Sing Out! Course Notes weeks 1-3

Jess Arrowsmith jess_arrowsmith@hotmail.com 0790 3265790

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1. The Basics

1.1 My Basic philosophy

Everyone can sing. Granted, some people believe they can't, which gets in the way rather, and some people have never learnt how to access their singing voice in a way that is comfortable or satisfying, but fundamentally, if you speak you can sing.

That said, I think culturally we are rubbish in this country, at helping people learn to sing, and our education system is particularly rubbish in most cases.

Many people's experience of singing at school is to have been given the words, and shown the tune, and repeated over and over until the teacher said it was good enough. I can see why, to a school teacher who has never been given any other tools or techniques, that seems like a reasonable way to do it, because looking at the big picture – i.e. whether you end up with a performance of the song that sounds ok – it generally works.

However, I think it only really works for people who naturally already are fairly capable singers. For these people, the system is fine – they get lots of positive feedback and praise, if they stick at it they may get invited to join choirs or so on, and because they are feeling good about it and don't have to think about it too hard, they are fairly receptive to any hints and tips that do get thrown in like standing up straight or opening your mouth nice and wide. So far, so good.

But the system really fails for people who don't have that natural confidence in the first place – for them it can be a very negative experience. If you're standing there following the teacher's instructions and little Johnny next to you is doing the same and singing like a nightingale but it feels hard to you and you're not sure how to control the notes that you're making, or whether they are the right notes at all, it is very easy to come to the conclusion that the world is divided into singers and non-singers and that you are obviously a non-singer – you must be because Johnny can do it from what the teacher is telling you both, and you can't. And in that state, you're not receptive to any of the hints and tips that might come along, and any praise that Johnny receives, and any criticism that you receive (or even just absence of praise) reinforce the belief that you can't do it, and you just give up or don't bother trying.

That's a best case scenario. In a worst case scenario the teacher says "You, you and you, stand at the back and mouth the words because I don't want you spoiling it for everyone else". Or your family makes jokes and says "Oh, you don't want to let Jackie sing, she sounds like a cat being strangled", and as a defence you join in saying "oh yeah, I can't sing, I can't carry a tune in a bucket" and that's the end of that.

Now, it makes me very sad and very angry when I hear about people's singing being criticised like that because I actually think it can be psychologically damaging to be told your voice sounds terrible. It's so much more personal than criticising, say, your

piano playing. Your voice is an extension of your sense of self, and so being told ‘nobody wants to hear that’ is like being told that you are not worth listening to in any way, which can have pretty terrible repercussions on a lot of levels.

So what this class is going to do is cover all the basics of technique: posture, breathing, projection, tuning, tone control… and then move on to looking at what we can do with a group of voices - singing simple harmonies, or holding on to the tune while somebody else sings the harmony, improvising harmony lines and just generally having fun singing all together, and hopefully will be a positive experience that demonstrates and reinforces that we really can all do this stuff.

1.2 Posture

Strong confident singing requires good posture. Think about standing up straight, feet hip’s width apart, knees relaxed not locked, weight evenly distributed over feet, shoulders rolled back and down, and head upright with imaginary string drawing up from crown of head – and all VERY RELAXED. If sitting, same applies except that you need to be sitting upright on your sitting bones.

1.3 Breathing

Strong confident singing also requires good breathing – both in terms of capacity and control.

The primary driver of your breathing is your diaphragm, a sheet of stretchy muscle that separates the space inside your lungs from your lower abdomen. In relaxed state, the diaphragm curves upwards in a dome shape. When it contracts it flattens out and pulls down, which makes space above for air to enter lungs and presses the other organs further down below. You therefore need to allow your tummy to expand outwards – if your try and contract your belly in at the same time as breathing in it will reduce your lung capacity.

The secondary drivers for breathing are your intercostal muscles, which live between your ribs and work to expand the rib cage outwards.

Try breathing whilst placing hands on abdomen and on ribs to observe which bits move as you breathe in.

