

Back to (Area) School!

Eastside Area School • Saturday, August 14, 2010

Lake City Senior Center • 1916 N. Lakewood Dr. • Coeur d'Alene, ID 83814

Susan Kegley and Beth Smith, Headmistresses
Pepper Quartet, Student Teachers

Seminar song: *There is Room in the World*

8:30-9:00	Registration & Coffee
9:00-10:30	General Session: <i>Back to School Supplies</i> Individual and Section Vocal Skills, the instrument, vowel and resonance matching: Using Pepper to demonstrate good and bad vocal technique – finish with vocal warm-ups
10:45-11:00	Break
11:00-12:15	General Session: <i>Cracking the Books</i> Overview of the judging categories and levels, how they interrelate, choosing music for success
12:15-1:15	Lunch
1:15-2:30	General Session: <i>Gym Class</i> Stamina and energy (visual and vocal): Examples and participation by all
2:30-2:45	Break
2:45-3:30	General Session: <i>Music 101</i> Elements and techniques for achieving Unit Sound (vocal production, synch, tuning, blend, duetting, etc.), how sections work together, how to achieve section unity –using Pepper again for demo
3:30-4:30	General Session: <i>Glee Club Goes Broadway</i> Decorating your musical product: visual and vocal sell; embellishment how-to; tag singing (learning how the parts interrelate)
4:30-4:45	Wrap Up: <i>Graduation!</i> Questions; making rehearsals fun and keeping members engaged, tag singing, singing the seminar song, wrap-up

There Is Room In the World

Words/Music - Phyllis Hiller

Arranged by Dede Nibler

Tenor Lead

Bari Bass

1 2 3 4

There is room in the world. Room for each oth-er. Room for our sis-ters and

5 6 7

room for our bro-thers. There's room in the world when there's love in your heart. Lots of

8 9 10

room for love in your heart in your heart.

Body Mechanics (Tools of the Trade)

The Instrument	<ul style="list-style-type: none"> • Lungs, Diaphragm, Vocal chords, Brain • Muscles (intercostals, abdominals, face, neck) • Rib cage and sternum, spine; legs • Teeth, tongue and lips; jaw • Sinuses and other resonating cavities
Breath awareness	<ul style="list-style-type: none"> • Follow a normal resting breath through your body • Follow a speaking breath, a singing breath • Try breathing to different locations on the body
Sound/range awareness	<ul style="list-style-type: none"> • Where do you feel sound when you speak? • Where do you feel sound if you just sing a comfortable note? An uncomfortable note? High note? Low note?
Negative factors affecting the voice	<ul style="list-style-type: none"> • Emotion, anxiety, stage fright • Lack of preparation, worry, concern, "Save the chorus" • Fatigue, Physical illness, Injury, Postural habits • Diet, nutrition, smoking, alcohol • Tension and stress, Negative self-talk, Negative criticism
Preparing the body to sing	<p><i>Resonating Cavities</i></p> <ul style="list-style-type: none"> • HeeHee, HaHa, HoHo, WhoaHo • Whee, Oh No, Ooh Ooh (monkey), Mm-hmm, Holy Moly <p><i>Soft Palate</i></p> <ul style="list-style-type: none"> • Yawn – vertical or horizontal? <p><i>Jaw</i></p> <ul style="list-style-type: none"> • Overextended? Lift and spread at the back of the mouth, by the jaw hinge <p><i>Face/Zygomatic Arch</i></p> <ul style="list-style-type: none"> • Nyah <p><i>Lips & Tongue</i></p> <ul style="list-style-type: none"> • Stick tongue out and stretch • Stretch lips and keep flexible and relaxed <p><i>Articulators</i></p> <ul style="list-style-type: none"> • M, V, N, NG • B, P, D, T, K, G <p><i>Inhalation – Types of air</i></p> <ul style="list-style-type: none"> • Imagine smelling a flower • Start a yawn • Pretend you burned your hand
How you house and support the instrument	<p><i>Posture vs. Singer's Stance</i></p> <ul style="list-style-type: none"> • Lining up the body, All free, easy and relaxed, Feel the initiation of support lower in the body
Breath – the fuel	<ul style="list-style-type: none"> • Down-and-out breathing, full turkey belly, expansion – <i>or</i> – • In-and-up breathing, "diaphragm" support, ab tension
Putting it all together	<ul style="list-style-type: none"> • Taking sound from talking through singing • Open up your sound – feel the change in space, resonance, freedom, ring • Tension in any part of the body affects sound

