

Empowering MS & HS Singers As Soloists & Readers!

Marc Greene, Presenter
Balanced Mind Conference
Molloy College – Rockville Centre, NY
November 15, 2013

Some background on the presenter...

- Current President of New York State School Music Association
- NYSSMA© All-State Voice, Vocal Jazz and Major Organization Adjudicator
- Recently retired from NY Public Schools after 32 years, including 19 as a teacher and 13 as an Art, Dance, Music and Theater department administrator
- Studied conducting at Ithaca College with Lawrence Doeblen
- Studied voice at Ithaca College with Leslie Bennett.

Getting Started As Soloists

Vocal Technique

- Posture: feet, knees, back, shoulders, head
- Breathing: inhale, exhale, diaphragm
- Focus: vertical mouth/head space
- Projection: laser beam arc from the top of head
- Vocalizing: vowels, consonants, high, low

Getting Started As Soloists

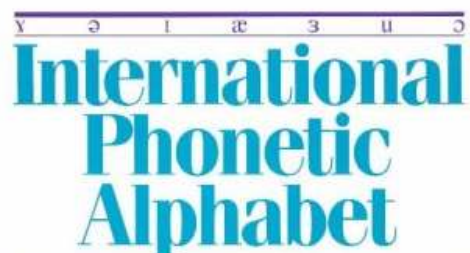
Theory & Other Tools

- Grand staff
- Rhythm values
- Intervals
- Key Signatures
- Time Signatures
- Dynamics
- Tempos

Getting Started As Soloists

Theory & Other Tools

- IPA (International Phonetic Alphabet)



International Phonetic Alphabet

for Singers

A manual for English and foreign language diction

Joan Wall

International Phonetic Alphabet

Spelling	IPA	Spelling	IPA
pat	p	pop	p
pay	p	rear	r
car	ɛ, ɛr	sauce	s
father	ɑ, ɑ	ship, dish	ʃ
job	b	tight, stopped	t
church	tʃ	thin	θ
dead, milled	d	this	ð
pet	p	cut	x
bee	i	urge, term, firm, word heard	ʉ, ɛr
life, juice	l	valve	v
bat	β	with	w
hat	h	yet	j
watch	w (also w)	zebra, xylo	z
pie	i	vision, pleasure, garage	ʒ
pie, in	ai	about, neph, allée	ə
pier	ɛ, ɛr	gabors, circus	ʒ
judge	dʒ	butter	ʒ
kirk, car, peque	k		
lid, needle	l, l (null)	Foreign	
mum	m	French am	ɑ
no, ladies	n, n (swid)	French fei	ai
thing	ŋ	German schen	
pos, humid	ɒ	French fu	f
too, train	u	German über	
crutch, paw, for	ʊ	German ich	ɪ
news	u	Scottish hoch	h
took	t	French bon	ɑ, ɑ, ɑ, ɑ
trout	u	French compagne	p
out	u		

Getting Started As Soloists

Assessment Tools

SOLO EVALUATION		
TONE	0-20	<input type="checkbox"/>
Quality		<input type="checkbox"/>
Consistency		<input type="checkbox"/>
Projection		<input type="checkbox"/>
INTONATION	0-18	<input type="checkbox"/>
TECHNIQUE	0-15	<input type="checkbox"/>
Breath Control		<input type="checkbox"/>
Flexibility		<input type="checkbox"/>
Posture		<input type="checkbox"/>
Appropriate Range		<input type="checkbox"/>
Diction	0-18	<input type="checkbox"/>
Vowels		<input type="checkbox"/>
Consonants		<input type="checkbox"/>
Naturalness		<input type="checkbox"/>
ACCURACY	0-13	<input type="checkbox"/>
Accuracy of Notes		<input type="checkbox"/>
Accuracy of Rhythms		<input type="checkbox"/>
Steadiness of Rhythms		<input type="checkbox"/>
Pulse		<input type="checkbox"/>
INTERPRETATION	0-20	<input type="checkbox"/>
Dynamics		<input type="checkbox"/>
Style		<input type="checkbox"/>
Tempo		<input type="checkbox"/>
Phrasing		<input type="checkbox"/>
Expression		<input type="checkbox"/>
Artistry		<input type="checkbox"/>
Stage Presence		<input type="checkbox"/>
BASIC PROFICIENCY EVALUATION		
SIGHT-READING	0-10	<input type="checkbox"/>
Accuracy of Dynamics		<input type="checkbox"/>
Accuracy of Notes		<input type="checkbox"/>
Accuracy of Rhythms		<input type="checkbox"/>

