor Bass (TB) at measure 3. The SA part has the lyrics "Three gates in - a the west!" and the TB part has the lyrics "Three gates in - a the north!". Both parts are in 4/4 time and marked *mf*. The SA part begins with a whole rest followed by a melodic line. The TB part begins with a whole rest followed by a similar melodic line.

This system shows the piano accompaniment for the second system. It consists of a grand staff with treble and bass clefs. The music is in 4/4 time and marked *mf*. The right hand features a complex rhythmic pattern with many beamed sixteenth notes, while the left hand has a simpler, more rhythmic accompaniment.

5

Three gates in - a the south! Twelve gates— to the cit - y,— Hal - le -

7

2

*mp*

lu. Oh, what a beau-ti - ful cit - y!

*mp*

*mp*





## The Core Level



















### 1. Rhythm

### 2. Pitch

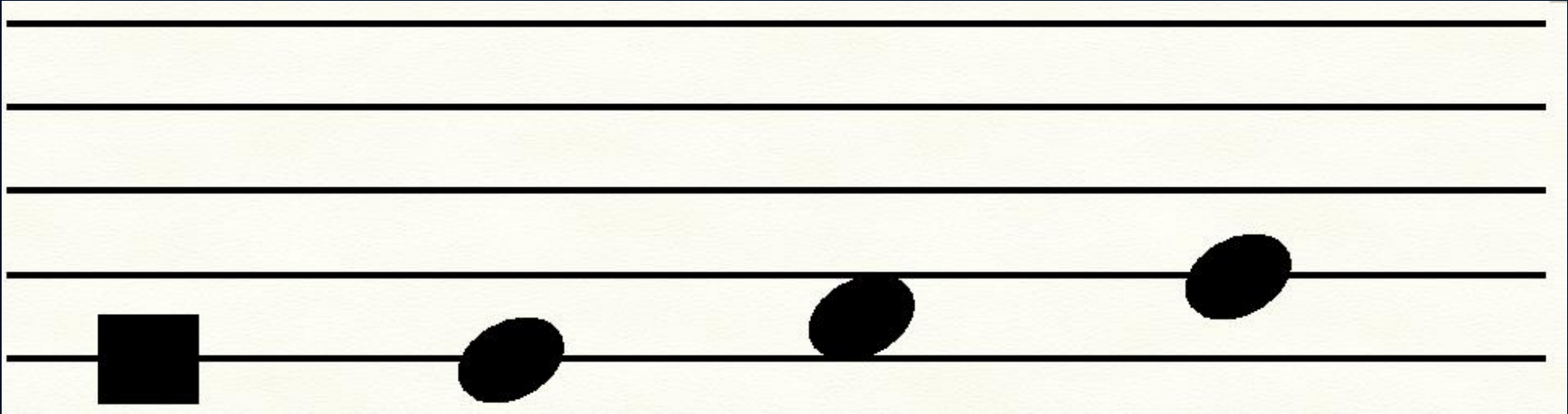
- Tonal music: movable-Do solfège (AKA “solfa”), **w/ handsigns**
  - Introduce **tonal patterns** before applying skills to repertoire
  - Flash card templates available online

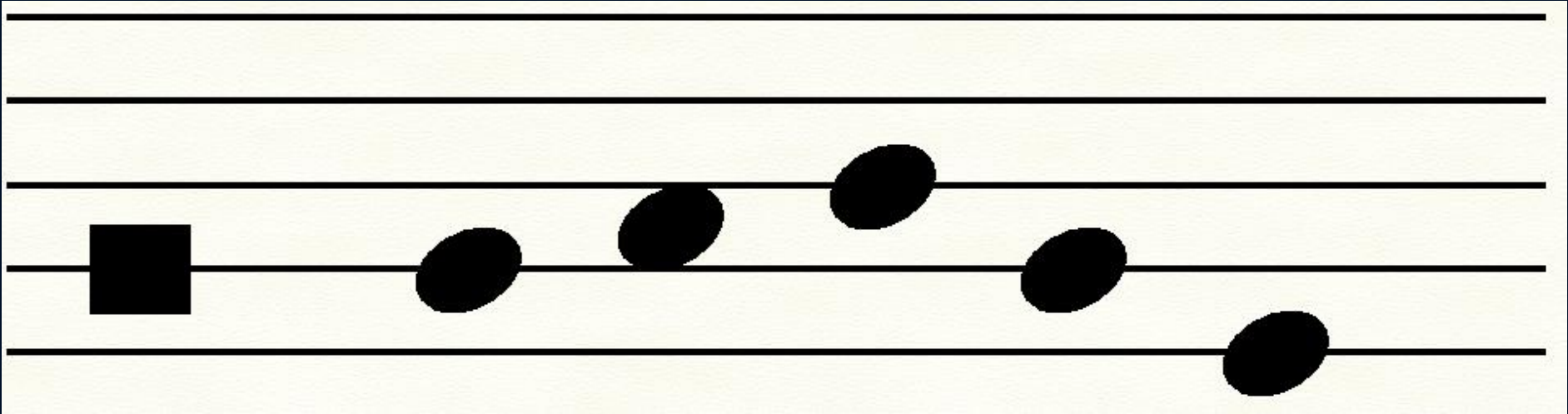


# Tonal Ladder

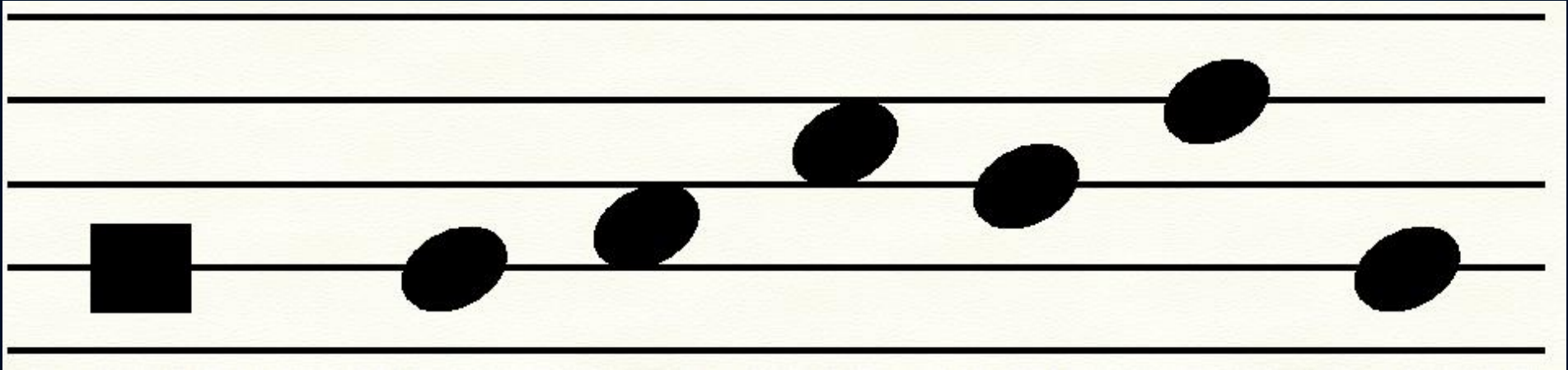
#	Mi'	b
ri'	Ra'	me'
di'	Do' 	re'
	Ti 	
li 	La 	te 
si 	So 	le 
fi 	Fa 	se 
	Mi 	
ri 	Ra 	me 
di 	Do 	re 
	Ti,	
li,	La,	te,
si,	So,	le,
fi,	Fa,	se,

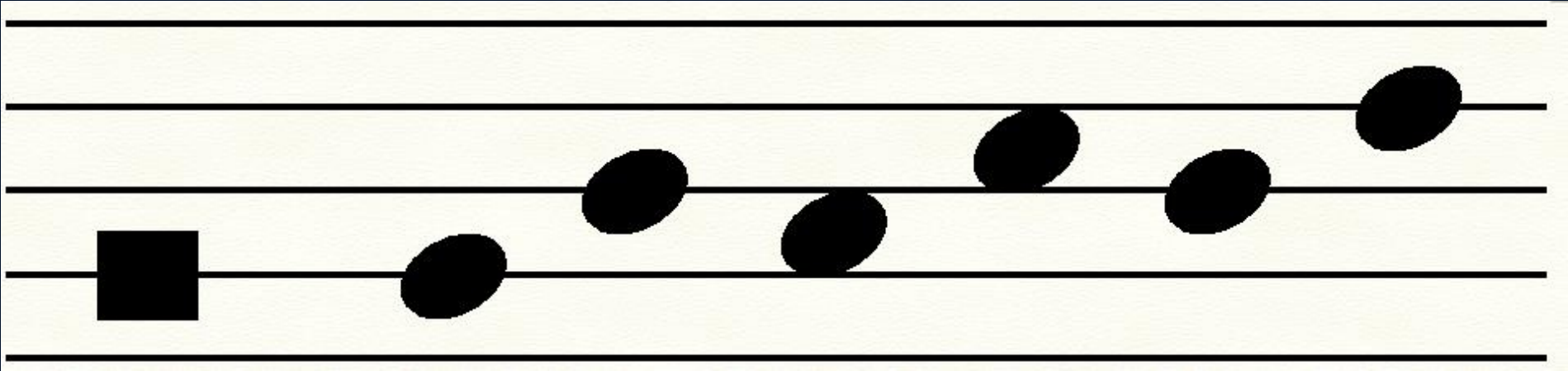














*poco rit.*

For, O my God,

*unis. poco rit.*

O my God, it found out

*poco rit.*

40 41 42

*a tempo unis. mp*

And can it be?

*a tempo mp*

me. And can it be?

*mf a tempo*

43 44

*mf*

A - maz - ing love, how can it \_ be?

*mf*

45 46

This musical score is written for a song in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of four staves. The top two staves are for the vocal line, with lyrics underneath. The bottom two staves are for the piano accompaniment. The piano part features a melodic line in the right hand and a more rhythmic, harmonic line in the left hand. The score includes dynamic markings of *mf* (mezzo-forte) and a repeat sign at the end of the vocal line. Measure numbers 45 and 46 are indicated at the bottom of the piano staves.

*f with great confidence*

S  
No con-dem - na - tion now I dread, — Je - sus and all in

*f with great confidence*

A  
No con-dem - na-tion now I dread; Je - sus and all in

*f with great confidence*

T  
No con-dem - na - tion now I dread, — Je - sus and all in

*f with great confidence*

B  
No con-dem - na-tion now I dread; Je - sus and all in

*f with great confidence*

47 48 49



And clothed in right - eous-ness di - vine, *ff* Bold

And clothed in right - eous-ness di - vine, *ff* Bold

8 And clothed in right - eous-ness di - vine, *ff* Bold

And clothed in right - eous-ness di - vine, *ff*  $\bar{a}$  Bold

53 54 55 *ff*



## The Core Level

### 1. Rhythm

### 2. Pitch

- Tonal music: movable-Do solfège (AKA “solfa”)
  - La-based minor w/ handsigns

## SOPRANO

*mf*

We have laid up our love and our treas - ures a - bove, Though our

## ALTO

*mf*

We have laid up our love and our treas - ures a - bove, Though our

## TENOR

*p*

turn.

Come a - way, come a - way, —

## BASS

*p*

turn.

