

GENERAL

- Sing, act, live – B+
- Sing smart, rehearse performance – always put the singing first (visual will come, but let it go and keep the singing there)
- You want to be so consistent that any one of your rehearsals could be taken to the contest stage at any point in time
- The uptune offers more skill and sings where the new chorus is... the ballad needs to get old stuff off the hard drive and move forward with it – get the intensity of the song without being ‘loud’ (that’s the difference between B and B +)
- Sing the lyrics of the ballad, sing what the song is about – don’t sing it like a ‘contest ballad’ (tender, tender, tender – move the air and sing what the song is about)
- We are a good and nice chorus..... we want to replace ‘good’ and ‘nice’ with ‘wow’ (or at the very least ‘woah’)
- We are much more sophisticated in our intensity in our singing and our whole mindset about what we’re doing.... We have more confidence
- You have to do something with this everyday at home or it won’t change.... Individual commitment needs to be there in order to move forward... create awareness with sound
- You need to bring the sound to the front of your face in order to have better clarity (the lower the range, the more forward the sound needs to be to be clear – sing out not down)
- The idea is to show upper teeth slightly to allow vibration (if teeth are covered it will blanket the larynx and ring and create tension when mouth is pinched into an oh) – if lips are flared – there is rigidity
- See that the tongue is pink (and flat) and some teeth are exposed (dummy face – relaxed w/ no rigidity – north and south, jaw relaxed – don’t let it pop, let it hinge freely)
- Get the core of the body involved – there must be no muscle in the face at all (we try to manipulate the sound in our body) – the sound has to sing out in front – not up and not down but out!
- We want to hear presence in the sound, not carefulness in singing – that take a fearless effort
- How do we get this? You do it every day (in the shower, in the mirror, when you do dishes and laundry – sing your vocal line, look at yourself, sing your vowels, bubble – do things that get your brain and physical memory into where you need to sing. Do you think just coming to chorus once a week will fix this – NO! sing everyday)
- Chorus should partner off so when we do vocal production, you know what to look for (is tongue pink, flat and teeth are showing – if you see black and a hole, you have tension, the tongue is bunched up and it kills the overtone (the little muscles are winning and you don’t want them to win) 3 weeks concentrated (everyday) you will get the little muscles to go away and be able to sing relaxed. When the little muscles win, there will always be intonation issues
- The tongue in the wrong place destroys section unity
- Home base position is the tip of the tongue behind the lower teeth (flat) – for sake of practice, pull your tongue out beyond the teeth and widen it (you got to get your tongue to quit helping you – it needs to be freed up) – have a dummy tongue. Tallness optimum needs to be in the back of the neck. The stretch in your neck should be in the back, not in the front (if back of neck is short, your jaw is tense) the air flows better with the back of the neck is tall.
- Think of your child being in the middle of the street about to be hit by a bus – you yell from your gut – that is sound coming from the ‘core’ (so practice with a dummy tongue, sing from the core thinking of the child/bus)
- The size of the sound should always be the same and out front and north and south
- If you make facial expressions from your mouth – you are doing it wrong – it needs to come from your eyes (cheekbones up) – your body sells emotions – it doesn’t come from your mouth.
- If you accept B, you won’t go anywhere – get your psyche into B+
- Once everyone is singing in the same open position and creating the solid ‘unit’ you can then start stylizing the section
- If we give people instruction and they chose not to use it/practice it, why are they on the risers? If you’re in it for the score – every person has to be on board – if one isn’t you will score less by that one person
- Diane P would like to see us standing on risers that 75 people would occupy – fill the space with sound (not volume) – vocal energy from the core! Get the individual singer singing like a chorus – open and free singing
- Sing to the ring of the sound – instrument needs to be constant (open) – create the space for resonation, but not to set the notes on – keep it bouncing off the palate and out front with tall space
- Open throat, tall singing
- We get in the way of what our body does naturally