DEFINITIONS

SOLO EVALUATION

TONE – The sound produced by the voice

Quality – The beauty and/or clarity of the vocal sound

Consistency – The evenness of the vocal sound

Projection – The ability, within the natural limits of the voice, to project tone into the performing area

INTONATION – The accuracy of pitches in relation to each other and/or to a fixed standard

TECHNIQUE – The physical ability required to produce notes correctly

Breath Control – The physical process of producing the vocal sound through the proper use of air

Flexibility – The ease of maneuverability throughout the range of the voice

Posture – The position of the body

Appropriate Range – The tessitura of the selected solo reflects the indicated voice classification

DICTION – The articulation of vowels and consonants

Vowels – The appropriate use of vowels for singing

Consonants – The appropriate use of consonants for singing

Naturalness – Unaffected pronunciation

ACCURACY – The exact realization of the notated music

Accuracy of Notes – The performance of notes as written

Accuracy of Rhythms – The performance of rhythms as written

Steadiness of Rhythms – The performance at a steady speed with regard to the metronomic and/or expressive markings of the composition

Pulse – The performance of natural accents implied by the meter of the composition

INTERPRETATION – The performer's realization of the composer's aesthetic intent and the performer's artistic expression

Dynamics – The contrast between loud and soft

Style – The understanding of the composer's musical intent consistent with the historical period of the composition

Tempo – The speed of the music according to the metronomic, stylistic and/or expressive markings of the music

Phrasing – The shaping of the musical idea

Expression – The performer's understanding of the aesthetic qualities inherent in the composition

Artistry – The performer's musical and expressive involvement in the music

Stage Presence – The appearance and poise of the performer

BASIC PROFICIENCY EVALUATION

SIGHT-READING – Basic proficiency requirement – The ability to perform a musical excerpt (conforming to the criteria outlined in the NYSSMA Spring Evaluation Festival Rules and Regulations) at sight

Accuracy of Dynamics – The performance of dynamic levels as written

Accuracy of Notes – The performance of notes as written

Accuracy of Rhythm – The performance of rhythms as written

Learning A Song

Our Sample Song:

Caro Mio Ben by Giuseppe Giordani

Step One: Listen/Watch Multiple Models and respond critically
as a regular focus and review activity

The Internet is Your Friend!!!

<https://www.youtube.com/watch?v=-Hlk8EDA02>

<https://www.youtube.com/watch?v=fTGYwOB7UEo>

<https://www.youtube.com/watch?v=yBghWwisHKY>

Use a variety of voice types and degrees of vocal mastery!

Learning A Song

- Step 2: Pitch & Rhythm Accuracy
- Step 3: Diction
- Step 4: Translations/ Meaning

Caro mio ben

Language: **ITALIAN**

Caro mio ben,
credimi almen,
senza di te
languisce il cor.

Il tuo fedel
sospira ognor.
Cessa, crudel,
tanto rigor!

Authorship

- by Anonymous/Unidentified Artist

Art songs / Lieder, choral pieces, and other vocal works set to this text, listed by composer (not necessarily exhaustive)

- by Giuseppe Giordani (Giordanello) (1751-1798) , "Caro mio ben"

My dear beloved

Language: **ENGLISH**

My dear beloved,
believe me at least,
without you
my heart languishes.

