

Kathleen Klosterman
MUSE 258

Citation

Teaching Kids to Sing
Chapter 10: Level 1 Exercises: 1-40
Kenneth H. Phillips
2014

Summary

This chapter talks about exercises to energize the body, breath, ear, voice, and song for beginning studies for classes, studios, and choirs.

Part I: Energize the body

Goal: The student will learn to carry the body as the “singer’s instrument” with vital and upright posture.

I. Physical Conditioning

Objective: The student will learn to prepare the body for singing, using exercises for stretching, limbering, and invigorating the physique.

A. Stretches and Shakes- these exercises can be used to loosen the singers body and get them engaged to sing as well as cool-down singers.

- i. Exercise 1: Set 1 includes the Stretch and Shake- spinal stretch, shoulder roll, head swing, knee flex, and left-right shake. Set 2 includes a side-stretch, shrug and wave, yes and no, toe jam, and countdown shake.

II. Posture Development

Objective: The student will learn to sing with active body alignment, using exercises for standing and sitting posture.

A. Body Alignment- these exercises teach students the correct posture for singing and obtain the best sound when singing.

- i. Exercise 2: model posture and thumbs up, thumbs down.
- ii. Exercise 3: Olympic Stance include the diving position and balance beam
- iii. Posture Practice: Exercise 4: Posture Elements includes foot slide, knee lock, hip roll, sternum stretch, shoulder roll, neck stretch, and hand placement
- iv. Exercise 5: Posture Rap

Part 2: Energize the Breath

Goal: The student will learn to sing with abdominal-diaphragmatic-costal breathing, which includes the natural breathing motion and proper breath management.

III. Breathing Motion

Objective: The student will learn to breath from the diaphragm, using exercises for a proper cycle of exhalation and inhalation.

A. Exhalation-Inhalation

- i. Exercise 6: Deep Breathing involves two-finger movement, slow sip, sniffing, and isometric exercise.
- ii. Exercise 7: Horizontal Breathing involves palms to knees and on the floor.
- iii. Exercise 8: Breath Play involves pretend balloon, eagle spread, and gasp.

B. Breath Management

Objective: The student will learn to sing with proper breath management, using exercises for breath support (energized air column) and breath control (slow emission of the air).

A. Breath Support

- i. Exercise 9: Breath pulsing includes abdominal crunches and power breath.
- ii. Exercise 10: Birthday Candles includes magic candles and breath suspension.
- iii. Exercise 11: Vocal Onset includes staccato jump and marcato attack.

C. Breath Control

- i. Exercise 12: Controlled Leak includes slow leak and stopped leak.
- ii. Exercise 13: Breath Stream includes ball and pipe.

Part 3: Energize the Ear

Goal: The student will learn aural acuity and pitch discrimination as mental skills necessary for accurate intonation and pitch production.

I. Aural Acuity

Objective: The student will learn to accurately hear and remember pitch, using exercises for pitch perception and tonal memory.

A. Pitch perception

- i. Exercise 14: Pitch Comparisons includes high or low, same or different, and major or minor.

B. Tonal Memory

- i. Exercise 15: Hearing Pitch includes initial pitch and extending tonal memory.

II. Pitch Discrimination

Objective: The student will learn to recognize and label pitch differences (audiation), using exercises that include intervals, triads, scales, and tonal patterns.

A. Intervals

- i. Exercise 16: Interval Movement includes major and minor seconds and major and minor thirds.

B. Tonal Patterns

- i. Exercise 17: Singing on the Inside includes echo patterns and remedial techniques for inaccurate singers.

Part 4: Energize the Voice

Goal: The student will learn to sing with the proper vocal registers, breath-to-voice activation, and resonant tone production.

I. Phonation

Objective: The student will learn to phonate correctly using exercises that apply breath to voice in all vocal registers while strengthening and modulating the pitch of the speaking voice.

A. Register Coordination

- i. Exercise 18: Animal Farm includes animal farm game, puppy, and the story of the three bears.
- ii. Exercise 19: Woofers and Tweeters includes woofers and tweeters.

