

COACHING NOTES – DARIN – MARCH 16, 2015

Many thanks to Deb K. and Denise H.

GOALS FOR THE NIGHT:

- Align the sound and match it. Instead of singing in a wide space, think a narrow spot up and down to focus sound, bringing it all forward, not back. This sets up overtones.
 - Practice this concept by speaking like an announcer using lots of air and bring the sound coming forward, up and out.
 - When singing dynamics think of singing in a cylinder-keep the space consistent as moving from soft to loud and loud to soft.
 - Finish the phrases with support and air. Pay attention to the ends of words. Give them almost a triple turn on the end to support them.
 - Legato passages: sing cursive, not typewritten
 - More attention to ends of words and lifting ends of phrases.
 - If you run out of air, take a subtle breath. Don't let sound decay for lack of sound.
 - **The term "Wall of Sound" needs to be changed to "Wall of Narrow".** Send beams of sound
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WONDERFUL DAY – Sing Aggressively, not defensively!

(info for whole chorus is in italics)

M3 – **Leads:** "like" – take out extra noise – narrow and forward

M6 – **Leads & Basses:** "cloud" take out extra noise – narrow and forward

Leads: don't need to sing loud on low notes; 'say' words with 'announcer voice' with lift, brings sound forward

M17 – **ALL:** fewer 'solo voices', more unity, narrow and forward

Leads & basses – sing 'cursive' rather than 'typewritten'

M18 – **Bass:** "morning like this" – echo – triplet rhythm, make smaller-closer to a Cheerio than a Donut on all long 'OH' vowels

ALL: make smaller-closer to a Cheerio than a Donut on all long 'OH' vowels

ALL: * emphasize down beats: "SUN is as BIG as a YEL-low balLOONSING'in in TUNE" etc.

* Sing in narrower spot; stay in cylinder and forward for dynamic changes

* "OH's" not as big as you think; the higher the notes, sing narrower-over the top

M 33 - **Bari:** Often singing behind other parts; sing target vowels

M40 – **Lead & Bari** – “Will” = ‘Wih.....ll’ (sounds like “well”)

M46 – 48 **ALL:** – needs legato approach, crescendoing on each phrase: “Come ‘n Dine ;
PLEASURE’S MINE; SHE WILL PAY THE BILL!”

M49-52 –**ALL:** “take this occasion to say” – legato, smooth out, cursive approach

M56- **ALL:** “down-on-our” – triplet – no extra noise

M58-68 – **Bass:** stay tall

M64- - **Bass & Bari** – “way” - keep it forward

M69 – **ALL:** shift to light swing – “Let me sing....”

Bass: stay forward; not dark

Bari : go offensive, not defensive

M74-75 – **ALL:** “Happy....Happy etc” – stay tall, narrow, forward

M78 – **ALL:** “sad refrain” – sing forward and straight up

Tenor– add tiny color

M84 – **ALL:** “now” – more ‘AH’ – Cheerio effect

M85 - 90 – **ALL:** “take this occasion...” – legato, smooth, crucial on key change

M92 – **ALL:** “that the” - narrow, forward

M98- **ALL:** “for” – smaller, narrow, forward –sets up whole line

M103-104 – **Bari:** “day” – EH – put in a slight bit of ‘ih’

M104- **three parts** crisp ‘cutoff’ for **Lead** pick up “On a”

M105 – **Bari** – stay forward after leads come in on pick up

M107 to end- **Leads:** set vowel on “Day”, choose sneak breaths strategically. Fully support.

M113- “Day”: **Bass:** softer, narrower

Bass: slide up, keep forward

Bari: slide up watch pitch, narrower as you go up, add a little ‘ih’

ALL: It’s a barbershop slide, not CHORAL!

MAKE SOMEONE HAPPY

ALL: Ballads are not as aggressive. Still use the narrow quality. Ballads have more tender moments. Keep notes forward and use air. Focus on a pure sound, none in the back. Aim for simple clarity.

ALL: Lift ends of word sounds/ ends of phrases

ALL: Intro – tender moments – still extremely forward

“Up” and Love” – keep narrower and smaller, conveyor belt to keep air moving, especially on softs. Resist adding weight to sound; too far back

Bass: Intro:- stay narrow as you go forward

M4: **Leads** – “feet” keep forward

M5: **ALL**- *“Still I know...” – conveyor belt of air; lift ends of words/phrases*

Tenor: “Still I know” – get smaller, narrow

M6: **Leads:** ‘that’ – no extra noise; keep narrow, forward

M7: **ALL:** *“Makes a life complete” – drive with air*

M8: **ALL:** *“com-plete” - end of intro too complex, noise; keep it pure*

Leads: “eet” – bigger step....at tender moments need conveyor belt of air

Bari: “eet” -keep simple, smaller, no extra noise, narrower

M9: **ALL:** *“Make” – EH into smaller space, stay forward*

Bass: “Make” – narrower than other three parts

M11-12: **ALL:** *“one” & “sing too” = forward, not dark*

M17: **ALL:** *“One” – narrower, forward focus*

M20: **Leads & Baris** – tiny little half step scoop on “L” of “light”

M22: “e-vry” - only **Tenors** slide

Tenors – fix notes here

M22-23: **Bass** – narrow on solo, cylinder; “to” needs to be narrow and pointed

M25: “Fame” – **Leads** use more’fff” – moving air (gap, less gap, no gap)

Bass: narrower

M29: **Bass:** fix notes on “Where’s the **real...**”

M32: **ALL:** *“OH” – sing “WHO” and crescendo; sing forward*

M37-38: **ALL:** *“Once you’ve found them” – finish every word, crescendo, forward, narrow*

M45: **ALL** - *(bell chords) –use conveyor belt concept to keep air moving; keep soft palate up*

M47: “Fame” – **3 parts** sing subito piano- after starting the word, back off quickly and bring sound back up as basses sing “fortune and fame”

Bass: sing “Fame” with full chorus, rest, then sing “Fortune and Fame” – very narrow – lots of FFF- Watch director for entry on echo; conveyor belt moving air

M55-59: **ALL:** *finish word sounds, energize, be aggressive, stay forward, narrow*