Your faithful one
always sighs;
cease, cruel one,
so much punishment!

Authorship

- Translation from Italian to English copyright © by John Glenn Paton , printed with permission

Based on

- a text in Italian by Anonymous/Unidentified Artist **POR**

Learning A Song

- Step 5: Phrasing (5 Clues: punctuation, rests, breath marks, capitalization, slurs)
- Step 6: Dynamics
- Step 7: Physical Presence/Body Language
- Step 8: Facial Expression – Mirrors!!!
- Step 9: Performance Practice
 - Large Groups
 - Small Groups
 - Individuals

Learning A Song

- Step 10: Self Assessment and Assessment by others

- Step 11: Providing Sequential Materials

This packet contains songs at Levels 4 (Caro Mio Ben), 5 (My House), & 6 (Les Berceaux) that vary in style and language and are available in multiple keys to accommodate varied voice types

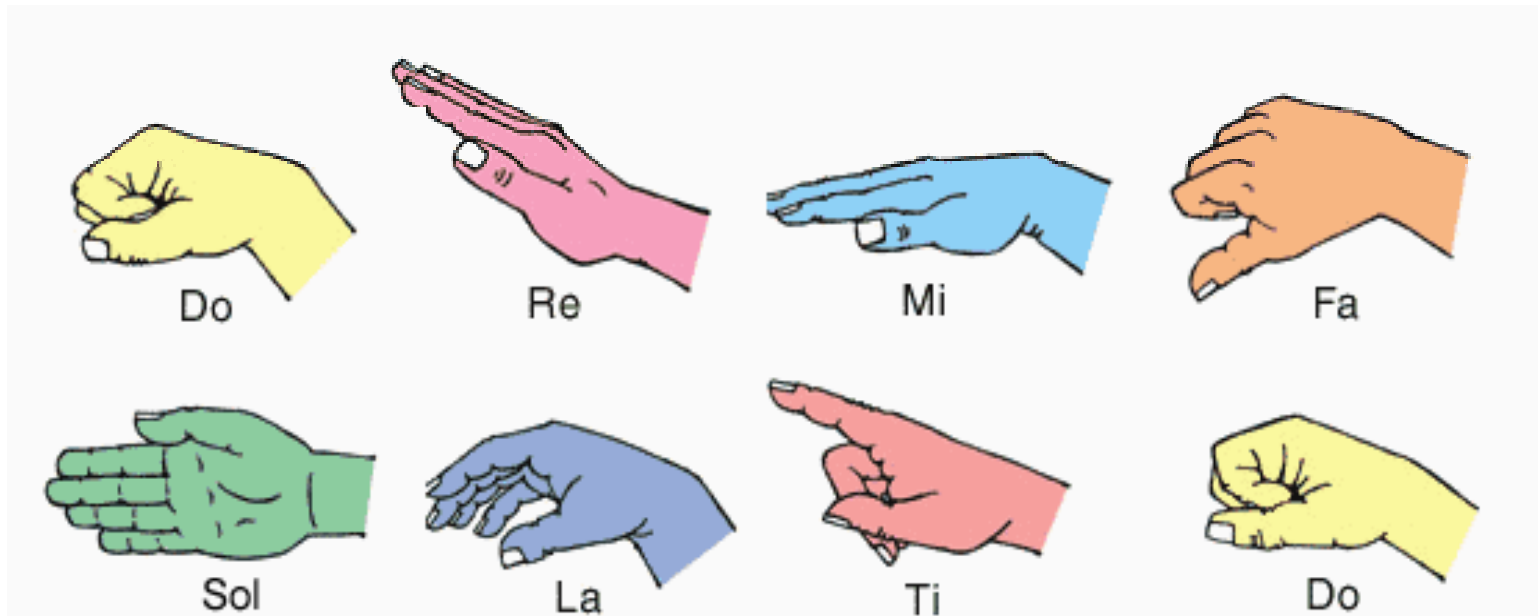
Getting Started As Readers

1. Pick your system (Moveable or Fixed Do, Numbers)
2. Make Sight Reading a daily, sequential affair
3. If possible read in large group, small group and individual settings.