Come a - way, come a - way,

*mf**p*

15

bod - ies con - tin - ue be - low;

The re-deem'd of the Lord shall re -

bod - ies con - tin - ue be - low;

The re-deem'd of the Lord shall re -

come a - way,

come a -

come a - way,

come a - way,

come a - way,

15



mem-ber His word, And with sing-ing to Par-a-dise go. \_\_\_\_\_

mem-ber His word, And with sing-ing, with sing-ing to Par-a-dise go. \_\_\_\_\_

way, come a-way, come a-way. *mp*

The re-

come a-way, come \_\_\_\_\_ a-way. *mp*

The re-



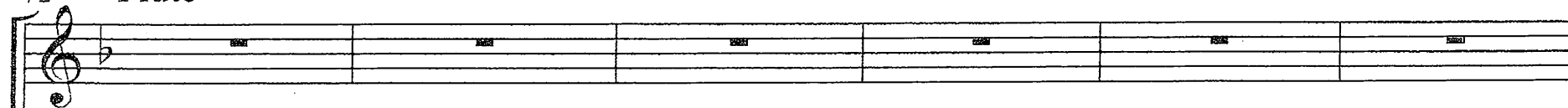
## The Core Level

### 1. Rhythm

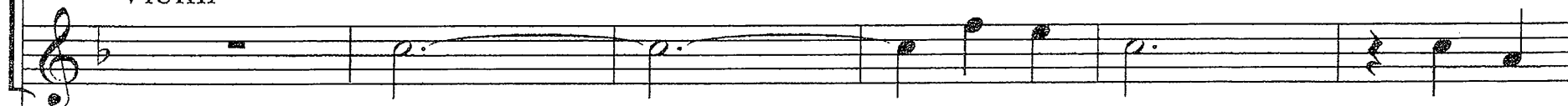
### 2. Pitch

- Tonal music: movable-Do solfège (AKA “solfa”)
- Non-tonal music: fixed-Do solfège

## Flute



## Violin

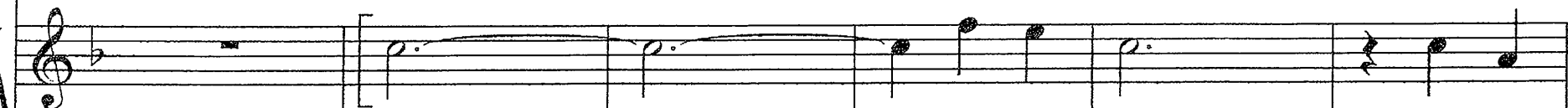
SA *p*

Breathe, oh, breathe— thy lov - ing Spir - it In - to ev - 'ry

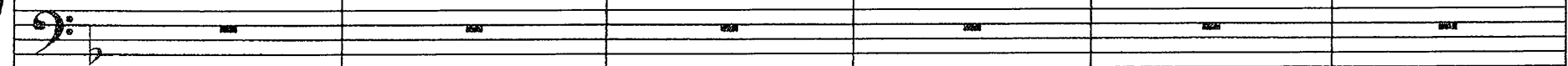
## TB



Breathe thy lov - ing Spir - it In - to



*p*



trou - bled breast;

ev - 'ry trou - bled breast;

II: *pp* Strings

I: *mp* Fl. 8 + II

Ped. *pp*

The musical score is written for a vocal ensemble and piano. It features five staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a vocal part with lyrics. The fifth staff is a piano accompaniment part. The piano part includes a section for strings (II) and a section for flute (I) and flute 8 + II. The piano part also includes a pedal point section marked 'Ped. pp'.

84

*mp*

Let us all — in - her - it; Let us find thy

*mp*

Let us all — in thee in - her - it;

The musical score consists of five systems of staves. The first system has two staves (treble and bass clef) with a key signature of one flat. The second system has two staves with a key signature of one flat. The third system has two staves with a key signature of one flat, featuring vocal lines and piano accompaniment. The fourth system has two staves with a key signature of one flat, featuring vocal lines and piano accompaniment. The fifth system has two staves with a key signature of one flat, featuring piano accompaniment. The lyrics are written below the vocal staves.







## The Core Level

### Some recommendations:

- A note about using the piano
- Give students an opportunity to be successful at “the core level” before isolating rhythms/pitches.
  - This makes it *fair* to isolate because choristers have demonstrated their need for it.
  - This speeds up the process in case students do possess the skills of independent, literate musicians.



## The Core Level

### Some recommendations:

- Give students an opportunity to be successful at “the core level” before isolating rhythms/pitches.
- When isolating parts:
  - aim for at least two parts at once.
  - provide an activity for the parts you don’t need to hear
    - singing along
    - humming their own part
    - audiating & signing their own part
- When it is absolutely necessary to isolate a single part, use the opportunity not only to correct rhythms/pitches but also to address another musical/technical element (e.g., tone).

# Rehearsal Techniques

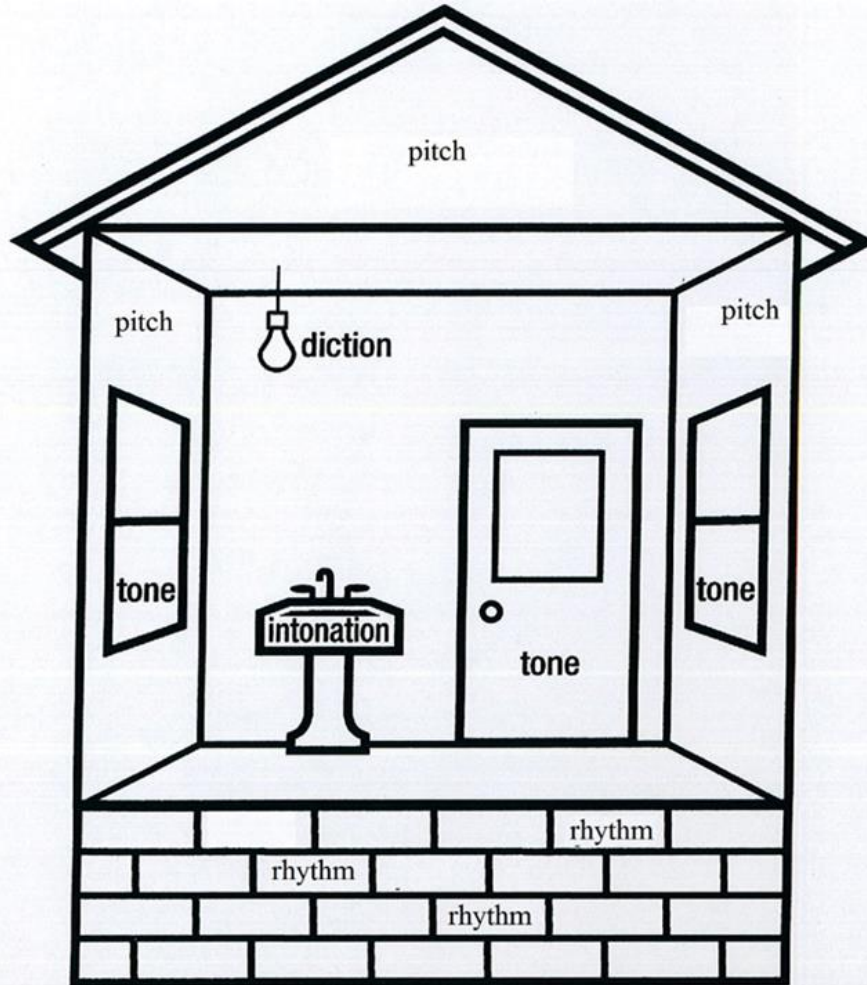
LEVEL 2: EXPECTATIONS NO BUILDER WOULD MISS



**ROBERTS**  
WESLEYAN COLLEGE



## Expectations No Builder Would Miss



3. Tone
4. Intonation
5. Diction





## Expectations No Builder Would Miss

### 3. Tone

- Attention to vowel formation
- Neutral syllables
  - Article available online: “The Neutral Syllable: Sending a Soundscape of Subliminal Messages”
    - Outlines vowel choices based on color, dynamic, and articulation

### 4. Intonation

### 5. Diction



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## The Neutral Syllable: Sending a Soundscape of Subliminal Messages

### **The Neutral Syllable:**

*Sending a Soundscape of Subliminal Messages*



*f with great confidence*

S  
No con-dem - na - tion now I dread, — Je - sus and all in

*f with great confidence*

A  
No con-dem - na-tion now I dread; Je - sus and all in

*f with great confidence*

T  
No con-dem - na - tion now I dread, — Je - sus and all in

*f with great confidence*

B  
No con-dem - na-tion now I dread; Je - sus and all in

*f with great confidence*

47 48 49



And clothed in right - eous-ness di - vine, *ff* Bold

And clothed in right - eous-ness di - vine, *ff* Bold

8 And clothed in right - eous-ness di - vine, *ff* Bold

And clothed in right - eous-ness di - vine, *ff*  $\bar{2}$  Bold

53 54 55 *ff*



**Poco più mosso**

I ap - proach th'e - ter - nal

I ap - proach th'e - ter - nal

I ap - proach th'e - ter - nal

I ap - proach th'e - ter - nal

**Poco più mosso**

56 57 58

throne, And \_\_\_\_\_ claim the \_\_\_\_\_ crown through  
*unis.*

throne, And claim \_\_\_\_\_ the crown through  
*unis.*

throne, And claim \_\_\_\_\_ the crown through

throne, \_\_\_\_\_ And claim the crown through

59 60 61

Detailed description: This is a musical score for a hymn, likely from a church hymnal. It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "throne, And \_\_\_\_\_ claim the \_\_\_\_\_ crown through". The first two vocal parts have a "unis." (unison) instruction. The piano accompaniment consists of a treble and bass staff. The bottom of the page shows measure numbers 59, 60, and 61.

This musical score is for a four-part vocal setting with piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "Christ my own. A - maz - ing" for the first three parts, and "Christ my own. A - maze, a - maz - ing" for the fourth. The piano accompaniment is in the bottom two staves, with a grand staff (treble and bass clefs) and a key signature of one sharp. The score includes dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo). The piano part features complex chordal textures and melodic lines, with some measures marked with a *ff* dynamic. The score is divided into measures, with measure numbers 62, 63, and 64 indicated at the bottom.

Christ my own. A - maz - ing

Christ my own. A - maze, a - maz - ing

Christ my own. A - maz - ing

Christ my own. A - maze, a - maz - ing

62 63 64

mp

poco rit.

1 2 3 4

simile

Detailed description: This block contains the first four measures of a piano introduction in E major (three sharps) and 3/4 time. The music is written for a grand piano with both staves. Measure 1 starts with a mezzo-piano (mp) dynamic and features a half note chord of E3 and G#3 in the right hand, and a half note chord of E2 and G#2 in the left hand. Measure 2 has a half note chord of E3 and A3 in the right hand, and a half note chord of E2 and A2 in the left hand. Measure 3 has a half note chord of E3 and B3 in the right hand, and a half note chord of E2 and B2 in the left hand. Measure 4 has a half note chord of E3 and C#4 in the right hand, and a half note chord of E2 and C#3 in the left hand. The tempo marking 'poco rit.' (poco ritardando) appears at the start of measure 4. Brackets below the staves group measures 1-2 and 3-4, with the word 'simile' centered under the second bracket.

mp a tempo

Depth of mer - cy! Can there be mer - cy

mp a tempo

Detailed description: This block contains measures 5 through 8 of the vocal entry in E major, 3/4 time. The vocal melody is written on a treble clef staff, and the piano accompaniment is on a bass clef staff. Both parts are marked 'mp a tempo'. The lyrics are: 'Depth of mer - cy! Can there be mer - cy'. Measure 5: Vocal has a half note E4, piano has a half note chord of E2 and G#2. Measure 6: Vocal has a half note G#4, piano has a half note chord of E2 and A2. Measure 7: Vocal has a half note A4, piano has a half note chord of E2 and B2. Measure 8: Vocal has a half note B4, piano has a half note chord of E2 and C#3. Slurs are placed over the vocal notes in measures 5-6 and 7-8.

a tempo

(Optional accompaniment)

5 6 7 8

Detailed description: This block contains measures 5 through 8 of an optional piano accompaniment in E major, 3/4 time. The music is written for a grand piano with both staves. The tempo marking 'a tempo' is present. Measure 5: Treble staff has a whole rest, bass staff has a half note chord of E2 and G#2. Measure 6: Treble staff has a whole rest, bass staff has a half note chord of E2 and A2. Measure 7: Treble staff has a whole rest, bass staff has a half note chord of E2 and B2. Measure 8: Treble staff has a whole rest, bass staff has a half note chord of E2 and C#3. The text '(Optional accompaniment)' is written in parentheses below the staves in measure 6.