Breathing from the diaphragm exercise:

Step 1- Put one hand firmly on your abdomen and the other on your chest. Take a deep breath in. As you breathe deeply, you should feel that the hand on your abdomen rises further than the one on your chest. This ensures that your diaphragm is taking plenty of air into your lungs.

Step 2 - Exhale through your mouth and take another slow deep breath through your nose. Once your lungs are filled with air, hold it for a count of 6 seconds.

Step 3 - Exhale out of your mouth slowly, counting down from seven. Contract your abdominal muscles softly as you exhale to remove the remaining oxygen in your lungs completely.

Step 4 - Repeat the cycle 6 times. After performing this exercise, you may notice an increase in your heart rate – this is a good thing and shows that you are improving the circulation of oxygenated blood which is great for your cardiovascular health, all round health, stress reduction, and stamina.

1.4 Projection

When we talk about projection, it can be helpful to think of it as speaking/singing further rather than louder – imagine a trained actor whispering on stage but still being heard at the back of the theatre. Partly, it is about body language and enunciation as well as what your voice is actually doing. Higher volume voice uses higher air pressure in conjunction with a quicker opening of the vocal cords. It is not about how much air you exhale - singing really quietly often uses more breath than singing loudly. So while lung capacity is helpful, the more important thing is control of air flow.

Projection exercise

Say "hello how are you today?" in three different ways – conversational, depressed and excited, but try and keep it all at same volume. Observe changes in posture, body language, and facial movement. Recap posture & diaphragm breathing and repeat phrase as if to person on other side of room.

Repeat but with a sung phrase – i.e. first line of a song.

Finally sing whilst imagining a sleeping baby in front of you – project over the top of them to the far side of the room but do it QUIETLY – aim for clear gentle tone but still project with posture/body language as if doing it loudly.

2 Tuning

When people say ‘in tune’ they can mean a variety of things – usually to do with accuracy of either matching another voice or instrument, or in hitting the ‘correct’ pitch or the ‘correct’ interval between two notes.

In order to sing in tune we use our voices but also ears and brain. We have a feedback loop – produce a sound, hear it, analyses whether it is ‘in tune’ or not, make any necessary adjustment, hear it, analyse it, etc etc. Improving our ability to sing in tune relies on consciously using this feedback loop and getting better at all the different parts of it.

2.1 Ear training

Ear training exercise

Play two notes and identify whether the second is higher or lower than the first.

Note matching exercise

Hum then aah same note as somebody else (or an instrument) a few different places in range and, if that is too easy, sing a note an octave higher or lower than the one that is being played.

2.2 Feedback

Ear & pitch training is difficult done in isolation – because how do we know whether our perception of whether something is in tune is accurate or not? What is needed is an external feedback mechanism. This could be:

sing with a trusted friend (or small group),

pay for some singing lessons,

record and listen back,

use an electronic tuner,

use an ear and/or voice training package on the computer - go to www.eartraining-online.com or google for yourself.

purchase ear training CDs.

2.3 Scales

Another way of thinking about being in tune is to consider the conventional western scale. This is a sequence of notes with a fixed pattern of intervals between them. It’s an invention – other cultures have scales that sound very alien to us, but that are still consistent with themselves. To be in tune means to hit each note bang on at the exact frequency the rules say it should be. So, if you can train your muscles to always jump an interval of a certain size between notes, you’re helping yourself to learn to be in tune.

	major			minor	
i	Doh	8(1)		Doh	8(1)
xii	Ti	7		Ti?	7?
xi				Ti?	7?
x	La	6		La?	6?
ix				La?	6?
viii	Sol	5		Sol	5
vii					
vi	Fa	4		Fa	4
v	Mi	3			
iv				Mi	3
iii	Re	2		Re	2
ii					
i	Doh	1		Doh	1

Note that a classical major scale only has one option for where the notes are, whereas minor scales have different variants with different combinations of sharp or flat positions for the 6th & 7th note of the scale. You may also have heard of different modes – which essentially are scales with other patterns of large and small intervals between the notes. If you were singing a major scale in the key of C, it would mean that the 1 & 8 notes where the note C, 2 is D, 3 is E and so on. If you were in the key of G, then 1 & 8 would be G, 2 is A, 3 is B and so on – and 7 has to be F# rather than F in order to maintain the pattern of large and small gaps between the notes. If you are singing a melody in a particular key, then essentially that means that the notes the tune uses are the ones in that particular set where 1 is the note of the key you are in (except when you have “accidental” notes that don’t fit into that particular scale, which usually only happen once in a while).