Getting Started As Readers

Sight Reading in the Choral Setting

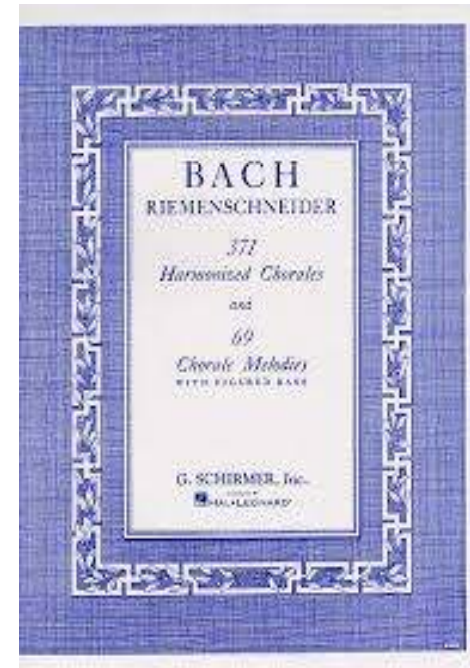
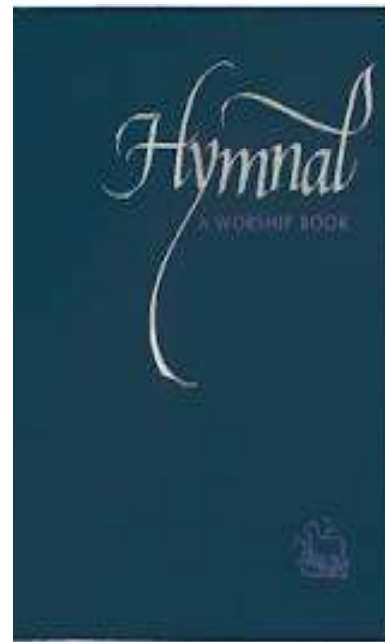
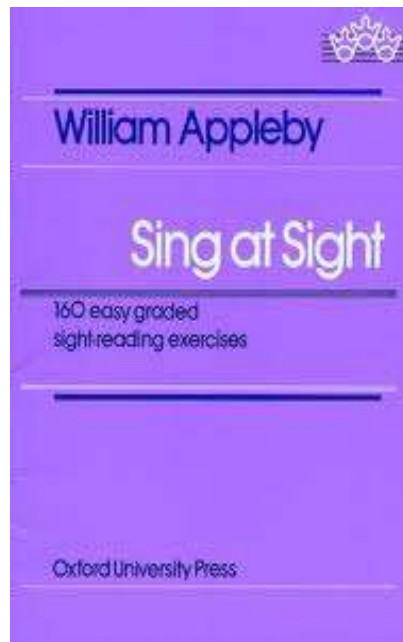
1. If using Solfeggio, use the Curwen Hand Signs



Getting Started As Readers

Sight Reading in the Choral Setting

2. Sequential Materials






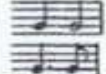
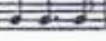