- For those that missed this weekend, you make sure that those that were there, role play and sing for them what they missed....perform with the new sound and they need to know that they need to catch up – you can't let them pull you back into the default sound, they need to know how to sing this way before they join you back on the risers
- Put your fingers on your throat and when you sing down the scale, it should remain in a neutral space, if you have tension, it will bulge – you need to keep it neutral in any singing space.
- Bubble through any trouble spaces
- Just let your jaw hinge and not jut out (neutral)
- Remember: be aware and get the little muscles out of the way... the big muscles have to win
- Facial expression happens north for the cheekbones – not in your mouth
- The healthier you are the better you will sing
- The more you get your vocal line out and get the breath out, the more the air will return to you
- Get the presence in your voice, keep the wall of sound (vocal freedom is our homework)
- Always go to performance mode – NO SKINNY SINGING (ever – that's the default mode) if you're singing correctly, your body will balance correctly without having to try
- There is no shortcuts to B+... the more people that don't buy in (or are missing from rehearsals, performances, etc.), the harder it is to ever get there. Diane's rule is 7 out of 10 before major performances or contest – no exceptions (everyone has situations and it's none of your business unless they share it with you), but you can't expect the whole chorus to stop on a dime to wait, it gets hairy when there's exceptions and grey zones – you have to set your own rules, communicate it to every member and stick to the rules....make everyone responsible for themselves
- Do not allow members to come and practice on the chorus clock (don't come on a Tuesday and practice what you don't know)... don't answer questions at chorus on what they missed at a coaching or retreat, they have a responsibility to catch up on their own time – then they can join in; for our own health, you need to move forward and have individual responsibility (everything is done in a positive way)

LEAD: (sing accurately; good unit sound)...

- Sing 'in' (over in) more in tune (out not down)
- NEVER go back to 'default' unless it's on request...
- Bari/Lead need to duet to have bari's sing into the lead sound – all the time
- It's not an option to have one person doing something half way
- Don't sing the sound on your tongue (causes weight in the sound) – sound should roll around on the dome above your tongue (feeling of lift – across hard palate), vibrating off palate and teeth – use air!
- If you get rid of all your air on every phrase regardless of the length of the phrase (if you trust to dump it all, so that if you didn't get rid of it all you would die), your body will acquire air as a human being and will breathe naturally – trusting air will go in by releasing all the air will keep the tension off (when we save air we create tension). Air is free, take it anywhere you can get it, except in unassigned spaces. Lip sync through your breaths if you don't you'll be out of sync. If every person uses all their air at the end of lines/phrases the chorus will breathe as a unit. If one person doesn't do it, there will be sync issues

BASS: want clarity in the lows and accuracy (letting the sound go back – goes fuzzy)

- If you can't see the pink tongue clearly you're singing with a big black hole and it will be flat – if you are singing flat, there are no opportunities for overtones – and all overtones must start in the bass section to sing B+ (need tenor quality in bass section)
- Bass notes never go up or down – always go out. Basses never sing a one – minimum is a 2
- Sing your line as if it were the melody (I never sing up or down, because on the paper, my notes go up and down, my vocal line ALWAYS goes out!) – the audience never wants to hear a cardiogram of your vocals – it should never be delivered in a cardiogram fashion. There is no way you can flat when your vocal line is sung out,
- Put warmth in the melody, keep the awareness, sing pretty and sing the vocal line out front – everyone needs to do it.
- Back of throat and front needs to be open as well – that space is needed at every point (almost the feel of a yawn)
- When you sing in your 'default' zone – there is more inaccuracy, it's skinny and it's usually out of sync
- Make sure any missing basses are singing what and how you are singing today... You cannot accept any weight in the bass sound – it will destroy what you worked hard to accomplish all weekend and there are no overtones in weight (weight=making bass lower than it already is)

BARI: get *into* the lead sound. When you rub with the leads – crawl into their space (ie. Ago, tones)

- Sing full and connected

- If everyone sings in the correct singing space, your vocal instrument will create the proper balance without having to mechanically do it (back off, etc.) your voice will perfectly balance. You are not in performance mode when your computer is processing.
- Accelerate the air (on ago), when you get all the air out (all of it!), your body will do the right thing and the chorus will breathe as a unit (all air must be moved through – you can't save any of it)