2.4 Tempering and tuning perception

There is some other stuff which it may or may not help to know about the way scales are structured. I’m a statistician in my other life and so essentially I’m a bit of a maths geek – one of the things I find really satisfying about both music and maths is the existence of natural patterns. This may or may not be interesting or useful for you! So, the rules about where notes should be have been developed based on certain rules of physics, to do with the way sound waves interact. We’ve already looked at octaves a little. Now, if you know anything at all about sound production you’ll know

that sound is in fact vibration – of the air, of the instrument, of the ear drum. A vibration has a speed – the number of cycles per second, which is measured in Hz. One musical rule of physics which I find really satisfying is that if you have two notes which are an octave apart then the frequency, the number of vibrations per second, of the higher note is exactly twice that of the lower note.

Another one which you may or may not know is that if you have two notes which are a fifth apart (i.e. 1 & 5 in our scale) then the frequency in Hz of the higher note is exactly 1.5 times the frequency of the lower note. Notes which are exactly a fifth apart sound very clean and “just right” together – hence a “perfect” fifth, I guess. One reason behind that is that when a single note is sung or played on an instrument, if you could analyse the sound waves you’d find that it’s not really a single note, it’s a main note and then lots of harmonic overtones which are different frequencies. These harmonic overtones are the things which give the note a tone or colour. When the two notes happen at the same time, it ‘feels good’ partly because the harmonic overtones all line up and make nice chords. (As an aside – those overtones are also the reason that some acoustic spaces are harder or easier to sing in tune in – some spaces will amplify helpful or unhelpful overtones, or even introduce new ones which can be off-putting!)

However – complicating factor – the maths doesn’t work cleanly! If you just use the rules for fifths and octaves you’d think you’d be able to work your way round all the notes in the scale and get back to exactly where you started. In fact – it doesn’t quite work and there has to be a slight compromise whereby every fifth is made just a tiny bit flat in order for the maths to work. This is known as tempering. Modern fixed pitch instruments (e.g. pianos, guitar fretboards etc) are tuned with something called 12 tone equal temperament which has the same amount of compromise on each note. Historically there have been fashions for different types of tempering over the centuries. Bach famously popularized modern equal temperament and demonstrated its effectiveness with a series of pieces in all keys known as 'The Well-Tempered Clavier'. Equal temperament is a bit of a compromise but it does mean that harmonies work the same way in any key, which is not the case with all other types of tempering.

Now, as a singer you don’t really need to know about the specifics of tempering but it is worth being aware that it exists – essentially because different people can have slightly different ideas about exactly where a “perfect fifth” (or any other interval) should be, and so an important skill as a singer is to be able to balance two things – having a decent idea of where the notes should go but also being able to adjust as you go along.

Also, there is always a degree of “tolerance” – we are not perfect beings and our ears will usually allow a certain amount of deviation from what we believe to be the true note before it starts feeling wrong. Be aware that the tolerance is a subjective thing depending on the setting.

Examples

1. You go to a live gig, have a great time, listen to a recording afterwards and think “aagh, really out of tune!”.
2. You sing a song yourself, cringe because you thought you were out of tune, and are complemented on how great it sounded.

Modern recording is mostly a bit ‘fake’ and often has digital tuning applied which makes the recording more in tune than it was in real life - and we are likely to be much more sensitive to tuning issues on a recording than in a live performance. So we sometimes have an unrealistic idea of how in tune live performance needs to be. Our perception of how our own tuning is (from inside our heads) can likewise often be a bit skewed – in either direction!

Scales & arpeggios exercise

Sing major and minor scales (using numbers 12345678 rather than doh, re mi etc) and then minor scale too. Then repeat with arpeggios, and with specific intervals. Think carefully about the size of the jumps and apply listening and feedback techniques to analyse tuning.

