Hey, guys. My name is Nina Lockhart. And I wanna welcome you to Hear and Play's Essential Vocal Technique for Beginners, Fundamentals 101. Now, before another minute passes, I'd like to ask you a question or two, if you don't mind. Do you ever wonder why you're always hoarse after the first church service? Or why you have no voice for the second half of your concert? Or – this is a good one – why you find yourself experiencing discomfort while you're reaching for that high note or why you're a little raspier than you were a few months ago, or years ago? The answer is that you are a victim of poor vocal technique. And thank God there is a remedy. A combination of commitment, diligence, and this CD. This is an awesome CD filled with the fundamentals one needs to produce quality sound. And as a singer, it is imperative that you develop correct technique before moving on to more advanced stages. Now, I wanna tell you something. Stop shortening your vocal life span. Let me say it again. Stop shortening your vocal life span. These fundamentals are the building blocks, so you could have an amazing gift, yet damage it all due to learning bad vocal habits from the start. And we don't want that to happen. And to ensure that it won't happen, we will venture through an array of light and simple vocal exercises. These beauties will equip you with the tools that will have you singing great, sounding great, and feeling great while you do it.

While listening and interacting with each track, we will learn how to stand, how to breathe, how to utilize our faces and position our mouths and tongues correctly.

[POSTURE: Disc 1, Timepoint: 1 minute, 58 seconds]

Now, let's dig in. First up, posture. Now, I find that many singers dismiss the importance of posture, and they don't link it to good singing, or singing at all, for that matter. Well, I'm going to reinforce the key role it plays in singing.

Number 1: Footing. Now, you wanna make sure that when you're standing, your feet are shoulder-length apart. And it's really, really easy to do this. First thing, take a look at your shoulders. And then take a second glance at your feet. You wanna make sure that they're corresponding, and you're lined. Also, this is really important because you want to be planted, almost like a tree, because you want that balance and you want to be stable while singing.

Number 2: Knees. Now, you want to make sure that your knees are slightly bent while you're singing. This is because you want to maintain that circulation throughout your entire body. You want your entire body to be oxygenated, and it's really hard to do that when your knees are locked. I don't know if you've ever heard this before, but for standing long periods of time with your knees locked, you can actually pass out. So, we don't want that to happen. So make sure you keep your knees slightly bent, not locked, not restricted, not rigid, and relaxed.

Number 3: Stance. Now, it is not only ideal for your knees to be lucid, but also your entire body. And this is simple to achieve by raising your arms straight up in the air, almost like you're about to dive into a pool. Next, let your arms slowly, slowly fall to the sides without moving your body. Now, once your arms are touching your sides, you should be able to detect that your chest is out, your shoulders are back, your rear is slightly protruding outward, and your stomach is
slightly protruding and is relaxed. That is the stance that you wanna have. Very comfortable. I like to liken it to this illustration: Picture yourself as a young girl or young boy standing in a doorway of a kitchen, staring out towards your parents with a look of remorse on your face. And also you have cookie crumbs all over your mouth, cookies in your hand, and you're so full and so unhappy that you ate so many cookies. And your little belly is just kinda hanging out and you're just standing there so relaxed because you really can't do anything else. That is the feeling that you wanna have when you're standing. Alright, let's go ahead and move on.

Number 4: Chin and Movement. Now, please hear me carefully. It is imperative that while you are singing, you do not cock your head back and pull your chin up. This is because you're cutting off your Air Supply. And when you're cutting off your air supply, that means you're not using your power source. When you're not using your power source, what are you using? You are straining your vocal cords. They're rubbing together, and sooner or later down the line, you're gonna develop that raspiness or you're gonna develop those terrible nodes that you have to get surgically removed. Now, we do not want that, so please keep your chin down. Don't cut off your air supply.

Now, movement. Now, when you're singing, you're not gonna just stand in one place. And your body is not gonna just be in one stance. But you're going to be expressing yourself and you're gonna be moving about. For example, if you feel the need to lean back, then don't cock your head back alone, but allow your entire upper torso to go backward so that when you're returning to your original position, you're aligned.

"And I…" Did you hear that? Let's play it again. "And I…" I bet you can guess what this segment involves. Breathing. That was an example of lack of support while trying to hold a note. She clearly didn't know how to grab the air, nor did she know how to control the flow. Now, if I may be forthright, if you breathe wrong, you sing wrong. Pointblank. Let's move on to our first exercise.

[IN FOUR, OUT FOUR: Disc 1, Timepoint: 6 minutes, 54 seconds]

Alright, welcome to In Four, Out Four. This is a breathing exercise, and this breathing exercise promotes the usage of the full capacity of the lungs. For example, in this exercise, when you're inhaling, you're gradually filling your lungs with air until you have no more room. Now, when you exhale, you're gonna empty the lungs completely. Now, I also would like to touch on this – it also promotes taking in air evenly and expelling it evenly. For example, while gradually inhaling, your lungs shouldn't be full until we get to the count of four. Now, if your lungs are full of air by two or three, you're breathing too fast. You're taking in too much air too fast. Now, the same idea is applied to exhaling. Your lungs shouldn't be empty before we count four. Okay, last. It reinforces the idea of your middle cavity, serving as your power source. For example, upon inhaling, your abdomen size and back should expand, sort of like a balloon while being blown up. And when you exhale, these same areas should retract, like, when the air is coming out of a balloon. Now, things to avoid. Please, when you breathe, don't move your shoulders up. Breathing has nothing to do with your shoulders rising. Rising shoulders are pretty dangerous. Now, with no thought, I mean, you can pretty much physically see your body responding when you inhale and exhale. This is a natural process and has nothing to do, again, with your shoulders
rising and falling, but everything to do with the expansion and decompression of your abdomen, your sides, and your back. Now, this middle cavity is what I like to call "using these faculties properly provides your support while singing." Let's go ahead and listen to a demonstration of this exercise.

I will count In Four, Out Four. Ready? Begin.
One, Two, Three, Four. And out, Two, Three, Four.
And in, Two, Three, Four. And out, Two, Three, Four.
And in, Two, Three, Four. And out, Two, Three, Four.
And in, Two, Three, Four. And out, Two, Three, Four.
And in, Two, Three, Four. And out, Two, Three, Four.
And in, Two, Three, Four. And out, Two, Three, Four.
And in, Two, Three, Four. And out, Two, Three, Four.
And in, Two, Three, Four. And out, Two, Three, Four.
And in, Two, Three, Four. And out, Two, Three, Four.
And in, Two, Three, Four. And out, Two, Three, Four.
And in, Two, Three, Four. And out, Two, Three, Four.
And in, Two, Three, Four. And out, Two, Three, Four.
And in, Two, Three, Four. And out, Two, Three, Four.
And in, Two, Three, Four. And out, Two, Three, Four.
And in, Two, Three, Four. And out, Two, Three, Four.
Last time, Two, Three, Four. And out, Two, Three, Four.

[PANTING: Disc 1, Timepoint: 12 minutes, 25 seconds]

Okay, here we are. Our next breathing exercise. Panting. Now, this is a resourceful breathing exercise because it trains the individual to inhale immediately, however much air is needed to carry out the next word or phrase, and vice versa – exhaling quickly, preparing for the next breath. Now, after making this routine, you'll have your fill of choir members wondering why you're not tiring out during the tough song in rehearsal like they are.

Okay. Let's go ahead and try this one. Now, what you're gonna do is you're gonna take your fingers and you're gonna place them right underneath your breastplate, right where your breastplate and your ribcage meets. So it's right in the middle, and what you're gonna do is you're gonna take in deep gulps of air and then immediately you're going to exhale forcefully; sort of like this:

That's exactly how it should sound. Now, I don't know if you notice, but when you're breathing in and out, you can see that your hand is being pushed out over and over and over again.

Okay. Let's go ahead and jump into our exercise. Now, what we're going to do is we're going to start off with quarter notes at 60 beats per minute. And I don't know if you can hear that quick – you should be able to – that's the rhythm. That's the tempo. So for example:

Alright, here we go. And One, Two, ready, Begin. Three, Two, Three, Four. And Three, Two, Three, Four. And breathe...Two, Three, Four. One, Two, Three, Four. Good job! Alright. Let's try it one more time and then we move on. One, Two, ready? And...Three, Two, Three, Four. Three, Two, Three, Four. One, Two, Three, Four, Five, Six, Seven, Eight. Excellent job! Okay, let's go ahead and move towards the next part, which is eighth notes.
Alright, let's go ahead and dive into our eighth notes. Now, first, I wanna give you a quick demonstration. Here goes:

One, Two, ready?

So, there are more breaths to be taken. It's just a little bit more work. Let's try it. One, Two, ready, and One, Two, Three, Four, Five, Six, Seven, Eight. One, Two, Three, Four, Five, Six, Seven, Eight. One, Two, Three, Four, Five, Six, Seven, Eight. Three, Two, Three, Four, Five, Six, Seven, Eight. Great job!

Alright, let's try it one more time. And One, Two, ready, begin. One, Two, Three, Four, Five, Six, Seven, Eight. One, Two, Three, Four, Five, Six, Seven, Eight. Three, Two, Three, Four, Five, Six, Seven, Eight. One, Two, Three, Four, Five, Six, Seven, Eight. Great job. Alright. We're done with the eight notes. Let's go on to the next section, which is sixteenth notes.

Alright, so let's go ahead and jump in to our sixteenth notes. First, let me give you a demonstration. And One, Two, ready?

…stop. Good. Alright, so now, you're ready? You're ready. Here we go. One, Two, ready, and… One, Two, Three, Four, Five, Six, Seven, Eight. One, Two, Three, Four, Five, Six, Seven, Eight. One, Two, Three, Four, Five, Six, Seven, Eight. One, Two, Three, Four, Five, Six, Seven, Eight. Okay. Take a breather. Here we go. One…Two…ready? Breathe. One, Two, Three, Four, Five, Six, Seven, Eight. One, Two, Three, Four, Five, Six, Seven, Eight. One, Two, Three, Four, Five, Six, Seven, Eight. One, Two, Three, Four, Five, Six, Seven, Eight. Good job! I know that you may feel a little light-headed, but that's okay. Once you do this over and over again, you won't have that same feeling and you'll be fine. Alright, let's go ahead and move in to our new exercise.

Okay. So let's go ahead and take all that breathing you've just done and actually apply it. I'm gonna sing something, and after I demonstrate, I want you to go ahead and mimic. Listen. One, Two, One, Two, ready.


Alright, your turn. One, Two, ready, and…

Ha-le-Hallelujah, Halellu-Ha-le-llujah.


Keep going. Good. One, Two, ready, and…Ha-le-Hallelujah, Halellu-Ha-le-llujah. Mmm…One, Two, Ready, and…good! Good job.
"Tis so sweet to trust in Jesus."

Did you hear that? Uhh! Play it again.

"Tis so sweet to trust in Jesus."

That was terrible. That was an example of singing with inactive facial muscles and improper mouth and tongue positioning. It was painfully nice, I guess, but who wants that when they can have remarkable comfort? Let's listen to the same song with the correct positioning of mouth and tongue and active facial muscles. Alright. Listen to this.

"Tis so sweet to trust in Jesus…"

Now, that's more like it. As you just witnessed, something as simple as opening your mouth wide or even enunciating can dramatically brighten the sound that comes out of your mouth. Let's start off with a brief overview of facial expression, then move in to positioning of the mouth and tongue, which are closely related. Number 1: Facial Structure and Expression. While listening to a performer, have you ever noticed the beautiful sounds not only coming from his or her mouth, but also radiating from their face? Facial expressions or simple changes in facial structure contribute to executing emotion through musical expression. In other words, it's difficult to sound happy when your face looks like someone called you a name. A lazy face renders you slow to react when the song you're singing demands instant changes. Your face should anticipate the note before you even get it out. Before one sings a note or phrase, they think about it and hear it before it's vocalized. This thought should cause your face to react. Let's listen to some demonstrations.

"Tis so sweet to trust in Jesus, just to take Him at His word. Just to rest upon His promise, just to know, 'Thus saith the Lord.'"

Now, in the very beginning, before I start singing, when I'm actually taking my breath, my eyebrows shot up, my eyes widened, and I actually smiled. And that actually helps me to get that vowel sound out: "Tis." And what I do throughout the song while I'm singing, those functions – they're being reinvented over and over again so that I can maintain that feel, that happiness. It sounds like I'm happy!

[MOUTH AND TONGUE POSITIONING: Disc 1, Timepoint: 21 minutes, 50 seconds]

Okay. So now that we have facial structure and expression down, let's go ahead and couple that with mouth and tongue positioning. Now, I love these simple concepts because they're 4-in-1. Not only are these techniques two of the easiest ways to ensure clarity; they also assist in reaching desired pitches, they take the stress off of the vocal cords, and are dynamics in their own right. Now, listen to this sound bite after being stripped of proper mouth and tongue positioning. Listen.

"You're just…"
Do you know what she's saying? Let's try that again.
"You're just…"
I can't make it out. Let's hear the good example.
"You are just…"
Let's hear that again.
"You are just…"

Now, let's go ahead and focus in on the word, "just." This is a great example of a vertical vowel sound. "Uh," "just." "Just." "Uh." Now, when you're singing this, you should be creating an oval shape with your mouth. Your jaws are dropped and your face is long. And your tongue should actually be very relaxed, resting behind your bottom set of teeth. So you should be able to always fill the back of your bottom set. "Uh."

"You are king…"

Now, let's go ahead and focus in on the word "king." Now, this is a great example of the usage of horizontal vowel sound. When we're singing "king," you should actually smile and your cheeks are spreading from ear to ear. Your tongue is also relaxed. Same thing. And you should still be able to fill the back of the bottom set of your teeth. Alright, let's go ahead and move on.

It is important to have correct mouth and tongue positioning when singing vowels and vowel sounds. Let's try some exercises. Exercise 1, major triads.

That was really good. Great job! We're done with our triads – our major triads. Now, let's go ahead and move on to something else. Our next exercise. No. 2. This is Major do-so-do. And do-so-do – those are syllables that we call solfege – and they are used to identify certain notes in a key. So we're singing 1-5-1, which are degrees in a Major scale.

Great job. Alright. Let's go ahead and do some application and do a short activity. I'm gonna sing something and you simply sing with me afterwards and mimic me. Here we go. A, B, C, D…nice and horizontal, here we go, sing with me, and…A, B, C, D…good. Let's move on. Listen to this. E, F, G…now, sing with me. Ooh…ready. And E, F, G. Good. Let's keep going. Listen…ready, and H, I, J, K…good. Sing with me. Ready, and H, I, J, K…let's keep going. Listen first, and L, M, N, O, P. Sing with me. Two…ready…and L, M, N, O, P. Good. Alright, let's keep going. Ready, and Q, R, S, now, you with me: Two, ready, and Q, R, S…good. Keep going, listen, ready…and T, U, V. Good. Sing with me: Two…ready, and T, U, V. Good. Let's keep going. Listen. W, X…good. Sing that with me? Two, ready, and…W, X…good. Here we go, almost done! Two, ready, and Y and Z. Good! Sing with me, ready, and Y and Z. Good job! So there were a lot of horizontal vowel sounds and there were a few vertical as well, and I just wanted you to keep in mind of all the things that you learned prior – correct mouth and tongue
positioning; your face anticipating what you're actually going to sing; all those things come into play. Very important. So feel free to do this over and over again until you get it right.

We have now reached the end of Vocal Techniques for Beginners. What an awesome accomplishment! Be proud of yourself, knowing that if you can do it once, you can do it again. Which is good to know, since this will now be one of your daily rituals. That's right. Fifteen minutes minimum and an hour maximum per day. Remember, it's a combination of commitment, diligence, and this CD. Don't shorten your vocal life span by taking shortcuts. Do the work, and it will pay off.
Essential Vocal Technique for Beginners 102

[REVIEW OF PREVIOUS LESSON: Disc 2, Timepoint: 0 minutes, 0 seconds]

In Essential Vocal Technique for Beginners Fundamentals 101, we learned how to stand, breathe, how to properly position our mouths and tongues while singing; vowels and vowel sounds; and the importance of facial expressions. In Essential Vocal Technique for Beginners 102, we are going to apply the same fundamentals to new exercises that are slightly more challenging. But before we do that, let's do a quick recap of the valuable lessons learned previously.