Ballad – Irish Lullaby

- We have to create the resonance – basses task is to give us overtones and to be totally in key (so if you sing down and cover your teeth you won't be....need lift and NO weight)
- The opening is 'endearing'
- Accelerate breath after ago (quick breath)
- Leads/bass – sing 'in' (over in) out not down
- Pure 'o' on 'tones' and 'low' (basses – make move on 'low' out not down... you need to remember all your vocal lines go out not down)
- Lyford trick for 'o' – bring lower lip up and it makes the 'o-oo' sound without manually having to make it (there's only one place that 'o' should look like that)
- Bass – sing 'low' out!!!! Needs clarity (lift it) (when singing 'o' or 'oo' put your finger on your teeth so you know they're showing and not covered)
- Leads DO NOT sag on 'low' – keep moving it (send energy through it – pulse) – keep it light (not covered and dark) - Leads/Baris pulse on 'low' (low-woh) without moving mouth (homework – where can things be pulsed – anywhere something is held)
- Tenors cannot sharp 'ver' (of over in) – it's a dirty note. Tenors need to also sing their notes 'out' – open and fully resonated (let it go on ..'ney, many years' – open it – tenor/lead voice!) be free! "Low" needs to be open, don't hold back
- Vocal line that is low needs to be sweet and tender
- Put "Shape" (roundness texture/crescendo/decrescendo) into the words (ie. Kilarney, ago, me, old)
- (tenor hook up with bass sound to create more lift on 'low' – more air, not control), soft/quiet but intense
- Accelerate 'tones' and shape it, the come in with 'sweet and low' on almost a whisper (very soft!) Except basses)
- "Just" (with air) a "simple little ditty" needs more characterization (don't sing with same evenness) – almost as one word simpleliddlediddy (and look like it was 'just a simple little ditty' – it was nothing!) – don't move your jaw through that (tongue moves only) – sing it with cursive handwriting (not typewriter)
- Shape 'old' and 'world'
- Sing the 'sh' of 'irish' and sing it out in the same space as the vowels – sing each word 'old, ir-ish, way' (quick breath)
- Don't rush to 'world' – pull each word 'give the world' (pull it like taffy) (world = urge – practice 'give the urge' – keep the tongue down!) 'the' is a schwa word.... (say look, take L off it, take K off it, what's left is the sound of 'the') don't sing 'the' – *bari's more on world*; tenors nice and high on E natural.... Make world the subclimax to the song....~~And I'd give th' world (hold world a bit and ring), if she could sing (tempo)~~
- 'Song to me' (tempo breath) – 'this day' is like one word (de-emphasize this – get 'this' out of the way) – as artistically as we can, the 2 chords on 'day' must lock and ring or it will be lethal....Day = deh! – take day out of tempo, ritard it – slow breath after day
- Don't make the 'too's' road kill – keep lips of teeth and space open
- The 'oo' has to sing as: sing who who whoo.....lift soft pallet and unhinge the jaw and open the back of the throat (keep front open).
- Need more bari presence in sound all the time.... Get into the new lead sound
- Too-rah-loo-rah-loo-rah.....Picture this.... holding your brand new baby – it came from you, with every breath it takes, you change your thoughts, see how cute he/she is when they sleep, you are responsible for this life, you will teach this child (what goes through the mothers mind/heart? with each breath you take, have/change the expression on your face.....) – we shouldn't have to tell you what you're thinking here....
- too-rah-loo-rah-li (tenor/lead – pulse "li-eye" – only with tongue – NO JAW)...
- tempo breath before 'hush now' (ritard now and make sure it's forward... singing 'now' down is one of the things that keeps us in B!) - need phonetic 'H' on 'hush', slow breath after now (stabilize and lock day to warrant the slow breath!)
- "Oh" chord at key change is OUT!
- leads cannot sharp the 2nd note of 'cry' – it has to stay in the middle of the note (a little on the dirty side) (otherwise chord will not lock); baris have to be stratospherically high (on 2nd chord of cry)
- too-ra-loo-ra-loo-rah (bass fwd, warmer tone, bari fwd, crawl into lead sound, lead keep tall and resonant)