2.5 Intervals

Sometimes in order to help with tuning it helps to think about the size of the intervals (jumps between notes) that you are trying to achieve.

Snippets of songs exercise

Work out which numbers of the scale are in the following songs:

Frere Jacques 1231
Happy Birthday to you 112143-
Morning has broken 1358(1) 9(2) .

Sing the numbers rather than the words, then go back to singing the words. Count up to a note if that helps to work out the number.

Do the same for the whole of the song ***Morning has come***

*Morning has come 12**7**1*
Night is away 3423
Rise with the sun and 55554321
*Welcome the day **555**1*

2.6 General Tuning tips

Think about which parts of this song are the ‘riskiest’ in terms of tuning – which bits might go sharp or flat if you’re not careful? Chances are it’s the highest and lowest notes, and those either side of the biggest jumps. What can we do to improve tuning control round these danger points?

- Sing “down” to high notes and “up” to low notes.
- Work out what interval you’re trying to jump and just practice a tiny segment that spans the jump.
- For any problem areas, sing really slowly and “hang” the note while you work out if you are sharp or flat and correct yourself.
- Use an instrument to check against.
- Finger in/near ear.
- Sing to a drone.
- Do repetitive phrase exercises on a regular (daily?) basis, e.g. in shower or car.
- Use of the feedback tools while doing the exercises.
- Work out the numbers for the whole song or just for problem areas. Note that not all songs start on a 1! How can we work out where the 1 is? Often (but not always) tunes resolve to the 1 (the “tonic”) at the end of a line, at the end of a verse, or at the end of a chorus – especially if the tune at that point *feels* like it has satisfactorily concluded.

2.7 Range

Often the places that people find problematic for tuning are notes near the top and bottom of their range.

Some of the things that people mentioned as areas they’d like to work on during this course were to do with finding a good starting note so that you can pitch a song comfortably within your range, and extending the comfortable range so that you can sing higher or lower.

First things to say is that you do need to be really careful when working at the extremes of your range. If you force your voice too high or too low it is possible to strain your voice and do physical damage – so absolute rule of thumb is if it hurts, or leaves your voice feeling weak or croaky, don’t do it!

Finding your own comfortable range: You don’t necessarily need to work out your range in terms of notes, it’s more a question of observing where the highest and lowest points of a melody are, and pitching so that both feel comfortable. When you’re singing gently just to yourself there is a tendency to project less and pitch lower than when in public so be aware of that – try and practice at performance volume/projection. When you’re working out your best pitch, if you try it out and it feels too far one way, you may find that moving by only a semitone is sufficient – it is surprising how much difference that can make. I’d definitely recommend having a pitch pipe (or pitch app on your phone) so that any song which feels tricky to pitch or which you are less comfortable with you can work that out in advance and know, when you’re about to sing it, what note you want to start on.

Extending your range: the best advice I’ve seen is that before you try, you need to do four things –

1) Have good technique singing in your current range
2) Be realistic – a large part of what governs your range is anatomy – i.e. the size and shape of your vocal folds - which is outside your control so don't expect that you are going to be able to sing bass notes if you're a soprano!
3) Warm up well
4) Relax relax relax.

One thing inexperienced or untrained singers sometimes do is sing with a raised larynx. Ideally you should aim to sing with an open throat and your larynx relaxed and low. The larynx naturally dips when we yawn. Maintaining this lowered position is a major component singing with an "open throat."

However, AVOID techniques to control the larynx itself. While a longer (or "dropped") larynx will produce a slightly deeper sound, exercising direct control of your larynx or pushing down with your tongue in order to lower it can damage your voice. Instead, work to control and relieve tension in the muscles surrounding it. If you ever find yourself straining, re-evaluate your technique.