Alright, first up: Posture. Now remember, we first talked about footing, and we talked about how your feet should be shoulder-length apart. And then next, we talked about knees and how your knees should be slightly bent so that you can have that circulation going throughout your entire body and your entire body's oxygenated so you don't pass out; and then, third, we talked about stance. And I gave you that cookie illustration, and basically, you wanna make sure that you're relaxed, and your belly is slightly protruding; your rear is slightly poking out; and you want to make sure that your shoulders are back as well – singer's position.

Then, we talked about the chin, and I admonished you to keep it down because, again, it cuts off your air supply and you do not wanna do that. And then last, we talked about movement. And just basically touching on, you know, you're not gonna be standing in one place all the time, and you're gonna be expressing yourself through body language. And as long as you are basically doing things that are not obstructing your airflow, and you're ending up in singer's position, you're okay.

Now we also went over breathing, and we learned that if you breathe wrong, you sing wrong, right? Now, basically, we also learned that it's a natural process, and it really has nothing to do with your shoulders rising and falling, but it has everything to do with the expansion and the decompression of your abdominal - your sides and your back, which we call our 'power source.' And also we touched on two exercises: We touched on In Four, Out Four and why it's good for you, and we also touched on Panting and why it's good for you; and basically just using the full capacity and the lungs, and being able to inhale and exhale quickly, and so forth and so on.

Now, we also went over facial expressions and how it is so important. Remember – a lazy face renders you slow to react to when the song you're singing demands instant changes, and basically how your face should anticipate the note before you even get it out, and basically your face just reacting. A reaction on your face before you sing the note or phrase that you hear in your head.

Last, we touched on mouth and tongue positioning. Now, you don't only want your listeners to know what you're singing, but you want to be able to reach desired pitches, take the stress off the vocal cords, and have an instant dynamic. Now that we have that squared away, let's go ahead and move on to our new level of technique, beginning with octave slides. Now, I do wanna note, before you start these new strain of exercises, please do In Four, Out Four at least. You always wanna do some type of breathing exercise before you go into the vocal exercises. Okay, let's get started.
"I see…"

Did you hear that terrible transition from one end of the octave to the other? Ahh!

"I see…"

There it is again. Not only was the transition hideous, but the head or falsetto was very weak. Our first vocal exercise is one among many great cures. Octave slides.

[OCTAVE SLIDES: Disc 2, Timepoint: 4 minutes, 24 seconds]

Now, octave slides is an exercise that incorporates the controlled exhaling used in In Four, Out Four to assist in producing an even tone. Now, it's great also for establishing longevity, stability, and it strengthens the head voice, or falsetto. It enhances blending qualities as well.

[TRILLS: Disc 2, Timepoint: 4 minutes, 45 seconds]

Now, in this exercise, we're going to be doing trills. Now, you can choose among the following: You can do a tongue trill, which is…

...or you can do a lip trill, which is…

So one involves your tongue, vibrating back and forth, and then one involves your lips, vibrating back and forth. Alright. Let's go ahead and dig in.

One, Two, ready, trill.


Cee. Trill.

Cee. Trill.

O. Trill.

O. Trill.

Nyeh. Trill.
Okay. So this is the activity for octave slides. Now, basically, what I'm gonna do is I'm just gonna give you two examples of songs that have the octave where you have to sing an octave in it. And you're just gonna mimic. Here goes the first one:

"I'm singing in…"

One more time.

"I'm singing in…"

Alright. You try.

Alright. Good job. Let's go on to the next example. Listen up.

"Somewhere over…"

Let me try that one more time.

"Somewhere over…"

Alright, you try.

Great job.

Okay. Now we have arrived at our second activity for octave slides. And what we're going to be singing in this activity is "I Know You Are Listening." Pretty easy, huh? I think so. Okay. So you're gonna be using everything you learned in the octave slide exercise, and applying it to the activity, and meanwhile, I really, really want you to focus on your mouth and tongue positioning, 'cause it's really important how you're doing that so that you're singing in correct vowels and you're not obstructing your air flow. This activity is also really good because it just really emphasizes the sliding motion from one end of the octave to the other, and then also that transition from when you're singing and starting in your chest or your natural voice, and then transitioning to the falsetto for the head voice. And it's a little difficult in the beginning, so this activity is really gonna help you work it out.
Alright. Let's go ahead and listen to this demonstration.

And One, Two, ready, and…"I know you are listening…" "I know you are listening…"

Just like that. Alright? Let's go ahead and dig in to the activity.

Okay, so we're gonna be starting in the Key of F, and that's actually two F's below middle C. Alright. Let's go ahead and get started!

Ready? And…

Breathe.

Breathe.

Breathe.

And breathe.

Breathe.

"I know you are listening…"

"I know you are listening…"

"I know you are listening…"

"I know you are listening…"

"I know you are listening…"

Excellent job! Alright. Let's go ahead and keep it moving.

Alright, now. I wanna give you some things to avoid while doing octave slides. When you're doing the octave slides, you want to make sure that you're sliding from the tonic, all the way up to the eight, and back down again. You don't wanna separate it, like…

Also, keep your chin down. Okay, that's it. Let's go ahead and move on.

Okay, moving right along. Major and Minor triads. Now this exercise strengthens the ability to quickly inhale to sufficiently carry the following note or phrase, and it also trains the ear to recognize and sing major and minor chords. Now, I'm gonna give you a quick demonstration of what this exercise involves. Sing "mi."

"Mi, mi, mi, mi…Mi, mi, mi, mi, mi…"
La. "La, la, la, la…La, la, la, la…"

So basically, what I'm gonna be doing is I'm gonna be calling out various syllables and vowel sounds and so forth, and you're just gonna sing, along with the piano, Major and Minor chords.

Alright, let's give it a try.

Now it's your turn. Let's try. And One, Two, ready, "Za."

"Ha."
"Si."
"My."
"Re."
"So."
"Moo."
"Nyeh."
"Tah."
"Pi."
"Nyeh."
"Ti."
"O."
"Ah."
"Za."
"Ta."
"Moo."
"Si."
"Ha."
Great job.

Remember this sound? "Ssss…” Sound familiar? That was in our breathing exercise in CD 101. Well, with this new exercise, we're gonna now learn how to control our airflow as it pertains to controlling our pitch. This exercise is called "Hold the Note." Now basically, what you're going to do is you're going to listen to the pitch that's gonna be played, and you are going to try to hold this pitch for as long as you can. Now, one of the ways I measure myself is I put my left hand out on my left side. I'll just stick it out. Right? And then I take my right hand, and I cross over, and put my right hand on top of my left hand like a sandwich. When I'm singing the pitch, I separate my right from my left, and I let my hand coast like a Frisbee. Very slowly, very gradually, from the left to the right. Now, once I've arrived all the way to the right, it's then okay that I've run out of air or that I stopped singing. Also, if that doesn't work for you, you can just stop singing when the piano stops. Let's go ahead and listen to a demonstration. Sing, "Ooh."

"Ooh…”

Now basically, what you wanna do again is try to last as long as you can, and not only last as long as you can, but you want to sing this with no bumps in the road. You wanna be stable all the way, and you want to stay on pitch. So what you wanna do is keep reiterating the pitch over and over again, like you're starting brand new throughout the entire phase. Alright, let's go ahead and do the exercise.


Sing an "Ooh" vowel. And ready? Begin.

Sing an "Eeh" vowel. Ready? Begin.

Okay. So we have now arrived at the activity for "Hold the Note." Now, in this activity, you're going to be singing this phrase: "I woke up in the morning and I looked to the sky." Now, with this activity, please feel free to use the methods you used while doing the 'Hold the Note' exercise, especially the one with the hand and letting it coast, because that visual really helps you to maintain that smooth, steady sound that you want. It's not just about longevity and lasting, but you want to have that smooth sound without faltering; so you don't wanna go flat; you don't wanna go sharp. Okay? Let me give you a demonstration of what I mean.

"I woke up in the morning and I looked to the sky. The sky. The sky."

Alright. So, nice and steady, and like I said, if you need to use your hand, please do so. And do this in the mirror if you can. That's very helpful. Alright, let's go ahead and dig in.

Okay. So now, for the activity, we're gonna be starting in the Key of C, and I'm gonna sing some of them with you, but I'm not gonna sing all of them with you, so when my voice is absent, keep going. Alright. Here we go.

And One, Two, ready, and…

"I woke up in the morning and I looked to the sky. The sky. The sky."

"The sky. The sky."

"The sky. The sky. I woke up in the morning and I looked to the sky. The sky. The sky."

"The sky. The sky. I woke up in the morning and I looked to the sky. The sky. The sky."

Great job. Okay. Let's keep it pushing.

[YAWNING: Disc 2, Timepoint: 36 minutes, 30 seconds]

Okay, next exercise. Yawning. I know you're like, "What? Yawning?" But let me explain. This exercise promotes openness. When you yawn, your mouth is gaping, right? And your jaws are completely dropped and your tongue is completely relaxed. This position is excellent for producing pure sound. Let me give you a demonstration. I literally want you to take your hand – right hand, left hand, whatever you use – and really simulate a yawn. Like this:

"Ooohhh…." I'm gonna try it again. "Ooohhh…."

Alright. Let's go ahead and dig in to the exercise.

Now it's your turn. And One, Two, ready, begin.
Alright. Let's go ahead and get started with our activity for the yawning exercise. Now, the phrase simply says, "I never knew you loved me." And this is a demonstration of what it should sound like. And One, Two, ready…

"I never knew you loved me. I never knew you loved me."

So we're really overemphasizing that "Ooohh…" okay? That we learned in the exercise. So I don't want you to really, like, focus on, "Oh, I have to have the notes perfectly, it has to sound beautiful…" Don't worry about sounding nice or good. I just really want you to feel free and have that free motion of a yawn, okay? So I don't want you to sound perfect. As you can hear, the demonstration didn't sound perfect either, okay? I did that for a reason. Now feel free to actually use your hand and simulate that yawn and do that as many times as you need. After a while, you really won't need to do it anymore, because it's just gonna come natural. Okay? Let's go ahead and dig into the activity.

Okay. Now, before we start this activity, I wanted to just kinda warn you – if you get light-headed, it's okay. The reason why is because you're not really used to taking so much air in and letting so much air out over and over and over again. So once you do this a lot, then that's really gonna disappear. But in the beginning, if that does happen to you, don't be alarmed. And try not to fall asleep, because it's very easygoing and melodic, and it's easy to get sleepy, especially with the light-headedness. Okay. Let's go ahead and get started.

And One, Two, ready?

"I never knew you loved me. I never knew you loved me. I never knew you loved me."

"I never knew you loved me. I never knew you loved me."

"I never knew you loved me."
"I never knew you loved me."

"I never knew you loved me. I never knew you loved me."

That was great. You should feel very open. Okay. Let's keep moving.

Alright! This brings us to the end of Essential Vocal Technique for Beginners Fundamentals 102. Now, I want to emphasize that this is not something that you do once. You don't turn into a master virtuoso overnight. Anything you practice consistently makes you a candidate for achieving your goal and achieving greatness. Don't put the CD down and let it collect dust. Even if you breeze through these exercises, they should still be considered daily routines. You could possess the most beautiful voice; however, we never stop learning, and we should always be looking to improve.
Alright, so let me go ahead and explain how we're going to do this exercise. Now, octave drill, it is exactly that, a drill, okay, so get ready. What we're gonna do is, I'm gonna call out some sounds and you're gonna sing those, and then when it comes to the part that we're gonna be bouncing back between the 1 and the 5, we're going to actually sing the vowel sounds: A, E, I, O, U – all right? So, I want to also tell you that, I want you to be conscious, aware of the two categories of vowels that we've been talking about thus far, the vertical and the horizontal. Now, when you're doing the vertical vowels such as A, remember that your jaw is dropped and your face is elongated and your tongue is nicely resting behind your bottom set. Okay? And then same thing goes for the horizontal vowel. For example, "Eh," your tongue is still resting nicely behind your bottom set, but you're smiling; your cheeks are going the opposite direction. Okay? So, be conscious of that, make sure that you're doing that when you're doing this exercise because you don't want to obstruct any, anything. Okay? So, let me give you an example. You're ready? Okay?

"Aaa…"

"Eee…"

"Iii…"

"Ooo…"

"Uuu."

That was tough, but the more you do it, the longer you last, and the better you get. Now also too, I want you to be mindful of the transition that takes place because even men, when you are starting off, you're in your falsetto, and then when you're going back down the scale, you're gonna be transitioning to your natural voice again. And so there is that little pop, that little click from, when you're singing in your falsetto and then you're transitioning down, and you want to get to a point where you can't really hear it. Now, in the beginning, it's gonna be popping out. And as long as you are transitioning, that's a good thing. Now, once you become familiar with this exercise and you've done it a couple of times, or more than a couple of times actually, you wanna get to the point where the transition is actually really smooth and the example given is a pretty good indicator of what I mean. Okay, let's go ahead and jump into this exercise.

One, Two, ready... begin.

Aaa…Eee…Iiii…Ooo…Uuu.

One, Two, ready... begin.

Aaa…Eee…Iiii…Ooo…Uuu.
Okay, next up, the activity for octave drill. Now, the reason why we're doing an activity is because it needs to be realistic for you. There are plenty of songs out there that have extremely, extremely long phrasing and you're either not allowed to take a breath or you can't afford to take a breath while you're singing. Okay, so we're gonna do this exercise, and at first I want to give you the note we're gonna start on. We're gonna start on B Flat, two octaves below Middle C. Now, for you basses out there, go ahead and sing an octave lower. We're gonna work our way up in half steps. Now, most ladies are not gonna be able to sing that B Flat that is two octaves below Middle C. So, what I want you do is, as we move up in half steps, go ahead and jump in where it's comfortable for you and it's within your range. Alright? Okay. Let me go ahead and give you the actual phrase, or what we're singing. Okay. Simply this, “I'm gonna make it. Oh yes, I'm gonna make it. And yes, I do believe, I will achieve everything He's planned for me. Oh yeah!” Okay. Let me go ahead and demonstrate.

And One, Two, ready and....

"I'm gonna make it. Oh yes, I'm gonna make it. And yes, I believe, I will achieve everything He's planned for me. Oh yeah!"

One, Two, ready and....

"I'm gonna make it. Oh yes, I'm gonna make it. And yes, I believe, I will achieve everything He's planned for me. Oh yeah!"

Wooh! That's rough! Alright. Let's go ahead and move on to the activity. It is now your turn. Okay.

I'm gonna sing the first few with you, and remember we're moving in half steps. Here we go.

And One, Two, ready and....

"I'm gonna make it. Oh yes, I'm gonna make it. And yes, I believe, I will achieve everything He's planned for me. Oh yeah!"

Two, One, Two, ready....
"I'm gonna make it. Oh yes, I'm gonna make it. And yes, I believe, I will achieve everything He's planned for me. Oh yeah!"

Two, One, Two, ready....

Two, One, Two, ready....

Two, One, Two, ready....

Two, One, Two, ready....

"I'm gonna make it. Oh yes, I'm gonna make it. And yes, I believe, I will achieve everything He's planned for me. Oh yeah!"

Two, One, Two, ready....

Two, One, Two, ready....

Two, One, Two, ready....

Two, One, Two, ready....

One, Two, One, Two, ready...

"I'm gonna make it. Oh yes, I'm gonna make it. Oh yes, I believe, I will achieve everything He's planned for me. Oh yeah!"

Two, One, Two, ready...

