

# Vocal *awareness*

## WORKBOOK

ARTHUR  
SAMUEL  
JOSEPH

“Voice is the only artistic experience that is both finite and infinite at the same time. It is fallible and fragile, gone in an instant—unseen, only felt. It is remembered from the past, even a long moment ago. Anticipated, sensing its future even as its present is just occurring. It’s temporal, visceral, organic. Such a complex-simple and beguiling transcendent state.”



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*Thank you to my loving family—Rebecca/Isaac/Eli.  
My mother Betty, my original hero.  
And thank you to my students, and God for my journey.*

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# Table of Contents

## SESSION ONE

<b>Introduction to Vocal Awareness.....</b>	<b>1</b>
Beginning the Journey.....	1
The Primeval Power of Sound .....	3
Our Magical Voice Box: The Larynx .....	3
Exercise One: Your Mission & Goals Statements.....	4
The Primary Goal of Vocal Awareness .....	4

## SESSION TWO

<b>Experiencing Sounds/The Basic Principles .....</b>	<b>5</b>
Exercise Two: The Breath/	
Your Vocal Awareness Notebook.....	5
Exercise Three: Yawn-Sigh Soundmaking .....	6
The Vocal Awareness Checklist/Rituals.....	7

## SESSION THREE

<b>The Vocal Awareness Workout .....</b>	<b>9</b>
Exercise Four: Breathing.....	9
Exercise Five: The Tongue Release .....	10
Exercise Six: The Jaw Release.....	11
Exercise Seven: The Yawn-Sigh.....	12
Exercise Eight: More Complex Yawn-Sighs.....	13
Exercise Nine: Yawn-Sigh Bending from the Waist.....	14
Exercise Ten: Yawn-Sigh with Jaw Release .....	15
Exercise Eleven: Two Fingers Under the Tongue .....	15
Exercise Twelve: The Tongue Pull .....	16
Exercise Thirteen: The Pencil Technique .....	17

## SESSION FOUR

<b>Putting It All Together .....</b>	<b>18</b>
The Complete Vocal Awareness Checklist .....	18
Exercise Fourteen: Reading a Poem .....	19
Exercise Fifteen: Exploring Your Vocal Persona.....	20
Exercise Sixteen: Yawn-Sighs with Words .....	21
The Three Aspects.....	22

## SESSION FIVE

<b>Exercises with Music and Singing .....</b>	<b>23</b>
The Rose .....	23
Kum-Ba-Yah .....	25
This Land Is Your Land.....	28
You Are My Sunshine .....	29
Sometimes I Feel Like a Motherless Child.....	30
America the Beautiful.....	32
Up on the Roof .....	34
When the Saints Go Marching In.....	37
Home on the Range .....	40
Tomorrow .....	42

## Illustrations:

The Larynx and Vocal Folds .....	2
The Arc .....	7
The Nasal Edge .....	8
The Tongue Release.....	10
The Jaw Release.....	11
The Yawn-Sigh.....	12
The Abdominal Muscles.....	13
Bending Over.....	14
Two Fingers Under the Tongue.....	15
The Tongue Pull.....	16
The Pencil Technique .....	17



## Using This Workbook

The Vocal Awareness Workbook has been created as a companion to the *Vocal Awareness* audio program. It contains written instructions for each exercise presented, as well as many important illustrations.

It also contains some material and instructions not found on the audio program.

# Introduction to Vocal Awareness

## Beginning the Journey

*"We shall not cease from exploration  
And the end of all our exploring  
Will be to arrive where we started  
And know the place for the first time."*

—T.S. Eliot

You are about to embark upon a remarkable journey. The goal of the journey is to discover and develop your natural voice, the voice which embodies and expresses your innermost self. Although you use your voice every day of your life, you may be amazed to find that your voice does not really express who you are and how you feel.

Our voice reveals us fully, carrying our moods, fears, tensions, and emotions. It represents us to the world and tells everyone everything about us—even when we are unaware of it. Our voice is fully who we are, as close as our own breath. It nurtures and envelopes us in a secure and meaningful way, yet at the same time, seems to threaten and distance us from our true selves. Furthermore, our voice may sometimes feel alien, separate, and “outside” of us. For example, when we are called upon to speak in public, our voice can feel “disembodied” and our breath short. We may stammer in front of others, and have trouble thinking and articulating our thoughts.

