

# CONTENTS

## Part I • The Singer Within

The Process of Singing . . . . .	3
Tools of Development . . . . .	3
Practicing . . . . .	4
Vocal Health . . . . .	4
Vocal Range . . . . .	4
How This Book Works . . . . .	5
About the Recording . . . . .	5
Reading Music . . . . .	6
The Symbols for Rhythm . . . . .	8
Note-Reading Exercises . . . . .	9

## Part II • The Basics of Singing

Breathing . . . . .	10
Physical Exercises . . . . .	12
Vocalizing . . . . .	13
Warming Up the Voice . . . . .	13
Vowels . . . . .	14
Exercise Set No. 1 . . . . .	15
<i>Oh, How Lovely Is the Evening</i> . . . . .	16
<i>All Through the Night</i> . . . . .	16
Singing Posture . . . . .	17
The Tongue . . . . .	18
Exercise Set No. 2 . . . . .	18
<i>All Night, All Day</i> . . . . .	19
<i>Home On the Range</i> . . . . .	20
The Jaw . . . . .	21
Exercise Set No. 3 . . . . .	21
Singing Vowels and Consonants . . . . .	22
Exercise Set No. 4 . . . . .	22
Introducing 6/8 Time . . . . .	23
<i>Greensleeves</i> . . . . .	23
<i>Aura Lee</i> . . . . .	24
Matching Pitches . . . . .	25
Exercise Set No. 5 . . . . .	25
<i>Go, Tell It On the Mountain</i> . . . . .	26

## Part III • Advanced Rock-Singing Concepts and Techniques

Vocal Space . . . . .	27
Exercise Set No. 6 . . . . .	28
<i>C.C. Rider</i> . . . . .	29
Energy . . . . .	30
Exercise Set No. 7 . . . . .	31
<i>My Bonnie Lies Over the Ocean</i> . . . . .	32
<i>Scarborough Fair</i> . . . . .	33
More Breathing Strategies . . . . .	34
Exercise Set No. 8 . . . . .	35
<i>The Sloop “John B.”</i> . . . . .	36

Vocal Resonance . . . . .	37
Exercise Set No. 9 . . . . .	38
<i>Goin’ Down the Road Feelin’ Bad</i> . . . . .	39
Fear of Flying: Approaching Higher Pitches . . . . .	40
Belting (for Women) . . . . .	41
Falsetto (for Men) . . . . .	41
Exercise Set No. 10 . . . . .	42
<i>House of the Rising Sun</i> . . . . .	43
Musical Expression . . . . .	44
Phrasing . . . . .	44
<i>Red River Valley</i> . . . . .	44
<i>Key to the Highway</i> . . . . .	45
Dynamics . . . . .	46
Exercise Set No. 11 . . . . .	46
<i>Jingle Bells</i> . . . . .	47
Legato and Staccato . . . . .	48
Exercise Set No. 12 . . . . .	48
<i>One Dime Blues</i> . . . . .	49

## Part IV • Making It Happen: Singing Live with a Band

The Practice . . . . .	50
Know What You’re Going to Do . . . . .	51
“What Did You Say?” . . . . .	51
Equipment for Singing with a Band . . . . .	52
P.A. Equipment . . . . .	53
The Day of the Gig . . . . .	54

## Part V • Making It Happen: Singing in the Studio

Why Are You Doing This? . . . . .	55
How Do You Know When You’re Ready? . . . . .	55
Studio Shopping—Looks Can Be Deceiving . . . . .	56
The Producers . . . . .	58
Arranging Your Music . . . . .	59
Lean Is Mean . . . . .	59
The Whole Is Greater than the Sum . . . . .	59
Background Vocals . . . . .	60
Preparing Yourself . . . . .	61
Overdubbing Versus Live . . . . .	62
Pacing Yourself . . . . .	63
Studio Do’s and Don’ts . . . . .	63
What to Expect When You’re Recording . . . . .	63
Headphones . . . . .	64
The Final Mix . . . . .	64
Final Word . . . . .	64

## PART II: THE BASICS OF SINGING

The normal breathing process begins when the brain sends a message to the respiratory system that oxygen is required. The *diaphragm*, a large, dome-shaped layer of muscle which separates the abdominal cavity from the chest cavity, is positioned just under the lungs and aids them in the breathing process. Upon inhalation, the diaphragm lowers, and the rib muscles lift the rib cage. This enlarges the chest cavity, creating a vacuum in the lungs, which expand as they fill with air. Then on exhalation, the diaphragm repositions itself, and the rib muscles relax, aiding the lungs in pushing out the air. Thankfully, the diaphragm is an involuntary muscle or we'd have to spend all of our time trying to remember to breathe!

When air is taken in through the mouth or nose, it travels down the windpipe or *trachea*. The trachea divides at the lungs into two *bronchi*, one for each lung (see diagram), which branch out again 15 or 20 times forming thousands of tiny *bronchioles*.