- Begin by feeling your voice box. Gently place your hand over it.
- Sing a few different notes with your hand still in place. Pay attention to any changes in position your larynx may make. Is it moving up with higher notes?
- If you feel your larynx slightly tilt or pivot, rather than move upwards, then you already have this technique mastered. Your larynx must move slightly for your voice to change pitch.
- Never hold your larynx in place with your hand. This technique can cause bruising and seriously damage your voice.
- Try to sing without raising your larynx. Position of larynx can be seen as a barometer for spotting tension in your throat. Keeping these muscles relaxed is key for vocal quality in general, especially important for achieving deeper notes.
- If you're having trouble keeping your larynx low, try these relaxation methods:
    1. deep breathing exercises. Slowly inhale and exhale while feeling your larynx with your hand. When your larynx is low during inhalation, pay attention to which muscles in your throat and jaw relax. Try to replicate this when singing.
    2. massaging your throat.
    3. Yawn (a lot). Feel the position of your larynx while you do it.
- This may take some time to master properly, especially if you're new to singing. Don't get discouraged if you can't do it straight away.

Finally, once you've cracked decent all round technique and singing with an open throat, take tiny baby steps towards extending your range by singing a scale down to the point just before it stops being comfortable and doing little repetitive bits of scales leading to the next note down, whilst concentrating on the relaxation of the throat, good breath support and projection. Only try to extend by one note at a time and only expect to be able to extend a little bit.

3 Tone & Register

There are any number of words that we can use to describe the tone of a singing voice.
For example: warm, rich, full bodied, clear, bright, thin weedy, croaky, squeaky, shrill, throaty, nasal, breathy, brassy, mellow, shouty, sweet, soft.

Some of these are obviously positive or negative, and others are just descriptive. There isn't a 'right' or 'wrong' tone, except in the case of anything that causes physical damage, but personal taste and fashion do affect our feelings.

3.1 Physiology

Most aspects of tone to do with which parts of your body are vibrating while you produce a sound, and what your vocal folds are actually doing to produce the sound in the first place.

Some people talk about upper register, middle register and lower register, others talk about head voice and chest voice. When people say 'chest voice' they usually mean a tone that is warm and rich, and lower in pitch, where you can feel a lot of sympathetic vibration in your chest. When people say head voice they usually mean a tone that is bright and pure and higher in pitch.

Current fashion for vocal experts is apparently to talk about FOUR different vocal registers, and to not use the terms 'head' and 'chest' – but to understand why we need to look at a little bit of physiology first.

Your larynx is made up of a sort of cage made of cartilage with a whole bunch of muscles and ligaments inside, which control two very soft folds of tissue called your vocal folds, which can open and close in a kind of V shape. The vocal folds have several layers, with stiffer tissue on the inside and very soft, wet, floppy tissue on the outside. The two primary functions of the larynx are actually nothing to do with producing sound. They are a) to protect your lungs from food and water and b) to trap air inside your lungs which provides air pressure, against which you can push e.g. for childbirth, or stabilization during lifting. However we've evolved to also use the larynx in a variety of ways to produce sounds, which happen when air passes over partially open vocal folds and causes them to vibrate.

So, the four vocal registers are:

Vocal fry register - the lowest vocal register and is produced through a loose closure of the vocal folds which will permit air to bubble through with a popping or rattling sound of a very low frequency.

Modal voice register - the usual register for speaking and singing. As pitch rises in this register, the vocal folds are lengthened, tension increases, and their edges become thinner. The whole vocal fold is involved with the vibration that is produced.

Falsetto register - lies above the modal voice register but does overlaps the modal register by around one octave. The characteristic sound of falsetto is breathy and flute-like with few overtones present. The essential difference between the modal

and falsetto registers lies in the amount and type of vocal fold involvement. The falsetto voice is produced by the vibration of the soft mucousy edges of the vocal cords, in whole or in part, and the main body of the fold is more or less relaxed.