Judge _____

SOUND

Contestant's Name _____ Contestant # _____

Contest: Region # _____ Chorus Region # _____ Quartet Date _____

Int'l Quartet Semifinals Int'l Chorus Semifinals Int'l Quartet Finals Int'l Chorus Finals Harmony Classic

JUDGING CRITERIA

UNIT SOUND (0-70 points)

VOCAL SKILLS

Posture
Breathing
Phonation
Resonation
Articulation

ACCURACY

Notes
Intervals
Chords
Tuning/Intonation
Section/Part Accuracy
Synchronization

BARBERSHOP BLEND

Tone Production
Vowel Production

BARBERSHOP BALANCE

ARTISTIC SOUND (0-30 points)

Energized Vocal line
Tone Flow
Dynamic Flexibility
Vocal Style

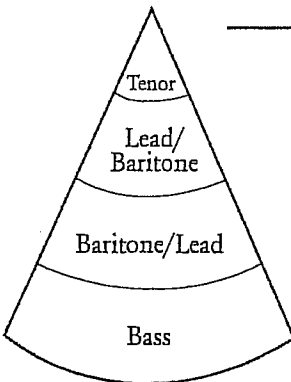
PERFORMANCE EVALUATION

SONG #1 _____ SONG #2 _____

score
song 1

score
song 2

**BONUS
POINTS**



Judge _____

SCORING LEVELS (for one song)		
94 - 100	A+	
86 - 93	A	
80 - 85	A-	
74 - 79	B+	
66 - 73	B	
60 - 65	B-	
54 - 59	C+	
46 - 53	C	
40 - 45	C-	
34 - 39	D+	
26 - 33	D	
20 - 25	D-	
0 - 19	F	

Bonus Points awarded for performance package. International Finals and Harmony Classic only.

**TOTAL
SCORE**

SHOWMANSHIP

Judge _____

Contestant's Name _____ Contestant # _____

Contest: Region # _____ Chorus _____ Region # _____ Quartet _____ Date _____

Int'l Quartet Semifinals Int'l Chorus Semifinals Int'l Quartet Finals Int'l Chorus Finals Harmony Classic

JUDGING CRITERIA

PERFORMANCE (0-70 points) VISUAL COMMUNICATION OF MUSICAL PRODUCT

Vocal Skills
Poise and Command
Entrance/break/exit
Pitch pipe technique
Physical Expression
Posture
Unity
Choreography
Characterization
Audience Rapport
Energy

PREPARATION (0-30 points) VISUAL PLAN

Entrance/break/exit
Costume
Makeup/Grooming
Choreography
Creativity

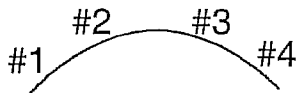
PERFORMANCE EVALUATION

SONG #1 _____ SONG #2 _____

score
song 1

score
song 2

**BONUS
POINTS**



Director _____

Judge _____

SCORING LEVELS (for one song)	
94 - 100	A+
86 - 93	A
80 - 85	A-
74 - 79	B+
66 - 73	B
60 - 65	B-
54 - 59	C+
46 - 53	C
40 - 45	C-
34 - 39	D+
26 - 33	D
20 - 25	D-
0 - 19	F

Bonus Points
awarded for
performance
package,
International Finals
and Harmony
Classic only.

**TOTAL
SCORE**

SOUND**MUSIC****EXPRESSION****SHOWMANSHIP****UNIT SOUND (0-70 points)****SONG & ARRANGEMENT (0-30 pts)****BASIC REQUIREMENTS (0-40 points)****PERFORMANCE (0-70 points)****VOCAL SKILLS**

Posture

Breathing

Phonation

Resonation

Articulation

ACCURACY

Notes

Intervals

Chords

Tuning/Intonation

Section/Part Accuracy

Synchronization

BARBERSHOP BLEND

Tone Production

Vowel Production

BARBERSHOP BALANCE**ARTISTIC SOUND (0-30 points)**

Energized Vocal line

Tone Flow

Dynamic Flexibility

Vocal Style

Merit as Barbershop Material

Form/Melody/Lyrics

Arrangement

Harmonization

Voicing

PERFORMANCE (0-70 points)

Vocal Skills

Harmony Accuracy

Barbershop Style

Tempo

Rhythm

Musical Unity

Phrasing

Dynamics

Musical Energy

Musical Artistry

Suitability to Performer

Vocal Skills

Synchronization

Vowels

Diphthongs

Consonants

Enunciation

ARTISTIC LYRICAL INTERPRETATION**(0-60 points)**

Lyric Flow

Phrasing

Forward Motion

Embellishments

Dynamics

Tempo/Rhythm

Inflection

Energy

Finesse

Emotional Communication

VISUAL COMMUNICATION of**MUSICAL PRODUCT**

Vocal Skills

Poise and Command

Entrance/Break/Exit

Pitch pipe technique

Physical Expression

Posture

Unity

Choreography

Characterization

Audience Rapport

Energy

PREPARATION (0-30 points)**VISUAL PLAN**

Entrance/break/exit

Costume

Makeup/Grooming

Choreography

Creativity

Music That fits YOU!

