



IGNITING YOUR WAY TO COMPLETE ACCURACY

The ultimate in a locked, ringing sound cannot be achieved without total accuracy. Accuracy problems can be divided into several general areas.

- Notes - correct notes being sung by all singers all of the time
- Intervals - the distance from one note to the next being sung with complete accuracy all of the time
- Chords - all singers singing their notes with complete accuracy and balanced correctly all of the time
- Tuning - knowing when to apply Pythagorean tuning all of the time
- Intonation - deals with the manner in which pitch is produced - singers knowing how to physically produce tone all of the time

ELEMENTS OF AN IN-TUNE PERFORMANCE

- correct notes and words are sung
- pitch maintains relationship to "do"
- part line intervals are accurate
- intervals and resulting chords are "tuned" correctly to encourage ring
- sufficient resonance is used to create good "vocal alignment" encouraging blend and balance and enhancing accuracy
- vowels are produced within good quality sound and in the same manner by all singers to encourage compatible vowel sounds without distorting individual resonance or pitch
- synchronized delivery enhances until accuracy, encouraging chord lock
- sufficient listening skills are applied to create a well-resonated, blended ensemble
- sufficient breath energy is applied to maintain a consistent, accurate and energized tone flow
- appropriate register mix is applied by each singer to avoid distinctive quality changes from register to register
- the same mental mood/mental energy is applied across each phrase line by all singers
- sufficient air pressure is applied to support "movement" within the phrase line, creating a sense of forward motion and vitality

(The above is borrowed from a handout prepared by Dixie Dahlke.)



SYNCHRONIZATION ERRORS AFFECT TUNING IN ALL FOUR JUDGING CATEGORIES

- Complexity of selected music
 - Jumpy part lines
 - Too high/low for one or more parts to control or balance well
 - Phrase length demands
 - Dynamic demands sometimes leading to vocal overdrive
 - Fast tempos with many words per measure
- Tempo/Meter agreement
- Vowels
 - "Chewed"
 - Slow to open
 - Different
 - Diphthong omission
- Breathing
 - Different times
 - Different style
 - Tension causing gasping
- Difference in internal phrase emphasis
- "Mushy" or poor articulation
- Varying emphasis on consonants (including omission)
- "Choppy" singing (lack of flow)
- Tension in jaw and/or tongue
- "Bouncy" choreography
- Lack of energy / inconsistent breath pressure
- Over-singing (diminishes vocal flexibility)
- Unlike mental focus
- Inconsistent listening and teamwork
- Note and word insecurity
- Need for visual unity

(The above is borrowed from a handout prepared by Dixie Dahlke.)



PRECEPTS OF GOOD, IN-TUNE SINGING

- Good health
- Healthy attitude
- An alert ear
- Clear mental image of tone
- Consistently upright, forward alignment
- Head on even plane
- A poised, alert body
- An elevated and expanded rib cage
- Dependable breath support
- A lifted facial countenance
- Coordination between release of air from lungs and approximation of vocal folds
- Open, free resonance
- A loose, relaxed jaw
- A lowered tongue and larynx
- Relaxed shoulder and neck muscles
- Solid vocal and attitudinal energy
- Correct, ringing keys
- Correct notes, intervals
- Vertical alignment/balance of chords
- Pythagorean tuning of part lines
- Fully resonated and matched vowel sounds
- Understandable diction
- An alert ear and consistent sense of tonal center
- Proper intonation
- Consistency in singing musically with ease, with appropriate power, and with control throughout the singing range

(The above is borrowed from a handout prepared by Sharon Babb.)



Vickie Dennis
Region 31

Ignite!
19 September, 2015

sweet Adelines International
Are Those Your Notes?
Darlene Rogers

International Education Symposium
Handout #2

Classic Tags

for women's voices

Compiled by David Wright

Assisted by Jim Bagby, Kevin Keller, and David Krause

latest revision 2/28/01

1. I Love To Sing 'Em

I love to sing 'em, I love to ring 'em, love those bar-ber-shop,

I love to sing 'em, I love to ring 'em, I

bar-ber-shop chords. Give me those bar-ber-shop chords!

sing-in' ring-in' chords!

chords!

2. Flower From An Old Bouquet

There in our sweet-heart bow-er, you're just my flow-er from an

old bou-quet.

Nancy Bergman
Sung by the After Five Four, 1968



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3. When I Leave The World Behind

when I leave the world be - hind. _____
 Be - hind. _____ when I leave the world _____ be - hind. _____

4. Please Don't Give My Daddy No More Wine

Please don't give my dad - dy no more wine, no more

wine. He may be no good, but he's all mine. all mine.
 mine. all mine. mine. all mine.

5. Foolish Over You (Each Time I Fall In love)

you.
 Fall-ing in love o - ver a - gain // with you, fool-ish o - ver you
 with you _____ you.

S. K. Grundy
Sung by the Sundowners, 1968

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- Your ideas? _____

