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*Teaching Kids to Sing*  
Chapter 11: Level 2 Exercises: 41-80  
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Summary

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

Part 1: 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

- i. Exercise 41: Stretch and Shake, set 3 includes Rope Climbing, Trap Stretch, The Turtle, Toe Touch, and Bottom-to-Top Shake, Set 4 includes Torso Twist, Shoulder Flex, Neck Stretch, The Lunge, and Top-to-Bottom Shake, and Shoulder and Back Rub.

II. Posture Development

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

A. Body Alignment and Posture Practice

- i. Exercise 42: Rag Doll
- ii. Exercise 43: Posture Cues includes Sitting to Standing, Standing to Sitting, and Standing or Sitting Tall.
- iii. Exercise 44: Active Posturing includes Lean-to, Stepping the Pulse, Spinning the Phrase, and Paintbrush Stroke.
- iv. Exercise 45: Mental Posturing includes Free Flight, The Squeeze, and Walking Tall.

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.

I. Breathing Motion

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

A. Exhalation-Inhalation

- i. Exercise 46: Rhythmic Breathing includes Locomotion and Silent Rowing.
- ii. Exercise 47: Panting includes Slow Panting and Fast or Reflexive Panting.

II. 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 48: Balanced Resistance includes Forced Exhalation, Accented Pulse, and Rolling Pulse.
- ii. Exercise 49: Laughing Songs includes Laughing Canon and Ho-Ho Chorus.

B. Breath Control

- i. Exercise 50: Lip Trill
- ii. Exercise 51: Costal Control includes Rib Hold and Controlled Counting.

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 and Tonal Memory

- i. Exercise 52: Thinking Pitch includes Tuning Pitch and Shaw's Tuning Exercise.

II. Pitch Discrimination

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

A. Intervals

- i. Exercise 53: Interval Drill includes Perfect Fourths and Perfect Fifths.
- ii. Exercise 54: Triads and Scales includes Triads and Scales.

B. Tonal Patterns

- i. Exercise 55: Patterns in Songs
- ii. Exercise 56: Dominant Seventh Resolution

Part 4: Energize the Song

Goal: The student will learn to sing with 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 modulation the pitch of the speaking voice.

A. Register Coordination

- i. Exercise 57: Descending Glissando
- ii. Exercise 58: "Zing-a-ma-me, Zing"
- iii. Exercise 59: Range Extension includes Octave Lift with Extension, Rolling Along, and How Low Can You Go.
- iv. Exercise 60: Mid-Voice Balance includes Half and Half and Smooth Connection.

B. Speaking Voice

- i. Exercise 61: Choric Speech includes Speech Choir, Song Texts, Poetry, Vocal Rap, and Soundscape.

## 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 62: Vowel Focus includes N Focus and V Focus.
- ii. Exercise 63: Short Vowels includes Seven Short Vowels and Unison Movement.
- iii. Exercise 64: Diphthong Production includes Six Diphthongs and Singing Diphthongs.

### B. Vocal Tract Freedom

- i. Exercise 65: Enhancing Vocal Quality includes Laryngeal Elevator and Vocal Imitations.
- ii. Exercise 66: Open Throat includes Facial-Chin Massage and Soft-Palate Arch.
- iii. Exercise 67: Relaxed Tongue includes Tongue Position and Tongue Flex.

## 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 68: Continuants includes Tuned Continuants: m, n and Voice Continuants.
- ii. Exercise 69: Aspirates: h, wh

#### B. Word Pronunciation

- i. Exercise 70: Pronunciation Problems
- ii. Exercise 71: Diction Etudes includes “The Alphabet Song” and “The Pop Song.”

### 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 72: Facial Expression includes Eyebrow Sit-ups, Mime, and Big Face, Little Face.
- ii. Exercise 73: Staggered Breathing
- iii. Exercise 74: Phrase Sculpting includes Word Phrases and Musical Phrases.

#### B. Tempo, Dynamics, and Agility Variation

- i. Exercise 75: Tempo Changes includes Accelerando, Ritardando, and Freezing the Pulse.
- ii. Exercise 76: Dynamic Changes includes Crescendo and Decrescendo and Sudden Dynamic Changes.

- iii. Exercise 77: Agile Articulation includes Portamento and Legato-Staccato Agility.
- iv. Exercise 78: Messa di Voce includes Messa di Voce 1 and 2.
- v. Exercise 79: Melismatic Singing includes Gloria, Pulsing Sixteenths, and Bump and Pulse.
- vi. Exercise 80: Capstone Songs includes “The Little Sandman,” “Chester,” “Panis Angelicus,” and “Art Thou Troubled?.”

#### Coda

It will take longer to master these exercises in Level 2 than those in Level 1. Constant guidance and persistence are required to keep students motivated and singing to their best.

#### Discussion

Just like in Chapter 10, these exercises give me great ideas for those I can use with my students in the classroom to make them more advanced singers. Working with elementary I will most likely not be getting to many of these exercises, because of wanting to master those of Level 1 first, and because they are so young that these exercises could be too much for them. These exercises emphasized energizing the body, breath, ear, voice, and song in advanced ways, and are beneficial to those young singers who have mastered Level 1 and are ready to be challenged and improve their voices. These exercises had many goals and objectives that all music educators should have in mind when teaching their children the correct ways and processes to singing. By preparing students with these exercises, and those from Level 1, we will prepare them for future instruction and help them progress through their singing experiences and help them become well-rounded musicians.