"I'm gonna make it. Oh yes, I'm gonna make it. Oh yes, I believe, I will achieve everything He's planned for me. Oh yeah!"

Two, One, Two, ready....

Two, One, Two, ready....

Okay, so now is the time for our second activity for the octave drill, and basically we want to maintain that thought process, that mentality – longevity. You want to do this with one breath, the entire line with one breath. Now, not only that, 'cause longevity, yes, we want to enforce that, but also, we want to make sure that every note is precise. You don't want to have a bunch of sloppy notes and you're singing in between pitches, and so forth and so on. Okay? That's really important as well. Now, again, we're gonna be starting on B Flat below Middle C. And again, for all you basses out there, we're gonna be starting an octave below that. Great. Now, this phrase simply says, “Somebody help, help. Somebody help me, 'cause I do believe I'm drowning and I cannot keep from frowning. Help. Help. Help.” Okay? And I'm gonna of course demonstrate for you. I'm gonna sing it twice. Here we go.
And One, Two, One, Two, ready....

"Somebody help, help. Somebody help me, 'cause I do believe I'm drowning and I cannot keep from frowning. Help."

Two, One, Two, ready....

"Somebody help, help. Somebody help me, 'cause I do believe I'm drowning and I cannot keep from frowning. Help."

Alright. That's how it goes. So, it's your turn. Let's get started.

Alright. Get ready. Take a deep breath, 'cause here we go.

And One, Two, ready, and....

"Somebody help, help. Somebody help me, 'cause I do believe I'm drowning and I cannot keep from frowning. Help."

"Somebody help, help. Somebody help me, 'cause I do believe I'm drowning and I cannot keep from frowning. Help."

"Somebody help, help. Somebody help me, 'cause I do believe I'm drowning and I cannot keep from frowning. Help."

[BUTTERFLY: Disc 3, Timepoint: 5 minutes, 09 seconds]

"Holy, holy, hooooly."

There's something wrong with that, but I just can't put my finger on it. Let's hear it again.

"Holy, holy, hooooly."

I've got it. Lazy tongue. This is how it should sound.

"Holy, holy, hooooly."

They must have done the following exercise – butterfly. This exercise promotes an unrestricted tongue motion, like a light flutter of a butterfly's wings. It deters lazy mouth, which inevitably elongates notes and phrases and eventually slows down the tempo of the entire song being sung, which I cannot stand. Let's go ahead and take a listen.

Okay. Check this demonstration now.

"La, la, la, la..."
Again.

"La, la, la, la…"

Now, I know that the intervals may seem a little confusing at first, but you will iron it out after you do it a couple of times. Now, once you do iron them out, I really want you to then focus on your mouth and tongue positioning. Okay? Just remember to, when you're singing the vertical vowels, you have the long face, the long…elongated jaw, just hanging there, and then when you're singing your horizontal vowels, you're smiling, not too tight; but you're basically spreading your face horizontally. Okay? And have fun. Here we go.

Let's begin. And One, Two, ready..."La."

"Le."
"Li."
"Lo."
"Lu."
"La."
"Le."
"Li."
"Lo."
"Lu."

Okay. Activity time. Now, we're doing this again, because we wanna make it realistic, to show you that there are songs out there that have really, really long phrases, and you're only allowed one breath to carry it through. And not only that, you have to make sure that your tongue is moving efficiently so that the whole phrase doesn't sound like mush. Because that is, that's possible, it does happen. So, with butterfly, we were not only just promoting the longevity, but also we were making sure that the tongue was really being active and really being exercised. So in this activity, these are the words, listen up: basically says, “When I get to the top of the mountain, get to the top of the mountain, I'm gonna say, Halle, Halle, Halle, Hallelujah”.

Okay? And we're gonna be in the key of C, and we're actually gonna be starting the exercise an octave below the Middle C, now basses, I want you to start even an octave below that. Okay? And again, we're gonna be moving chromatically, or, in half steps. Up, up, up, up, up, until we stop. Okay, and ladies, if you can't sing that low in the beginning, join in where it's comfortable, you know, within your range. Alright. So, this is the demonstration. Are you ready?
Here we go.

And One, Two....

"When I get to the top of the mountain I'm gonna say, get to the top of the mountain, I'm gonna say, Halle, Halle, Halle, Halle, Ha-Hallelujah."

Two, One, Two, ready...

"When I get to the top of the mountain I'm gonna say, get to the top of the mountain, I'm gonna say, Halle, Halle, Halle, Halle, Ha-Hallelujah."

Ha-ha. Pretty nice huh? Alright. Your turn, let's move on.

All right, activity time. So, we're gonna do some of them together, and then I'm gonna let you be on your own, I'll chime in every now and then. Okay? Let's get started.

One, Two, ready...

"When I get to the top of the mountain I'm gonna say, get to the top of the mountain, I'm gonna say, Halle, Halle, Halle, Halle, Ha-Hallelujah."

Breathe. Two, One, Two, ready...

"When I get to the top of the mountain I'm gonna say, get to the top of the mountain, I'm gonna say, Halle, Halle, Halle, Halle, Ha-Hallelujah."

Breathe. Two, One, Two, ready...

"When I get to the top of the mountain I'm gonna say, get to the top of the mountain, I'm gonna say, Halle, Halle, Halle, Halle, Ha-Hallelujah."

Breathe. Two, One, Two...

"When I get to the top of the mountain I'm gonna say, get to the top of the mountain, I'm gonna say, Halle, Halle, Halle, Halle, Ha-Hallelujah."

Breathe. Two, One, Two, ready?

One, Two, ready?

"When I get to the top of the mountain I'm gonna say, get to the top of the mountain, I'm gonna say, Halle, Halle, Halle, Halle, Ha-Hallelujah."

Breathe. Two, One, Two, ready...
One, Two, ready?

"When I get to the top of the mountain I'm gonna say, get to the top of the mountain, I'm gonna say, Halle, Halle, Halle, Halle, Ha-Hallelujah."

Breathe, Two…

Two, One, Two…

"When I get to the top of the mountain I'm gonna say, get to the top of the mountain, I'm gonna say, Halle, Halle, Halle, Halle, Ha-Hallelujah."

"When I get to the top of the mountain I'm gonna say, get to the top of the mountain, I'm gonna say, Halle, Halle, Halle, Halle, Ha-Hallelujah."

Breathe, Two, One, Two, ready…

One, Two, ready…

"When I get to the top of the mountain I'm gonna say, get to the top of the mountain, I'm gonna say, Halle, Halle, Halle, Halle, Ha-Hallelujah."

And One, Two, ready?

"When I get to the top of the mountain I'm gonna say, get to the top of the mountain, I'm gonna say, Halle, Halle, Halle, Halle, Ha-Hallelujah."

Okay, so, here we are at the second activity for butterfly. And this is a real tongue twister; it's emphasizing the light rapid movement of the tongue as well as the bright pitches shuffling throughout the scale, like a butterfly. Alright. So, I'd like to give you the phrase; the lyrics. They simply say “He is the light, the light, the light that shines so bright in my life. Oh yeah!”

Okay. Let me give you a demonstration.

One, Two, ready and...

"He is the light, the light, the light that shines so bright in my life. Oh yes. He is the light, the light, the light that shines so bright in my life. Oh yes."

Now, as you can see, it's pretty simple, it's pretty lightweight. Now, it's your turn, so let's go ahead and dig into the activity number two. Okay. So we are gonna be starting in C below Middle C. Get ready. Here we go. One, Two, One, Two, ready, and...

Breathe.

Breathe.
Breathe.

Breathe.

Breathe.

Breathe.

"He is the light, the light, the light that shines so bright in my life. Oh yes. He is the light, the light, the light that shines so bright in my life. Oh yes."

Breathe.

"He is the light, the light, the light that shines so bright in my life. Oh yes. He is the light, the light, the light that shines so bright in my life. Oh yes."

"He is the light, the light, the light that shines so bright in my life. Oh yes. He is the light, the light, the light that shines so bright in my life. Oh yes."

"He is the light, the light, the light that shines so bright in my life. Oh yes. He is the light, the light, the light that shines so bright in my life. Oh yes."

"He is the light, the light, the light that shines so bright in my life. Oh yes. He is the light, the light, the light that shines so bright in my life. Oh yes."

"He is the light, the light, the light that shines so bright in my life. Oh yes. He is the light, the light, the light that shines so bright in my life. Oh yes."

"He is the light, the light, the light that shines so bright in my life. Oh yes. He is the light, the light, the light that shines so bright in my life. Oh yes."

"He is the light, the light, the light that shines so bright in my life. Oh yes. He is the light, the light, the light that shines so bright in my life. Oh yes."

"He is the light, the light, the light that shines so bright in my life. Oh yes. He is the light, the light, the light that shines so bright in my life. Oh yes."
"So many blessings, so many blessings, can't have them all in a lifetime. So many people, so many favors, they're never granted. Tell me why."

I think I can make it out, but, I wish I could not have to go through all that trouble. I think they should try the next exercise. Dedication.

This exercise promotes the usage of the facial muscles, facial expression, and key pronunciation. The song simply says, “I am dedicated, so I will improve each day”. Nice huh? Let's take a listen.

One, Two, ready, begin.

"I am dedicated and I will improve each day. I am dedicated and I will improve each day. I am dedicated and I will improve each day."

Now, this exercise isn't only great for the individual, but it's also good for your choir or your group, because: number one, it trains the ear; number two, it trains you to remember keen split brain, so when your director or conductor is conducting two or three parts simultaneously, you can pay attention to everything but focus intently on your part, executing it with precision. Let's take a listen.

One, Two, Ready, begin.

"I am dedicated and I will improve each day. I am dedicated and I will improve each day. I am dedicated and I will improve each day."

Okay. You're ready now. Let's begin.

One, Two, ready, and...

Now, as you well now, at this point, the exercises on this CD mainly deal with longevity and diction which are both important to a very serious singer. Now, doing these every day will make a difference in your abilities and you will be a more dexterous vocalist. You should be proud of all the effort you put into this lesson. These are pretty challenging, but with practice, will become a piece of cake. Until next time.
Welcome to Modes 101, where we will explore two common modes furthering our singing ability. I chose to tread upon these waters before we go any further because in music, it's important to know theoretically where you're going when you're singing, so that you don't end up hanging on to some strange pitch for dear life entirely outside of the original key. Think of these modes as vehicles with built-in navigation systems. No more worries, basically. You'll be able to anticipate where you're going. And you could be confident while taking risks. And basically, there'll no longer be risks but just normal fun. Now, on this CD, we're going to introduce two modes – Ionian and Aeolian. Now, after defining and explaining these invigorating modes, we will enamor ourselves with fun-loving drills. This CD is almost like boot camp because it will mostly contain drills to brainwash you and whip you into shape. So, armed with commitment, diligence, and desire, be prepared to work – hard. And that's an order.

What is a mode? A mode is any various arrangements of diatonic tones of an octave that differ from one another according to their whole- and half-steps. In most western scales, there are seven notes. However, we count eight with the first note in the scale, repeating a second time at the end. The numbers are used to identify notes and scales as well as syllables called solfége and letters from the alphabet. Now, for example: one, two, three four, five, six, seven, eight.

Now, let's listen to an example of what solfége sounds like.

"Do-re-mi-fa-so-la-ti-do."

Last, let's listen to how the letters in this particular scale correspond to the notes: "C-D-E-F-G-A-B-C."

Now, since we're talking about letters, I'm gonna go ahead and use it as a segue to the Ionian mode. Now, the Ionian mode is the first mode that we're gonna be working with. And the Ionian mode just so happens to begin with the letter C and end with the letter C. You can basically refer to it as the C Major scale. They are identical and function and in sound. Okay, let's go ahead and move on to our first exercise. Also a reminder, tenors and baritones out there, please remember to sing an octave lower. Okay, let's do it.
Okay, here we are at our first exercise for Ionian mode. Now, what we're going to do is we're gonna sing using the syllables that I mentioned earlier called solfège. So what's gonna happen is I'm going to demonstrate and you are going to follow. Listen.

"Do-re-mi-fa-so-la-ti-do."

Okay, your turn…Two, ready, and...

Excellent. Okay, let's try that one more time. I'll go first.

"Do-re-mi-fa-so-la-ti-do."

Okay, your turn. Ready? And…

Great job. Okay, now let's go ahead and go backwards. I think you're ready for that. Okay, listen to me first.

"Do-ti-la-so-fa-mi-re-do."

Okay, your turn. One, Two, ready and…

Excellent job. Okay, one more time…

"Do-re-mi-fa-so-la-ti-do."

Alright, your turn. And One, ready, and…
Excellent. Okay, so now what we're gonna do is we're gonna go from one all the way to eight and then all the way back down. So we're putting the first and the second together. Take a listen.

"Do-re-mi-fa-so-la-ti-do, ti-la-so-fa-mi-re-do."

Okay, your turn. And One, Two, ready and…

Great. Now, a second time…

"Do-re-mi-fa-so-la-ti-do, ti-la-so-fa-mi-re-do."

Okay, your turn. And One, Two, ready and…

Excellent job!

Alright, here we are at our second exercise for the Ionian mode. Now, I want to give you a taste of the difference between the Ionian mode and any old Major scale. In this exercise and others to come, we'll sing some Major scales. Right now, we're gonna sing in the Key of G using numbers. Take a listen, and then you jump right in.

"One, Two, Three, Four, Five Six, Seven, Eight."

Okay, your turn. And One, Two, Three, Four…

Great job. Okay, I'm gonna do it one more time and then you mimic me one more time. Here we go.

"One, Two, Three, Four, Five Six, Seven, Eight."

Your turn, One, Two, Three and Four…
Great job. Okay, let's keep it moving. Now, we're gonna go from the tippity-top down to the bottom, eight to one. Listen first…

"Eight, Seven, Six, Five, Four, Three, Two, One."

Okay, your turn. One, ready, and…

Good job, one more time. Here it goes.

"Eight, Seven, Six, Five, Four, Three, Two, One."

Okay, your turn. And One, Two, ready, sing…

Good job. Okay, now we're gonna go from bottom all the way up to the top, and then all the way back down to the bottom.

"One, Two, Three, Four, Five Six, Seven, Eight, Seven, Six, Five, Four, Three, Two, One."

Okay, your turn. Ready, and…

Good job. Okay, one more time.

"One, Two, Three, Four, Five Six, Seven, Eight, Seven, Six, Five, Four, Three, Two, One."

Okay, your turn. And One, Two, ready and…
Okay, that was great. Now, what we're going to do is make things a little bit more interesting. Now, I'm gonna sing the patterns four times each. Now, this is the trick. When I'm done demonstrating, you're gonna come in immediately after me. You're not gonna wait for a count or anything, okay? So let me give you a demonstration of what I mean and then we'll continue.

"One, Two, Three, Four, Five Six, Seven, Eight."

"One, Two, Three, Four, Five Six, Seven, Eight."

"Eight, Seven, Six, Five, Four, Three, Two, One."

"Eight, Seven, Six, Five, Four, Three, Two, One."

"One, Two, Three, Four, Five Six, Seven, Eight, Seven, Six, Five, Four, Three, Two, One. Two, Three, Four, Five Six, Seven, Eight, Seven, Six, Five, Four, Three, Two, One."

Okay. Now it's your turn. Let's move on.

Alright, so let's go ahead and begin our little drill. Here it goes…

"One, Two, Three, Four, Five Six, Seven, Eight."

"One, Two, Three, Four, Five Six, Seven, Eight."

"One, Two, Three, Four, Five Six, Seven, Eight."

"One, Two, Three, Four, Five Six, Seven, Eight."
Great job. Alright. So, I just like to note that these drills and the previous exercise were all done in G Major, the G Major scale. And that was done just so you can see the difference between the Ionian mode and just the regular major scale. A major scale can be anything – A, G, C, D, F, F#. But the Ionian mode is always, always, always from C to C. Okay, let's go ahead and move on to our activity.