The voice is a unique kind of mirror for it reveals ourselves to us in enlightening, and sometimes disturbing ways, yet always with honesty. The mirror of the voice reveals who we think we are—the persona we are attempting to project. Our voice can also reveal the reflection of who we truly are. One could say if the

eyes are the windows of the soul, then the voice is that window opened up, and the sound of the soul coming out. Everyone who works with me comes to our first meeting with one voice, and in the process discovers a more authentic and comprehensive voice of which they were not even aware.

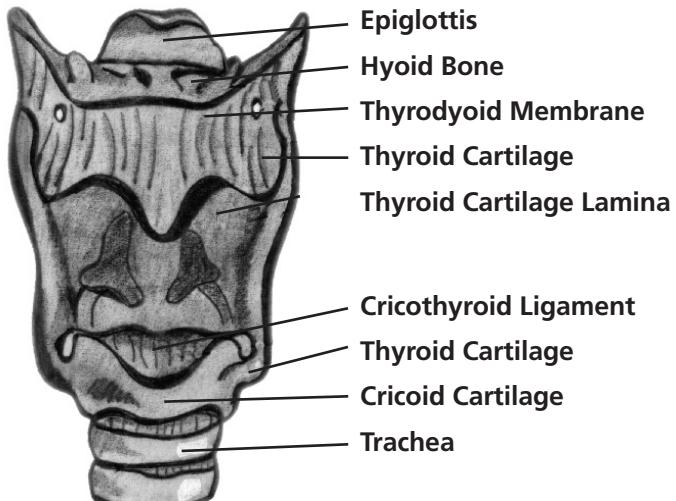
As you begin to take this journey, you will discover the true magic and mystery of the voice. You will gain a deeper understanding of the power of your voice in your life and how it can help you live more fully and successfully. You will also find that the benefits you receive along the way are more profound and far reaching than you could ever imagine.

Exploring your voice will also challenge and confront you, unearthing hidden feelings and awakening a fresh and enlivening sense of vulnerability and freedom. Freedom to become you! To awaken to and discover new choices and make a commitment to yourself.

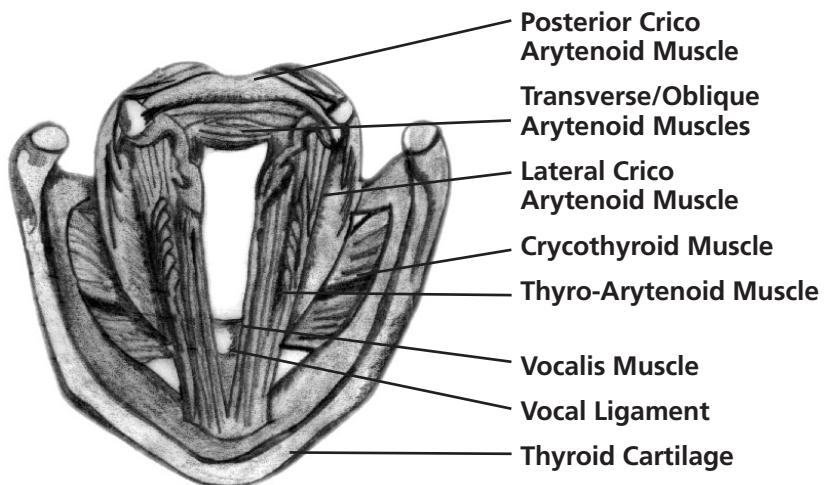
Working with the voice will allow us the opportunity to go back to our origin, to an embryonic experience within ourselves—the initial and primordial awareness of breathing, sound, and self-identity. By going to the origin, we can begin to understand how we have become disconnected from our authentic voice and learn to reconnect through sound.



## The Larynx & the Vocal Folds



Anterior Aspect



Intrinsic Muscles  
of the Larynx



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# The Primeval Power of Sound

**M**odern physics tells us that sound is vibration, and that vibration is the basis of everything in the universe. Ancient Hindu scriptures say the same thing: "God originally manifests as sound." Sound is the essence, the very core of all nature, the common thread that connects all animate and inanimate life forms, and interconnects with everything in the universe at the most infinitesimal levels. Our early ancestors discovered the power of sound vibration to help in experiencing a sense of attunement with the universe around them.