- leads sing 'bye-aye-aye' (pulse) (that's an irish lullaby key change) – don't let it get skinny – make the vowel get taller out front
- at key change (bye) – MUST be OPEN AND WIDE! (sound gets wider not skinner and doesn't go up or down but OUT! Throw it out in front of you) – CORE singing – Key change must have new chorus sound! (full, wide, resonant – wall of sound, add another room to the house)
- in new key – keep 'I can hear that music' all connected (artistry connection), not individual words (keep the back of the throat open on "I")
- music needs to stay out (don't rock it back and forth) – little vowels need a lot more tallness! – keep it out and tall! Bari jump to the b needs to go out not up
- baris – release control of vocals on your move on song (overtone is in the freed up sound!) = need the bass part of the bari voice on 'song' (lead pulse on song)
- don't forecast the decrescendo at the end of 'song' – keep 'filling me' out there, then start bringing volume back on 'with mem'ries'
- breath before 'filling' – connect 'fillingme with memries' – not individual words – sing it like you actually mean it!
- "so strong" (softly) - need basses most warm, tall ringy sound....we want mom to be strong in a moment of tenderness (don't alligator clip strong – finish the word 'ong', then keep the energy flowing forward) – must be the most energized intense soft you can do (sound needs to move out further and further away from you especially as it gets softer) ritard strong.... energy keeps going, but sound stops (use hand movement (kept close to body), to keep energy moving even as sound stops to get used it how it works – keep moving even though the sound has stopped) – try it for 2 weeks and dump if doesn't work....this is a very HIGH artistic move
- "that" is tall and quiet! (don't cross the T outside – cross it in your mouth!)
- hold 'dy' of 'melody' don't hold 'still' –
- put a definite 'H' on haunts (move lots of air – sportsglando(sp?)) – push out then pull back the rest of the word – do the same for 'me' (then shape it), but don't punch me – basses are right out front on 'me' – leads sing me out not down – you have to move more air forward as things get softer or it retreats to the risers and the effect is lost (never change the size of your sound because it's soft.... Size is always the same - tall
- bass/tenor move the moves on 'haunts' fast; leads put a little 'au-au' on haunts when parts moving
- make sure the 's' on haunts is together (don't think about having an 's' on haunts) – Ruth should not be directing it, but chorus feeling it
- tenor/bass make the moves on haunts faster (lead pulse a bit on 'ah')
- You NEVER change the size of your sound (especially when it's soft)
- Note, Ruth changed 'I'll sing too-ra-loo....' To "Singing too-ra-loo..."
- too-ra-loo-ra-loo-ral (quick breath)....until the day.... (audience shouldn't know you're breathing there) – the "rah" needs to ring – baritone give all you got (open resonant without skinny) – everyone else sing high (tall) and forward!
- leads pulse on very last die on the beats (dahye-aye-aye) – don't go to the default skinny position! it will affect the overtone – bass can't have ANY weight on tag – bari crawl inside the lead sound on die

Uptune - Irish Medley (being sung first at contest)

- Always put the vocal first!
- Need as much connection of consonants as possible with them all being sung out front as possible
- Need lots of duetting between leads and bari (to keep in the tall sound and in each others parts)
- Bass treat your voice part like a melody - always
- Leads keep nice and tall (intro)
- oh m'name..... right through to 'it's a great day for the shamrock') song starts with a party, excluding the audience (audience is watching the play), then we tear down that wall and introduce ourselves to the audience (with the irish dialect)....Everyone of us has to get the full dialect or it won't fly
- Don't play to the audience in the first part of the song – we are having our own party, and their not invited in yet
- Choreo fits the song – good work Judy!
- The 'a' (as in that) vowel in the song – get in the habit of saying it right – lots in this song
- Want to hear more irish flavour in the words
- Sound has to stay our front.
- Use distressed words ie. We're the finest – "the" is another swah sound – distress it
- Sing the 'sh' in 'irish, fireish, etc.)

- Lead line goes down a lot, and unfortunately we tend to follow it ie. Leader of the *band* – need to raise band – all the notes that go down on paper have to be lifted and sung out and up (if something that can be done to physically lift, might be good idea)
- Maureen/Madeline need to make a CD (done slowly) with the Irish dialect for us to learn....get on this ASAP!
- Intro...cheat the sound – pull back slightly on 'day' and build when basses come in with 'a great great day' (not a dynamic contrast, but cheat the loud and the basses will come out of the sound) – don't ever lose the vocal intensity; only back off a titch
- (Diane recommends taking the vocal echo out of intro 'what a day')
- Quick breath after 'day' (accelerate and build and get rid of ALL your air)St. Patrick's day Ruth cannot direct this quick breath or it will become a tempo breath.....
- Don't go to the audience on 'it's a great day for the Irish'....it's your party at this point (Judy will figure it out) – it's all about us here
- Bring back the volume on 'the sidewalks' (as intense and quiet as you can – for leads and bass who are low)
- Put the 'k's on (Shamrock, Patrick, etc)
- DON'T accept falling off phrases (extend BAND, LAND, BALL, SAUL, etc.)...
- Sing 'Oh m' name (not me name') vocal energy throughout this whole passage
- Play at 'weddin's' (not weddings)
- Sing "BANG" (big B on it – big tall big bass drum) and a bright A on clang (wide and wrong), but don't punch clang (don't spend more than 2 weeks on it, if it doesn't come together by then, forget it)... give the vocal texture without just emphasizing those 2 words.... Needs lots of air pressure and vocal energy through here
- The tongue should curl back on 'blar away'
- McCarty – T should be outside the mouth
- Pumps – should be more like 'pumps'
- MacNamara's band has to pop right out of the Irish
- Fireish and Irish has to have the brogue 'ish' in it.
- Cheat the sound on day (when harmony parts come in on MacNamara's band is here to play) – harmony parts start at 2 and build up again – leads pulse on day
- Sing on the beat (join the parade)..... JOIN the PARade it Saint PATricks DAY (WHATa DAY)
- Sing DEHD on the last chord (not day).....there's a huge overtone when we're all on the same vowel.....as far as you're concerned – you're singing DEHD.