*mf* still re - served for me, for me?

*mf* me, Can my

9 10 11 12

\*\*\*

Detailed description: This block contains measures 9 through 12 of a musical score. Measures 9-11 are vocal staves. The vocal melody is in the treble clef, and the bass line is in the bass clef. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *mf* (mezzo-forte). The lyrics are: "still re - served for me, for me?" in measure 9; "me, Can my" in measure 10; and "me, Can my" in measure 11. Measure 12 is a piano accompaniment staff, marked with *mf* and a triple bar line (\*\*\*). It shows the piano's left and right hands.

*f* Can my God His wrath for - bear,

*f* God,

13 14 15 16

Detailed description: This block contains measures 13 through 16 of a musical score. Measures 13-14 are vocal staves. The vocal melody is in the treble clef, and the bass line is in the bass clef. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *f* (forte). The lyrics are: "Can my God His wrath for - bear," in measure 13; and "God," in measure 14. Measures 15-16 are piano accompaniment staves, showing the piano's left and right hands. The tempo/mood is marked *f* (forte).

*mf* Me, the "Chief of Sin - ners," spare? *mp* The

17 18 19 20

"Chief of Sin - ners" spare?

21 22 23 24



51

*f* with confidence and joy — *richly*

Yea,

Lord, d'we

greet

Thee,

*f* with confidence and joy — *richly**f marcato*

51

Ped. sparingly

52

born, hap - py morn - ing,  
born, this hap - py morn - ing,  
born, born, hap hap - py morn - ing,  
born, born, hap hap - py morn - ing,

*Adieu*

[7<sup>1</sup>]

born this hap - py morn - ing,

53 54





Handwritten musical score for two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#). The melody in the treble staff includes the lyrics "ry" and "giv'g!". The bass staff features a long, sustained note in the first measure.

Handwritten musical score for four staves (treble and bass clef). The key signature is three sharps (F#, C#, G#). The score includes measures 57 and 58. The bottom two staves show a complex, fast-moving melody in the bass clef, while the top two staves show a more melodic line in the treble clef. A handwritten "160" is visible at the bottom center.



57 58

*Sdir. ff* **60**

[vn<sup>I</sup>]

[ce] Word of the

*Tdir. ff*

59 60

*ff*

*ff*

*S div. (ignore stems)*

First system of a musical score. The vocal staff (treble clef) contains the lyrics: "Fa ther, Now in n' flesh ap -". Above the vocal staff, a dashed line with the instruction "S div. (ignore stems)" spans from the first measure to the fourth. Below the vocal staff, the piano accompaniment (bass clef) features a series of chords. The lyrics are: "Fa", "ther,", "Now", "in", "n' flesh", "ap -".

Second system of a musical score, consisting of four piano staves. The first two staves are in treble clef, and the last two are in bass clef. The music consists of chords and melodic lines. The system is divided into two measures by a double bar line. The first measure contains measures 61 and 62, and the second measure contains measures 63 and 64. The page number "14" is visible in the top left corner.



pear - ing!  $[\eta^I]$  *mf* *legato*

This block contains the vocal and piano accompaniment for measures 63 and 64. The vocal line is in treble clef, and the piano accompaniment consists of two staves in treble and bass clefs. The lyrics "pear" and "ing!" are under the first two notes of the vocal line. A handwritten annotation  $[\eta^I]$  is placed above the vocal line in measure 64. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic marking *mf* and the instruction *legato* are placed above the piano staff in measure 64.

*f*

This block contains the piano accompaniment for measures 63 and 64. It consists of two staves in treble and bass clefs. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic marking *f* is placed above the piano staff in measure 64. The measure numbers 63 and 64 are written below the piano staff.



## Expectations No Builder Would Miss

### 3. Tone

- Attention to vowel formation
- Neutral syllables
  - Use of *different* neutral syllables

### 4. Intonation

### 5. Diction

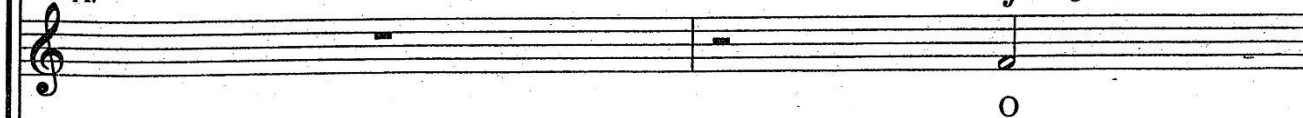


65

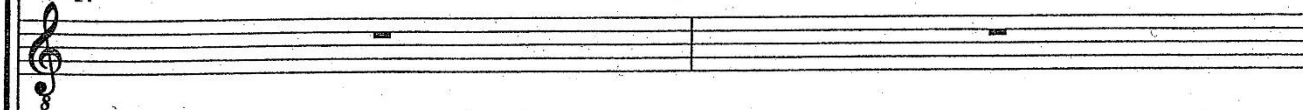
S.

*mp dolce legato*

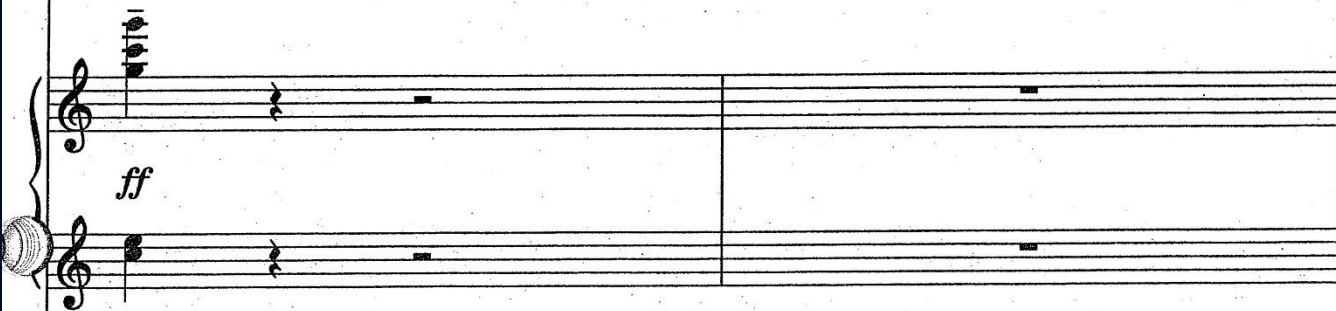
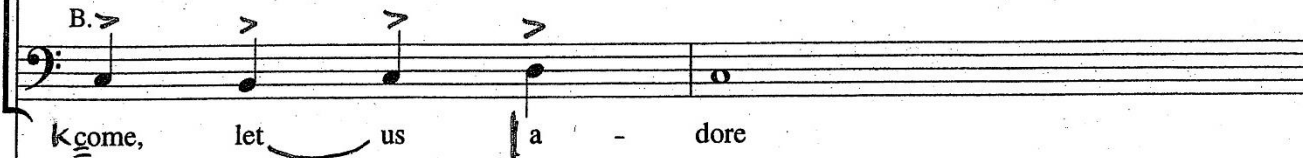
A.

*mf legato*

T.



B.



Sheet music score for a vocal and piano ensemble, featuring lyrics and musical notation across multiple staves.

**Vocal Lines:**

- Top Vocal Line:** Lyrics include "dore," and "O". A dynamic marking *f* is present above the staff.
- Middle Vocal Line:** Lyrics include "come", "let", "us", "a", and "dore". A dynamic marking *f* and the instruction *legato* are present.
- Bottom Vocal Line:** Lyrics include "Him," and "a". A dynamic marking *f* is present.

**Piano Accompaniment:**

- Right Hand:** Features a melodic line with various dynamics including *f* and *legato*. A bracketed marking  $[m^I]$  is visible.
- Left Hand:** Features a bass line with chords and a dynamic marking *f*.

**Page Numbers:** 67 and 68 are indicated at the bottom of the page.



come, let us a - dore

Him, O come, O

dore, a - dore, a -

dore, O come, let us a -

*f*

69 70

**Vocal Staves:**

- Staff 1: *Him,* *ff* *[m<sup>I</sup>]* *O*
- Staff 2: *come, let us a - dore* *ff* *[m<sup>I</sup>]* *O*
- Staff 3: *dore* *Him,* *ff* *[m<sup>I</sup>]* *O*
- Staff 4: *dore* *Him,* *[m<sup>I</sup>]* *O*

**Piano Accompaniment:**

- Staff 5: Treble clef, complex texture with many notes.
- Staff 6: Treble clef, complex texture with many notes.
- Staff 7: Bass clef, complex texture with many notes.
- Staff 8: Bass clef, complex texture with many notes.
- Staff 9: Bass clef, complex texture with many notes.
- Staff 10: Bass clef, complex texture with many notes.

**Page Numbers:**

- 71
- 72





## Expectations No Builder Would Miss

### 3. Tone

- Attention to vowel formation
- Neutral syllables
- *Chiaro, oscuro, and chiaroscuro* exercises

### 4. Intonation

### 5. Diction

ya, Ye - su mwen - ye - we a - li - se-ma. *f* Wa-na u - zi - ma

Ye - su mwen - ye - we a - li - se-ma. *f* Wa-na u - zi - ma

ya mwen - ye - we a - li - se-ma. *f* Wa-na u - zi - ma

Al-le - lu - ya, mwen - ye - we a - li - se-ma, a - li - se - ma. *f* Wa-na u -

ya mwen - ye - we a - li - se-ma, a - li - se - ma. *f* Wa-na u -

ya mwen - ye - we a - li - se-ma, a - li - se - ma. *f* Wa-na u -

wa - le wa - om - ba - o, wa - na u - zi - ma

wa - le wa - om - ba - o, wa - na u - zi - ma

wa - le wa - om - ba - o, wa - na u - zi - ma

8 zi - ma wa - le wa - om - ba - o, wa - na u -

zi - ma wa - le wa - om - ba - o, wa - na u -

zi - ma wa - le wa - om - ba - o, wa - na u -

Detailed description: This is a musical score for a choir, written in D major (two sharps) and 4/4 time. It consists of six staves. The first three staves are vocal parts, each with a treble clef. The fourth staff is a vocal part with a treble clef, starting at measure 8. The fifth and sixth staves are vocal parts with a bass clef. The lyrics are: 'wa - le wa - om - ba - o, wa - na u - zi - ma'. The score includes various musical notations such as notes, rests, beams, and dynamic markings like accents (>) and crescendos (trapezoidal shapes). The key signature is D major, indicated by two sharps (F# and C#).

wa-le wa-om - ba - o, wa - na u - zi - ma

wa-le wa-om - ba - o, wa - na u - zi - ma

wa-le wa-om - ba - o, wa - na u - zi - ma

8 zi - ma wa-le wa-om - ba - o, wa - na u -

zi - ma wa-le wa-om - ba - o, wa - na u -

zi - ma wa-le wa-om - ba - o, wa - na u -

wa-le wa-om - ba - o; Ye - su mwen - ye -

wa-le wa-om - ba - o; Ye - su mwen - ye -

wa-le wa-om - ba - o; Ye - su mwen - ye -

8 zi - ma wa-le wa-om - ba - o; mwen - ye -

zi - ma wa-le wa-om - ba - o; mwen - ye -

zi - ma wa-le wa-om - ba - o; mwen - ye -

Detailed description: This is a musical score for a hymn, likely a choir or vocal ensemble piece. It consists of six staves. The first three staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The lyrics 'wa-le wa-om - ba - o;' and 'Ye - su mwen - ye -' are written below the notes. The fourth staff is a vocal part with a treble clef, starting with a measure number '8' and the lyrics 'zi - ma wa-le wa-om - ba - o; mwen - ye -'. The fifth and sixth staves are instrumental parts, each with a bass clef and a key signature of one sharp. They also contain the lyrics 'zi - ma wa-le wa-om - ba - o; mwen - ye -'. The music features various note values, including eighth and sixteenth notes, and rests. There are also dynamic markings like '>' (accent) and hairpins indicating volume changes.

we a - li - se - ma. *f* Al - le - lu - ya Al - le - lu -

we a - li - se - ma. *ff en dehors* Al - le - lu - ya

we a - li - se - ma. *f* Al - le - lu - ya Al - le, Al -

we a - li - se - ma. *f* Al - le - lu - ya

we a - li - se - ma. *f* Al - le - lu - ya Al - le, Al -

we a - li - se - ma. *f* Al - le - lu - ya Al - le, Al -



7

*mp*

lu. Oh, what a beau-ti - ful cit - y!