The use of sound to express and experience this deep sense of connection has continued unbroken down through the ages. Peoples of all cultures instinctively have used ritualistic song, dance, prayers, and chants to connect with the center in themselves, and to bring that center into resonance with the outer world. Songs and chants have always been an essential part of the religious and healing ceremonies of human cultures. From the mesmerizing songs and chants of the shamans of Siberia, Africa, the Americas, and Australia, to the chanting rabbis, priests, and monks of Judaism, Christianity, Islam, Hinduism, and Buddhism, sound has been our primary means of resonating with the sacred inside and around ourselves. Many images come to mind: the shaman intoning a chant to bring on a mystical trance which recaptures that original experience of unity; the solitary yogi repeating the sacred syllable "Om" in a Himalayan cave; a Navajo medicine man dancing and singing in a healing ceremony; Tibetan monks chanting in unison in a remote monastery; and Roman Catholic priests singing Gregorian chants.

What is this magic instrument that all these mystics and religious teachers have learned to use so perfectly? In today's society, a less sacred example might be the current craze and interest in rap music which communicates

its powerful message in an incredible litany of intense rhythmic sounds and rapid speak/sing toning. What is it we are all searching for as we explore various expressions of sound? We can gain a whole new perspective on these and other questions if we examine our actual vocal mechanism.

## Our Magical Voice Box: The Larynx

The primary function of the larynx is not speaking, it is breathing. For example, when the larynx is surgically removed for medical reasons, doctors open a hole in the trachea, because humans cannot breathe without a larynx.

The larynx is a remarkable instrument. The vocal muscles are the only muscles in the body which are not fixed at two points. These muscles lie horizontally front to back, and are housed within the "Adam's apple." They are also the only muscles which function through air pressure. When we make sound, our vocal muscles shorten or lengthen and expand or contract. The velocity of the air pressure moving through the vocal folds creates the pitch.

The events of daily life often create inner conflict which does not allow us to properly express our feelings. This may in turn create tension in the tongue and jaw, stifled air flow, and other conditions which prevent the vocal mechanism from functioning in an optimal manner. If you restrain your true feelings vocally, speaking in a "polite" manner when frightened or angry, it can lead to unwanted tension in the body and abuse of the voice. You can also abuse your voice by not supporting your soundmaking with an adequate, fluid amount of air-flow, such as when you scream or shout and end up being hoarse. This causes the vocal folds to spasm, and the ligaments and membranes around them to constrict.



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# Your Mission & Goals Statements

## Exercise One

Clarity, vision, and commitment are required to achieve anything in life. Vocal Awareness is no exception. To facilitate this process, it is helpful to write things down in a very concrete fashion.

### Your Mission Statement

What is your life's purpose? What role does Vocal Awareness play in this mission? Write your answers here. This is your Mission Statement. Read it regularly. Rewrite it (on separate sheets of paper) as it changes over the years.

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### Your Goals Statement

To support your Mission Statement, you must also have a Goals Statement. Write down the concrete and specific steps you intend to take to fulfill your Mission Statement.

**In the next six months, I intend to ...**

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**In the next three years, I intend to ...**

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### The Primary Goal of Vocal Awareness

Power develops out of freedom, freedom out of letting go, and letting go out of knowledge. The more information we have, the freer we become to release our power in whatever way we choose to manifest it.

# Experiencing Sounds/The Basic Principles

## Exercise Two

### The Breath

1. Stand, or sit comfortably in a chair, with your back straight. Be relaxed. If possible, have a tape recorder available to record your work and your comments, and a mirror to look into.
2. Take a deep breath, as if it's the "top of the mornin'," and it's great to be alive. As you inhale, notice how it feels. Then exhale and relax.
3. Now take a different kind of breath. This time, allow your body, mind, and spirit to respond to these thoughts:

Allow a silent breath. Begin. Do you begin to notice any difference in the feeling?

This time allow a silent and loving breath. Begin. How is this different?

This time allow a silent, loving, down-through-your-body breath. Begin.

4. This time consciously, and with great awareness enjoy yourself as you allow a silent, loving, down-through-your-body breath. Begin. Notice the change in the way this feels.

This is the beginning of your Vocal Awareness journey. These subtle differences can lead to profound change.