- iii. Exercise 20: Voice Inflectors includes skydiver, dogs conversing, foul shot, and aha.
- iv. Exercise 21: Wheelies includes lower wheelie, upper wheelie, and spiral wheelie.
- v. Exercise 22: Upper to Lower includes Descending Triads and Staccato Koo-Koo.
- vi. Exercise 23: Lower to Upper includes Octave Lift and Moving Up.
- B. Speaking Voice
 - i. Exercise 24: Voice Placement includes speaking on pitch, focus on the mask, and speak up.

II. Resonant Tone Production

Objective: The student will learn to sing with greater vocal resonance, using exercises that emphasize uniform vowel and diphthong production, pharyngeal depth, and projection “in the mask.”

A. Vowels and Diphthongs

- i. Exercise 25: The Model Vowel [u] includes Oo [u] as in Blue, sustaining Oo, and singing in Three Registers.
- ii. Exercise 26: Musical Phrasing includes Down 5, Down 5-Up 5, and Rainbow Gesture.
- iii. Exercise 27: Humming includes Sustained Humming and Humming Movement.
- iv. Exercise 28: Tall (Vertical) Vowels includes “We Eat Reese’s Pieces,” Uniform Vowel Colors, and Four-Part Movement.
- v. Exercise 29: Tonal Patterns includes Latin Phonemes, Do-Re-Do, and Tonal Patterns with Syllables.

B. Vocal Tract Freedom

- i. Exercise 30: Jaw Flexibility includes Jaw Release, “No-Ah-No” and Jaw Props.
- ii. Exercise 31: Pharyngeal Openers includes Sigh, Cool Spot, Inner Smile, and Jawbreaker.

Part 5: Energize the Song

Goal: The student will learn to sing quality song literature with clear and effective diction and expressive interpretation.

I. Diction

Objective: The student will learn to sing with “Singer’s Diction” using exercises for vocal tract freedom, proper word pronunciation, uniform vowel enunciation, and aggressive consonant articulation.

A. Consonant Articulation

- i. Exercise 32: Rapid Articulation includes “Wibbleton to Wobbleton” and Tongue Twisters.
- ii. Exercise 33: Consonant Drills includes Voiceless Plosives: p, t, k, ch, Karate Chop, Voiced Plosives: b, d, g, j, Voiceless Sibilants: f, s, th, sh, Hissing Sibilants: final s, sh, c, Sibilant Cutoff, and The Three R’s.

B. Word Pronunciation

- i. Exercise 34: Text Phrases

II. Expression

Objective: The student will learn to communicate the meaning and mood of song literature, using exercises for sculpted phrasing, dynamic and tempo variation, and agility.

A. Interpretation

- i. Exercise 35: Meaning and Mood
- ii. Exercise 36: Phrase Extension includes "America" and Catch Breath.

B. Dynamics, Tempo, and Agility

- i. Exercise 37: Dynamic Levels
- ii. Exercise 38: Tempo Markings
- iii. Exercise 39: Increasing Agility
- iv. Exercise 40: Rounds and Canons includes "All Things Shall Perish," "O Music," "Dona Nobis Pacem," and "Non Nobis, Domine."

Coda

The exercises in this level are designed for the vocal pedagogy portion of time given to singing in the music class.

Discussion

These exercises will be very useful to me when I am in my classroom and planning lessons for my students. Since I am studying to be an elementary music educator, these exercises will lay the groundwork for the advancement in their future singing experiences. I will use the exercises they have given in this book to teach my students how to energize their body, breath, ear, voice, and song. This chapter talks about how the body should be positioned in order to produce a proper singing sound. It also talks about how to achieve the most beneficial breath and breath support for proper singing. It says that for the ear, students should learn to perceive pitches and listen to patterns and train their ear to distinguish sounds and pitches. For the voice, it emphasizes phonation and resonant tone production, and what teachers can do with their students to achieve the best sound for these. For the song, this chapter gives specific song examples that will be helpful in teaching students all the concepts of a song and how to use all the other parts of the method when singing songs. I can teach my students these systems and this method so they will learn how incorporate the sensations they obtain in these exercises into when they sing at any time. These exercises will help them become greater musicians, and can be filtered out as they mature and progress in their singing abilities and know how the singing sensation feels with the entire system of the body without thinking.