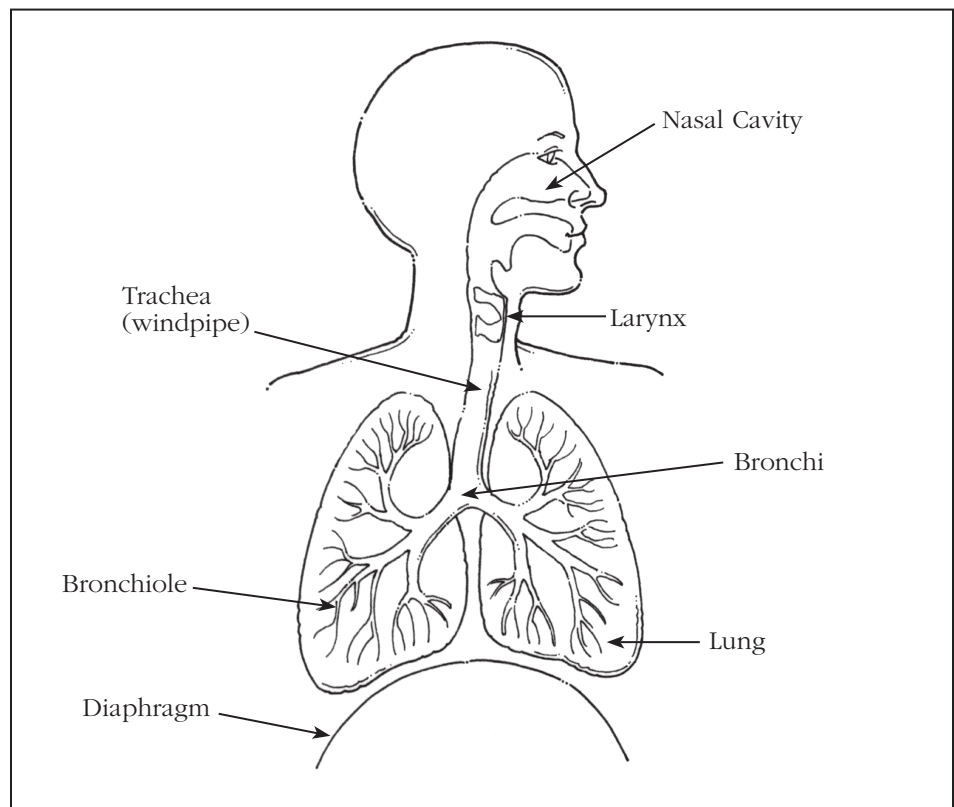
The lungs are made up of spongy tissue. Their main purpose is to provide the blood with oxygen upon inhalation and relieve it of carbon dioxide at the time of exhalation.

It is important that the throat be a relaxed, open channel through which the air can flow unencumbered. If you have a tight throat, the air will not be able to function freely and can cause vocal stress.

Take a few moments and focus on the breathing process and your body. Take a deep, medium-sized breath and don't allow your shoulders to rise as you draw the breath. Shoulders should stay in a relaxed position, down and back, resting into the body, thus opening up the chest area. It is necessary for the chest to remain comfortably high and open for optimal lung expansion. When singing, this posture should be maintained throughout the inhalation and exhalation process so that the air is not pushed out of the lungs prematurely and the amount of air sent to the vocal cords may be regulated.

Trying to control the breathing muscles is counter-productive. The extra tension exerted in the body will affect the vocal cords, causing them to tense and strain. Conscious manipulation of the breathing process is truly unnecessary, because the abdominal muscles and diaphragm will naturally work together to regulate airflow. To achieve this, stand tall with good posture. Do not allow the chest to collapse; keep it comfortable, but high. When done properly, these breathing elements will do their job *for* you.

A huge gulp of air does not help you to sing better. Just as anything in excess tends to be detrimental, too much air often causes rigidity and tension in the throat, and in the lower abdominal region. The key is



Respiratory system

to *sip* the air. You will be surprised how far a small amount will take you.

Usually the fear of taking an inadequate breath comes from a feeling of insecurity, not an actual physical shortfall! In a deep breathing process such as is used in singing, even though we may exhale a large quantity of air, a good amount of residual air remains in the lungs which generally goes unused. Trust your body to breathe for you.

Try to create a balance between the action of the breathing muscles and the amount of air inhaled for singing.

First, just say the words to these folk songs, then sing them in the same simple way you spoke them.

Slur:  or 

*SLURS* mean to sing legato.

*LEGATO* means SMOOTHLY CONNECTED.

## Oh, How Lovely Is the Evening



Traditional Round

D G D G D

Oh, how love - ly is the eve - ning, is the eve - ning,

D G D G D

When the bells are sweet - ly ring - ing, sweet - ly ring - ing,

D G D G D

Ding, dong, ding, dong, ding, dong.

## All Through the Night



Welsh

Slowly

D G Em E A G A7 D

Sleep, my love, and peace at - tend thee, All through the night;

D G E7 A7 G A D

Guard - ian an - gels God will send thee, All through the night.

G Em D A Em7 A7

Soft the drow - sy hours are creep - ing, Hill and vale in slum - ber steep - ing,

D G E7 A G A D

I, my lov - ing vig - il keep - ing all through the night.