[You can't score well if the song is too hard]
Susan Kegley Area School Region 13 8/14/2010

“If an arrangement is easy for you to sing and tune [TUNING is of prime importance!] and EXPRESS, then it should work for you.”
[quote from Nancy Bergman]

- ♪ **Choose music based on how well you can do that arrangement. Your audience [and the judges] want to hear in-tune singing. If you just have to do that song, have your coach or someone help you modify it or keep searching for an appropriate arrangement. Ask for help: arrangers are willing to help. There are ‘chord’ people around who can help.**
- ♪ **It is far better to start with an easier arrangement and ‘add stuff’ than to try to “fix” a more difficult arrangement. You don’t get points “just because you tried**

HOW DO YOU KNOW IF IT’S TOO HARD AN ARRANGEMENT FOR YOU?

- ♪ **The judges tell you**
- ♪ **Your friends tell you**
- ♪ **You can hear yourself that it doesn’t tune or it gets “messy”, “muddy” or falls apart. Decide to be vigilant about this and DO SOMETHING ABOUT IT!**

LEARN TO ANALYZE THE ARRANGEMENTS WHAT TO LOOK FOR;

- ♪ **Does the song have an interesting and/or memorable melody? Is it singable? Does the message suit you? Do ALL of you like it? Does it fit your “style”, your “image”?**
- ♪ **Are the part lines in the “tessitura” of ALL of the singers? Are they too jumpy or rangy? In the “danger range”? [too high or too low] Do the interval jumps seem logical and easy?**
- ♪ **Can you handle any key changes? Lots of accidentals?**
- ♪ **Are there vowels that are particularly good for you group? Short vowels are harder for most singers to ring. And hard consonants are not ringable.**
- ♪ **Are there enough octaves between the two parts that do them well? [do you even know who does them well in your group?] Octaves provide opportunity to lock and ring chords.**
- ♪ **Can you tune the chords? Are the voicings too spread and vocally demanding? Does the melody switch to another voice part?**
- ♪ **The chords in the arrangement need to be mostly in the middle and lower parts of both staves. The “show-off stuff” will be in the higher parts of the staves. [the high points and the climax and the tag and sometimes the intro]**
- ♪ **Is the baritone part above the lead for extended period of time, or lead/ bari crossing frequently? Or many voicings with the tenor under the lead?**

Music That fits YOU!

[You can't score well if the song is too hard]

Susan Kegley Area School Region 13 8/14/2010

- ♪ Are there higher level elements? ie- key changes, rhythm changes, tempos and/or rhythms that you cannot do, “rock-notes”, nano-notes/ words-per-measure, chromatic runs, parallel motion, spread chords often, lots of "accidentals", cross relationships, hangers in the break or out of the comfort zone.
- ♪ Does it feel like you can apply good phrasing and a natural breathing plan to create meaningful and expressive dynamics? Watch for built in “rise and fall” dynamics. This will help you with a more ‘natural’ dynamic plan.

ALL OF THESE “PROBLEMS” WILL IMPACT

- ♪ Demonstration of vocal skills [in ALL categories]
- ♪ UNITY [in all categories]
- ♪ Note accuracy [sound and music]
- ♪ Balance [sound, can impact music]
- ♪ Tuning [sound and music]
- ♪ Execution of tempo [music and expression]
- ♪ Execution of vowels, consonants and diphthongs [expression]
- ♪ Creation of overtones [sound]
- ♪ Comfort level on stage [showmanship]

Every song will contain one or more of the issues listed above. The more issues you find in a song, the more difficult it will be to perform the song accurately.

Keep your material well within your ensemble’s comfort zone and vocal/performing abilities.

REMEMBER

The arrangement and song selection is only 30% of your score. & 70% is how well you sing it! The ensemble voices need to sing with strong vocal skills to sing well enough to bring it alive.

Have you looked on-line?

Have you started an arrangers notebook?

Keep searching and asking. Most barbershoppers are happy to share information. If a group has an exclusive arrangement with an arranger, they will say so. Otherwise, the chart is probably available. Try to get preview arrangements and honor the deadline for sending it back. Communicating with the arranger is the most important thing. Most will be fine with extending your deadline for a week or so if they know your hectic schedule and tragic circumstances.

