

90003982 Workshop Booklet

CD INCLUDED



CHOIR BUILDERS

Fundamental Vocal Techniques for
Classroom and General Use



By Rollo Dilworth



 HAL • LEONARD®

↓ ↓ ↓ ↓
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↓ ↓
tss ~~~~~ tch ~~~~~

⊗
tss ~~~~~

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tss tss tch tch

UNISON

MAY WE FOLLOW YOU?

2/58

FOCAL POINTS

- activating head voice
- intonation (descending line)
- tall vowels

EXPLANATION

- Sing this exercise with a well supported singing tone (in head voice).
- Carefully use your ear to keep each pitch in tune.
- Employ nice, tall vowel sounds throughout the exercise.

EXPANSION

- Vary the dynamics (pp, p, mp, mf, f, ff, crescendo, decrescendo).
- Vary the articulations (staccato, legato, tenuto, accent, marcato).
- Use Multiple Expression Levels (M.E.L.)

EXTENSION

- Use solfege syllables.
- As you sing the exercise, extend your right arm outward in an inviting manner.

May we fol - low you? ↑ 7 Times

The musical notation consists of two staves, treble and bass clef, in 2/4 time. The melody is a descending line: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics are placed below the notes.

WEE OH WEE!

3/57

FOCAL POINTS

- maintaining head voice
- descending intervals

EXPLANATION

- Sing the exercise using all head voice tones.
- Keep all of the pitches in tune as you sing.

EXPANSION

- Vary the vowel sounds.

EXTENSION

- Sing this piece expressively using a sweeping motion with your hand (as if you are painting a wall).

Wee oh wee oh wee oh wee oh wee.
So mi fa re mi do re ii do. ↑ 5 Times

The musical notation consists of two staves, treble and bass clef, in 4/4 time. The melody is a descending line: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (half). The lyrics are placed below the notes.

THE MINOR THIRD

FOCAL POINTS

- the minor third interval
- syncopation

EXPLANATION

- Sing the minor third intervals with accuracy.
- Sing the syncopated rhythms with clarity and in a relaxed manner.

EXPANSION

- Use only staccato articulations through out the piece.

EXTENSION

- Create your own scat syllables (such as doo, bah, bop) and sing this exercise.
- Once you become familiar with the melody, try to improvise your own new tune (MENC Standard #3).
- While keeping the melody of this exercise in mind, try to sing a minor third interval from random pitches given by the teachers.

Have you heard... of the mi-nor third? The mi-nor third... is the word! ↑ 5 Times

THE GROWING PHRASE

FOCAL POINTS

- singing with expression
- singing repetitive pitches
- descending major scale (so, fa, me, re, do)

EXPLANATION

- Use this exercise as an opportunity to keep repetitive pitches in tune.
- Focus on using good intonation as you sing the descending scale.

EXPANSION

- Vary the dynamics (pp, p, mp, mf, f, ff, crescendo, decrescendo).
- Vary the articulations (staccato, legato, tenuto, accent, marcato).
- Use Multiple Expression Levels (M.E.L.)

EXTENSION

- As the phrase continues to expand, discuss and develop some appropriate gestures to illustrate this concept.

This is the phrase that grows and grows* then fa- pers to the end. ↑ 3 Times

*Add one more "and grows" each time

SODA POP CANS

FOCAL POINTS

- intervals in the tonic triad
- two-part harmony
- use of head voice
- singing with expression
- clarity of diction

EXPLANATION

- Use this piece as a way to secure intonation, develop stability in singing two-part harmony, and develop expression as you communicate the text.
- Singers on the top vocal part should work to float and sustain the "ah" vowel.
- Make sure that every word can be understood.

EXPANSION

- Whisper the text in rhythm at a pianissimo dynamic level. Over-enunciate the diction to ensure that all consonants are clean.

EXTENSION

- Without the accompaniment CD, try singing each successive verse at a slightly faster tempo.
- Using your entire body, act out the lyrics of the scores as you sing.

Some - one's swip-in' my so - da pop cans. Some-one's swip-in', I know.

Some - one's swip-in' my so - da pop cans. Some-one's swip-in', I know.