And now for our Ionian activities. Alright, what I'm gonna do is demonstrate and you come right in after me. Here it goes. And One, Two, ready and…

"I can see, I can see, I can see…I can see, I can see, got a taste and now I know it's good for me."

"I can see, I can see, I can see…I can see, I can see, got a taste and now I know it's good for me."
Great job. Now we've arrived to our second activity for our Ionian mode. Another realistic example of a vocalist having to sing a melody that's running up and down the Ionian mode or C Major scale. Okay, take a listen and jump in right after me. Here we go. And one, two, ready and…

"Praise Ye, the Lord, from Whom all blessings flow. I will venture anywhere you tell me to go. Praise Ye, the Lord, from Whom all blessings flow. Always serving You."

Great job. Next, activity number three for our Ionian mode. Okay, same thing. I'm gonna demonstrate and then you jump right in. Here we go. And one, two, ready and…


Great job. We've reached our fast pace, so get ready. We're singing in the key of A Major using various syllables including solfège. Take a listen to this demonstration and then you jump right in immediately.

"La, la, la, la, la, la, la, la."

"Si, si, si, si, si, si, si."

"Oo, oo, oo, oo, oo, oo, oo, oo."

"Do, re, mi, fa, so, la, ti do."
Okay, so now, what we're gonna do is we're gonna go backwards, eight to one, do to do. Alright, take a listen.

"Do, ti, la, so, fa, mi, re, do."

"La, la, la, la, la, la, la, la.

"Hee, hee, hee, hee, hee, hee, hee, hee, hee."

"Hu, hu, hu, hu, hu, hu, hu, hu."

Alright, so now, what we're gonna do is embark on our rollercoaster ride. We're gonna go from one to eight and back down to one within our fast pace. Okay, let's get started.

"A, E, I, O, U."

"Nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye."

"Le, le, le, le, le, le, le, le, le, le, le, le, le, le, le, le."

"Ooh…"

Great job. Okay, so we're done with our drills for the Ionian mode. And I just wanted to note that Ionian mode, when you think of singing Ionian mode, you're gonna be singing a Major scale. And Major scale and Ionian mode are very, very similar. They both share the makeup of whole steps and half steps, same thing. The only difference is the Ionian always starts with C and ends with C. Major scale can start with F, end with F; start with A, end with A and so forth. Alright. So now, we're gonna move on to the next mode which is Aeolian.
Okay, similar to the drill that we had before, we're going to be singing the patterns one to eight and vice-versa, eight to one, and then, one to eight and then back down to the tonic one, back-to-back. So let me give you a demonstration. And then, we're gonna go ahead. And in the following exercise, do the patterns four times each. Okay, this is what it sounds like.

"Do, re, me, fa, so, le, te, do. Do, re, me, fa, so, le, te, do. La, la, la, la, la, la, la. La, la, la, la, la, la, la, la."

"Do, re, me, fa, so, le, te, do, te, le, so, fa, me, re, do, re, me, fa, so, le, te, do, te, le, so, fa, me, re, do."

Alright, I think we're ready. Alright now, for our drill, now you've heard the demonstration. So basically, it's going to be the same thing but instead of one time, each pattern is gonna be sung four times each. Okay, let's dig in.

"Do, re, me, fa, so, le, te, do."

"Do, re, me, fa, so, le, te, do."

"Do, re, me, fa, so, le, te, do."

"Do, re, me, fa, so, le, te, do."

"La, la, la, la, la, la, la."

"La, la, la, la, la, la, la."

"La, la, la, la, la, la, la."

"La, la, la, la, la, la, la."

"La, la, la, la, la, la, la."
"La, la, la, la, la, la, la, la, la.

"Do, re, me, fa, so, le, te, do, te, le, so, fa, me, re, do.

"Do, re, me, fa, so, le, te, do, te, le, so, fa, me, re, do.

"Do, re, me, fa, so, le, te, do, te, le, so, fa, me, re, do.

"Do, re, me, fa, so, le, te, do, te, le, so, fa, me, re, do.

Great job. Let's move on to our activity.

Okay, so now, we're gonna begin with our Aeolian mode. And just to give you an idea, Aeolian starts on A and it ends with A. If you're at a piano or if you'll get a chance to look a piano later, it's basically all the white keys, and it's very, very, very similar to your natural Minor scale. It really is the natural Minor scale. But again, Minor can start on G, end in G; F# and end in F#. But Aeolian always, always, always begins and ends with A. Okay, this is what it sounds like:

"Do, re, me, fa, so, le, te, do.

Now, if you notice, there are some syllables that are a little different from what we were singing before. In a Major scale, or in our Ionian mode, we sing, "Do, re, mi, fa, so, la, ti, do." So, the third degree is now flat; instead of "mi," we're singing "mé," and then also, the sixth and the seventh degree are now flat; instead of singing "la," we're singing "le," and instead of singing "ti," we're singing "té." Alright, so I'm gonna do it one more time, and then it's your turn.

"Do, re, me, fa, so, le, te, do.

Okay, your turn, One, Two, Three, Four…
Okay, good job. Alright so, one more time with me, and then it will be your turn again.

"Do, re, me, fa, so, le, te, do."

Okay, your turn. One, Two, ready, and…

Great job. Now, let's keep it moving. Now, we're gonna go backwards, just like last time in the Ionian mode. Here we go.

"Do, te, le, so, fa, me, re, do."

Your turn. And One, Two, ready sing.

Good job. Okay, me again, and then you.

"Do, te, le, so, fa, me, re, do."

Okay, your turn. And one, two ready and…

Excellent job, okay. Now, it's time to go from the beginning, all the way up to the top, and then all the way back down again. And I just want to stress, this may seem a little redundant but it's very important that you know, in its entirety, these modes and these scales, because when you're improvising or when you're ad libbing or doing some type of run, you want to be able to have agility and be able to go wherever you need to go without ending up outside of the key and being all embarrassed, okay? Alright so, let's begin with one to eight and then all the way back down to one.

"Do, re, me, fa, so, le, te, do, te, le, so, fa, me, re, do."
Okay, your turn. And One, ready and…

Excellent. Okay, one more time and then we're gonna move on to our medium pace.

"Do, re, me, fa, so, le, te, do, te, le, so, fa, me, re, do."

Okay, your turn, ready and…

Excellent job. Okay, let's move on to the next one.

Okay, so here we go with our medium pace. We're gonna start in F#. So we're no longer in Aeolian mode or just in natural minor scale. But remember, the similarity is very similar. The only thing is with it starting on A and ending in A. Okay, here we go.

"Do, re, me, fa, so, le, te, do."

Okay, your turn. And One, Two, ready and…

Excellent job. Okay, me again. Here we go.

"Do, re, me, fa, so, le, te, do."

Okay, your turn. And One, Two, ready and…

Excellent job. Okay, me again. Here we go.

"Do, re, me, fa, so, le, te, do."

Your turn…and…

Good job. Okay, now let's go backwards.
"La, la, la, la, la, la, la, la."

Your turn…and…

Good job. Okay, one more time.

'Eight, seven, six, five, four, three, two, one."

Your turn, One, Two, ready and…

Excellent job. Okay, now we're gonna go on our rollercoaster, from one all the way to eight and back to one. Listen to me first.

"Do, re, me, fa, so, le, te, do, te, le, so, fa, me, re, do."

Your turn, One, Two, ready and…

Excellent. Okay, me again.

"One, two, three, four, five, six, seven, eight, seven, six, five, four, three, two, one."

Okay, your turn. And one, two, ready begin…

Excellent. Alright, well, now the only thing that's left is fast, fast, fast. Let's go ahead and move on.

Okay, so now, it's time for our fast pace. So remember, there's not gonna be any pauses or any counting in between. You're just gonna jump right in there, right after me. So, I go, you go. I go, you go. Okay, I hope you're ready. Let's do it.
"Nye, nye, nye, nye, nye, nye, nye."

"Zu, zu, zu, zu, zu, zu, zu."

"Hee, hee, hee, hee, hee, hee, hee."

"Do, re, me, fa, so, le, te, do."

Okay, so now, we're gonna go backwards. That was a great job, by the way. Let's keep it up. Here we go.

"La, la, la, la, la, la, la, la."

"Hoo, hoo, hoo, hoo, hoo, hoo, hoo, hoo."

"Nye, nye, nye, nye, nye, nye, nye, nye."

"Si, si, si, si, si, si, si, si, si."

Okay, now, it is time for one to eight and back to one again. Are you ready? You're almost done. Let's give it a shot.

"A, E, I, O, U…"

"Nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye.

"Le, le, le, le, le, le, le, le, le, le, le, le, le, le, le."

"Nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye, nye."

"Le, le, le, le, le, le, le, le, le, le, le, le, le, le, le, le, le, le, le, le, le."
Okay. Let's begin our drill for the Aeolian mode. Now, the phrase simply says, "Everyone praise him. Everyone praise him. For the Lord is good and He endures forever." Okay let's dig in. And one, two, ready and…

"Everyone praise him. Everyone praise him. For the Lord is good and He endures forever."

"Everyone praise him. Everyone praise him. For the Lord is good and He endures forever."

"Everyone praise him. Everyone praise him. For the Lord is good and He endures forever."

"Everyone praise him. Everyone praise him. For the Lord is good and He endures forever."

Great job. Now, that was a realistic example of how some songs use the entire scale or running up and down the scale in a melody. Alright, let's keep moving.

Next phrase, "Oh, my soul rejoice," pretty simple. Okay, listen to this. And One, Two, ready…

"Rejoice, oh my soul, rejoice. Rejoice, oh my soul, rejoice."

"Rejoice, oh my soul, rejoice. Rejoice, oh my soul, rejoice."

"Rejoice, oh my soul, rejoice. Rejoice, oh my soul, rejoice."

"Rejoice, oh my soul, rejoice. Rejoice, oh my soul, rejoice."
Great job. Okay, let's keep it moving.

Alright, here we are at our third drill for the Aeolian mode. Now, this phrase simply says, "I will serve you all the days of my life." Okay, take a listen and then jump right in. And One, Two, ready, and…

"I will serve you, I will serve you, I will serve you, I will serve you all the days of my life."

"I will serve you, I will serve you, I will serve you, I will serve you all the days of my life."

"I will serve you, I will serve you, I will serve you, I will serve you all the days of my life."

Last time…

"I will serve you, I will serve you, I will serve you, I will serve you all the days of my life."

Excellent job. Okay, let's keep it moving.

Alright, here we are now at the activity for the Ionian and the Aeolian modes. So we're combining the two. Now, this just so happens to work extremely well because A minor is the relative Minor to the Key of C. So what we're gonna be doing is kind of mixing them together in different phrases. The first phrase is going to be this, "I love to sing and with it, I am determined to do great things." Got that? I hope so, because here we go. And One, Two, ready, and…

"I love to sing, I love to sing, and with it, I am determined to do great things."

Excellent job. Okay, let's keep it moving. Okay, okay. Here we are at our next activity and I want to give you the phrase first. It simply says, "Things are rough. Yes, I know it's true. Just hold on and you will get through. Trust in the Lord." Okay, I'm gonna go ahead and count us in. Here we go.
"Things are rough. Yes, I know it's true. Just hold on and you will get through. Things are rough. Yes, I know it's true. Just hold on and you will get through. Trust in the Lord. Trust in the Lord."

Absolutely fabulous. Alright, let's go ahead and move on to our next activity.

Alright, here we are at our final activity for mixing the two modes together, Ionian and Aeolian. Alright, this phrase simply says, "From the depths of my heart and soul, I cry out to you. I know you hear me, I know you're there. It's good to know that you care." Okay, I'm gonna sing it once just like the past few times and go ahead and jump right in. Here we go. And One, Two, ready, and…

"From the depths of my heart and soul, I cry out to you. I know you hear me, I know you're there. It's good to know that you care."

That was absolutely just wonderful. I know it's pretty rough, you know, you have to really be long-winded to sing that phrase and – or even take that quick breath, but by now, we should know how to do that.

Okay, everyone. This concludes our session with the Ionian and Aeolian modes as well as various scales. Now, I hope you had fun, a fun time singing the exercises, the drills and activities. I almost say that sarcastically because I know they are repetitive and can eventually begin to work your nerve. However, as previously stated, that's exactly what you need to successfully graft this information into your system. Repetition is key in learning and retaining; so much that it becomes second nature. And that is what you want, for it to be effortlessly or not forced or putting too much thought into what you're doing. Like I said, with this tool, you'll have the dexterity to run, ad lib, improvise with ease.
We've now reached the point of stylization. And the first stop is the fantastic world of dynamics. Now keep in mind that you will continue on with the vocal exercises. Feel free to mix and match 101 thru 103. Now moving right along, dynamics plays such a vital role in awesome singing. Whether you're in a group or you're singing solo, the use of dynamics definitely sets you apart, causing you to rise above mediocrity. On this CD, we are going to learn the definition of dynamics, dive into three exercises and perfect them through activities and application. Now first up, definition. Now, "dynamic." Basically, energy or effective action or vigorously active or forceful. Also pertaining to range of volume of musical sound.

"O come all ye faithful, joyful and triumphant."

That was a great example of a vocalist's implementing dynamic into a song. Now let's compare that to this next example…

"O come all ye faithful, joyful and triumphant."

Umm…

Oh…that was good. But it lacked clarity, and expression, and feeling. It's almost comparable to…

"Hello, my name is Fred. I'm gonna go to the store. And I'm gonna go buy probably some stuff for my family and I'm gonna come back and when I come back I'm gonna come back into the house and bring me some food and I'm gonna bring me some other things."

Thanks, Fred. Let's move along to our first set of dynamics. Vibrato and straight tones… What is vibrato?
Vibrato is widely used in a variety of genres. It can be used in Jazz…

And cross over into Gospel.

Into Opera.

And Blues.

To name a few. As you may have already discovered, vibrato is often accompanied by a run or riff. It can be used to plunge into a spiraling run, used in the middle to transition from riff to riff, or tumbling out of an arpeggio with finishing touches. It can almost be categorized as a subtle run in itself.

Now that we have a better understanding of vibrato, let's begin an exercise that will help us produce and perfect. Engine. Now, we understand that vibrato is an oscillating or a trimmering tone or note. It's
literally like being shaken vigorously while singing a note. I'd like to liken it to the sound of a starting
engine. The following exercise is called Engine. Now, let's listen to the demonstration. "Uuhuuuhuuh…"
Did you hear that? Let me do it again… "Uuhuuuhuuh…" Alright, let's go ahead and start the exercise.

Okay. So, what I'm gonna do is I'm going to give you a demonstration, and you're simply going to mimic.
Alright, let's get started.

"A, E, I, O, U."

Now you try. And…

"E, I, O, U."

Good. Let's take it up. Take a listen…

"A, E, I, O, U."

Your turn. And… A…

Good. Alright, let's take it up. Listen.

"A, E, I, O, U."

"A, E, I, O, U."

"A, E, I, O, U."

"A, E, I, O, U."

"A, E, I, O, U."
That was wonderful. Now we're gonna continue. But, you're gonna continue on by yourselves, modulating each time. Alright, let's keep going…

Good job. Now, the key to this is not just doing it once but doing it over and over and over again. I promise you, I guarantee, the more you practice, the better you'll become. So, get familiar with that rewind button. Alright, let's go ahead and move on to the next exercise.

Okay, so what we're gonna do now is an application for the vibrato exercise. And we're going to just sing the Alphabet Song. And it's just gonna be loaded with vibratos. So, I'm gonna give you a preview. And then after your done listening, I want you to go ahead and try it yourself. Here we go.
And that's it. Alright, so take that and run on with it. Let's go ahead and move along.

Okay. So, now we're gonna tackle vibrato's polar opposite – straight tone. A straight tone is simply one note or pitch, sand without vibrations or interruption.