### Your Vocal Awareness Notebook

You will want to note your progress and changes on your Vocal Awareness journey. Begin keeping a Vocal Awareness notebook, in which you can jot down your impressions. Note what feels most natural, most full, most liberating, and most comfortable. This will help you to learn how to repeat the desired experiences at will.



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## Yawn-Sigh Soundmaking

### Exercise Three

**N**ow you will begin to add sound to your exhalation. In the Vocal Awareness program, this type of soundmaking is called the “Yawn-Sigh,” since it resembles yawning and sighing at the same time. You can explore sustaining many different kinds of sounds (your mouth opened, closed, humming, moaning, wailing, or sighing. Make use of all the vowels, etc.). To begin with, use just one vowel sound per breath. You can combine the sounds in many ways, and express any emotions you desire. Observe the process of sound-making at all times.

This part is best done in conjunction with the audio program.

1. Try making a yawn-sigh for each of the basic vowel sounds, allowing any emotional “color” you want.

a e i o u

2. Now try making yawn-sigh sounds. Notice carefully how these feel.

Haa ... Aaah ...

3. Now turn off the audio program. Practice breathing and making yawn-sighs on your own.

**NOTE:** Don’t hear these expressions simply as “sound.” Rather, feel them as emotional expression. Release yourself through your breath. Take your time.

#### CAREFUL!

If you feel any little irritations (tickles, scratches, etc.), it is probably your voice telling you that you are doing something wrong, such as: your tongue is too tight, your jaw is too tight, your breath is too fast, your neck and shoulders are too tight. All of these things can injure your voice by inhibiting its natural freedom.



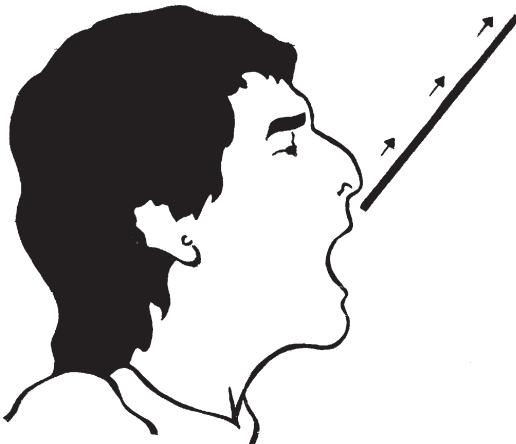
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# The Vocal Awareness Checklist/Rituals

**V**ocal Awareness requires patience, attention to detail, and a form (or structure). The Vocal Awareness Checklist is a very specific “map” for fulfilling these requirements. This checklist is a list of commands which you will give yourself as you prepare for and do the work. They are “rituals” which will aid you in your Vocal Awareness journey. There is a total of 12 items on the Checklist. The first seven are presented here. The remaining five will be introduced in subsequent sessions, as they become necessary. For now, concentrate on these seven principles, and go through applying them before each exercise.

1. **Thank You to My Source** – Give thanks to God, your parents, your own beginnings, or to whom or whatever you feel most grateful. See yourself as surrendering to this source, and to the work. Knowing that you are serving something greater than your own ego will give you courage and strength when things “get tough.” It allows you to become the biggest and best you possible.
  
2. **Love and Let Go** – Relax and allow this phrase to be the initial impulse which begins the process of creating sound. This phrase will hold a personal meaning for you. “Love” refers to experiencing a feeling of connectedness with all people and beings. “Love” also means giving yourself permission to be the very best you can be. “Let go” means to release anything which distracts you from your purpose. Become open, clear, and free to do the work.