*mp*

9

Oh, what a beau-ti - ful cit - y! Oh, what a beau-ti - ful cit - y!

Twelve— gates— to the cit-y, Hal - le - lu.

This system contains measures 11 and 12. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The melody consists of eighth and sixteenth notes, with a final half note. The piano accompaniment includes chords and moving lines in both hands.

*p* Oh, what a beau-ti - ful cit - y! Oh, what a beau-ti - ful cit - y!

*p*

*p*

This system contains measures 13 and 14. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats. The melody consists of eighth and sixteenth notes, with a final half note. The piano accompaniment includes chords and moving lines in both hands. The dynamic marking *p* (piano) is present at the beginning of the system and under the first staff.

Oh, what a beau-ti-ful cit-y! Twelve\_ gates\_ to the cit-y, Hal - le -

This system contains measures 15 and 16. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The melody is in a major mode. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

This system shows the piano accompaniment for measures 15 and 16. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation with eighth notes and chords.

lu. Three gates in - a the east!

This system contains measures 17 and 18. Measure 17 begins with a vocal entry marked with a fermata and a '5' in a box. The piano accompaniment has a rest. Measure 18 features a vocal melody and piano accompaniment, both marked *mf* (mezzo-forte). The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

This system shows the piano accompaniment for measures 17 and 18. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation with eighth notes and chords. The *mf* dynamic is indicated in measure 18.



## Expectations No Builder Would Miss

### 3. Tone

- Attention to vowel formation
- Neutral syllables
- *Chiaro, oscuro, and chiaroscuro* exercises
- The “rules”

### 4. Intonation

### 5. Diction



# Teaching for Transfer: The Rules of Expressive Singing

- **Rule of the Breath:** Breathe in the shape of the first/next vowel you sing
- **Rule of Phrase Shape:** Most phrases begin softer within the dynamic, then *crescendo* before a *decrescendo* at the end of the phrase
- **Rule of Melodic Contour:** When the melody ascends, *crescendo*; when it descends, *decrescendo*
- **Rule of Dynamic Contrast:** When going from a softer dynamic to a louder one, think even louder than the dynamic written; when going from a louder dynamic to a softer one, think even softer than the dynamic written
- **Rule of Punctuation:** *Usually* add a half-beat rest wherever there is a mark of punctuation in the text to define phrasing; *always* look at the conductor for sustain or release gestures to make sure!
- **Rule of the Steady Beat:** Note values longer than the steady beat *crescendo* or *decrescendo* (*watch!*)
- **Rule of Word Stress:** Underline the most important words/syllables—emphasize the same syllables within words (micro) and words within phrases (macro) while singing as you would in speech
- **Rule of the Dot:** A rhythmic dot almost always indicates a momentary “swell”
- **Rule of Chiaroscuro:** The higher you sing, the more *oscuro* you must think (open/space); the lower you sing, the more *chiaro* you must think (focus/place)
- **Rule of Crossing the Passaggio:** As you ascend, create more space but don’t think louder unless it’s indicated
- **Rule of the Slur:** Implied tenuto on the first note of any two-note phrase (“sing, shut up!”)
- **Rule of Dissonances:** Lean into the dissonant notes (tension) and lift off resolutions (release)
- **Rule of the Diphthong:** Sustain the primary vowel; the second vowel sounds just before the next consonant or syllable
- **Rule of the Consonant Onset:** Consonants are articulated before the beat, vowels are articulated on the beat (heel-to-floor exercise)
- **Rule of the Consonant Release:** Sound the consonant release on the next beat
- **Rule of the Shadow Vowel:** If the final consonant before a breath/rest is voiced, add a shadow vowel after it
- **Rule of the Final Syllable:** In no way accent “clip” or “slap” the final syllable of the phrase
- **Rule of the Glottal Stroke:** In English, if the word begins with a vowel and is lyrically important, initiate it with a gentle glottal onset
- **Rule of “The”:** If followed by a vowel, pronounce [ði] (“thee” earth); if followed by a consonant, pronounce [ðʌ] (“thuh” world)
- **Rule of Voicing:** In polyphonic music, “mic” the important motives and “shush” everything else
- **Rules of Articulation:** Depends on the style/period of the piece—consult Ruth Whitlock, *Choral*



## Expectations No Builder Would Miss

### 3. Tone

- Attention to vowel formation
- Neutral syllables
- *Chiaro, oscuro, and chiaroscuro* exercises
- The “rules”
- Vocalices & exercises that address technical issues

### 4. Intonation

### 5. Diction





## **Expectations No Builder Would Miss**

### **3. Tone**

### **4. Intonation**

- Under-dynamic singing
- Staccato [dut]

### **5. Diction**

60

Handwritten musical score for voice and piano. The score is written on three systems of staves. The first system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line includes the lyrics "Zeas- y, eas- y" and "O, blessed am". A handwritten box with the number "62" is placed above the vocal line, with an arrow pointing to a measure. The piano accompaniment line includes the lyrics "Zeas- y, eas- y" and "O, blessed am". The second system consists of a piano accompaniment line (treble clef) and a piano accompaniment line (bass clef). The piano accompaniment line includes the lyrics "O, blessed am". The piano accompaniment line includes the lyrics "O, blessed am".

62

S&A (unison)

*mp*

Zeas- y, eas- y

O, blessed am

65

S.  
A.  
T.  
B.

*mp*

I, that I may sing my de-vo-tion.

O, blessed am I, that I may sing my de-vo-tion.

*with great intensity**dim.*

*p* O, blessed am I, *[a]* that I may sing. *pp* O, blessed am I. *[a]*

T&amp;B



# Expectations No Builder Would Miss

## 3. Tone

## 4. Intonation

- Under-dynamic singing
- Staccato [dut]
- [bIm]

## 5. Diction



Freely ca. ♩ = 60

Soprano

*p*

Divisi

Si - lent

night, ho - ly night,

all is

*p*

Alto

Si - lent

night, ho - ly night,

all is

*p*

Tenor

Si - lent

night, ho - ly night,

all is

*p*

Bass

Si - lent

night, ho - ly night,

all is

Freely ca. ♩ = 60

Piano

*p*



5

S

calm, mall is bright round yon vir-gin moth-er and child. [d<sup>2</sup>] Ho-ly

7

A

calm, mall is bright round yon vir-gin moth-er and child. [d<sup>2</sup>] Ho-ly

T

calm, mall is bright round yon vir-gin moth-er and child. [d<sup>2</sup>] Ho-ly

B

calm, mall is bright moth - er and child. [d<sup>2</sup>]

Pno.

5

mp

8

S in - fan - tend - er and mild, [d<sup>2</sup>] sleep in

A in - fan - tend - er and mild, [d<sup>2</sup>] sleep in

T in - fan - tend - er and mild, [d<sup>2</sup>] sleep in

B tend - er and mild, [d<sup>2</sup>] sleep in

9

Pno.

The musical score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are written in treble clef, and the piano part is in grand staff (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The time signature changes from 3/4 to 4/4 in the second measure of each vocal line. The lyrics are 'in - fan - tend - er and mild, [d<sup>2</sup>] sleep in'. The piano part features a melodic line in the right hand and a bass line in the left hand. The score is marked with a piano (p) dynamic and includes a rehearsal mark 9.



## Expectations No Builder Would Miss

### 3. Tone

### 4. Intonation

- Under-dynamic singing
- Staccato [dut]
- [bIm]
- One chord at a time

### 5. Diction

42 *mf* (alto) Ooo (sop) Oh unison 46 Come and wor-ship,

God with man is now re-sid-ing; Yon-der shines the in-fant Light; Come and wor-ship,

42 [a] [I] [a]

48

50

*K* Come and wor - ship, Wor - ship *K* Christ the new - born  
[nju]

wor - ship, *K* (come and wor-ship) Wor - ship *K* Christ the new - born  
[nju]

48

48



54

Handwritten annotation:  $k$  King.  $\downarrow [7^I]$

Handwritten annotation:  $k$  King.

System 1: Treble and Bass staves. Measures 54-59. The key signature is B-flat major (two flats). The music consists of whole notes in the treble and bass staves, with a complex chordal structure in measures 58 and 59. A handwritten annotation  $k$  King.  $\downarrow [7^I]$  is present above the first measure, and another  $k$  King. is below the first measure.

54

System 2: Treble and Bass staves. Measures 54-59. The key signature is B-flat major (two flats). The music consists of eighth and sixteenth notes in the treble and bass staves, with a complex chordal structure in measures 58 and 59. The measure numbers 54, 54, and 54 are written at the beginning of the treble, bass, and grand staff staves respectively.





## Expectations No Builder Would Miss

### 3. Tone

### 4. Intonation

- Under-dynamic singing
- Staccato [dut]
- [bim]
- One chord at a time
- Technical solution
  - Pitch problems have only 2 possible causes. Either the singer cannot hear the pitch or the singer cannot produce the pitch. When students cannot hear, fix with the tools addressed in step 2. When students cannot produce, find a way to correct their technique!

### 5. Diction



## Expectations No Builder Would Miss

### 3. Tone

### 4. Intonation

### 5. Diction

- Attention to consonant formation
  - Principle: Singing is *exaggerated* speech, an *extension* of speech.



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**To sing as we speak is the  
domain of amateurs.**

**—James Jordan**





## Expectations No Builder Would Miss

### 3. Tone

### 4. Intonation

### 5. Diction

- Attention to consonant formation
  - Principle: Singing is *exaggerated* speech, an *extension* of speech.
- “Oratoric” echo-chanting”
- Rhythmic echo-chanting

This musical score is for a four-part vocal setting with piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are: "Sing-ers! zA- wake and a- rise! z<sup>1</sup> Lift up your voi- ces, z<sup>1</sup>". The piano part is at the bottom, with a grand staff (treble and bass clefs). The score includes various musical notations: a forte dynamic (*f*) and accent (>) on the first vocal staff; a triplet of eighth notes in the first measure of each vocal staff; a fermata over the word "rise!" in each vocal staff; a first ending bracket (*z<sup>1</sup>*) over the final measure of each vocal staff; and a piano accompaniment consisting of chords and single notes in the bass and treble staves.