Diane wishes us the most 'on-purpose' performance.

Warmup Exercises (make a CD to have everyone do it on their way to chorus, so everyone comes warmed up (there is more expected from a B+ chorus!))

Take all exercises past ugliness – so the middle gets really good!

- Perform warm-ups – don't ever be satisfied with anything that doesn't have an overtone
 - (1) Bubble for about 45 seconds any pitch (up and down)
 - (2) Partner off and bubble through a story (paint a picture – not a finger painting, but paint with whole body, use legs, hydraulic knees, etc.) and you have to follow each other's moves
 - (3) Bubble interval spaces – 1 – 5- 1- 4 (below doh) – 1, then move down ½ (remove the gasp – dump all your air out front so you don't suck air back in), keep your body moving...keep moving it down until it gets dirty – keep sound out and forward (if you have trouble bubbling, you have tension while you're doing it – or use the 'v' sound).... Bubble through any hard passages
 - (4) 1-2-1-7 (below doh)-1-2-1-7-1-8 (octave) -1, work your way up ½ steps; when you get to top, do something kinesthetic so it's out and wide at top (goal is to sing higher without sounding stressed and thin)
 - (5) Ee-o-ee, Ee-o-ee (ee sings in the ah space – sing ah, then widen the tongue to make an e sound (without bunching at the back) each ee-o-ee needs to stay on same pitch.... 'o' should have same ring as 'ee' go down scale (5,4,3,2,1), move ½ steps down each time (free and loose, let tongue do work) – people who work too hard with their mouth and blanket their teeth are the ones that are under pitch
 - (6) 5-4-3-2-1-7-1-2-3-4-3-2-1 (tho-o-o-o-a-a-a-ah-ah-ah-ah) – a is an eh sound and needs to sing as tall as o (sing without a break in the wall of sound)..... move ½ steps up the scale – make sure there is no stoppage with the 'th' on 'tho' (air flow through and open the throat)

- (7) I love to be with you (restate the word 'I' but don't take breath here), I love ya, love ya, love ya, love ya, love ya I do (C, C, Bb, A, G, A, C, CC, BbBb, AA, GG, G,A,F,C) – sing this phrase all one breath and has rhythm next phrase: I love to be with you, (breath) I love ya, love ya, love ya, I do (C, C, Bb, A, G, A, D, CC, BbBb, AA, C, F) (don't dump the 'I' and 'do' – sing it out not down (with teeth and pink tongue, etc.) want all space to remain the same (move up ½ step)... sing and role play to each other, have conversations – keep vowels out front – lots of uh vowel sounds compared to ah (love, I, etc.)
- (8) Zingga-momma, zingga-momma, zingga-momma, zingga-momma, zing-zing-zing (5, 4, 3, 2, 1,5,1) – if consonants are as tall as the vowels you have it made, if you allow the jaw to do the singing, you're in trouble – jaw singing makes you constantly late – not possible to accomplish if jaw is doing all the work (make upper zing – sing out not just up) (sing up ½ steps -)
- (9) Gimme, a break, gimme a break, gimme a break of that kit-kat bar (intervals are great to work – tough to work and keep the tall vowel sound) – sing the 'k' keep t in your mouth (start low, sing twice then move up ½ - sing with clarity and focus on the lows) – kit kat bar is even (don't sync it)
- (10) Finish with bubbling

Takes about 8 ½ to 10 minutes

Types (Speeds) of breaths (Dale Syverson)

1. **Tempo breath** (breath spaces in tempo with song), comes in handy with an uptune
2. **Quick/fast breaths** (phrase before it accelerates in volume and pace)
3. **Slow breath** (hardest to do, requires director involvement; director needs to do breath with chorus – requires most artistic delivery and tons of emotion – rules: (1) phrase before it must ritard, (2) entire length of breath space, air is going in, (3) showmanship must work at upcoming phrase, (4) taken out of meter intentionally)
4. **Delay breath** (requires director involvement – pregnant pause and should only be after when something is incredible – it's good if it's really good but lethal if its not; needs a lot of artistry – energy continues through space – never more than one in a song; could be effective in an intro of an uptune)
5. **Catch breath** (take a breath when you don't need it – to get across a message or emphasis – not used often, but never taken when a breath is needed)