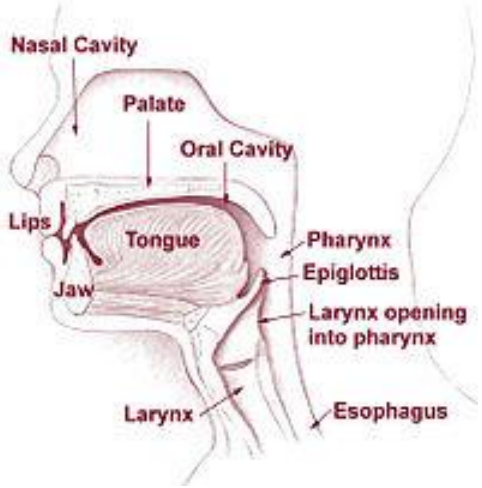
Whistle register - is the highest register of the human voice. The sound produced from this register shrill and whistle–like.

Not everybody can produce sounds in all of these registers or necessarily wants to! Most singers use the modal voice register and many also use the falsetto register. Many people find they have 'breaks' in their voice which are usually related to pitch, and may or may not be related to transitions between the different registers.

What your larynx is doing is not the whole story anyway – the other thing that affects the way your voice sounds is resonance – i.e. secondary vibrations in the different chambers that the air from your lungs passes through.

As mentioned last week, when you sing or play a note, as well as the main frequency of the pitch that you are producing your voice or instrument will also be producing much more subtle vibrations at other frequencies, known as harmonic overtones. It is these overtones which make our voices sound different to one another.

In part, your vocal tone and the mix of resonances in the sound you make depends on the physical shape and size of your body, but it also depends on controlling the shape, size and wall tension of the chambers through which the sound flows.



The three most important chambers for controlling tone are

1) The Pharynx
2) The Oral Cavity
3) The Nasal Cavity

It is very difficult to consciously control the individual parts of the body that produce the sounds though, because even if you know they are there you can't really voluntarily choose which muscles to tighten or relax. Instead we usually approach vocal training through exercises that either try to visualise a specific effect, or try to observe what our throats/soft palates etc are doing whilst singing something and analyse what is producing a particular effect and what we can do to vary it.

3.2 Exercises for exploring tone variation & control

"Lift" exercise

On the syllable "HEEE" we are going to start on a comfortable low note in our range and slide continuously to a comfortable high note in our range (from the bottom floor to the top floor of a building).

1. Think about the comfortable low pitch you are going to start on - hear it in your head.
2. As you initiate the pitch, create a mind picture of an old fashioned lift compartment beginning in your chest.
3. Begin to slide on the syllable "HEEE", pitch to pitch, up to the comfortable high note. With each note, picture the lift on a steady, smooth and effortless rise to the top.
4. You will need to gradually increase your airflow with each pitch.
5. Know your top pitch. Hear the top note you wish to hit in your head. You are the lift operator - make a definite yet easy stop once the destination is reached.

The transition between pitches (and registers) often produces a vocal tone that breaks and cracks, or experiences a great change in quality. The first goal is to sing the "HEEE" syllable strongly over each note; even through a break or tone change should one occur. Repeating this exercise over time will help you gain the necessary strength and coordination to negotiate pitch changes without cracks or breaks.

Repeat with the lift going down instead of up. Try with different vowel sounds.

Ding Dong exercise

Sing the chorus to "Ding dong merrily on high". Aim for smooth transitions between notes on a vowel sound, and allowing voice to move from head to chest on the way down with as little change in tone as possible, as with lift exercise. You WILL run out of air – so prepare for long notes with big breath, and do take a proper big breath in the middle if you need – but don't cheat the exercise and allow your voice to cross a break at the same point where you stop for a breath. You will probably find that you have a flutier tone near the top and that you have to transition to a different tone part way down – the point of the exercise is to observe what is happening in your throat at that point and to try and make the transition as smooth as possible, by giving really good support at the top and gentling the tone lower down.

"Try a tone" exercise

Pick an easy phrase that you can sing. We're going to use "Morning has come".

Sing it all together a couple of times through just normally. Then try it with a selection of tones:

Sweet, Mellow, Rich, Full-bodied, Nasal, Clear

Observe what the muscles in your throat and soft palate are doing when you are varying the tone.

When working on tone, use feedback tools again.