Questions?????

The proof is in the singing....

Unit Sound – Too Much is Never Enough!

Spontaneous precision needed in all elements:

- Pitch accuracy
- Open resonance – relaxed and ringing
- Freedom from tension in the vocal instrument
- Breath at the onset
- Instant interval/chord accuracy
- Open vowels
- Shared/common resonating space
- Matched approach to vocal production
- Matched vowel production
- No consonant leaks
- Blended vocal qualities
- Oceans of air under the sound
- Full vocal presence and commitment
- Vocal and physical energy
- Appropriate barbershop balance on all pitches and volume levels

All happening simultaneously by every singer!

Any one person not executing any one element will draw attention away from the unit. When vocal unity occurs, we hear the group SOUND, not the individual VOICES.

Vowel Matching – Building your Dictionary

We	Go	Full
Sit	Far	Moon
Late	Law	Mute
Let	Joy	Urge
We	Long	Have
Sit	Go	Hind
Late	Now	Heart
Men	Joy	Sun
Ah	Ah	Ah
Oh	Eh	Eh
Ooh	Ay	Ee
Ee	Ah	Ah
Ah	Eh	Eh
Eye	Ä	Ih

Variations:

1. Add one voice at a time (lead-bass-bari-tenor), on Doh.
Sing Doh together on word.
Enter in unison, then go to standard tonic chord.
Do the May-Me-My-Mo-Moo exercise on the word.
2. Doh-doh-doh in unison (tenors can do an octave higher).
Unison scale down.
Scale down, stop at your chord placement (tenors up on 9-10).
Do the May-Me-My-Mo-Moo exercise on the word.

The Art of the Embellishment

Embellishments are accomplished by a complete cast: the starring role (one who has the embellishment) and the supporting players (those marking time are supporting the star and moving the sound along). They should be integrated seamlessly into the vocal line, adding a zest and excitement for the listener. This requires finesse and artistry... it can't be abrupt or ostentatious – unless that's the effect you're going for.

Types of embellishments:

- **Echo** – One or more parts echo a few words while the other voice(s) hold.
- **Toggle** – Similar to an echo, a “bending” of a note to a ½-step above or below.
- **Swipe** – Sliding smoothly and with intent from one note to another; often given to baritones and tenors. If done as a “power swipe” (very slowly), must coordinate timing and tuning for pleasing effect to the listener.
- **Stinger** – Similar to a swipe, but a quick hit on one note and then moving swiftly to another. Not usually a slide. Usually an effect at the end of a tag in place of a swipe.
- **Scissors (toward and away)** – Most often given to tenors and basses. A 3-note passage, with the middle note being an octave. Same effect of each swiping to the other's note. Sometimes called contrary motion. If done as a “power swipe,” must coordinate so that the two parts pass on the octave note at the same time, and coordinate departures and arrivals so that the swipe is tuned.
- **Peel-off or cascade** – Starts from a unison position with 2 or more parts. As one part hold the “home” note, the others pull away. Trick is to match the unison and totally commit to the peel.
- **7ths and 2nds** – The “crunch” or “dirty” chords that are so important to the barbershop sound. 2nds must be equal balance by both parts. 7ths must have the maximum distance to enhance the “dissonance.”
- **Melody pass-off** – While not strictly an embellishment device, does require a starring and supporting cast. The part passing off the melody (usually leads) needs to do so gracefully – don't just dump it. The part accepting the melody needs to step up her vocal presence and take command while she has the melody. The same thing needs to happen in reverse as the melody returns to the lead part.

These “decorations” are what make barbershop music unique, and add excitement for the audience (and the singers!). When done skillfully, embellishments will lift the audience out of their seats, without them knowing why.

Embellishments at Play

Peel, Swipes, 2nds, Minor-to-Major Resolve

33. Sleepy Time Down South

When it's sleep - y time down south

The musical score for 'Sleepy Time Down South' is written in 4/4 time with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'When it's sleep - y time down south'. The score features a 'Peel' ornament on the word 'time' and a 'Minor-to-Major Resolve' at the end of the phrase.

Duets, Post, Pass-off Solos

52. Love Letters Straight From Your Heart

heart, from your heart.
Love let-ters straight from your heart, love let-ters straight from your heart, love-ly let-ters from your heart.
heart.

The musical score for 'Love Letters Straight From Your Heart' is written in 4/4 time with a key signature of two flats (Bb, Eb). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'heart, from your heart. Love let-ters straight from your heart, love let-ters straight from your heart, love-ly let-ters from your heart. heart.'. The score features a 'Post' ornament on the word 'heart'.

