

VOICE LESSONS

STEP BY STEP TECHNIQUE AND THEORY

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Section Three

LESSON 1

MUSIC THEORY

Review 2nds and 3rds

Listen to, sing and look at sheet music with 2nds and 3rds with your teacher.

YOU SING

Sight sing the following song:



SINGING TECHNIQUE

P, S, B, S

Lip Trills

Two-Octave Portemento Oh - NEW

Oo Pitch Exercise Fast

Warm Up Song

VOCALISE

For this section, most vocalise will be individualized

LESSON 2

MUSIC THEORY

Interval of a Fourth

Fourths are two notes separated by two notes.
Sing some fourths with your teacher.



YOU SING

1. Sing the following rhythm in your head
2. Sight sing the song

A musical staff in 4/4 time with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). Below the staff, the lyrics are: Do re do mi do fa fa fa, do fa do fa do do do.

Do re do mi do fa fa fa, do fa do fa do do do

SINGING TECHNIQUE

P, S, B, S

Lip Trills

Two-Octave Portemento Oh

Oo Pitch Exercise Fast

Warm Up Song

LESSON 3

MUSIC THEORY

Extended Legato

As you recall, legato is when we sing notes smoothly connected together. Extended legato is using the correct amount of air to make a long line of notes legato, supported and musical. After your warm up, you will practice some more breathing techniques to help with extended legato.

SINGING TECHNIQUE

P, S, B, S

Shhh or Lip Trills

Oo Pitch Exercise Slow/Fast

Warm Up Song

Advanced Breathing Technique

(From The Briceland Studio) - True legato singing has a foundation built on correct breath inhalation and exhalation. The inhalation should be relaxed, expansive, and enough for the needs of the particular phrase, but not too much. Ideally, the breath should be triggered by the natural reflexes in the body. Time, attention and experimentation are needed to learn how to inhale correctly by releasing and expanding the lower rib cage and abdominal wall, while keeping the sternum and upper torso relaxed and uninvolved.

The exhalation should be easy, unforced and controlled by activation and resistance in all of the areas mentioned in previous blogs: the lower back, abdominal wall, solar plexus and pectorals via the sternum. But all of the resistance in the world is futile if the air is not allowed to flow out freely. Due to the laws of physics, the higher level of air pressure in the lungs after inhalation compared to the space around the body will cause the air to come out on its own. It does not need to be pushed out, but instead it needs to be allowed out in a controlled manner using body resistance. The lower back does the work as the ribs contract in a slow, down and inward movement. Many singers mistake body resistance for holding on to the breath and keeping the ribs open, resulting in choppy singing and a held, tight, stuck sound. Great, legato singing always has free breath and a free rib cage behind it.

YOU SING

1. *Learn the song on the following page with your teacher.*
2. *Sing the song with the accompaniment.*
3. *Practice the legato lines at home.*

Legato practice song here

LESSON 4

SINGING TECHNIQUE

P, S, B, S

Shhh or Lip Trills

Oo Pitch Exercise Slow/Fast

Warm Up Song

MUSIC THEORY

Breath Marks

Breath Marks are small marks in sheet music that indicate when to take a breath. We use breath marks to help us sing well formed phrases. More on phrasing next week.

1. With your teacher's help, add breath marks to the song from Lesson 3.

YOU SING

1. Sing the song from Lesson 3 with the added breath marks.

Reminder:
Practice your intervals!