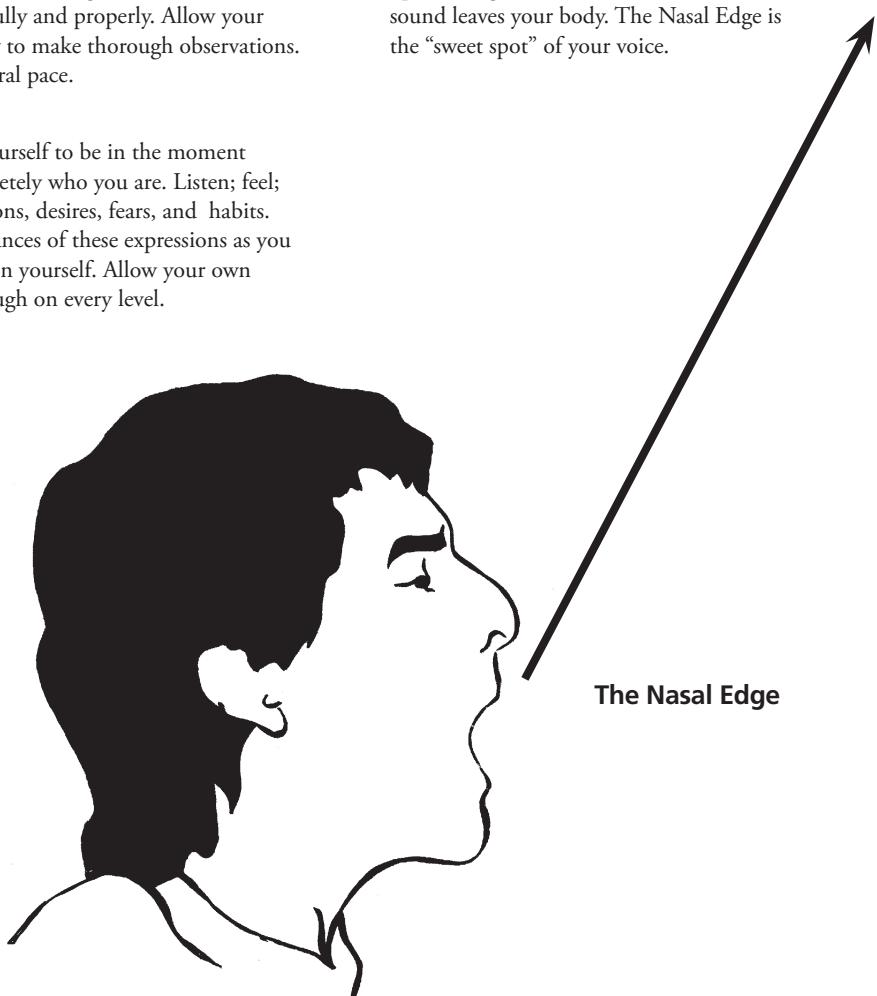
3. **Enjoy the Work** – Voice work is meant to give pleasure. It is a sensual experience, like a cat stretching in the sun. By “Enjoying the Work” you are recognizing that the process of Vocal Awareness is bringing you into fuller and deeper contact with yourself, and that this process is fun. Make the most of it. Your joy will shine through your voice.
  
4. **See the Arc** – “See the Arc” means to apply a visual image to your production of sound. Imagine your voice coming up and out of your mouth (like a geyser of water), soaring out into space at a 45-degree angle.



**The Arc**



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5. **Take My Time** – Never hurry. Voice work is about process, not results. If you rush through your work, you cheat yourself and delay your own progress. Be in the moment. Let your muscles get their full workout. Let yourself breathe fully and properly. Allow your mind the opportunity to make thorough observations. Go at your own, natural pace.
  6. **Be Myself** – Allow yourself to be in the moment and experience completely who you are. Listen; feel; experience your passions, desires, fears, and habits. Experience all the nuances of these expressions as you begin truly focusing on yourself. Allow your own fullness to come through on every level.
  7. **The Nasal Edge** – The nasal edge is a focal point. It is the “leaping-off” point for your voice as it begins to soar into the Arc. Concentrate on the edge of your top lip (see diagram) as the center from which all sound leaves your body. The Nasal Edge is the “sweet spot” of your voice.





# The Vocal Awareness Workout

## Exercise Four

### Breathing

Vocal Awareness begins with an awareness of our breathing—the source of all sound. We use the breath to center ourselves, and to reach alignment and balance. The ideal breathing technique—the silent, loving, down-through-your-body breath, was briefly introduced on Session 2. Now, you are going to incorporate this technique into your breathing exercise.

Stand or sit, whichever is most comfortable. Be aware of your posture (head erect, shoulders down and relaxed, chest held high and comfortable, spine and upper torso straight). Allow your mouth to fall open in a relaxed and easy way. Release the tongue forward, allowing it to rest comfortably against your bottom teeth.