Singing with balls

What do I mean by this? Strong tone, well supported, good projection. It is important not to get shrill or shouty. The main things are: don't hurt yourself, don't push it too hard, but use all your diaphragm, breath control and projection techniques and be confident about it. Thinking about the emotion behind the song is also helpful.

Try singing ***Morning has come*** *with all this in mind.*

Transition and observation

Observe that in ***Morning has come*** *there may be a point at which your tone goes over a "break" – if not try shifting the pitch of the song until it does do this just for the highest note. Observe what is happening in the throat around this point. Work to support from the diaphragm, use projection skills etc. and work to vary the tone of that "top" note so that it matches the tone for the lower part of the song as far as possible.*

3.3 Remembering the words

I know one of the things that sometimes gets in the way of singing is remembering the words. I am not going to pretend – some people find this more difficult than others full stop. But the memory, like any other part of the body, does respond well to exercise.

Here are a few of the things that I do when I want to remember words:

- Sing it over and over again from the words and music or with recording.
- Sing it over and over again with just the words.
- Write the words out by hand.
- Type the words out.
- What is the structure of the song? Which bits repeat?
- Does the song have a story? (Or could it have one?) Tell the story out loud in own (spoken) words. Identify which key part of the story happens in each verse.
- What is the first word of each verse? What letter does each start with? Are there any patterns?
- Play the hide & repeat memory game – have words to hand but hidden, sing from the beginning, if get stuck check on the words but then restart from beginning of song. Keep repeating til you get to the end. You can also do this with writing out the words from memory, folding over the page when stuck, checking and then starting again from beginning.
- Problem areas – are there interchangeable words or lists that are tricky? Are there any rules or patterns that can be applied to help work out what the order is 'on the hoof' as it were? (alphabetical or reverse alphabetical order? A little mini-story to go with the elements in a list? Visualising pictures for things sometimes helps.)

Exercise

Apply the memory games to ***Hey Ho Little Fishes***

1. *Sing it through a few times with the words.*
2. *Write it out.*
3. *Analyse – structure, story, first words of verses, patterns.*
4. *Do the (written) hide & repeat memory game.*

Warm Ups

Ha/he/hi/ho/who/huw/huh

Shoulder circles

Neck stretches

Shake hands/wrists/elbows/shoulders/voice

Fireworks

Breath control – using arms as ‘air gauge’

Sung count (breath capacity)

One, one two one, one two three two one exercise with full exhale between counts

Sing scales and arpeggios (major or minor).

Note matching

Songs

Morning has come (Trad.)
Morning has come
1 2 (7) 1
Night is away
3 4 2 3
Rise with the su-n and
5 5 5 543 21
Welcome the day
(5) (5) (5) 1

High tide, full moon (Trad.)
High tide full moon
(5) 1 2 3
Re---d blood moon
565 4 1
Da-ance a-t high tide
2 3 21 (5) 1

Roll Down (P. Bellamy)
Sweet ladies of Plymouth, we're saying goodbye
Ro-o-o-oll down!
But we'll rock you and roll you again bye and bye
Walk her round, my brave boys and roll down!
And we will ro-o-o-oll down!
Walk her round, my brave boys and roll down!

Now the anchor's a-weigh and the sails are unfurled
And we're bound for to take her half-way round the world

And when we arrive off Australia's strand
The poor weary transports they'll long for the land

And when we set sail for old England's shore
The poor stranded transports we'll see them no more

Then sweet ladies of Plymouth we'll pay all your rent
And go roving no more till our money's all spent

Hey Ho Little Fishes! (Trad.)

The crew is asleep and the ocean's at rest
2 3 3 3 5 4 3 2 1 2 3
And I'm singing this song to the one I love best
1 2 3 3 3 5 4 3 2 1 2 1
Hey Ho! Little fishes, don't cry, don't cry
6 8 7 6 5 3 5 4 3 2 5
Hey Ho! Little fishes, don't cry, don't cry
6 8 7 6 5 3 5 4 3 2 1
The ship's underway and the weather is fine
And the skipper's down aft hanging out extra line

Little fish when he's caught he fights like a bull whale
Thrashing the water with his mighty tail