

Song: ORIGINAL DIXIELAND (coaching with Deb Martin (Oct 28/08))

Singin' til the mornin' light in Dixieland tonight

Hey listen to a Dixie band give out with a one step beat

That Drummer man does funny tah-ricks

He juggles both of his stick-sa-ha-ax-a-phone, sli-ide trombone

Playin' me back home and I'll dance my way to Dixieland

Never more to roa-oa-Ho-ome You're one step from Dixieland
(each time) each time that you hear a band
agive out with that one step beat

In a flash you are up on your fee-ee-hee-eet HOT

- Nice fwd 'ah' (not a) on light – get right to 'ah' in light
- need more intensity on 'light' (use the swipe or lose it) – build it up to 5 not sustain entire word at 5
- 'singin to the morning light, in Dixieland tonight' is one sentence (take a snap/quick breath after light) – keep same intensity/energy through entire sentence – keep it moving (not back and forth – only time sound should recede somewhat is on 'in dixieland' (to set up the swipe and build) – and don't punch 'singin')
- bass – more round sound (and build) as you descend on 'night' (keep fwd)
- lead – build with/as the basses do on 'night'
- when finishing 'night' – throw your sound to the ceiling instead of down at the floor
- ALL – build on 'night' (don't start at a 5 – you'll have nowhere to grow! – bring it back slightly, then grow on last move of night)
- Stretch and grow on 'beat' (don't cut it off)

- Bring volume back on 'Sa-hax-a-phone' (vol 2) bring it back up on 'sl—ah-ide trom-bone' (finish & lift **bone**)
- Bring volume back on 'Playin' me' (like it's a secret, fat but not little girl; stay in the same space as bone for playin') start growing on 'back home'
- Don't punch 'dance' (no percussive 's' sound – hardly any 's' – stay on the a until the word finishes)
- Leads – no little girl on 'and I'll' – needs to be full sound!
- Bass – travel the sound down on roa-home (like an accordion – most sound on roa) – stay as fat in the sound on softs as you are on the louds
- No breath after home – practice personal breaths throughout entire passage
- Do more than a glimce at dynamics here – *fat and supported* (only works if you keep ball the air)
You're one step from Dixieland (first Level 1)
Each time that you hear a band (next level 2 1/2)
Agive out with that one step beat (next level 3 1/2)
- Next level 4 1/2-5
- Sing and finish word 'HOT' (not hah) – sing in your 'ah' space (lift to ceiling – not down to floor)

Trumpet and clarinet send you where you wanna get
with a flair you are **there**
and the blare of the trombone just seems to carry you One step

near Dixieland oh, no !

Mistah leadah-man, an' do-ncha dare tell me to shut my mouth

While you're playin' that song of the south ya-a jazz that mel-u-dy

Today is the day I'm on my way, I'm one step

Listen to the band one step

Let's give 'em a hand

Singin' til the mornin' light it feels so right

Tonight (tonight, singin' in Dixie to-night)

- **ALWAYS sing in your 'ah' space**

- Breathe in the space you are going to sing in (sing word 'tall' – sing the 'singin' into that ah space), don't push the sound into the ground – sing it up!
- Put your sound in the centre/middle of your voice (always have air around your sound – has to be air above and below the note at all times) – if you can't do it standing still, how can you sing it properly on contest stage?
- get your body and the energy past the footlights – right on singin' (get set on the breath – show you're ready to sing)
- Bring up the rhythm (faster) when starting into 'hey listen....'
- Keep verses smooth and full (wall of sound) – sing to your hand which is moving fwd in front of you (travel your sound against your hand – do NOT mush your words together, if anything needs more articulation)
- Your breaths have always be energized (especially when soft) – think of the lottery balls and the air coming up from beneath – that's what your air needs to do (constantly under your sound)
- At end: all breaths are dropping off going into the floor – all need to be lifted to the ceiling (ie. Step, hand, light, right, tonight, etc)
- Also need constant sound again (singing to hand – lottery balls – keep air constant)
- You're only telling story sentence by sentence instead of anticipating the whole story

- With a flair**'there'** (build from 3 ½ to 5 as holding and lifting)
- Make decrease change in volume more obvious from 'there' to 'and the blare' (5 to 3 ½)
- Sing the key change in the new key (has to sing and feel differently than before) – if eyes were closed audience should feel the step up to the key change (don't try to go above the note, just put energy into it)
- 'step' has 2 beats (don't cut it off) ('..carry you....step - level 3)
- Near Dixieland; Oh-oo; no-oo (full) (level 4)
- Attitude here (level 5 on 'doncha dare tell me...')
- 3 parts need to define/sing entire word of mouth (basses have it in the lead in – other 3 need to finish the word together)
- Hold out step and lift
- Hold out step and lift
- Hold out hand and lift
- Hold out light and right and lift
- Bari move on 'night' – keep it in the 'ah space
- Lift '-night'

Song: ONCE UPON A TIME (coaching with Deb Martin (Oct 28/08))

Once upon a time

We were so in love

Once upon a time a boy with moonlight in his eyes
Held his hand in mine and said he loved me so (he loved
me so)

But that was once upon a time....very long ago (so long
ago)

Once upon a time we sat beneath the willow tree
Counting all the stars and waiting for the dawn (for the
dawn)

But that was once upon a time, now the tree is gone (tree is
gone)

How the trees rustled in the air

How we always laughed as tho' tomorrow wasn't there

We were young and didn't have a care...Where (oh where),
did it go?

(Once) once upon a time (upon a time)

The world was sweeter than we knew

Everything was ours....

How happy we were then (we were then) but somehow,

Once upon a time

Never comes again.....a-gain

- 'Once (oowunce) upon a time' – notes have to be totally accurate (hit top of notes – clean and laser accurate – (NOT limp & approximate)
- More tenor presence on move on 'time' (but has to be accurate and shiny)
- Each section need to be exactly together 1 voice
- Lead – work at singing this exactly the same (esp. reaching 'time')
- As basses go to high note – don't try and jam it up there
- Bari need to get fat (time needs to be in ah space)
- Tenor – sing in 'ah' space ('a' chord not accurate)
- Connect with first sentence and tell the story
- *Shape* all the held words
- 'his' (needs more width in the 'ih')
- Bari repeat needs to be energized
- The repeat of 'so long ago' has to come into the space of the basses held sound

- **ALWAYS sing in your 'ah' space**
- Sing in the middle of your sound – air around it (on ah of pitch) – don't sing from the throat
- Connect the first 2 sentences – tell the story (once upon a time, we were so in love)
- Needs much more emotion, especially on all the held words (ie. Time, boy, eyes, etc.) – shape these words (he's the love you lost and you're remembering)
- Good exercise would be to do chunks of song on 'ah'
- Travel the sound out (leaving it in the front wall) – take it to the back wall - a strong soft (takes a lot of practice and work – artistry/mastery)
- In order to not cut off the ends of the words – take your sound and use the forward motion to keep someone in the audience in their seat