#### Remember Your Vocal Awareness Checklist/Rituals!

- Now, allow a silent, loving, down-through-your-body breath (enjoying it as you do so) to flow in through your relaxed and open mouth. Take six to eight counts on the inhalation. Continue breathing in this manner for some time. Notice how it feels. Feel the breath moving naturally down and around through your body. Always breathe through your mouth. When you allow yourself to breathe in this manner, you are calming the body at the same moment you are energizing it. The breath helps to bring us into balance. Once you begin to feel comfortable with this exercise, you can begin to visualize the Nasal Edge, and begin to send the breath up through the Arc.

- For optimum effectiveness, you will want to repeat this breathing exercise for a period of one to two minutes. Even at the end of this short period, you will have reaped important benefits from the exercise. If performed fully and consciously, you will feel centered, energized, and free of unnecessary tension.
- Jot down some of your feelings and impressions in your Vocal Awareness notebook.

Throughout this first exercise, monitor yourself for tension. Be aware of your body and pay special attention to the neck and shoulders, tongue and jaw, and fingers and hands. Consciously release any tension you feel. Let go. If you notice any particular tension in your tongue area, The Tongue Release (Exercise 5, on the next page) is a simple and effective technique to help you to release it.

#### THE VOCAL AWARENESS CHECKLIST/RITUALS

1. Thank You to My Source
2. Love and Let Go
3. Enjoy the Work
4. See the Arc
5. Take My Time
6. Be Myself
7. The Nasal Edge



# The Tongue Release

## Exercise Five

One of the most common trouble areas is the tongue. Not only does it often seem to have a mind of its own, but it is also the strongest muscle, per diameter, in the body. Sometimes it seems as if the tongue has grown enormously in size and practically needs a straight-jacket to control it. It grabs, pulls, and dances uncontrollably. Well, our job is to teach the tongue what to do. Here is a simple technique for doing this.

2. Saliva will gather in your mouth. It may feel like the "tongue of an imbecile."
3. Notice how you can hold your breathing in focus, while also focusing on the tongue release. Feel the slow, even rhythm of your breathing. Remember the principles of the checklist. How does this feel? Record your impressions in your Vocal Awareness notebook.

### Remember Your Vocal Awareness Checklist/Rituals!

1. Stand or sit in front of a mirror so you can observe where your tongue normally lies. Become sensitized to what it is like to neutralize the tongue. Allow your tongue to let go and release, lying forward in your mouth, resting comfortably against your lower teeth, doing absolutely nothing. Relax the tongue completely.

### THE VOCAL AWARENESS CHECKLIST/RITUALS

1. Thank You to My Source
2. Love and Let Go
3. Enjoy the Work
4. See the Arc
5. Take My Time
6. Be Myself
7. The Nasal Edge



**The Tongue Release**



# The Jaw Release

## Exercise Six

The most complex joint in the body is the *temporal mandibular joint*—your jaw. This is also frequently a place where people store a lot of tension. In moments of stress, we are apt to clench or tighten the jaw, and even while sleeping, grind the teeth. I am going to teach you an exercise which will help you deal with and overcome tension in this area.

1. Form a “V” with your hand by spreading your thumb away from your forefinger. (Note illustration.) Rest your hand against your chin and jaw, “hanging on the ledge of your chin,” with your thumb on one side of your jaw, and your fingers against the other. Your chin will be in the center of the “V”. Experiment with different hand positions until you find exactly the right way to do it.
2. Using a gentle pressure, ease your jaw down until your mouth is open and released, as comfortably as it wants to. Ultimately, your mouth should be extended about the width of your three fingers. Relax ... (See illustration at right.)
3. Your tongue will rest easily, lightly touching your lower teeth. Check your mirror to see if you are doing the technique correctly. Keep your head level. You do not want it to drop or raise as your jaw is released.
4. What you want to achieve is a complete lack of tension in your jaw. You want to let go of any feeling of holding on to your jaw. Your jaw should be loose and hang freely. Keep your hand gently on your jaw as a reminder while you practice the breathing exercise or any of the following exercises. Remember that an open, relaxed, easy jaw will lead to open, released, easy communication. With practice, this exercise will become quite simple for you to achieve

a feeling of complete release in the jaw area, and with that release will come a new freedom in your sound. Since tension depletes your energy, you will also have more energy. So as you work to release your tensions, this is one more benefit you can look forward to.

