

Warmups to develop skills

playing in the sandbox 101

First there's this guy...
Robert Shaw



“I should also say it took me a little while to find out that while God loves a pure heart, he loves right notes more. No amount of emotional involvement would be a substitute for singing the right note at the right time at the right dynamic level.”

So then, let's get the other FOUNDATIONAL stuff nailed down PRIOR to getting after the literature... let's leave that as it's own Dragon to be slayed!

The voice teachers who literally changed my life: Linda Carroll & William Riley

Linda Carroll

Style: World, Pop, Opera, Jazz, Folk, Gospel, Rock, Classical, Musical Theatre
Bio: Dr. Linda M Carroll, speech-language pathologist and voice trainer, is an internationally-recognized voice clinician with nearly 35 years experience as a rehabilitation specialist. Although a specialist for performers, Dr. Carroll also treats patients who have high voice use demands, complicated voice issues, or severe dysphonia. She has extensive experience in treating patients with a variety of organic and functional voice disorders. Prior to Dr. Carroll's career as a voice clinician and researcher, she was an active operatic and classical singer, performing regionally to critical acclaim. Dr. Carroll holds a Bachelor of Music (BM) in voice performance and a Bachelor of Science (BS) in music education from the University of Maine. She also holds a degree from Columbia University – Master of Science (MS) in Speech and Language Pathology, Master of

Philosophy (MPhil), and Doctor of Philosophy (PhD) in Applied Speech Science. Her dissertation was on the aerodynamics of the vocal tract in operatic sopranos. Her unique background, acute perception of anatomy and physiology of the normal and injured voice, as well as her extensive clinical experience at the top of her field. Dr. Carroll treats and trains performers active at The Metropolitan Opera, as well as leading jazz singers, rock performers, broadcasters, Wall Street traders, teachers. Dr. Carroll maintains a private practice in voice/speech in New York City.

Voice Type: Soprano

Music Styles Taught: World; Pop; Opera; Jazz; Folk; Gospel; Rock; Classical; Musical Theatre



Their request: to spread the gospel of the 4 point checklist

Biography

William Riley is a world-renowned voice trainer, an award-winning classical singer, a stage director, a minister of music and has been a consultant or served on faculties of the Voice Foundation Symposia, The American Academy of Otolaryngology (23 Years), The Actors Studio, The New School University, Westminster Choir College; He has been consultant in voice to Grabscheid Voice Center (Mt. Sinai Hospital New York), Lenox Hill Hospital, The Royal Medical Hospital in Amman Jordan, The White House, and The Metropolitan Opera.



Teaching at the University level for over twenty-five years, he has been invited to teach on the subjects of voice, vocal health and opera at over a dozen institutions in the U.S. and abroad, including Yale University, and the Universities of Iowa, New Hampshire, Maine, Groningen, Holland, Turku, Finland and Tulsa, Oklahoma. He has been an invited speaker at the Second World Voice Congress Brazil, the World Voice Congress 3 in Turkey, and the joint meeting of the Acoustical Society of America/Japanese Acoustical Society. In 2002 he was a featured teacher presenting his Master Class at the Austrian Voice Institute during the Salzburg Festival. This year, Riley was presented in his Master Class at the New Jersey City University. For the past several years, he has served with the United Nations Initiative "Music as a Global Resource." Riley's voice apps for smartphones and tablets are available from eXquisite Software.

He is currently a Master Teacher at New Jersey City University in the Voice Division of the Department of Music, Dance and Theatre.

His considerable list of clients include Alan Bergman, President Bill Clinton, Paula Cole, Cy Coleman, Bradley Cooper, Celine Dion, Elaine Elias, Lara Fabian, Connie Francis, Miromi Go, David Hasselhoff, Faith Hill, Whitney Houston, Angelique Kidjo, Katherine McPhee, Liza Minnelli, Jessica Simpson, Thalia, Teresa Stratas, Ben Vereen, Usher, Deborah Voigt, Leehom Wang, Stevie Wonder, and numerous other professional voice users in all areas of voice use.

Riley is a Voting Member of the National Academy of Recording Arts and Sciences (The Grammy Awards). In 2013, his studio family received 15 Grammy nominations. Four of them won the coveted Grammy Award.

4 point checklist:

1. Posture → Breathing
2. "Ring" → Facial sensation
3. "Loft" → Space sensation
4. No tension, strain or pain

TRAINING THE EAR

Context: posture, tone, dynamics, remain intact throughout

a. 1-8, random numbers/solfege: yell

Diatonic ear training

b. 1-8, random numbers/solfege: hand signs

Diatonic ear training with the visual component

c. 1-8, random numbers: +1, -2 etc

Diatonic ear training with added benefit of multi-tasking

d. 5-4 random numbers

Diatonic interval ear training with tonic in the middle

e. “reference numbers”: 1-8

Foundational ear training skips

f. reference numbers: random to random

Foundational ear training skips, tonic varied

g. reference numbers: chromatic (not for the faint of heart)

Ear training skips with half steps

h. harmonies: triadic, up and down - together

Foundational chordal/harmonic ear training and part independence

i. harmonies: dissonant, up and down - together

Foundational chordal/harmonic ear training and parts on complex harmonies

j. harmonies: up and down - one part at a time (and mix it up!)

Foundational chordal/harmonic ear training and part independence

k. harmonies: dissonant, up and down on neutral vowel (singer showing fingers)

Foundational chordal/harmonic ear training and part independence w/tone

l. harmonies: diatonic by part, up and down on whole notes

Foundational part independence w/tone

m. self selected numbers/harmonies: random numbers one at a time

Foundational harmonic independence

TRAINING THE EYE/BREATH/MIND

a. 123454321: conducting

Basic visual tempo

b. 1, 121, 12321, etc: staggered parts

Complex sound visual tempo

c. 1, 121, 12321, etc: staggered parts w/ clap on single number

Focus, concentration and “head fake” indicator!

d. 1, 121, 12321, etc: dynamic loud to soft

Analytic vs. automatic pilot dynamics w/visual

e. up half step, multiple counts

Intense intonation awareness

AMALGAM

“No Neh Noo Nee Nah”

sop: 8 - 8 - 7 - 8

alto: 5 - 6 - 5 - 5

ten: 3 - 4 - 4 - 3

bass: 8 - 4 - 5 - 8

Visual, Aural, Tone, Diction, Phrasing, Intonation

Ready for the head fake?

**These have less to do with developing your students' skills
than they do with developing your own.**

**“When you try to act from what you don't really feel inside, it becomes
harder to become effective at it.” -Robert Shaw**

The key to becoming the best you that you can be: identify and commit to **your
own** philosophy, and then let everything flow from there... you'll never regret it.

This slideshow is available for view/download on goobermusicteachers.com

rob westerberg - *warmups for skill development* - MMEA 5/17/19