"Ooh…" Seems easy enough but can surprisingly pose a frustrating challenge. "Ooh…"

When singing a straight tone, you wanna do it without bumps in the road. And you wanna be sure not to go sharp or flat. Now Exercise 'Hold the Note' in Essential Vocal Techniques for Beginners 102 is an excellent way to establish the stability. So, basically what needs to happen is go back and revisit the Essential Vocal Technique 102 and focus on 'hold the note' and practice this. Alright, let's go ahead and move on to our application.

STRAIGHT TONES TO VIBRATO: Disc 5, Timepoint: 14 minutes, 38 seconds

Alright. So, now we're gonna do an application and we're gonna use the same song, the Alphabet Song, like we did for vibrato. Now, this basically is gonna be loaded with straight tones. So, the total opposite. Alright, here we go.


Alright, so you pretty much get the idea. Sing the Alphabet Song. Just make sure you have no wiggles, no tremors. Okay, let's go ahead and move on.

Let's now combine our vibrato and straight tone together. Now, let's listen to this demonstration.

"Praise Him…"
Did you hear that? First there was the straight tone, and then she added the vibrato or the wiggles at the end. Alright, well let's go ahead and do an exercise. We're gonna do straight tone to vibrato. And basically I'm just gonna sing some words and you're gonna mimic. Here we go. First word, "say."

"Say…" Your turn.

Okay. Good job. Second word, "saw."

"Saw…"

Alright, your turn.

Okay. Third word, "me."

"Me…" Okay, your turn.

Alright, next word, "may."

"May…"

Okay, your turn.

Okay. Now, next word, "fine."

"Fine…"

Okay, your turn.
Alright, next word, "him."

"Him…"

Okay, your turn.

Alright, pretty good. Let's keep moving. The next word, "so."

"So…"

Your turn.

Alright, next word, "how." H-O-W.

"How…"

Alright, your turn.

Okay. Next word, "tune."

"Tune…"

Good. Your turn.

Alright, last word, "love."
"Love…"

Your turn.

Good job. Alright, I wanna give you a helpful thing to do when you're doing this exercise. I know one thing that helps me is if I'm having trouble actually doing the vibrato, I need a visual. So what I do is I take my hand and I shake it so that my fingers are shaking while I'm actually singing the tremoring tone, and it actually works. So, try it. Alright, let's move on.

[VIBRATO TO STRAIGHT TONES: Disc 5, Timepoint: 19 minutes, 5 seconds]

Okay. So now, we are going to do vibrato to straight tones. And, let's just go ahead and use the same words that were sung before in the straight to vibrato exercise. Are you ready? 'Cause we're gonna start anyways. Okay. Mimic me the best you can. First word, "say."

"Say…" Your turn.

Alright, next word, "saw."

"Saw…" Okay. Your turn…

Great. Okay. Next word, "me."

"Me…" Okay. Your turn…

Good. Alright, let's sing "may."
"May…" Alright, your turn…

Good job. Alright, let's go ahead and go to "fine." Fine, F-I-N-E.

"Fine…" Okay. Your turn…

Okay. Good job. Next word, "him."

"Him…" Okay. Your turn…

Alright, good job. Next word, "so."

"So…" Alright, your turn…

Good job. Alright, "how." H-O-W.

"How…" Okay. Your turn…

Alright, good job. Next word, "tune."

"Tune…" Okay. Your turn…

Alright, good. Finally, last word, "love."

"Love…" Alright, your turn…
Good job. Okay, that concludes those exercises. Now that we've become acquainted with the dynamic duo, straight tone and vibrato, let's gravitate towards our next dynamic in the lineup, sighs and cries.

[SIGHS AND CRIES: Disc 5, Timepoint: 22 minutes, 22 seconds]

It may be humorous but extremely effective.

"I realized that I need you…" Let's start with sighing first. Now, all you need to accomplish this effect is a whole lot of hot air. It's as simple as inhaling and exhaling with pressuring control. Now this can be done at the beginning of a phrase or at the end, or in the middle. To begin, let's mimic the following.

"Hoo-hoo…"

One more time.

"Hoo-hoo…" Now you try.

And again…

Alright, second one.

"Oh, hey…" One more time. "Oh hey…" Now you try…

Again…

Good. Alright, third one… "See you…" Again. "See you…" You try…

Again…
Good job. Alright, next one… "No, ho…” Again. "No, ho…” Alright, you try…

Alright, pretty good, pretty good. Okay, so now that we kinda have an idea of what we're doing, let's move on to the activity or the application. I'm gonna sing one and then you mimic me…

First phrase, "I say to you."

"I say to you…” Your turn…

Okay, me again, "I say to you." Okay, your turn…

Good. Second phrase, "I know he saw me."

"I know he saw me…” Your turn…

My turn, "I know he saw me…” Your turn…

Okay, great. Third phrase, "He said I can make it."

"He said I can make it…” Your turn…

Me again, "He said I can make it…” Your turn…

Alright, phrase number four, "No you don't."

"No you don't…” Your turn…
Okay, me again, "No you don't..." Your turn...

Alright. Now that we have that down, let's try crying. "You said you'd never leave me..." With the help of the sigh, crying can be made easy. Okay. So what we're gonna do now is play our famous mimic game. So, I'm gonna do a cry and you mimic me. I'm gonna do a cry and you mimic me. Okay, first cry, "Hey..." You try...

Again, "Hey..." You try...

Alright, second cry, "Ooh, hoo, hoo..." Your turn...

Okay, me, "Ooh, hoo, hoo..." Your turn...

Okay, next cry, "Ooh, hoo, hoo, hoo..." Your turn...

Good job. Alright, time for our activity. So, I'm gonna sing a phrase and you mimic. Here's the first phrase, "I can't go on."

"I can't go on..." You try...

My turn, "I can't go on..." You try...

Alright, good job. Next phrase, "If I had ten thousand tongues, I couldn't tell it enough."

"If I had ten thousand tongues, I couldn't tell it enough..." Your turn...

Okay, me again, "If I had ten thousand tongues, I couldn't tell it enough..." And...
Alright, great. Third phrase, "Worship in the beauty of holiness." And fellas, remember, sing an octave lower if you need to. Here we go. "Worship in the beauty of holiness…"

"Worship in the beauty of holiness…"

Alright, now let's go to the last phrase, "In my life."

"In my life. In my life." Alright, that concludes that section. Let's go ahead and move right along. Okay. Next up, I'd like to go over adding h's before vowels.

"(H)I realize (h)everything that you do."

It's pretty important. Seems minute, but really effective. Now, I'd like you to notice that in the phrase "I realize," he placed an "H" before the "I". So instead of "I realize," it's "(H)I realize." And also, he did it again. He placed an "h" before the word "everything." So instead of "everything", it's "(h)everything."

And, I don't know if you could feel it, but it just gives it such a sultry feel to the phrase that he's singing. I mean, when you're listening, you know he's serious. I mean, you can really feel it in your bones. And that is the type of effect that you want to have as a vocalist on your listeners. So you see how these can be very, very useful. Now, in the following exercise, I want you to be very mindful of where the h's are being placed. I want you to mentally focus and identify. Hmm, an "h" falls here and an "h" falls here. In that way, it'll be much easier to sing, when you're mimicking. Okay, let's go ahead and move on.

Okay, let's begin our activity. Now, what I want to tell you is don't wait for me to say "your turn." Just go ahead, right after I'm done, plug in, and then we'll move on to the next phrase. Alright, here is the first phrase, "I know the plans." Again, "I know the plans." Listen up.

"I know the plans. I know the plans."

Second phrase, "for me." Again, "for me."
"For me. For me."

Alright, next phrase, "and when I rise early in the morning." Again, "and when I rise early in the morning."

"And when I rise early in the morning…"

"And when I rise early in the morning…"

Great job. Alright. So, we are now at the point where we are going to combine everything we've learned in our exercises and in our activities. And we're going to put it together and apply it to a song. And, basically, it's a song that we've sung previously. It seems to be a reccurring theme, "Mary Had a Little Lamb." And what I'm gonna do is I'm gonna have a demonstration of "Mary Had a Little Lamb," which will feature what we've learned – vibrato, straight tones, sighs and cries, and our powerful h's. Alright, so they're gonna be all over the place. Take a listen…

"Mary had ha little lamb, little lamb, little lamb; Mary had ha little lamb, whose fleece was white as snow…"

Okay. So, in that demonstration, we had a little bit of everything. We had an "h" before a vowel, we had straight tone, we had vibrato, and we had sighs and cries. Well, now it's your turn. So, basically, go ahead and use this as a reference. And be creative and place the sighs and cries, the vibrato, straight tone, the h's before the vowels, where you would like to place them. Now, the next track is gonna start in the same exact key that we were listening to, just a moment ago. But then the following tracks are actually going to modulate by half-step. Alright, so, go ahead and knock it out.

Okay, here we go. And One, Two, ready, and…

Okay. So now we're here at our second song, "It Is Well". And, we are going to be doing the same thing, applying everything that we've learned thus far, and smashing it, throwing it in to this song. Okay. So, here's a quick demonstration that you can use for reference…
"When peace, like a river, attendeth my way, when sorrows like sea billows roll, whatever my lot, thou hast taught me to say, it is well, it is well with my soul…"

Okay, now it's your turn. The very next track starts in the same exact key. The following tracks actually modulate each time by half-step. Okay, have fun.

Alright, here we are at our third sing-along activity. And, what we're gonna do is the same thing – we're gonna be applying everything that we've learned in this one activity. And, throughout this demonstration that's gonna be coming up next, I really want you to focus and try your best to identify where you hear those h's being placed before the vowels, those sighs, and those cries, and the straight tones, and vibrato. Okay? And then, also, try to emulate this demonstration in the next track and then the tracks to come which are gonna be modulating in half-steps. Go ahead and, you know, be creative and do what you would like using these different mechanisms. Okay, listen to this… And One, Two, One, Two ready…

"I will praise, I will leap, rejoice in all His goodness, I will praise, I will leap, rejoice in all His goodness, I will praise, I will leap, rejoice in all His goodness, He's so wonderful, He's so wonderful." Alright, so, now it's your turn…

Okay, guess what? We're done! And, I just wanna say, "Great job." And also, I would like to say, "We're not done yet." So, get ready because we're gonna take on even more dynamics in the next section, with the next CD.
Welcome to Basic Dynamics 102, where we will continue with learning producing and perfecting dynamic elements that contribute to exceptional stylization. Now, we've already put vibrato and straight tone, as well as sighing and crying under our belts. Now on this CD, we will achieve more dynamics through four easy steps. The first step: crescendo and decrescendos. Next, enunciating consonants. Next, accents. And last, where to breathe: breath marks. Alright, let's go ahead and get started with number one: crescendo and decrescendos.

[CRESCENDOS AND DECRESCENDOS: Disc 5, Timepoint: 39 minutes 0 seconds]

Crescendos, decrescendos. What are they?

"And I surrender whole to you."

Well, a crescendo is a sudden or gradual increase in loudness or force. From quiet to loud.

"Only you."

A decrescendo is just the opposite. It's a sudden or gradual decrease in loudness or force, or from loud to quiet.

"I keep telling you."

These mechanisms are crucial to musical expression because they allow emphasis on words and phrases when trying to illustrate a picture or a mood or an emotion. They are often used to build up too with a climax or draw a listener into the close of a song. And sometimes, we as singers have difficulty creating these effects with our voices, or uncertainty as where to apply them to repertoire. Now, as far as crescendos are concerned, you wanna make sure that you don't wind up with absolutely nowhere to go in terms of volume and expression. The minute you begin singing, you want to be subtle and mellow, so that when you get to the climax, it'll still be considered a climax. Don't give all the drama before it's called upon. Alright, let's go ahead and practice some more swells, another name for crescendo. Now, what
we're gonna do is we are going to play our mimic game with our vowel sounds. I'm going to sing a vowel sound and you are going to mimic me. Here goes.

"A."

Your turn.

Okay. Next vowel sound. "E."

Your turn.

Alright. Next one. "I." Your turn.

Alright, next one. "O." Your turn.


Alright. Let's keep moving.

Okay. Let's go ahead and move towards our phrase and mimic exercise. I'm gonna sing a phrase and, yes of course, you are going to mimic. Alright. Here is the first phrase. "I want to tell you."

"I want to tell you."

"I want to tell you."

Next phrase. "I am crying." Okay, here goes.
"I am crying."

"I am crying."

Alright, moving to the next phrase. "Because I said so." Take a listen.

"Because I said so."

"Because I said so."

Okay. Last one, last one, last one. Take a listen.


Excellent job. Now, I'd like to give you a brief explanation of a slow and fast crescendo. Now they're both doing the same thing – going from quiet to loud. But, you can have, for example,

"A." That's pretty fast. Or you can have, "A." which is pretty slow. Alright, let's move on.

[CRESCEndo: Disc 6, Timepoint: 7 minutes, 11 seconds]

Alright. So now let's go ahead and involve ourselves in a little activity. A crescendo activity, that is. Take a listen to this phrase. Hallelujah, hallelujah, hallelujah. Pretty simple. It's the same word, three times. Okay. Listen to this demonstration.

"Hallelujah. Hallelujah."
Alright. So that is exactly what we are going to be singing in our activity, and our movement is going to be in half steps. And of course, we are going to be starting in C Major, and that's actually going to be the C below middle C. So, tenors, baritones, should be nice and comfortable for you. And ladies, you chime in when it is comfortable for you as well, and it's within your range, your register. Alright. Let's go ahead and give it a try.

That was wonderful. Uh, refreshing, huh? Alright, let's keep moving.

[DECRESCEndo: Disc 6, Timepoint: 11 minutes 31 seconds]

"I'm falling."

Did you hear how effective that drop in volume was? That was theatrical. That's the stuff that gives goose bumps. Let's practice our retards, another name for decrescendo. Alright, so you know the game. I'm going to sing a vowel sound, and you are going to mimic. Here goes. First one.

"A."

You try it.

Good. Next one. "E." You try it.

Alright, next one. "I." You try it.

Alright, my turn. "O." You try it.

"U." Alright, your turn.
Alright, good job. Let's move on. And now for our phrase and mimic game. Okay, you know how to play. Me first, you second. First phrase. Same thing as last time when we were doing the crescendo. "I want to tell you."

"I want to tell you."

Okay, next phrase. "I am crying."

"I am crying."

Okay, next phrase. "Because I said so." Alright, here we go.

"Because I said so."


Okay. Good job. Let's keep moving on. Alright. Let's go ahead and apply everything that we have learned about decrescendo in our previous exercises, and apply them to our activity. Our decrescendo activity, that is. Alright. So, we're gonna be singing a phrase. And the phrase simply says, "I am leaving. Farewell to thee." Now, throughout this phrase, or singing this melodic phrase, we're gonna be developing our decrescendo technique, okay? So, really focus. Now, we are gonna be singing this or running this phrase into the ground, so that we can learn by way of repetition. Remember, repetition is key. Okay. Let's go ahead and listen to this demonstration.

"I'm leaving. I'm leaving. Farewell to thee. Farewell to thee."

There it is. Alright. Well, let's go ahead and dig in. Alright, alright. Time for our activity. So, we are going to be moving in half steps, of course, and, let's just go ahead and let her rip.
Excellent job. That was incredible. A lot of hard work, but you're worth it. Alright, well, let's go ahead and keep moving on to our exercises to come. Now, let's put the two together. Fun, fun, fun. Okay, let's start with the vowels, and then we'll move on to the phrases. Okay. Listen up.

"A."

You try.

Alright. "E." Here we go. "E." Okay, you try.

Alright. Next one. "I." Your turn.

Okay, next one. "O." Your turn.

Alright. Last one. "U." Your turn.

Okay. Good job. Okay, let's play around with some phrases. Listen first.

"He told me He would."

Okay, so what I said was, "He told me He would." Now, your turn.

Okay. Next phrase. "Tell me the truth."

"Tell me the truth."
Okay, okay. Last one. "Can't you see my face?"