Getting Started As Readers

Sight Reading in the Small Group/Lesson Setting

1. Reference the NYSSMA© Sight Reading Criteria for Voice

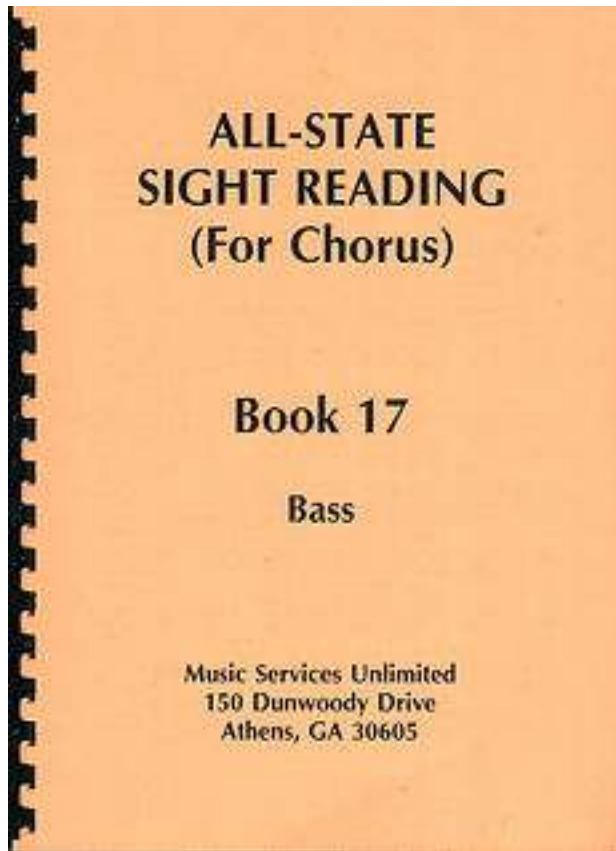
NYSSMA SIGHT READING CRITERIA: VOICE

	Key	Tempo	Time Signature	Range	Intervals	Rhythm of Interval	Rhythms	Accidentals	Rests	Dynamics
I	C, F Examples can be transposed to fit range of the singer	$\text{♩} = 72$	4/4	5th	Diatonic	None		None	None	<i>mf</i>
II	Add G Examples can be transposed to fit range of the singer	Same	Add 2/4	6th	Do-Mi-Sol Ascending		Same	None		Same
III	Same	Same	Add 3/4	Same	Same	Same		None	Same	Same
IV	Add D, E ^b	Same	Same	Octave	Add Do-Sol Ascending	Same	Same	None	Same	Add <i>p, f</i>
V	Same	Same	Same	9th	Add Sol-Mi Do(desc), Sol-Do(desc) Sol-Ti-Re(asc) Do-Sol(desc)			None	Same	Add <i>mp</i>
VI	Same	$\text{♩} = 72$ $\text{♩} = 60$	Add 6/8	Same	Asc. & Desc: 4th & 5ths, Do-Mi-Sol, Sol-Ti-Re			None	Add 	Add <i>cresc.</i> and <i>decresc.</i>

Getting Started As Readers

Sight Reading in the Small Group/Lesson Setting

2. Purchase or Compose Your Own Sight Reading



LEVEL 4 SIGHT READING

Keys: C, F, G, D, E_b Range: Octave Time Signatures: 4/4, 3/4, 3/8
Tempos: ♩ = 72 Rhythms: 2/4, 3/4 Dynamics: mf, p, f

Intervals: (Ascending and Descending) Diatonic, 0-11

Sight Reading Level 4-1

Sight Reading Level 4-2

Sight Reading Level 4-3

Getting Started As Readers

Sight Reading in the Small Group/Lesson Setting

3. Define practice and preparation strategies
 - a. Seek unusual rhythms
 - b. Seek intervalic movement
 - c. Reinforce consistency of the tonic (do) throughout
 - d. Audiate, given the tonic, tonic triad, and the tempo
 - e. Sing aloud
 - f. Only repeat troublesome passages
 - g. Sing in small groups, “round robin”, and individually

Exercise in Composing Sight Reading

1. Choose a level for which you would like to compose.
2. Find the NYSSMA© criteria for that level and copy the key aspects onto the top of the attached form.
3. Take 10 minutes to compose. Make it melodic. Avoid awkward intervals and abrupt rhythms.
4. Find a partner with whom to share your sight reading. Coach your partner as you would a student in how to approach the sight reading.
5. Swap roles.

Questions & Discussion

- In the Sight Reading exercise, how did you feel as a student?
- In the Sight Reading exercise, how did your feel as a teacher?
- What did you learn today?
- What do you want to further explore?
- Other questions/concerns???