Fred King, 1981
Sung by the Pros And Cons

Cascade/Peel, Post, Accidentals/Resolve

58. I Know We'll Meet Again

some - day.
I know we'll meet a - gain meet a - gain some - day.

The musical score for 'I Know We'll Meet Again' is written in 4/4 time with a key signature of one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'I know we'll meet a - gain meet a - gain some - day.'. The score features a 'Cascade/Peel' ornament on the word 'gain' and a 'Post' ornament on the word 'day'.

Pickups/Lead-ins, Toggles, Echo/Solo

1. I Love To Sing 'Em

Musical score for "I Love To Sing 'Em" in G major, 4/4 time. The score consists of two systems of music. The first system has a treble clef staff with lyrics "I love to sing 'em, I love to ring 'em, love those bar-ber-shop," and a bass clef staff with lyrics "I love to sing 'em, I love to ring 'em, I". The second system has a treble clef staff with lyrics "bar-ber-shop chords. Give me those bar-ber-shop chords! sing-in', ring-in' chords!" and a bass clef staff with lyrics "Oh, give chords!". The score includes various musical notations such as pickup notes, rests, and dynamic markings. The name "Mac Huff" is written at the bottom right of the second system.

I love to sing 'em, I love to ring 'em, love those bar-ber-shop,
I love to sing 'em, I love to ring 'em, I
bar-ber-shop chords. Give me those bar-ber-shop chords!
sing-in', ring-in' chords!
Oh, give chords!

Mac Huff

Toggle, Solo, Swipe

16. Please Don't Give My Daddy No More Wine

Musical score for "Please Don't Give My Daddy No More Wine" in B-flat major, 4/4 time. The score consists of two systems of music. The first system has a treble clef staff with lyrics "Please don't give my dad-dy no more wine, no more" and a bass clef staff. The second system has a treble clef staff with lyrics "mine, all mine" and "wine. He may be no good, but he's all mine, all mine" and a bass clef staff. The score includes various musical notations such as pickup notes, rests, and dynamic markings. A triplet of eighth notes is marked with a "3" in the bass clef staff of the second system.

Please don't give my dad-dy no more wine, no more
mine, all mine
wine. He may be no good, but he's all mine, all mine

9. Lonesome Rose

Love will come your way, lone - - - some - - - - - rose.
lone - some - - - - -
lone, lone - some - - - - -

Ed Waesche, 1985

The musical score for 'Lonesome Rose' is written in 4/4 time with a key signature of one sharp (F#). It features a piano accompaniment with a steady bass line and a treble line with chords. The vocal line consists of a single line of lyrics with a melodic line above it. The lyrics are: 'Love will come your way, lone - - - some - - - - - rose. lone - some - - - - - lone, lone - some - - - - -'. The piece is credited to Ed Waesche, 1985.

Pickup, Post, Scissor

11. When I Leave The World Behind

when I leave the world be - hind.
Be - hind.
when I leave the world be - hind.

The musical score for 'When I Leave The World Behind' is written in 4/4 time with a key signature of one sharp (F#). It features a piano accompaniment with a steady bass line and a treble line with chords. The vocal line consists of a single line of lyrics with a melodic line above it. The lyrics are: 'when I leave the world be - hind. Be - hind. when I leave the world be - hind.'. The piece is credited to Ed Waesche, 1985.

Pickup, Double Post, Scissor

23. Foolish Over You (Each Time I Fall In love)

you.
Fall-ing in love o - ver a - gain // with you, fool-ish o - ver you.
with you you

S. K. Grundy
Sung by the Sundowners, 1968

The musical score for 'Foolish Over You (Each Time I Fall In love)' is written in 4/4 time with a key signature of two flats (Bb). It features a piano accompaniment with a steady bass line and a treble line with chords. The vocal line consists of a single line of lyrics with a melodic line above it. The lyrics are: 'you. Fall-ing in love o - ver a - gain // with you, fool-ish o - ver you. with you you'. The piece is credited to S. K. Grundy, Sung by the Sundowners, 1968.

Pickup, Echo, Swap/Scissor/Contrary Motion

24. Last Night Was The End Of The World

My dream is o'er, to live no more. (no more) Last night Last night was the

This system of musical notation features a treble and bass clef with a 12/8 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the notes, with some words like 'Last night' appearing twice in a row.

end of the world. end of the world. end of the world.

This system continues the musical notation from the first system. It includes a key signature change to B-flat major (one flat) and a 3/4 time signature. The lyrics 'end of the world.' are repeated three times across the system.

Bob Brock
Sung by the Four Renegades, 1962