"Can't you see my face?" Your turn.

Alright. Well done. Now, let's go ahead and move on to our combination application. "He told me He would."

"He told me He would." Your turn.

Okay, next phrase. "Tell me the truth."

"Tell me the truth." Your turn.

Okay. Good job. Last phrase. "Can't you see?"

"Can't you see?" Your turn.

Alright. Good job. Let's go ahead and keep moving. Okay. So, just like for the crescendo, for the decrescendo, you can also do a slow and fast. So, for example, "A."

Pretty fast huh? And, slow.

"A."

Pretty slow. Okay.

[ENUNCIATING CONSONANTS: Disc 6, Timepoint: 28 minutes, 20 seconds]
Let's move on to the next dynamic which is enunciating consonants. Now for our next dynamic exercise. Enunciating your consonants. Have you ever heard a choir that sounded fantastic, because they were hitting all their notes, giving all the drama you needed, and nothing short of lively, but, you couldn't understand a word they were saying? We've all had that one song we've really enjoyed due to its catchy melody and rhythmic qualities, but had to make up our own words because we can never make out what the artist was talking about, right? So, it's so important to listeners to be able to hear the words you are saying and singing, and we can do that by singing the consonant endings and beginnings in our words. What is a consonant? Well, simply, anything that's not a vowel: T, B, M, P, and so on and so on.

"All to Jesus, I surrender. All to Him I freely give."

Beautiful, but, it sounded like your tongue was kind of falling asleep. And you really didn't know everything she was saying. Let's listen to it again.

"All to Jesus, I surrender. All to Him I freely give."

Now that was more like it. Okay, are you ready to work on your consonants? Let's begin. Now this is a really quick exercise we're gonna do with some phrases. So of course, like we've been doing, I'm gonna sing first, and then you are going to mimic. Pay attention to the consonants. In His presence. Speak the phrase and listen to the consonants being accented. In His presence. That'll help you to sing it. Okay, take a listen.

"In His presence."

You try.


"Whatever."
Your turn. Okay. Let's go ahead and move on to the next one. "O, say, can you see?" "O, say, can you see. Okay, here goes.

"O, say, can you see?" Your turn.

Excellent. Okay. Last phrase. "I believe in you." Not, "I'll be leaving you," but, "I believe in you." Okay, take a listen.

"I believe in you." Try that.

Well done. Alright, let's keep it moving.

Alright. Let's go ahead and apply what we've learned to an exercise. I'm gonna take one of the phrases from the last exercise we just did. "O, say, can you see." And we are going to use that to really enunciate and basically move up in half steps. Alright, let's go ahead and get started.

"O, say, can you see?"

"O, say, can you see?"

"O, say, can you see?"

Great job. Now I'm sure after this activity, you can really see how effective the use of consonants are. It really brings out what the phrase is trying to convey, and that's so important again for the listeners and it's so important that you captivate your audience. And that is one great way to do it. Alright, let's go ahead and keep moving.

[ACCENTS: Disc 6, Timepoint: 35 minutes, 51 seconds]
Accents are also very valuable when expressing yourself musically. Now, it really makes notes or words jump out, demanding extra attention. Listen to these two sound bites and see if you can tell the difference.

"Time and time again I've waited for the chance to jump and clap my hands."

Okay? Now listen to this one.

"Time and time again I've waited for the chance to jump and clap my hands."

Now, in the second one, you can definitely hear the accents being placed on the first T in the first "time". Time and time again. Also, you can hear an accent being placed on the W in "waited". "Time and time again I've waited for... " And then, you can also find that there is an accent placed on the J in "jump". "Time and time again I've waited for the chance to jump and clap my hands." I'd like you to try this method with some simple familiar songs and see if you can make that dramatic change. Okay, let's keep moving.

[BREATH MARKS: Disc 6, Timepoint: 37 minutes, 17 seconds]

We have now reached the last section, which is breath marks. Now this isn't necessarily a dynamic, but it's very important and I'd like to touch on it. I love these because they're such an easy and subtle way to be equipped, uniform, and repel sloppiness. When you know when to take a breath, you have enough air to support yourself. When you know when to take a breath, you don't need to breathe in unseemly places that saw words in half. And when you know when to take a breath, you don't cause that huffing and puffing effect commonly present in group settings.

"Early in the morn-ing."

That is sloppy.

"I will extol the true and living God, the true and living God."
That was sloppy. Now in the first sound bite, the vocalist cut the word "morning" in half:

"Mor-ning."

…which is a definite no-no. You never want to do that. You always want to sing to the end of the word and you always want to sing to the end of a phrase. Don't take breaths in between to chop it up unless, stylistically, the song calls for that. Now the second sound bite: The group was starting all over the place and ending all over the place; and, that is sloppy. So, your entry is not as effective and the ending is confusing. In a group setting, you always want to make sure that you breathe together, start together, end together. Alright? Alright. Enough said.
Welcome to Basic Technique for Runs, Riffs, and Arpeggios. This is a very exciting CD, because we will be learning steps that will catapult us to the next level of stylization. We're gonna discover the backbone of various arpeggios, riffs, and runs by learning a few unique patterns. Once we've got these, we'll move on to the more advanced runs in Basic Techniques for Runs 102. Now, we're gonna be working on four distinct patterns for runs. Now, mastering two or more of these patterns is like getting your driver's license. They're the platform for creativity and virtuosity. Once you've got them, you can only progress from there. Now, caution, caution. I want to emphasize that everyone is unique and has different levels of capability. Individual A may not be able to do what Individual B can do, and vice versa. You must understand that a vocalist is a human instrument, and no two people sing exactly alike. Construction of the throat is unique to the individual. So don't be discouraged if you can't accomplish certain runs yet breeze through others. Now, let's take a look at the meanings of these three words we keep hearing about.

[ARPEGGIO: Disc 7, Timepoint: 1 minute, 19 seconds]

Okay. Let's start with arpeggio. An arpeggio is a sounding of notes in a chord, in rapid succession; not necessarily simultaneously.

"Ohh…aahh…"

[RIFF: Disc 7, Timepoint: 1 minute, 39 seconds]

Alright, next one – riff. A riff is a melodic phrase constantly repeated, which ultimately forms an accompaniment.

"Ooh…"

[RUN: Disc 7, Timepoint: 2 minutes, 1 second]

Alright. Now, third – a run. A run is very simple. It is a rapid succession of notes, and that's all there is to it.
"Hoo…wo-hoh."

They're all pretty much the same, as you can hear, so for future reference, I'll use one name to make it easier. I'll use "run."

"Hoo…"

When listening to these runs, you may feel intimidated. However, once broken down, they don't appear so giant and can be easily approached.

"Lord, I give my life…whoa…"

Now, that was an example of how this next exercise can be used in a run. Let's dig in.

[PATTERN 1: ENGINE, Disc 7, Timepoint: 3 minutes, 0 seconds]

Now, let's move on to our exercises, beginning with Pattern 1: Engine. Now, I know you've heard and done this one before, but using it as a run involves a little more effort. Let's first begin with a demonstration. This is a demonstration of the slow engine.

"A, E, I, O, U…"

Okay. Now, next is a demonstration of the medium engine.

"A, E, I, O, U…"

Alright, next is the fast. Here we go.
"A, E, I, O, U…"

Okay, so let's go ahead and start with the slow one first. So I'm gonna do it, and then you're gonna do it. We're gonna play our mimicking. Here goes.

"A, E, I, O, U…"

Okay, your turn. Two, Three, Four…


Okay. Your turn. Three, Four…

Alright. Your turn. Three, Four…

My turn. "A, E, I, O, U…" Your turn. Two, Three, Four…

Great job. Let's keep movin' on. Okay, so now that we have a greater understanding of that, let's go ahead and continue with that pattern and that exercise, and we're actually going to be starting at C below middle C, and we're gonna work our way all the way up in half steps. Here we go. And One, ready? And…

Great job. Alright, let's keep moving. Now, we're moving on to the medium. Again, this is what it sounds like.

"A, E, I, O, U…" Okay. Let's get started. Me first, then you.


Great job. Okay. Let's go ahead and now do our drill for the medium pace. Let's start in the same key – C below middle C. And we will again move in half steps. And One, Two, Ready, and…

Excellent job. Now, I do want to remind you – make sure that you're not overcompensating with the quivering of your lips and your mouth and so forth. Okay? You don't want to make the sound come out by using those faculties. It's internal, and I'd also like to note that you should be able to feel a little clicking in your throat area. It's moving back and forth. If you're feeling that, and you're not sure if it's right or wrong, that's actually a good thing. Okay. Well, let's go ahead and keep moving.

Okay. Now, before we move on, I want to make sure that you're not allowing your lips and your mouth and your jaw to quiver back and forth, because the movement is really internal, and you really don't need to compensate or overcompensate with movement with your face. Okay? Alright. Let's go ahead and go to the fast engine.


Great job.

Alright. Let's go ahead and move on to our next exercise. Pattern 2.

[PATTERN 2: OVERHAND TREMOR, Disc 7, Timepoint: 18 minutes, 15 seconds]
Alright. Here we are at our drill for our fast pace. Let's go ahead and plunge in. And One, Two, ready, and…

Excellent job. Now, I just wanna commend you because these drills are pretty rigorous, and I know that they can get a little…maybe boring, because there's so much repetition, but this is something that you really do need to be able to execute various types of runs. Now, also, I want to make sure that you are doing this in the mirror because you want to always make sure that you are singing your vowels correctly and your mouth and your tongue position are correct. Okay? Because that can be very dangerous, as we've talked about many times before. Alright. Well, let's go ahead and keep moving.

"Oh…"

Now in order to do that, we need to move on to the next exercise, which is Pattern 2. Overhand tremor. We're gonna start with a slow one, and remember – me first, then you. Okay. Here we go.


Excellent job. Okay. Let's keep it going, let's move a little faster.

Alright, so…now here we are for our drill for this particular pace. Now, I want to remind you – tenors, baritones – please begin in the key that we're singing, but ladies, you may not be able to sing this low, so go ahead and chime in when you're comfortable and it's within your range. Okay. So for this exercise, we're gonna be starting in the key of C below middle C. Alright, here we go. And One, Two, ready, and…

Excellent job. Alright. Let's go ahead and keep it pushing.
Alright, a little faster than before. Here we go.

"A…E…I…O…U." Okay, your turn.


Alright, me one more time. Here we go. "A…E…I…O…U." Your turn.

Great job! Alright, let's keep it movin.'

Alright, so we've set the new pace; let's go ahead and do the new drill. Now this time, we're actually going to be singing in whole steps instead of half steps. Okay? So let's go ahead and give it a try. And One, Two, Ready, and…

Excellent job. Now, there are some things I would like to note and have you – just, focus on mentally while you're doing these. Now, for this particular exercise or drill, you wanna make sure that the melody you're singing, the phrase you're singing, is like a continuous trend, and you're not breaking it up or making them sound like fragments, but it's like you are – like you're taking a crayon in your hand and you have a big piece of white paper on the floor, and you take your crayon and you just draw a loop after loop after loop after loop after loop. That's exactly how it should sound and feel. Okay. Let's keep it pushing.

Okay, so now we're moving a lot faster, and we're going to kinda break it up. So we're gonna be a little staccato. Take a listen.

"A…E…I…O…U." Okay, your turn.

Alright, me again. "A…E…I…O…U."

Okay, your turn.

Great job.

Alright. So now, here we are at our drill for our faster pattern, and we are going to be – remember – singing staccato, very quick wiggles. Okay. Let's go ahead and try it. And One, Two, ready, and…

Excellent job. Lots of hard work, but that pays off. Let's keep going.

Now, let's go ahead and take the opportunity to combine what we've already learned – the first pattern and the second pattern, together. Of course, I'm gonna do one, and then you are going to mimic me or repeat exactly to a T. Okay. Here goes:

"Ooh…" Alright, your turn.

Okay, great job. Let's try another one. "Ooh…" Okay, your turn.

Okay. So now, we've played around with the demonstration and trying to mimic it. Now what we're going to do is actually run this over and over and over again in our drill that's coming up next. Alright, let's dig in.

Alright. So let's go ahead and dig into this yummy drill…okay, so what we're gonna be doing is moving in half steps, and I'm going to demonstrate the first two, just so you understand what we're doing and get the gist of things. Alright. After that, you're on your own. Here we go. And One, Two, Ready?

"Ooh, ooh…"

"Ooh, ooh…"
Excellent job! Okay, let's move on.

This was a tremendous experience. Now, these patterns are essentially new exercises that need to be added to your daily regimen. So throw these into the rotation when mixing and matching.
Welcome to Stylization – Basic Technique for Runs, Riffs, and Arpeggios 102 - a continuation of the previous CD. On this CD, we will finish up with our patterns by introducing 3 and 4. Alright, let's go ahead and get started.

[PATTERN 3, ASCENDING ARPEGGIO: Disc 8, Timepoint: 0 minutes, 24 seconds]

Okay, Pattern 3. Ascending Arpeggio. Let's go ahead and start with this. Me first.

"A…E…I…O…U." Alright, your turn.

Good job. Okay, let's go ahead and do it again. Me first, and then you, second. Here we go.

Great job. Okay, me again, and then you again, and this is our last time. Here we go.
"A…E…I…O…U." Okay, your turn.

Excellent job. Okay, let's go ahead and move on to the next speed, which is medium. Okay, so let's go ahead and begin our drill for this pattern and this pace. Here goes. Ready? And…

Excellent job. Okay. Let's keep pushing.

Alright. So let's go ahead and try that same thing in a medium pace. Okay. And One, Two, ready, and…"A…E…I…O…U." Okay. Your turn. And One, Two, ready, and…

Great. Alright, let's try that again. And One, Two, ready, and…"A…E…I…O…U." Alright, your turn. And One, Two, ready, and…

Great job. Let's keep moving.

Alright. Now, here we are at our second drill for our medium pace. Let's jump right in and go up half steps. And One, Two, ready, and…

Excellent job! Okay, let's keep working hard and move on.

Okay, continuing on with our ascending diatonic arpeggio. Fast. Okay, here goes.


Alright, last time. Here we go. "A…E…I…O…U." Okay, your turn.

Excellent, excellent, excellent! Okay, let's go ahead, keep moving to our next pattern.

Okay, so let's keep pushing with our fast pace. It's a little more uh…takes a little more focus. Okay? So make sure that you give every note its fair share of quality and precision. Okay? Let's go ahead and dig in. And One, Two, ready, and…
Excellent job! Alright.

[PATTERN 3, DESCENDING DIATONIC ARPEGGIO: Disc 8, Timepoint: 10 minutes, 30 seconds]

"All to Jesus, I surrender." That was an example of how we can use the next exercise in a run. Descending diatonic arpeggio. Alright. Let's go ahead and get started and move on to our next pattern.

Okay. Remember, I go first, and then you go second. Let's go.


Alright. My turn again. Here we go.


Excellent job. Alright, let's move a little faster.

Alright. Let's go ahead and start our drill for this particular pattern in this pace. Okay. And One, Two, Ready, and…

Great job! Okay. Let's move on.

Okay, so now, it's time for our medium pace. Take a listen to this:

"A…E…I…O…U." Did you hear that? One more time. "A…E…I…O…U." Alright, it's your turn. Great job. Alright, so, let's keep moving, but again, you wanna keep doing that until you have it a hundred percent. Don't settle for anything less.

Alright. Let's go ahead and whip ourselves in to shape with this next drill for our new pace. We're gonna be moving in half steps once more. Here we go. And One, Two, ready, and…

Great job. That's really, really gonna help you for the next one.

Okay. So, we've tackled our slow pace, and we jumped into our medium pace. Now it's time to move on to our fast pace. First listen to me, and then go ahead and mimic.


Good job! Try it one more time.

Excellent. Alright. And just like all the rest, repetition, repetition, repetition. Let's go ahead and move on towards the combination.
Alright. So now, here we are at our fast-paced drill. Have fun. Alright. Let's begin. And One, Two, ready, and…

Excellent job. Okay, let's keep moving.