Sing-ers! zA- wake and a- rise! z<sup>1</sup> Lift up your voi- ces, z<sup>1</sup>

Sing-ers! zA- wake and a- rise! z<sup>1</sup> Lift up your voi- ces, z<sup>1</sup>

Sing-ers! zA- wake and a- rise! z<sup>1</sup> Lift up your voi- ces, z<sup>1</sup>

Sing-ers! zA- wake and a- rise! z<sup>1</sup> Lift up your voi- ces, z<sup>1</sup>

This musical score is for page 101 and consists of four vocal staves and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The vocal parts are arranged in four staves, each with a treble clef. The lyrics for the vocal parts are "Sing ye!" and "Let". The piano accompaniment is written for the right and left hands on a grand staff. The right hand features a triplet of eighth notes in the final measure of the second system. The left hand provides a simple harmonic accompaniment with chords and single notes. The score is divided into two systems, each with two measures. The first system ends with a repeat sign, and the second system ends with a final double bar line.

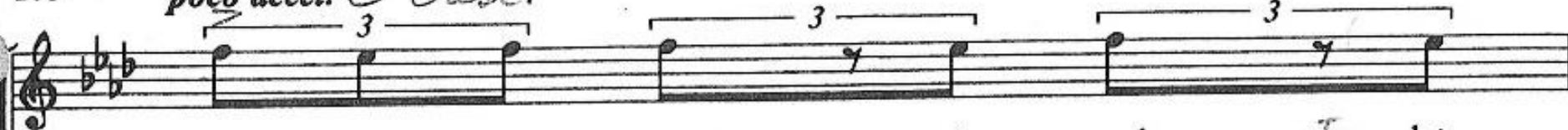
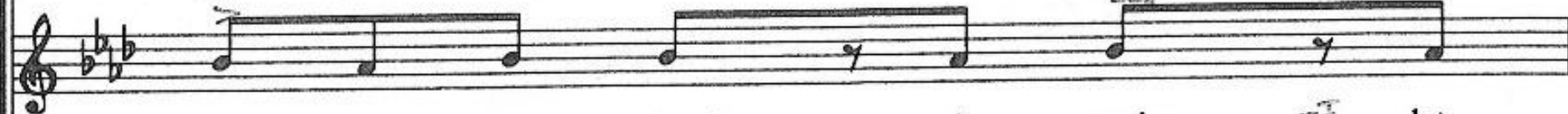
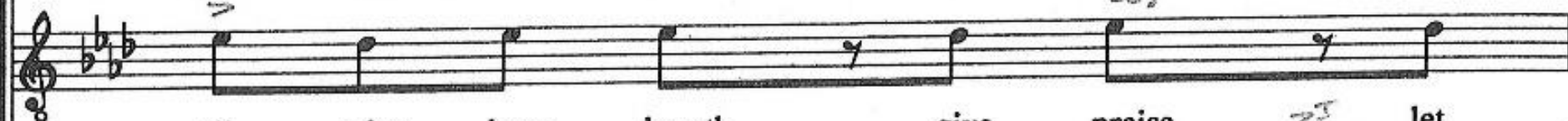
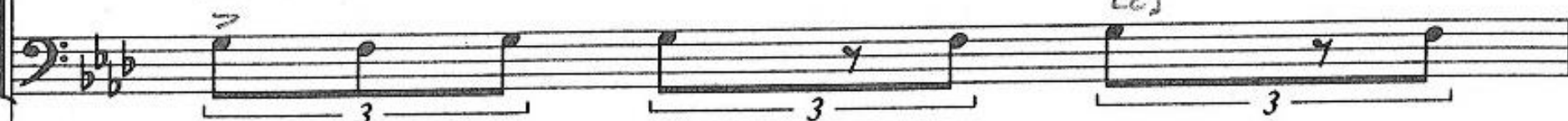
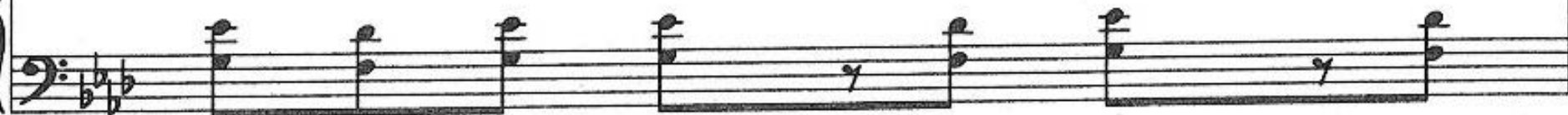
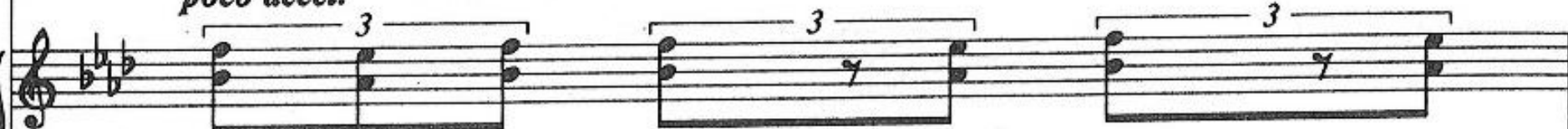
Sing ye! Sing ye! Let

Sing ye! Sing ye! Let

Sing ye! Sing ye! Let

Sing ye! Sing ye! Let



*poco accel. e cresc.*all who have breath give praise, <sup>2<sup>d</sup></sup> letall who have breath give praise, <sup>2<sup>d</sup></sup> letall who have breath give praise, <sup>2<sup>d</sup></sup> let*poco accel.*

*a tempo*

all who have breath give praise, *ff* for the

all who have breath give praise, *ff* for the

all who have breath give praise, *ff* for the

all who have breath give praise, *ff* for the

*ff*

dim.

song of the righ- teous

song of the righ- teous

song of the righ- teous

song of the righ- teous

The musical score is for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "song of the righ- teous". The Soprano part features a *dim.* (diminuendo) marking over the final measure. The piano accompaniment consists of chords in the right hand and single notes in the left hand.



*rit.*

108

*faster*

is a prayer un- to God.

*d<sup>I</sup>*

is a prayer un- to God\_.

*d<sup>I</sup>*

is a prayer un- to God\_.

*d<sup>I</sup>**faster* ( $\text{♩} = \text{ca. } 92$ )*f*



## Expectations No Builder Would Miss

### 3. Tone

### 4. Intonation

### 5. Diction

- Attention to consonant formation
- “Oratoric” echo-chanting”
- Rhythmic echo-chanting
- Shaw chord



35

*f*

we a - li - se-ma.

Wa - na fu-ra - ha

wa-le wa-om - ba-o,

*mp*

we a - li - se-ma.

Wa-na\_\_ fu-ra - ha,

wa - na\_\_ fu-ra - ha,

*f*ya, <sup>></sup>Al-le - lu-ya, <sup>></sup>Al-le - lu - ya,

Wa-na fu - ra - ha wa-le wa-om - ba-

*mp*

we a - li - se-ma.

Wa-na\_\_ fu-ra - ha,

wa - na\_\_ fu-ra - ha,

*mf*

ya

Wa - na fu - ra

-

ha, wa-na fu - ra

-

ha, wa - na fu-



wa - na fu-ra - ha wa-le wa-om - ba-o, wa - na fu-ra - ha

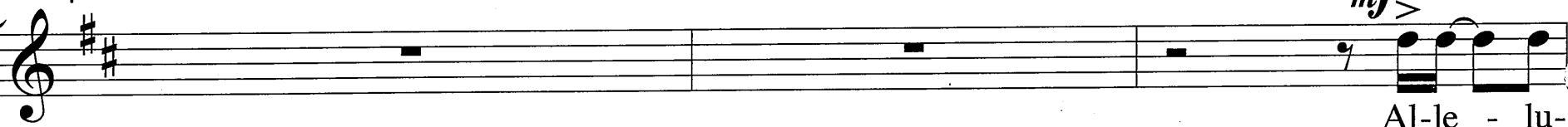
wa - na fu-ra - ha, wa - na fu-ra - ha, wa - na fu-ra - ha,

8 o, wa-na fu - ra - ha wa-lewa-om - ba - o, wa-na fu -

wa - na fu-ra - ha, wa - na fu-ra - ha, wa - na fu-ra - ha,

ra - ha, wa-na fu - ra - ha, wa - na fu - ra - ha, wa-na fu -

## Soprano I



## Soprano II



## Alto



## Tenor



## Bass I



## Bass II



# Rehearsal Techniques

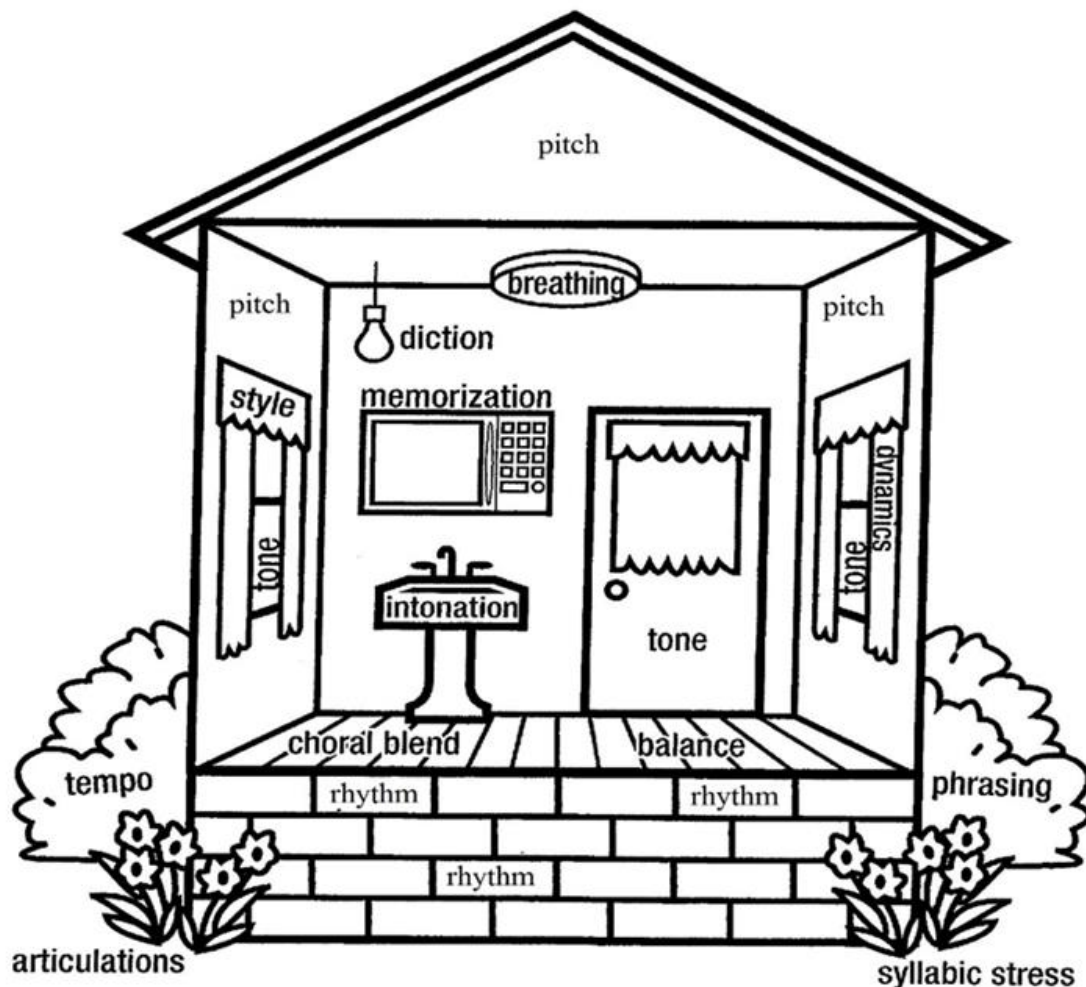
LEVEL 3: COMMON COMFORTS WE EXPECT



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## Common Comforts We Expect



6. Breathing
7. Phrasing
8. Dynamics
9. Balance & blend
10. Style (syllabic stress, articulations, tempo, etc.)
11. Memorization



## Common Comforts We Expect

### 6. Breathing

- Principle: Eliminate “housekeeping” as much as possible.
- *Show* with conducting (stop/“freeze” gesture)
- Students write in ✓s during 2nd/3rd reads (eyes up!)
- **Rule of Punctuation**—be consistent!

