

MAKE SOMEONE HAPPY – with Sharon Babb 08/10/2015

Elements of your MOST wonderful performance

- * **Vocal Skills** ~ the best possible from your own voice / your own instrument
- * **Musicianship** ~ what you learn/hear from your director / coaches / your section leaders
- * **Concentration** ~ the kind of attitude that you bring to your learning /
How you learn your music, your choreography

PILLAR Chord – the song “*rides on these chords*”

Sing chords that mean something - not just notes!

All – practice sending the message/story to the audience!

It's ALL in the details!

Measure 1-4 *Curtain up* this is an ANNOUNCEMENT
I love that sound this is a personal revelation
The crowd is on its feet a way of showing excitement

Measure 2 *sound* **PILLAR chord** / *SAH* - this is a BIG chord, crescendo – not big volume, make sure this word has sound in it! Lock into that vowel sound

M 3-4 *the crowd is on its feet* excitement - share this phrase with the audience

M 5-6 *still I know* *there's something more* share this phrase with director
still I know Gradually decrease volume –the journey
some-thing use the 'm' (sing-able consonant) to tell the story- slow emphasis

M 6 *more* *MOH* – no 'r' keep the vowel pure - **PILLAR chord**
 Keep the integrity of the vowel!!!

M 7-8 *that makes a life complete* more STORY / use the sing-able consonants
 “Make “ and “Life” – M and L are singable consonants
 EVERYONE end ‘*complete*’ at the same time (with Kathy)
PLETE is a **PILLAR chord**
 A ‘pause’ after ‘*complete*’ makes the audience ready for the message

M 9-16 Three different phrases – get bigger as you move to each phrase
 like dixie cups – they fit into each other - then build as you go!

1. *make someone happy* here is the message of the song / tell the audience!
 ‘*make*’ is a little faster - a bit more volume
2. *make just one someone happy* - this one is a bit of a surprise
3. *make just one heart the heart you sing to* - this one is a loving caress
 use “CH” instead of “J” on “Just”
 Move thru the second ‘*heart*’

Dynamics come from the conversational approach to the lyrics!!!

just one more intensity / speed
 we're having a conversation with the audience
sing small spread **PILLAR chord**
to big spread **PILLAR chorus**

- M 17-18 *One (just one) smile that cheers you*
LEADS – ‘one’ is on the 3rd – **BARI** on the 8th – **TENORS** on the 5th = **ALL sing sharper**
 All – move thru this phrase!!!
 The octave at the page turn needs to ring like heck! The octave happens three times in this song. **BARITONES** are the major part of the lifting.
- Smile* is not in tune – more **TENOR**
Cheers needs more emphasis – sparkle, faster
(Just one) **BASS** are behind – move faster
- M 19-20 *one face that lights when it nears you*
- M 21-24 *(Some) someone you’re EVerything to* this is the lyrical power in this line
 Nice pause before going on.... **LEADS** – higher on “to”
- Measure 25 -26 *Fame if you win it* More **story** in this section
 Move *win it* a little faster
- M 27-28 *Comes and goes in a MIN-UTE* ‘minute’ is more important than ‘win it’
- M 29-32 *Where’s the real stuff in life to cling to ... OH* put air in front of the ‘w’
 Not ‘ooooowhere’
 More vowel in ‘stuff’ - no pouncing on ‘stuff’.
real bubble this word – keep a pure vowel – don’t move to the ‘L’ too soon
 should be.... *Reeeeeeeeeee - L stuff*
TENOR/BASS octave on ‘where’s’ MUST lock – important chord
- M 31 *What can we cling* Bass / Tenor - put air in front of the ‘w’ on ‘what’
- M 33-34 *Love is the answer* move ‘love’ faster – the second chord of ‘love’
 This is the message of the song – must be a bigger octave than the last one
 One of the peaks of the song
BARI –higher on “Love” octave
BASS move (*love*) must be on top of the note
- M 35-36 *Someone to love is the answer* make this ‘answer’ a little more distinct!
BASS – Sing “TO” higher check chords on “answer”
- M 37-40 *Once you’ve found them (decrescendo) build your world around them (crescendo)*
BOWTIE DYNAMICS Start this phrase softer so you can build
Found vowel should be “fah”
Found chord needs more baritone and bass
 This phrase needs more ‘Cagney’ – needs to move
- M 41-42 *Make someone happy* there are 3 moves on *make*, Hold the third note
BASS/BARITONE make them **faster!**
- M 43-44 *Make just one someone happy*
- M 45-46 *and (and) you will be happy* SPARKLE on the bell chord!!!
 Have mouth open to be ready. **BASSES** make the key change on ‘py’ ... be strong
- M 47-48 *Fame (fortune and fame) if you win it* top three parts **SFZ** on *fame*
BASSES – sing *fortune* with a ‘V’... not an ‘F’

- M 49-50 *comes and goes in a minute* no breath here
- M 51-54 *where's the real stuff in life to cling toooo* (hold "too" a bit)
BASS AND BARITONES move faster on *real*
 Think of *real-stuff* as one word, CONNECT
 Emphasize *stuff in life*
- M 55-56 *Love! Yes love in the answer*
- M 57-58 *Someone to love IS the answer* hold *IS* for a bit
- M 59-61 *Once (once) you have found them Build found* should be FAH oo nd
LEADS need a substantial pickup on *once*
- M 61-62 *Build your world around them BUILD - YOUR - WORLD Triplet/ Crescendo*
 Each of those words is given importance
- M 63-64 **LOVE** *love is the answer* the first *love* is is the high point **CLIMAX!**
- M 65-66 *some-one to love is the answer*
- M 67-70 *Make (make) some-one's DREAMS come true dreams* hold & lift
- M 70-74 *(and you) you will be happy too (happy too)*
LEADS elevate on "too" as **BASSES** pull away from you
 Think of someone's ear right next to your lips on the **echo** *happy too*
 We will hold the *-py* of the echo *happy*