[COMBINATION DRILL: Disc 8, Timepoint: 19 minutes, 11 seconds]

Okay, so now that we've learned the patterns individually, let's take the time to put them together and see what we come up with. Now, what I'm gonna do is a demonstration of slow, medium, and fast. And these are combinations of the two – ascending diatonic arpeggio and descending diatonic arpeggio. Alright. Here we go.

"A…" I'll try that again.

"A…" Okay, here is my medium.

"A…" I'll try that again.

"E…" Alright, here is my fast.

"Ooo…" Once more. "Ooo…"

Alright, so, what I want you to do is take these demonstrations and work at them over and over and over again.

So now, we are at the point where we are going to actually run the medium and fast combination over and over and over again. Okay?

So, first, we're gonna start with the medium, and…let me just give you a quick demonstration…

"A…E…I…O…U." And then we're gonna move up in half steps. Alright. So let's go ahead and begin.

Okay. Here we are now at our combination drill. Well, we're gonna be singing the vowel sounds and basically moving in half steps. Alright, let's go ahead and get started. Oh, by the way, I'm gonna sing about…maybe the first two or three with you. Okay. We're starting in the key of C and we're starting at the C below middle C. And you know, tenors, baritones – that should be pretty comfortable for you. And ladies, if you can't sing that low, again, like I've been saying, just go ahead and chime in where it's comfortable and it's within your register.

Okay. Now, let's get started. And One, Two, ready, and…

"A…E…I…O…U."

"A…E…I…O…U."
"A…E…I…O…U."

Wonderful job. Okay, let's go ahead and keep moving. This has gotten us ready for our fast pace. Alright. So here we are at our fast Combo drill, where we're gonna be speeding it up a little bit. "A…E…" Just to refresh your memory.

"A…E…I…O…U."

Excellent job! You should be proud of yourself because that was pretty tough! Alright. Let's go ahead and keep moving.

Alright, here we are at our combination activity for both patterns we've learned thus far. Now, this is really gonna be fun. This track is gonna feature different ways of using the patterns. Alright, so let's go ahead and plunge in. Now, I want to give you what the phrase is – the lyrics to the phrase. It simply says, "I am so, so blessed." Okay? Let me give you a quick demonstration. And One, Two, ready…

"I am so, so, so blessed."

"I am so, so blessed." Alright. So that's pretty much how it's going to go. And that's your demonstration. Now, on the following track, we're gonna move up in half steps, we're gonna start C below middle C, and we're gonna work our way, all the way up- singing the same exact thing over and over again, until we change it. Alright. Let's go ahead and get started.

[COMBO ACTIVITY 1: Disc 8, Timepoint: 36 minutes, 27 seconds]

Okay. Let's go ahead and start our combo activity 1.

Excellent job! Okay, let's keep moving.

[COMBO ACTIVITY 2: Disc 8, Timepoint: 41 minutes, 2 seconds]

Alright, here we are at our second activity for our combination of patterns. Take a listen to this phrase. "I won't let things get me down. I will be glad and make a joyful sound." Alright, so that's what we're gonna be singing. Let me give you a quick demonstration. One, Two, ready?

"I won't let things get me down. I will be glad and make a joyful sound."

"I won't let things get me down. I will be glad and make a joyful sound."

Alright, so that's what it is and let's go ahead and go forth with it.
Runs 101

Okay, we have arrived. Welcome to Runs 101. Now, in Basic Technique for Runs, Riffs, and Arpeggios 101 and 102, we discovered and mastered a few distinct patterns for everyday runs. With that as our strong foundation, we will begin learning a number of simple runs. And then, from here, we will tackle more advance runs in Runs 102. Now this CD is all about mimicking. I like to call it, The Running Game. Let's go ahead and dig in.

[RUN NO. 1: Disc 9, Timepoint: 0 minutes, 37 seconds]

"Oh, yeah…"

Can you believe that that run can be broken down into fragments, and actually be sung by you? Well, it's true. Let's go ahead and begin with our first run. Now, what we're gonna do is we're gonna sing runs and we're gonna break them down so that you and I can mimic each other back and forth. And then, we can put all the fragments together, and voila! You'll have your run. Okay, let's go ahead and begin with our first run. And remember, we're starting off simple. Here goes.

"Ooohh…"

Did you hear that? I'm gonna try it again.

"Ooohh…" Try that for yourself.

Okay, my turn.

"Ooohh…"

Okay, your turn.
Pretty good. Now, I want to tell you, if this is easy and you just breezed through it, go ahead and move on to the next run. If not, let's break it down. So let's break this sound into two parts. The first part is actually an overhand tremor that we learned previously. The second part is just pretty much one note. So this is very simple. Repeat to yourself, this is very simple. Don't be discouraged. So what I'm going to do is, I'm going to sing, and you mimic me immediately after, and I'm gonna start off slow. I'm gonna build up, and then before you know it, we're gonna be doing the run together. Here we go.

"Ooohh..." Me again. "Ooohh..." Your turn.

Me again. "Ooohh..." "Ooohh..."

Me again. "Ooohh..." "Ooohh..."

Okay. A little faster. "Ooohh..."

Your turn. "Ooohh..." "Ooohh..." "Ooohh..."

Keep going. "Ooohh..." "Ooohh..." Okay, a little faster.

"Ooohh..." "Ooohh..." "Ooohh..." "Ooohh..." "Ooohh..."

Keep going. "Ooohh..." "Ooohh..." "Ooohh..." "Ooohh..."

Last time. "Ooohh..."

Okay. Good job. Now, the second part, remember, is very simple because it's just one note: "Ooh."

So we're going to combine that. Sing it again?
"Ooh."

One more time?

"Ooh."

Okay. Good job. So, let's try it slowly.

"Ooohh-ooh." Again. "Ooohh-ooh."

Your turn. "Ooohh-ooh."


Excellent job! You have just now conquered your first run. Let's keep moving.

[RUN NO. 2: Disc 9, Timepoint: 4 minutes, 40 seconds]

Now for Run Number Two. Still simple. This is a male example.

"Ooohh-ooh."
Ladies, we're gonna take an octave higher.

"Ooohh-ooh."

Let's begin breaking this down.

Of course, what I want you to do is mimic me. Jump right in. Don't hesitate. Don't take any pauses. Right after I'm done, you chime in. Let's break it down into two.


Last time.

"Ooohh-ooh."

Now the other part.

"Oo-ooh."

You try.

"Oo-ooh." "Oo-ooh." "Oo-ooh." "Oo-ooh."

Alright. So you notice how I'm adding a little vibrato at the very end. Mimic me a hundred percent. Okay, let's put the two together.

Last time.

"Oo-ooh-ooh-ooh."

Excellent job. Now, feel free to rewind and go back and do this over and over and over again. Remember, that is key. There's nothing wrong with that. That is exactly how you are going to be successful in singing your runs. Let's move on. Listen to this one.

"I want." One more time. "I want."

Let's go ahead and begin to break this down. Listen to me first, and then you jump right in.

"I." "I." "I." "I." "I." "I." "I."

A little faster.

"I." "I." "I." "I.

Keep going.

"I." "I." "I." "I.

A little faster.

"I." "I." "I." "I."

Last time.
"I."

Good. Let's go ahead and do the second part. So the second part is really easy because all you're singing is "want".

"want."

Try that.

"want."

So let's combine the two. Me first.

"I want." "I want." "I want." "I want."

Last time.

"I want."

Great job. You're doing really, really good so far. Let's keep moving on.

[RUNNING IN MULTIPLE KEYS: Disc 9, Timepoint: 8 minutes, 50 seconds]

Okay, so now that you've conquered the first three runs, let's go ahead and apply those in our first activity. Now, what we're going to be doing is running in multiple keys. We're gonna be modulating from key to key. And not only that, we're also going to be singing the runs in each vowel sound. Pretty neat, huh? Sounds like a lot, but it's really, really, really good because this is going to equip you with the ability to
sing runs in any key that you desire, of course within your range. And not only that. But also, being able to run while singing different words. For example.


I'm singing the same exact runs but different words. And that's important to be able to do. Okay, so now what I'm going to do is demonstrate what we're going to be singing in the activity. Here goes.

And one, two, ready, listen.

"A." "A." "A." "Hey."

"E." "E." "E." "E."

"I." "I." "I." "Hi."

"O." "O." "O." "O."

"U." "U." "U." "U."

Alright. You got the picture? Alright. So, basically, A, E, I, O, U. And we're gonna be modulating. Now, let's go ahead and dig into our activity. Alright. So, let's go ahead and begin the activity and, I'm gonna let you know we're starting in the key of F. Two F's below middle C. Okay? Now, of course, like I was saying, if this is outside of your range, don't try to sing this low. Uhm, ladies especially, come in when you are comfortable, okay? Let's go ahead and get started.

And one, two, ready, begin.

"O." "O." "O." "O."
Great job. I'm glad you stuck with it. Let's keep moving.

[RUN NO. 4: Disc 9, Timepoint: 17 minutes, 20 seconds]

Now for Run Number Four. Listen to this.

That was great. Let's hear it again.

Alright. Let's break that down. First part.

"A little slower."
Let's play the game. Me first, then you jump right in.

Let's break it down. Me first, and then you.

"Ha-ah-ah." "Ha-ah-ah." "Ha-ah-ah." "Ha-ah-ah."

A little faster.

"Ha-ah-ah." "Ha-ah-ah." "Ha-ah-ah." "Ha-ah-ah."

Okay. Now let's add on.


Good. Let's add on.

Last time.


Good job. Okay, let's keep moving.

[RUN NO. 5: Disc 9, Timepoint: 19 minutes, 45 seconds]

Run Number Five. Listen to this.

"Oooh…"

Listen one more time.

"Oooh…"

Alright. Let's commence to breaking it down. First part.

"Oooh…" "Oooh…" "Oooh…" "Oooh…" "Oooh…"

Keep going.

"Oooh…" "Oooh…"

Last time.
"Oooh…"

Good job. Okay. Let's go to the next part of the run.

"Oooh…" "Oooh…" "Oooh…" "Oooh…" "Oooh…" "Oooh…" "Oooh…"

Last time.

"Oooh…"

Great job. Okay. Let's put the two together. And, mimic me. Here goes.

"Oooh…" "Oooh…" "Oooh…" "Oooh…"

Last time.

"Oooh…"

Excellent job! Let's keep moving.

Listen to this next run.

"Woh…"

Let's hear that again.
Okay, it's breakdown time. Now ladies, let's go ahead and sing an octave higher because we also want to be able to run in our head voices. Here we go.

"Woh…" "Woh…" "Woh…" "Woh…" "Woh…" "Woh…" "Woh…"

Last time.

"Woh…"

Good job! Let's speed it up.

"Woh…" "Woh…" "Woh…" "Woh…" "Woh…" "Woh…" "Woh…" "Woh…" "Woh…"

Last time.

"Woh…"

Now, let's add the next part.

"Woh…" "Woh…" "Woh…" "Woh…"

Last time.

"Woh…"

Now, let's put all of them together. Listen to this.
"Woh…" "Woh…" "Woh…" "Woh…"

Last time.

"Woh…"

Excellent job! This is our last run. Pay close attention. This is what it sounds like.

"Ooh…"

Once more.

"Ooh…"

Let's begin to break that down. First part.

"Ooh…" "Ooh…" "Ooh…" "Ooh…"

A little faster.

"Ooh…" "Ooh…" "Ooh…" "Ooh…" "Ooh…" "Ooh…" "Ooh…" "Ooh…"

Last time.

"Ooh…"
And of course the last part is…”Ooh…”

Let's try that again.

"Ooh…”

Let's put them together.

"Ooh…” "Ooh…” "Ooh…” "Ooh…” "Ooh…” "Ooh…”

A little faster.

"Ooh…” "Ooh…” "Ooh…” "Ooh…” "Ooh…” "Ooh…”

Last time.

"Ooh…” Okay.

Alright, so, now, we're going to be doing our second activity, and once again, we're going to combine all the runs that we have just finished, that is, Four through Seven, and we're gonna put it into our activity. We're gonna apply ourselves. Yeay! Okay. So, this is what's it's gonna sound like.

"Hey." "Hey." "Hey." "Hey."

"He." "He." "He." "He."
And so forth, and so on. Okay. So again, we're gonna be modulating from key to key to key, and just as I demonstrate it, we're gonna be singing each vowel sound. Okay. Let's go ahead and dig in.

Okay. So here we are now. At activity two. And, let's go ahead and dig in.

"O." "Ho." "Ho." "Ho."

"U." "U." "U." "U."

"E." "E." "E." "E."

"I." "Hi." "Hi." "Hi."

"O." "O." "O." "O."

"U." "U." "U." "U."

"A." "A." "A." "A."

"E." "E." "E." "E."
Great job. Now this time I made sure to sing plenty of them with you so you had something to reference. Alright, well, let's keep moving.

[APPLY RUNS TO A NURSERY RHYME: Disc 9, Timepoint: 38 minutes, 29 seconds]

Okay. Now, we have reached our final activity. And what we're going to do is we're actually gonna apply the runs that we have learned and put them into a short nursery rhyme. Mary Had A Little Lamb. Now this is really exciting because this is the first time we're gonna be putting what we learned into song form. I'm going to give you a quick demonstration. One, two, ready, and...

"Mary had a little lamb, little lamb, little lamb. Mary had a little lamb, whose fleece was white as snow."
Alright. So, first let's go ahead and just break them up and make sure that you have it and then, I'll sing it again, and I'll give you a chance to sing it all on your own. Okay, let's dig in.

Okay. So, to start things off, I'm going to sing a piece of the song and you mimic right after me. Okay? Here we go. And one, two, ready,

"Mary had. Mary had. Mary had. Mary had. Mary had."

Last time.

"Mary had a little lamb. A little lamb. A little lamb. A little lamb. A little lamb."

Last time.

"A little lamb. Little lamb. Little lamb."


Last time.

"Little lamb. Little lamb. Mary had. Mary had. Mary had. Mary had. Mary had. Mary had. Mary had. Mary had."

Mary had. Mary had."

Last time.

"Mary had."
Okay, now the rest is simple. "A lamb whose fleece was white as snow." There are no runs there. So, let's go ahead and go to the next part. I'm going to sing the entire thing and then you're going to sing the entire thing. Okay? Alright, let's dig in.

Okay, so again, I'm gonna go first so, just so you have something to reference and then you're on your own to explore creativity through runs. Okay. Take a listen.

And one, two, ready, and…

"Mary had a little lamb, little lamb, little lamb. Mary had a little lamb, whose fleece was white as snow."

I just want to commend you and say, well done. Now, that was a lot of work. These runs are no joke, and just breaking them down, and once you get the first part then you have to add on a second part and just getting through all of that, I really do commend you. I congratulate you, because, I mean, doing the runs, that's hard enough. Then you are incorporating what you've learned already. You're making sure that your mouth and your tongue are in correct positions, and you're singing the vowels correctly. And also, simultaneously, you wanna make sure that you're on pitch and that you're not singing flat or you're not singing sharp, and then also maintaining adequate breathing, correct breathing, and posture. All of these things combine into one. That's pretty hard. I mean, to remember to do everything, at the same time perfectly. So, well done, well done. Now, I also want to remind you to make sure that you don't allow your mouth, or your lips and your chin and your jaw to, to quiver and jump all over the place when you're trying to get your desired run out, because there are a lot of people out there that, when they're singing, even vibrato, their faces just go to work, and what they're doing is they're overcompensating, they're using those faculties to produce the sound, when it's internal. So make sure you're doing these in the mirror and you're not looking like some crazy horse or something. Okay? And also – or, last – repetition. Repetition is key. If you're having a little trouble with these, go back and do them again. And do it again. And do it again. And, what happens is, not only your ear becomes familiar with the sound, and what you're supposed to be doing and producing, and then also, your throat becomes familiar with the feeling that takes place when you're doing the runs. Now, before I let you go, I want to tell you that it's really important you not move on prematurely to the next CD, Runs 102, before you really have this down. Make sure that you have mastered this, and don't bite off more than you can chew. Do the work. Do the hard work and then you can graduate. Alright, until next time.
Welcome to Runs 102, where we are going to be learning runs a little more advanced than the ones learned previously in the other CD, Runs 101. Now, this CD is really electric because we'll be taking runs out of an actual song that is going to be featured before the exercises begin. We're gonna choose the ones we like, and slice them out just like a piece of pie. Sweet! Let's get started. Take a listen to this piece.