### 7. Phrasing

### 8. Dynamics

### 9. Balance & blend

### 10. Style

### 11. Memorization





## Common Comforts We Expect

### 6. Breathing

### 7. Phrasing

- *Show* with conducting (use of left hand)
- Vowels-only practice w/ **vowel hand signals**
  - “Steady column of air”
  - When adding consonants back in, allow them to disrupt airflow as little as possible

### 8. Dynamics

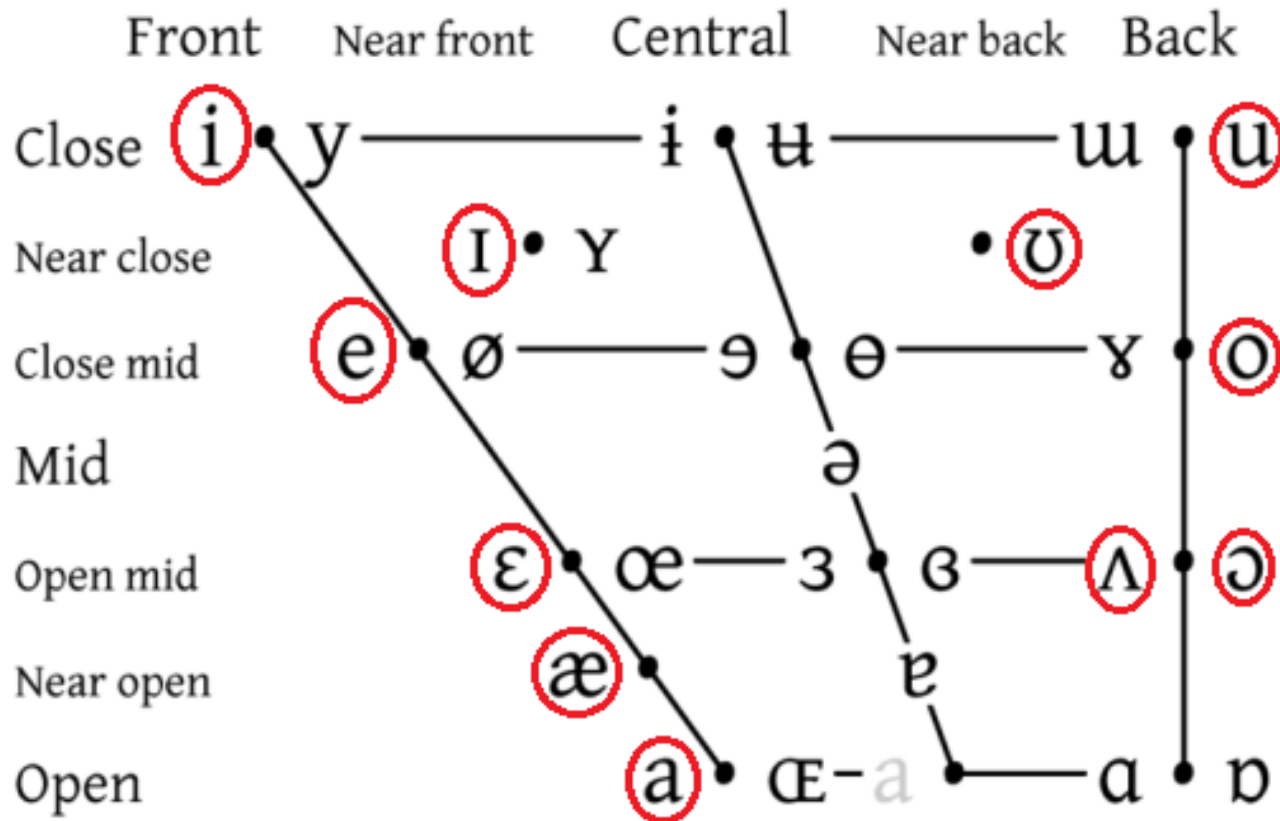
### 9. Balance & blend

### 10. Style

### 11. Memorization



## Vowel Hand Signals

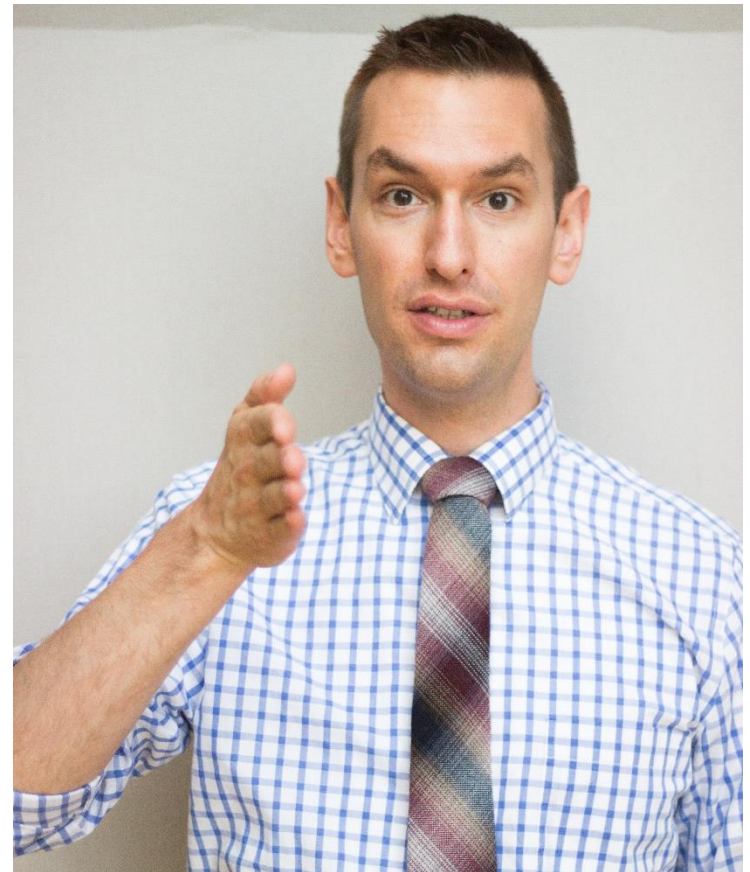


Vowels at right & left of bullets are rounded & unrounded.



# Vowel Hand Signals

- [i] (“ee”) as in *keep*





# Vowel Hand Signals

- [ɪ] (“ih”) as in *bit*





# Vowel Hand Signals

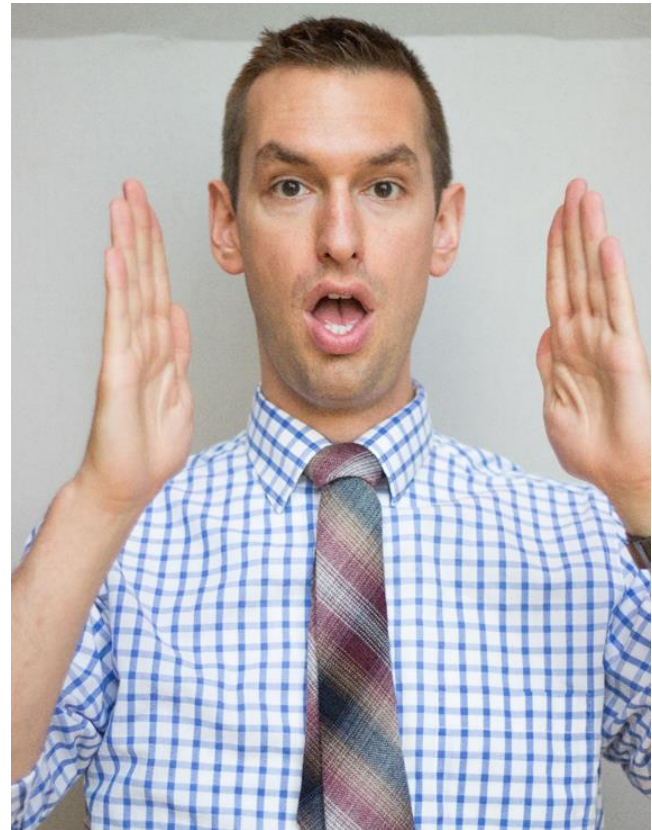
- [e] (“ay”) as in *cake*





## Vowel Hand Signals

- [ɛ] (“eh”) as in *bed*







# Vowel Hand Signals

- [æ] as in *cat*





# Vowel Hand Signals

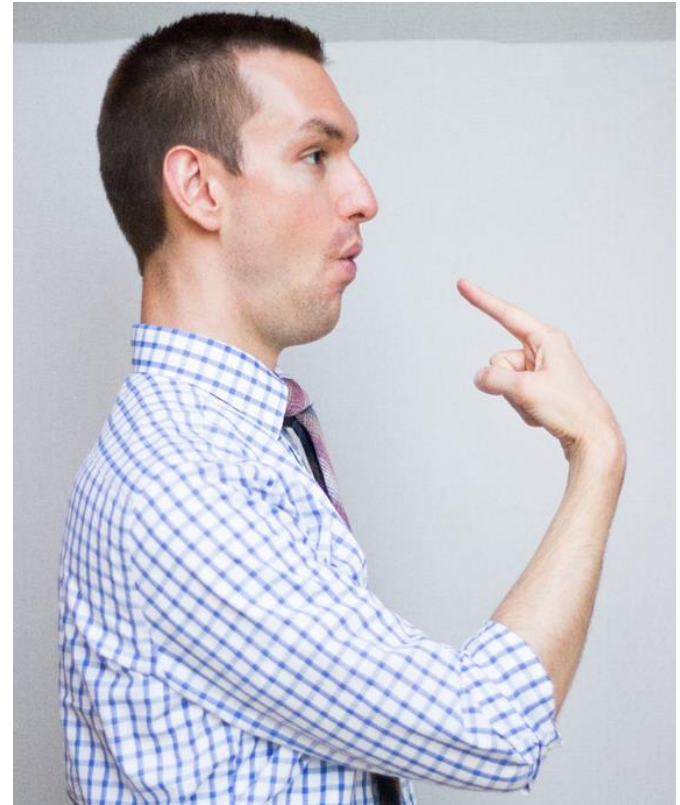
- [a] or [ɑ] (“ah”) as in *voila* or *father*





# Vowel Hand Signals

- [u] (“oo”) as in *scoop*





# Vowel Hand Signals

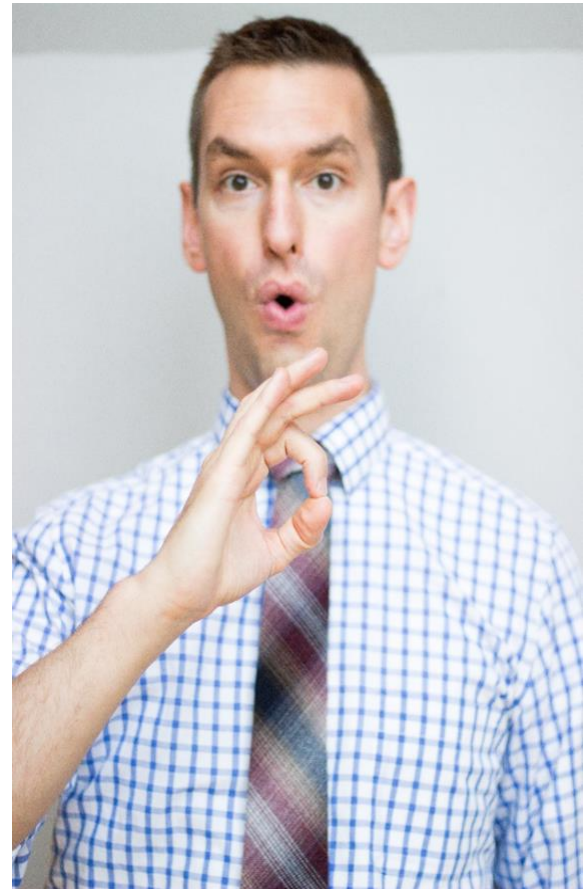
- [ʊ] as in *book*





# Vowel Hand Signals

- [o] (“oh”) as in *boat*



# Vowel Hand Signals

- [ʌ] or [ə] (“uh”) as in *bump*





Andante, ma non lento (♩ = 90)

5

**Soprano**  
God so loved the world, God so loved the world, that He

**Alto**  
God so loved the world, God so loved the world, that He

**Tenor**  
God so loved the world, God so loved the world, that He

**Bass**  
God so loved the world, God so loved the world, that He

**Piano or Organ**  
(For rehearsal only)  
Andante, ma non lento (♩ = 90)  
cresc.

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in Him

gave — His on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in Him

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in Him

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in Him

*mf*

17 *p* *cresc.* *f*

should not per - ish, should not per - ish, but have ev - er - last - ing life.