I am down to just five cans. Some - one's swip-in', I know. Ah—

I am down to just five cans. Some - one's swip-in', I know.

I'm swip-in'. I'm swip-in'. I'm swip-in' those so - da pop cans.

I'm swip-in', I'm swip-in', I'm swip-in' those cans.

↑ 4 Times
reducing number
of cans each time.

FOCAL POINTS

- intonation
- four-part harmony
- maintaining tall vowels

EXPLANATION

- Use this scale to strengthen four-part singing.
- Carefully listen to the singers around you as you perform this exercise.
- Be sure to sing tall vowels.

EXPANSION

- Vary the dynamics.
- Vary the articulations.

EXTENSION

- Sing this exercise using solfege or numbers.
- Sing this exercise using the Kodaly hand signals.
- Re-write this exercise in the parallel harmonic minor mode and perform. Discuss which pitches change and which ones stay the same (MENC Standards #3, 4, 5, 6).

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

↑ 3 Times



MULTIPLE EXPRESSION LEVELS (M.E.L.)

Encourage your singers to sing a phrase at various expression levels. As you explore singing the phrase at each level (1, 2, 3 or 4), decide which expression level best fits the style, mood and character of the phrase. Experiment with the Multiple Expression Levels concept using pieces from your choral repertoire. Explore ways in which M.E.L. can assist in making your performance more artistically expressive!

EXPRESSION LEVEL 1

- use only the eyes and eyebrows to express the mood of the music
- vary the shape of the eyes; vary the height of the eyebrows

EXPRESSION LEVEL 2

- Expression Level 1 plus:
- subtle head movement that connects with phrasing, articulation, and style

EXPRESSION LEVEL 3

- Expression Levels 1 and 2 plus:
- movement of the arms, shoulders, torso
- hand signals, conducting gestures, sign language, clapping, finger snapping

EXPRESSION LEVEL 4

- Expression Levels 1, 2 and 3 plus:
- stepping, marching, and walking



GETTING READY TO SING!

FOCAL POINTS

- diction
- syncopated rhythms
- awareness of vocal technique
- artistic expression

EXPLANATION

Use this warm-up to sequence key choral concepts:

- intake of air
- breath support
- fall vowels
- crisp consonants
- facial expression

EXPANSION

- Vary the tone color.
- Strive for expressive syllabic emphasis on the following syllables:

REA-dy
Pre-PARE
Sup-PORT
VOW-els
CON-so-nants
Ex-PRES-sions

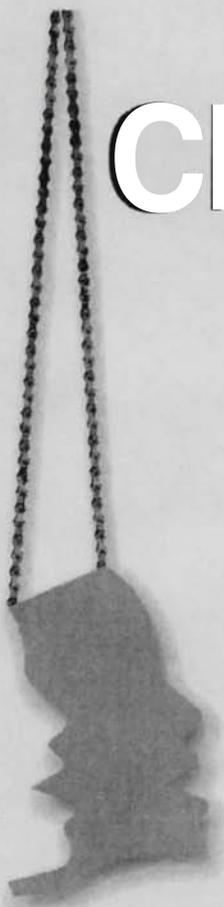
EXHNSION

- Use movement suggestions to enhance your performance. Movement found in piano accompaniment.

If we want to be read - y to sing, we must pre - pare the air,* so

we can sing, our song, all day long. ↑ 4 Times

*add on each time: "support the sound," "let the vowels be round," "keep the consonants clean," "let our expressions be seen,"



CHOIR BUILDERS

Fundamental Vocal Techniques for
Classroom and General Use

Have fun with your choral warm-ups! With this collection of fifty-four inventive and educational songs and exercises, your choir will beg for more. Start out with the unison pieces and "build" to the more challenging exercises for 2-part, 3-part or 4-part treble or mixed voices. Use the demonstration CD for quick learning and with the accompaniment tracks, you'll have hands-free, portable warm-ups at your fingertips every day. Developed and composed by the award-winning choral composer and master teacher, Rollo Dilworth, *Choir Builders* will prove to be a "fun"amental way of improving and sustaining a quality choral sound with your performance groups.

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