"Amazing grace, how sweet the sound that saved a wretch like me. I once was lost, oh, but now I'm found. Was blind, but now, I see."

Things to avoid: When you're doing the runs, I wanna make sure that you're always gonna have that correct mouth structure, that facial structure, and positioning of the tongue, because you don't want to hurt yourself. So use all the things that you learned earlier and still apply those things to what we're doing now. Practice in the mirror. Let's get started.

Ooh. I really like, "a wretch…" Yeah. That one. Let's go ahead and start breaking that baby down. Okay, now first, we wanna listen to it again, because we wanna get it ingrained in our brains. Hit it.

"A wretch…"

Okay. Let's go ahead and start with the very beginning. "A…" "A…"

Now, if you notice, there are two things that really, really, really help you in this. They're dynamics. Remember sighs and cries? Yes. Now, there's a cry that starts the run, and then where we're slicing it, where we're stopping the run, it's kinda being thrown. It's a sigh. "Ohh." So those two elements are really gonna help you. Now, I want you to listen to me, and we're gonna play our famous game. So I'm gonna start, and then you jump right in, and you mimic. Here we go.

"Hah…" My turn.

"Hah…" "Hah…" "Hah…" "Hah…" "Hah…"
Keep going.

"Hah…" "Hah…"

A little faster.

"Hah…" "Hah…” "Hah…” "Hah…” "Hah…” "Hah…”

Keep it up.

"Hah…” "Hah…”

A little tiny faster.

"Hah…” "Hah…” "Hah…” "Hah…” "Hah…” "Hah…”

One more time.

"Hah…”

Good. Now, that's the very first part. So now that we have that, we have our grips on that, let's go ahead and add.

"Wre…” Did you hear that? 'Cause that's the next part. Let me do it again. "Wre…” Now, in this run, I'm actually moving. I'm transitioning from my natural, or my chest voice, to my head, or falsetto. Okay? And also, I'm using another dynamic that we learned way, way back, and I'm putting an H before the E in "wretched." "Wre-he…” Now, I'm letting that H with that air carry me all the way up, and it's very useful.
So really try to do that; implement that when you're mimicking me. So let's go ahead and begin. I'm gonna slow it down just a little bit, and then we'll speed it up. Here goes.

"Wre-he…" "Wre-he…" "Wre-he…" "Wre-he…" "Wre-he…" "Wre-he…" "Wre-he…"

Keep going.

"Wre-he…"

A little faster.

"Wre-he…" "Wre-he…" "Wre-he…" "Wre-he…" "Wre-he…" "Wre-he…"

Keep going.

"Wre-he…" "Wre-he…"

Last time.

"Wre-he…" Good job! Tiresome, huh? It should be. If you get a little light-headed, that's okay. That means you're just not used to it yet. But you're doing it right.

Let's go ahead and put the first two pieces together. Listen to this demonstration.

"A…wre-he…tch…" Okay, yourself.

Okay. Try it with me on this one. "A…wre-he…tch…"
My turn. "A…wre-he…tch..." Your turn.

Okay, one last time. I'm gonna do it a little faster. "A…wre-he…tch..." Your turn.

Now, when I do it, I'm not gonna say you do it. Just jump right in. "A…wre-he…tch..." "A…wre-he…tch..." "A…wre-he…tch..."

Great. Okay, let's keep it pushing.

Now, this is the next one we're gonna be working on. Now, for starters, this piece of the run, I'm already in my head voice, or my falsetto, and on the very last note of this snippet, I fall out into my chest, so I transition on the very last note. So let's go ahead and get started. I'm gonna do it very slowly and then we're gonna speed it up. So, mimic me. A hundred percent, remember. Here goes.

"He-e-e…eh." Your turn.

Okay, my turn. "He-e-e…eh." Your turn.

Alright, now let's double time. Just jump right in.


Good. Keep it up.

"He-e-e…eh." "He-e-e…eh."

A little faster.

A little faster.


Good job. Okay, let's go ahead and combine all three. Listen to this. "He-e-e…eh." One more time. "He-e-e…eh." Alright. You try, and then we're gonna go on tune the last piece.

"…He…tch…"

This is the last part of our run. So let's go ahead and play our game. Let me demonstrate first.

"He…tch…" Your turn.

Okay, me again. "He…tch…"

Okay, so let's go ahead, and let's play our game, one after another. Here we go.

"He…tch…" "He…tch…" "He…tch…" "He…tch…" "He…tch…"

Good job. Keep it up.

"He…tch…"
Okay, speed it up. "He…tch…" "He…tch…" "He…tch…" "He…tch…" "He…tch…"

Okay, a little faster.

"He…tch…" "He…tch…" "He…tch…" "He…tch…" "He…tch…"

A little faster.

"He…tch…" "He…tch…" Last time. "He…tch…"

Excellent job! Okay. So now, let's go ahead and put all the pieces together.

"A…wre-he…tch…" You try.

Okay, me again. "A…wre-he…tch…" You try.

Okay, me again. "A…wre-he…tch…"

Great job! Didn't that feel great? Ahh! And that's a hard run, too. Okay. So now that we have that one, let's go ahead and listen to another one that we may want to mimic.

Okay, next slice. Listen to this: "But no-o-o-ow…" Alright, so first, what we're gonna do is we're gonna dissect it into two parts. Now, I'd like to note, on the word, "now," we're emphasizing that consonant – the "n"- "n." "But no-o-o-ow…" Let's go ahead and break it down. So first, me, then I'll slow it down a little, and then you go ahead and follow. Here goes. Take a listen.

"But no-o-o-ow…" Your turn.
Okay, me again. "But no-o-o-ow…" Your turn.

Let's just go ahead, one after another. Here we go. "But no-o-o-ow…"

"But no-o-o-ow…"

"But no-o-o-ow…"

"But no-o-o-ow…"

Good.

"But no-o-o-ow…” Grab that "n." "But no-o-o-ow…”

"But no-o-o-ow…” "But no-o-o-ow…”

Just a little faster.

"But no-o-o-ow…” "But no-o-o-ow…” "But no-o-o-ow…” "But no-o-o-ow…” "But no-o-o-ow…” "But no-o-o-ow…” "But no-o-o-ow…” "But no-o-o-ow…”

Now let's go ahead and go to our next piece.

Okay, so this is the next piece. We're gonna start off a little slow. Let's listen to it first.

Me again. "Ho-ow." Your turn.

Now, when you're doing that, I really want you to put emphasis on both notes; you're kinda throwing both of them. "Ho-ow." Here we go.

"Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow."

Good.

"Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow."

A little faster.

"Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow."

Faster.

"Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow."

Faster.

"Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow." "Ho-o-o-o-o-o-ow."

Great job! Okay, let's put these two together.
"But no-o-o-o-o-o-o-ow." Okay, your turn.

Great job. Alright, so what I want you to do is keep at it, practice over and over and over again until you get it a hundred percent. Okay. Let's go ahead and move on to the next run.

Okay. Our last run – let's take a listen to this one.

"Bu-u-u-u-ut no-o-o-ow…"

Did you hear that? We're gonna break this into two, and the first part is…"Oh-oh-oh-oh-oh-oh." I'll do it again. "Oh-oh-oh-oh-oh-oh." So I'm gonna go ahead and slow it down and you mimic me the best you can. Here we go.


"Oh-oh-oh-oh-oh-oh." A little faster.

"Oh-oh-oh-oh-oh-oh."

Last time.

"Oh-oh-oh-oh-oh-oh."

Alright. So now that we have that, let's go ahead and put it with the other one, but first, we have to learn the other one. Alright, take a listen to this.

So here's the next part to that run. "No-o-o-ow." Let's get it started. Me first, then you jump right in. Here we go.

"No-o-o-ow." "No-o-o-ow." "No-o-o-ow." "No-o-o-ow." "No-o-o-ow." "No-o-o-ow."

Keep going.

"No-o-o-ow." "No-o-o-ow." Last time. "No-o-o-ow."

Good job. Let's go ahead and put two together.

"Bu-u-u-u-ut no-o-o-ow…"

Okay, you try. Okay, try it with the demonstration. "Bu-u-u-u-ut no-o-o-ow…"

Okay! You have successfully completed the third run.
Application time. Now that you have learned all of the runs that were sung in the previous demonstration, you now have the opportunity to apply them to the instrumental that will follow. Now, remember, I want you to add your own personal style. We've done a lot of things that had to do with stylization, so don't be afraid to venture out and take risks.

Alright, have yourself some fun.

Now it's time for some run activities. Now, what I'm gonna do is demonstrate some phrases and basically, I want you to listen. And what we're gonna do after that is we're gonna break the phrases down line by line. Within those phrases, there are particular runs that we want to emulate. Alright. Let's go ahead and get started. And One, Two, ready…

"You can see it in my walk, yes. Shinin' all upon my face. You can hear it in the talk. You can tell him not to sing. You can see it in my walk, yes. Shinin' all upon my face. You can hear it in the talk. You can tell him not to sing." Alright. So that's a demonstration, and like I said, we're gonna keep it going, and we're gonna take each one line by line and extract a particular run, and learn how to do that run. Alright, let's go ahead and get started.

Alright. So now, what we're gonna do is we're going to listen to the demonstration of the very first line that was sung. Then we're gonna extract a run and then we're gonna take it from there. Alright. Let's take a listen.

"You can see it in my walk, yes." Let's listen to it one more time. "You can see it in my walk, yes." Alright, so the run in this line we're going to be isolating is: "Ye-e-es." Let me try that again. "Ye-e-es." Alright, so let's commence to breaking this down. This is an easy one.


Okay. Now, we're gonna go a little faster, and it's actually gonna be the run. Okay? Listen.


Great job. Now, if you don't quite have this run yet, please go back to the beginning, not of the CD but of this track, and basically just keep doing it over and over again until you get it, okay? But if not, and if you do have it, well, let's go ahead and move on.

Alright. Now, for our second line. Let's go ahead and take a listen. "Shinin' all upon my face." Let's hear that again. "Shinin' all upon my face." Alright, so now that we've heard the demonstrations, let's go ahead and extract this run. "Fa-a-a-a-a-a-a-ace…" Alright, so let's go ahead and put it in two speeds – slow, and then faster. Alright, let's go ahead and give it a try. Now, come in right after me, because we overlap. You begin when I end.

"Fa-a-a-a-a-a-a-a-ace…” "Fa-a-a-a-a-a-a-a-ace…” "Fa-a-a-a-a-a-a-a-ace…” "Fa-a-a-a-a-a-a-a-ace…” "Fa-a-a-a-a-a-a-a-ace…” "Fa-a-a-a-a-a-a-a-ace…”

Alright. So now, let's go ahead and speed it up. But I'm gonna break it up in two, just to make sure we have it. Alright, listen.

"Fa-a-a-a…” "Fa-a-a-a…”

"…a-a-a-ace…” "…a-a-a-ace…”

"Fa-a-a-a…” "Fa-a-a-a…”

"…fa-a-a-ace…” "…fa-a-a-ace…”

"Fa-a-a-a…” "Fa-a-a-a…”
"...fa-a-a-ace..." "...fa-a-a-ace..."

"Fa-a-a-a..." "Fa-a-a-a..."

"...fa-a-a-ace..." "...fa-a-a-ace..."

Alright, so you put those two together and what do you get? "Fa-a-a-a-a-a-a-a-ace...

Alright. So let's go ahead and move on to our next line.

Okay. Now, for our third line. Listen.

"You can hear it in the ta-a-a-a-a-a-a-a-alk."

Let's listen to that again.

"You can hear it in the ta-a-a-a-a-a-a-a-alk."

Alright, so we're gonna extract this one. "Ta-a-a-a-a-a-a-a-alk." Okay, so let's go ahead and break it down, first slow, and in two parts. Here we go. Listen to this.

"Ta-a-a-a, a-a-alk." "Ta-a-a-a, a-a-alk." "Ta-a-a-a, a-a-alk." "Ta-a-a-a, a-a-alk." "Ta-a-a, a-a-alk." "Ta-a-a, a-a-alk." "Ta-a-a, a-a-alk." "Ta-a, a-a-alk."

Alright, now, let's speed it up a little bit.
"Ta-a-a, ta-a-a." "Ta-a-a, ta-a-a." "Ta-a-a, ta-a-a." "Ta-a-a, ta-a-a." "Ta-a-a, ta-a-a."

Okay, a little faster.

"Ta-a-a, a-a-alk." "Ta-a-a, a-a-alk." "Ta-a-a, a-a-alk." "Ta-a-a, a-a-alk." "Ta-a-a, a-a-alk." "Ta-a-a, a-a-alk."

Okay. So now, let's go ahead and add on the other parts. Listen to this. "Ta…ta…ta…ta…ta…ta…ta…ta." Good. Alright, so now that we have that crazy vibrato run, let's go ahead and add on the very end.


Okay. Now let's speed it up. Really fast.


Now, let's go ahead and put those together. Here we go.

"Ha…a-a-ah." "Ha…a-a-ah." "Ha…a-a-ah." "Ha…a-a-ah." "Ha…a-a-ah." "Ha…a-a-ah.

Okay. Now, let's go ahead and do the run.


Alright. Good job! Alright, alright. Here we are at our fourth line. Let's go ahead and listen to the demonstration.
"You can tell him not to sing." Let's hear that again. "You can tell him not to sing."

Okay. So let's go ahead and break it into two parts and slow it down in the beginning, and then speed up later. Here goes.

"Si-i-i..." "Si-i-i..." "Si-i-i..." "Si-i-i..."

"...i-i-ing." "...i-i-ing." "...i-i-ing." "...i-i-ing." "...i-i-ing." "...i-i-ing." "...i-i-ing." "...i-i-ing." 

"Si-i-i, i-i-ing." "Si-i-i, i-i-ing." "Si-i-i, i-i-ing." "Si-i-i, i-i-ing." "Si-i-i, i-i-ing." "Si-i-i, i-i-ing." "Si-i-i, i-i-ing." "Si-i-i, i-i-ing." 

Okay, now let's speed it up, and it's actually gonna be the run. "Si-i-i-i-i-ing." "Si-i-i-i-i-ing." "Si-i-i-i-i-ing." "Si-i-i-i-i-ing." "Si-i-i-i-i-ing." "Si-i-i-i-i-ing." "Si-i-i-i-i-ing." "Si-i-i-i-i-ing." 

Alright. Good job!

Okay, so we've got all of those down, and now, I thought it would be nice if you had some...just, instrumental to go ahead and be able to sing it on your own, and just let loose. So feel free, and be creative in your own way.

[Instrumental]

Great job, great job! I don't know if you know it, but you just successfully completed all of these runs, and you did a really good job at sticking in there and working it out, and I just wanna commend you, because it's a lot of hard work. And not only have you successfully completed the runs, but this entire series. I mean, now, you won't have to worry why you're hoarse after the first church service or just being a victim of poor vocal technique. And now you have all these other things on your belt as far as dynamics; you know what crescendos are, decrescendos; you know when to take your breath marks; and
your modes. Now, theoretically, you're gonna know where you're going when you're singing, and you won't end up in some strange key or sounding crazy like your worst nightmare. Now, I also wanna say that it doesn't stop here. There's so much more ahead of you. So go ahead, master these things, and we'll have a lot more things to come.