*p* *cresc.* *f*

should not per - ish, should not per - ish, but have ev - er - last - ing life.

*p* *cresc.* *f*

should not per - ish, should not per - ish, but have ev - er - last - ing life.

*p* *cresc.* *f*

should not per - ish, should not per - ish, but have ev - er - last - ing life.

*p* *cresc.* *f*

should not per - ish, should not per - ish, but have ev - er - last - ing life.



## Common Comforts We Expect

6. Breathing

7. Phrasing

8. Dynamics

- *Show* with conducting (size/character of beat pattern, left-hand energy)
- Dynamic exercise w/ **Breath-Muscle/Flow-Phonation Voice Quality Continuum**

9. Balance & blend

10. Style

11. Memorization



# Voice Quality Continuum





## Common Comforts We Expect

### 6. Breathing

### 7. Phrasing

### 8. Dynamics

### 9. Balance & blend

- Principles: What is the *ideal* choral balance? What is “blend” and the best way to achieve it?
- Focus on vowel unification
  - Use of vowel hand signals
  - Use of **International Phonetic Alphabet** (“cheat sheet” available online)

### 10. Style

### 11. Memorization





# IPA "Cheat Sheet"

## International Phonetic Alphabet Cheat Sheet (Nearly) Every Symbol You'll Ever Need!

Each IPA symbol (in brackets)\* represents a single phoneme (sound).

### Pure Vowels

#### Tongue vowels

[i]	keep
[i]	lovely
[ɪ]	bit
[e]	chē (Italian; "closed 'E'")
[(e)]	(between [e] and [ɛ]; used in French)
[ɛ]	bēd ("open 'E'")
[ə]	about (in unstressed syllable; "schwa")
[ʌ]	bump (in stressed syllable)
[ɑ]	fāther ("dark 'ah'")
[a]	voilà ("bright 'ah'")
[æ]	cat

#### Lip vowels

[u]	scoop
[ʊ]	book
[o]	Tōd (German; "closed 'O'")
[ɔ]	awe ("open 'O'")
[ɒ]	pot (British)

### Diphthongs

[eɪ] <sup>1</sup> , [ɛi] <sup>2</sup>	cake
[aɪ] <sup>1</sup> , [a:i] <sup>2</sup> , [a:ɛ] <sup>3</sup>	bright
[aʊ] <sup>1</sup> , [a:u] <sup>2</sup> , [a:ɔ] <sup>3</sup>	hound
[oʊ] <sup>1</sup>	float
[ɔɪ] <sup>1</sup> , [ɔ:i] <sup>2</sup> , [ɔ:v] <sup>3</sup>	toy

### Mixed Vowels

[ø]	= [e] + [o]
-----	-------------

### Nasal Vowels (French)

[ɑ̃]	en
[ɛ̃]	main
[ɔ̃]	bon
[œ̃]	un

### Glide Vowels

[w]	was
[j]	yes
[ɲ]	onion
[ɥ]	puī (French)

### Lateral Consonants (Semi-Vowels)

[l]	lift
[ʎ]	gli (Italian)

### Stop Plosive Consonants

[p]	pest
[b]	boring
[t]	tan
[d]	dump
[k]	kite
[g]	goose
[ʔ] or [ʀ]	(glottal stop)

### Fricative Consonants

[f]	foot
[v]	vowel
[s]	soprano
[z]	zip
[ʃ]	shush
[ʒ]	Asian
[θ]	thistle

### Combination Consonants

[tʃ] or [tʃ]	church
[dʒ] or [dʒ]	judge

### Nasal Consonants

[ŋ]	nope
[m]	mint
[ŋ]	sing

### Those Terrible Rs!

[ɹ]	curtsy (in stressed syllable)
[ə]	butter, choir (in unstressed syllable or triphthong)
[ɹ]	run (initial position)
[r]	amore (Italian; "flipped 'R'")
[r]	re (Italian; "trilled" or "rolled 'R'")
[ʀ]	uvular trill (not typically used in singing)
[ʁ]	der, vor (German)
[ʁ]	aber (German)

### Diacritical Marks

[ː]	lengthen preceding sound
[ˈ]	indicates primary stress
[ˌ]	indicates secondary stress
[.]	indicates syllabification



## Common Comforts We Expect

**6. Breathing**

**7. Phrasing**

**8. Dynamics**

**9. Balance & blend**

- Principles: What is the *ideal* choral balance? What is “blend” and the best way to achieve it?
- Focus on vowel unification
  - Use of vowel hand signals
  - Use of IPA
  - Vowel modification through & above *passaggio*

**10. Style**

**11. Memorization**

# Come and Worship

145

141

(sop) O come and wor - ship!

O come a-dore

13

140

(alto)

K Come to Beth-le - hem and see

Him whose birth the

an - gels sing;

K Come a-dore on

(uniso)

K Come to Beth-le - hem and see

Him whose birth the

an - gels sing;

Come a-dore on

140

140

149

Come a - dore — Christ the Lord the new - born.

O glo -

146

bend - ed knee

K Christ the Lord the new - born King.

Glo -

bend - ed knee

K Christ the Lord the new - born King.

K glo -

146

146

145

151

ri - a! (sop) O glo - ri - a, glo - ri - a, O

ri-a, in ex-cel-sis De - o Glo

ri-a, in ex-cel-sis De - o Kilo

151

151

14

glo - ri - a, glo - ri - a in ex-cel-sis De - o!

ri-a, in ex-cel-sis De - o Come and

ri-a in ex-cel-sis De - o, Come and

157

157

162

161

H



## Common Comforts We Expect

### 6. Breathing

### 7. Phrasing

### 8. Dynamics

### 9. Balance & blend

- Principles: What is the *ideal* choral balance? What is “blend” and the best way to achieve it?
- Focus on vowel unification
- Building chords from root up

### 10. Style

### 11. Memorization



Freely ca. ♩ = 60

Soprano

*p*

Divisi

Si - lent

night, ho - ly night, all is

*p*

Alto

Si - lent

night, ho - ly night, all is

*p*

Tenor

Si - lent

night, ho - ly night, all is

*p*

Bass

Si - lent

night, ho - ly night, all is

Freely ca. ♩ = 60

Piano

*p*



5

S

calm, — mall is bright round yon *mp* vir - gin moth - er and child. [d<sup>2</sup>] Ho - ly

A

calm, — mall is bright round yon *mp* vir - gin moth - er and child. [d<sup>2</sup>] Ho - ly

T

calm, — mall is bright round yon *mp* vir - gin moth - er and child. [d<sup>2</sup>] Ho - ly

B

calm, mall is bright moth - er and child. [d<sup>2</sup>]

7

Pno.

5

*mp*



## Common Comforts We Expect

**6. Breathing**

**7. Phrasing**

**8. Dynamics**

**9. Balance & blend**

- Principles: What is the *ideal* choral balance? What is “blend” and the best way to achieve it?
- Focus on vowel unification
- Building chords from root up
- Use of model voices

**10. Style**

**11. Memorization**



109

Christ our Blessed Sa - viour now in the man-ger lay— He's

114

ly - ing in the man - ger, while the ox - en feed on hay. The



118

**M**

bless-ed Vir-gin Ma-ry un-to the Lord did pray.- O we

122

**SOPRANO.**

wish you the com-fort and d'tid-ings of v'joy! The blessed Vir-gin

**ALTO.**

wish you the com-fort and d'tid-ings of v'joy! The blessed Vir-gin

**TENOR.**

The blessed Vir-gin

**BASS.**

The blessed Vir-gin



## Common Comforts We Expect

**6. Breathing**

**7. Phrasing**

**8. Dynamics**

**9. Balance & blend**

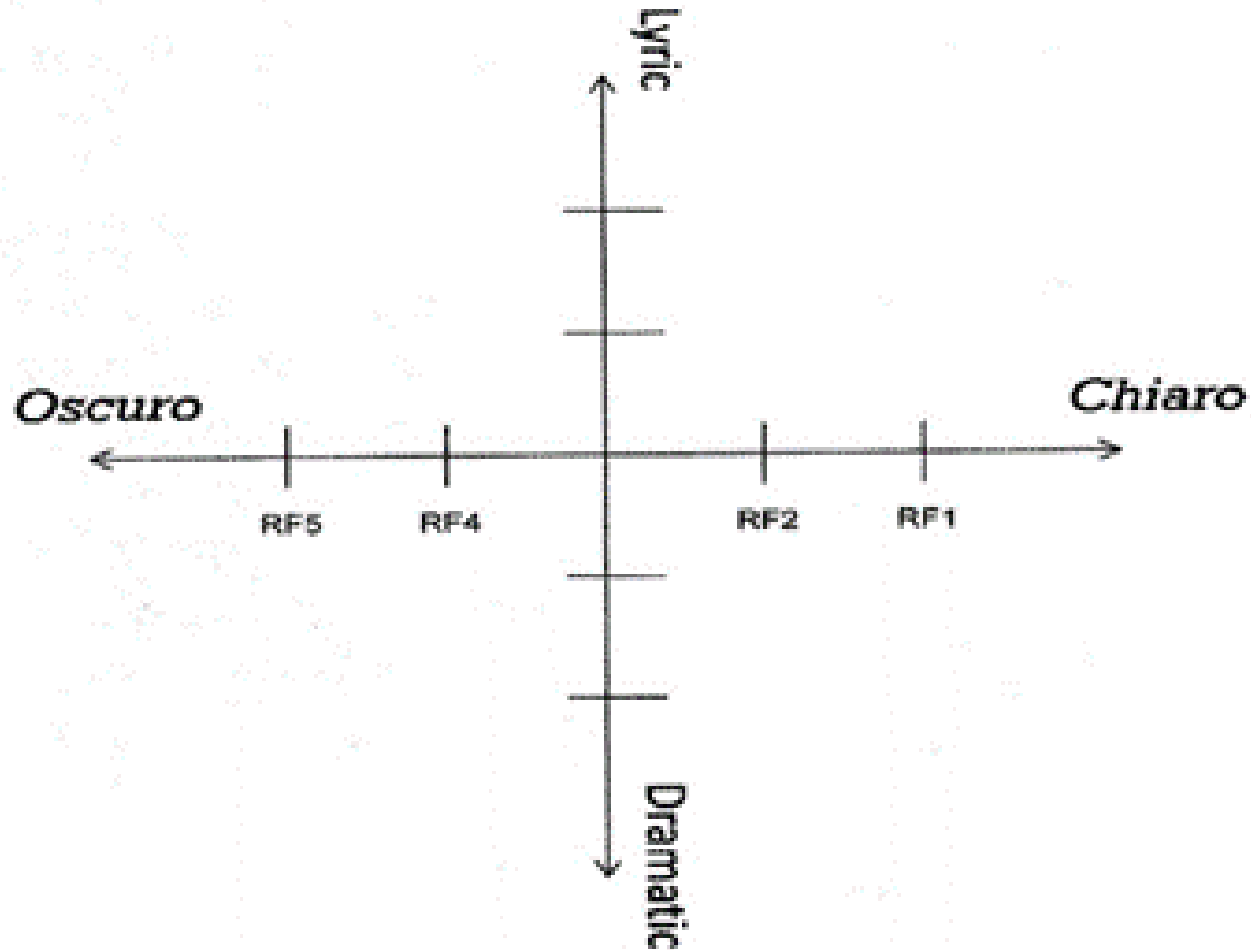
- Principles: What is the *ideal* choral balance? What is “blend” and the best way to achieve it?
- Focus on vowel unification
- Building chords from root up
- Use of model voices
- **X/Y Resonance Graph**

**10. Style**

**11. Memorization**



## X/Y Resonance Graph



Zabriskie, A. (2007). *Foundations of choral tone: A proactive and healthy approach to vocal technique and choral blend*. Tallahassee, FL: Usingers Publishers. ISBN 978-0981481715.





## Common Comforts We Expect

### 6. Breathing

### 7. Phrasing

### 8. Dynamics

### 9. Balance & blend

- Principles: What is the *ideal* choral balance? What is “blend” and the best way to achieve it?
- Focus on vowel unification
- Building chords from root up
- Use of model voices
- X/Y Resonance Graph
- Principle: **Create sectional unity before attempting ensemble “blend”**

### 10. Style

### 11. Memorization

# Rehearsal Techniques

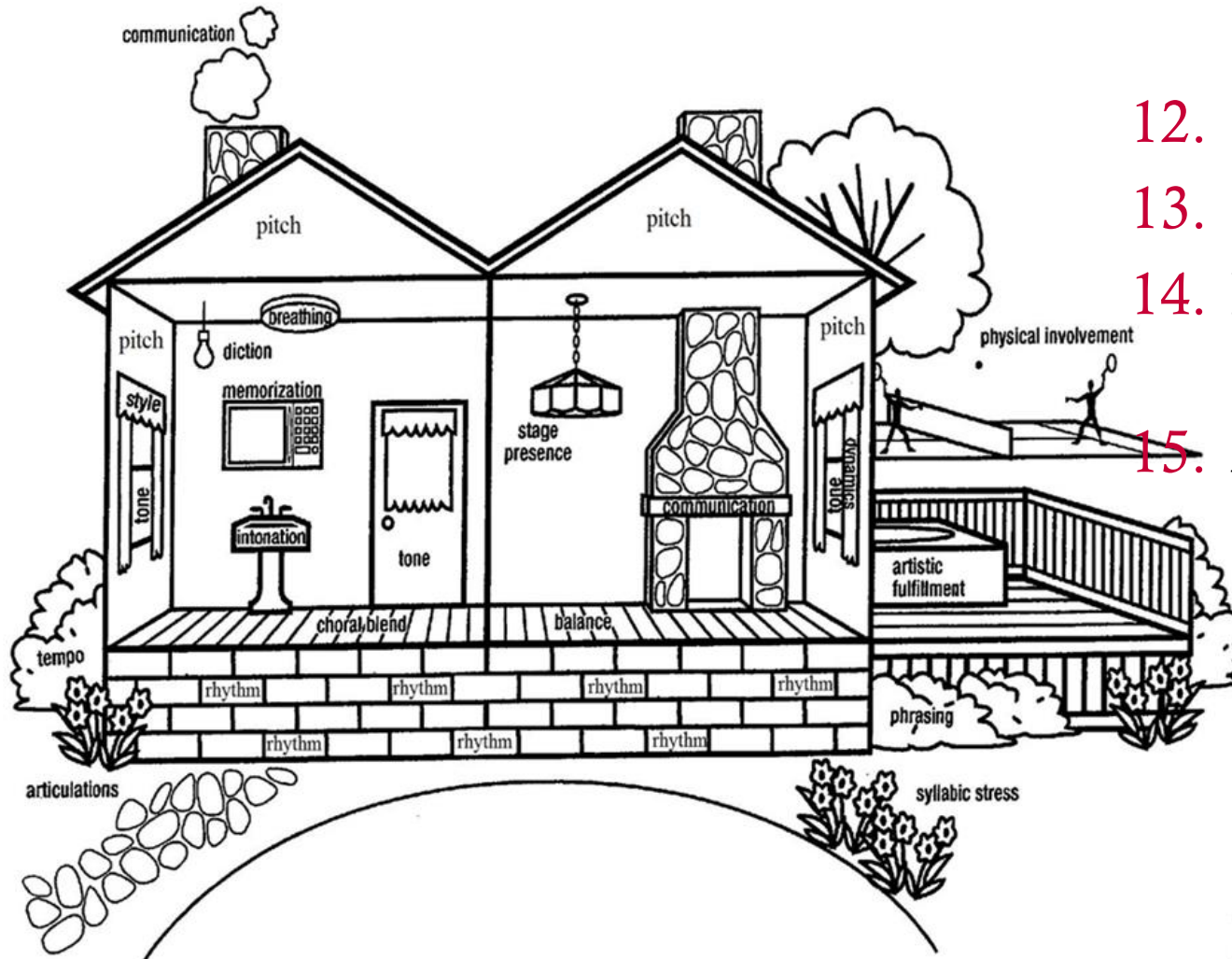
LEVEL 4: THE DREAM HOME



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## The Dream Home



12. Communication

13. Stage presence

14. Physical  
involvement

15. Artistic  
fulfillment

# Rehearsal Techniques

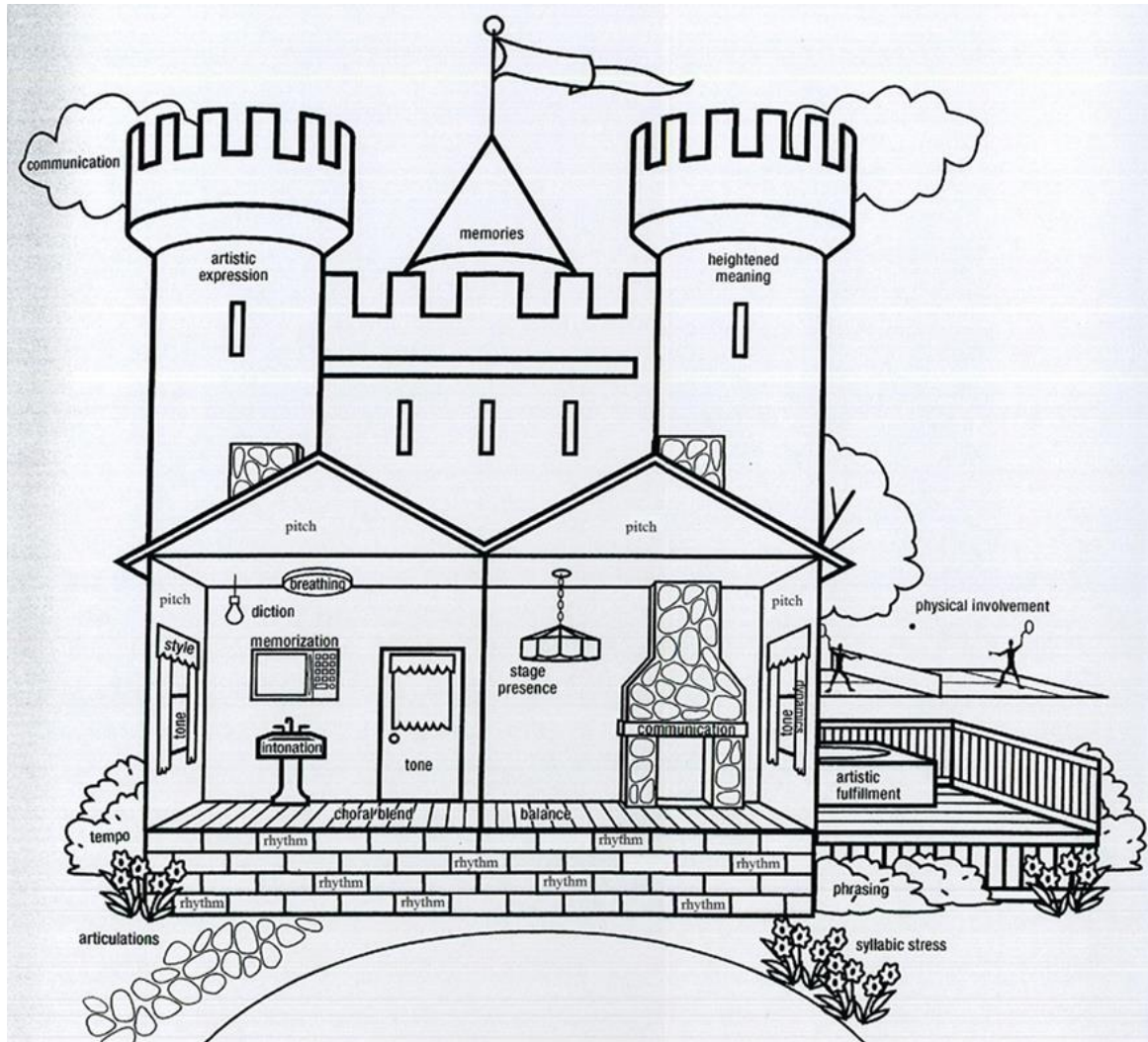
LEVEL 5: THE CASTLE IN THE CLOUDS



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# The Castle in the Clouds



16. Artistic expression

17. Heightened meaning

18. Memories



# Rehearsal Refresher

STRUCTURING AN EFFECTIVE & EFFICIENT REHEARSAL

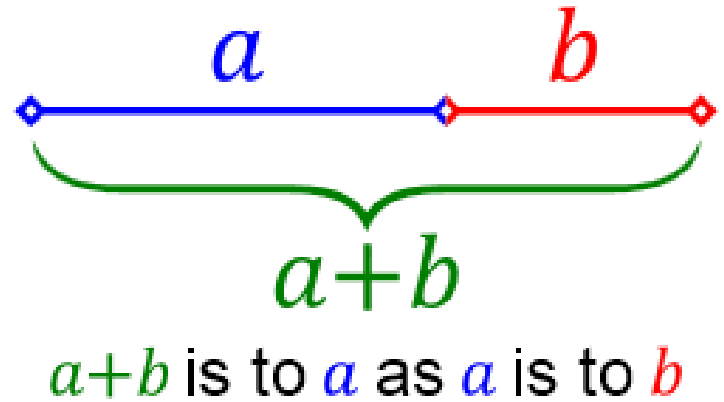


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## Rehearsal Structure

- Pacing and momentum
  - The **golden mean**
  - Instructions of 7 words or fewer
  - Always singing
- Setting the tone
  - Teacher feedback
  - Use of humor
  - Avoidance of sarcasm & insults
- Working together
  - Foster a culture of safety, respect, and camaraderie every day
- Provide at least one “aesthetic moment” in every rehearsal
- Inspiration and imagination



QUESTIONS?



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