When you are comfortable with this exercise, you may want to practice breathing, releasing the tongue and jaw, and applying the principles of the checklist all at once. Spend a few minutes doing this.

### THE VOCAL AWARENESS CHECKLIST/RITUALS

- |                           |  |
|---------------------------|--|
| 1. Thank You to My Source | <i>And we will add two new principles to the list:</i>       |
| 2. Love and Let Go        | 8. Allow a Full, Silent, Loving, Down-Through-My-Body Breath |
| 3. Enjoy the Work         | 9. Release My Tongue, Jaw, Neck, and Shoulder Tension        |
| 4. See the Arc            |  |
| 5. Take My Time           |  |
| 6. Be Myself              |  |
| 7. The Nasal Edge         |  |



**The Jaw Release**



## The Yawn-Sigh

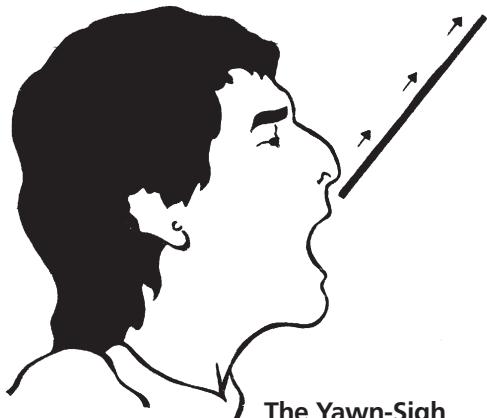
### Exercise Seven

The Yawn-Sigh is a simple and excellent exercise for vocal development. It will integrate your inner feeling with your outer expression in a very simple and practical way. With the Yawn-Sigh exercise, you will begin to make sound. It will allow the sound to emerge from your body with the breath, letting you explore what you can do with your exhalation. With this exercise, you are beginning to discover your natural sound, your true voice.

1. Stand or sit, whichever is most comfortable. Visualize the emerging sound of the Yawn-Sigh by using the principle of the Arc. Allow a Full, Silent, Loving, Down-Through-My-Body Breath. Feel the energy of your breath welling within you.
2. Allow this energy to move up through your body like a geyser of water, propelling your voice from just behind your top teeth, through the Nasal Edge, and into the Arc. (See illustration at right.) Use the sound “Hah” (as in “hat”), or “Hay” with a somewhat nasal intensity. Always begin with an aspirated “H” sound (and remember Principle 10, The Breath Precedes the Tone).
3. Be aware of keeping your tongue and jaw loose as you do so. Always pull the lower abdominal muscles up and through (Principle 11, see illustration on the next page).
4. Sustain each Yawn-Sigh for a period of six to eight seconds. Remember to follow through in three ways: mechanically (let your jaw continue to release); singing or speaking “through” the sound; and with balance. The energy will release out through your voice, as emotion is channeled down through your body.
5. Begin with just the basic vowels. Once these become comfortable, experiment by mixing them together, and with other sounds. Try Yawn-Sighs with ascending and descending pitch. Tape yourself. Use the mirror and your Vocal Awareness notebook. Most of all, keep it simple and have fun.

#### THE VOCAL AWARENESS CHECKLIST/RITUALS

- |  |  |
|--|--|
| 1. Thank You to My Source                                    | 9. Release My Tongue, Jaw, Neck, and Shoulder Tension                                |
| 2. Love and Let Go   | <i>And now we will add two new principles:</i>                                       |
| 3. Enjoy the Work  | 10. The Breath Precedes the Tone   |
| 4. See the Arc   | 11. Support the Sound by Pulling My Lower Abdominal Muscles Up and Through the Sound |
| 5. Take My Time  |  |
| 6. Be Myself   |  |
| 7. The Nasal Edge  |  |
| 8. Allow a Full, Silent, Loving, Down-Through-My-Body Breath |  |



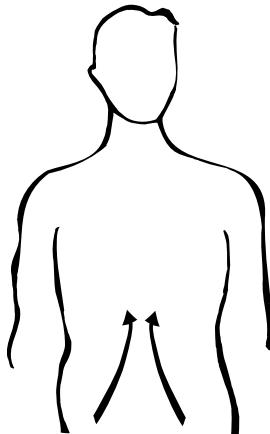
**The Yawn-Sigh**

Propel the voice through the Nasal Edge and into the Arc.

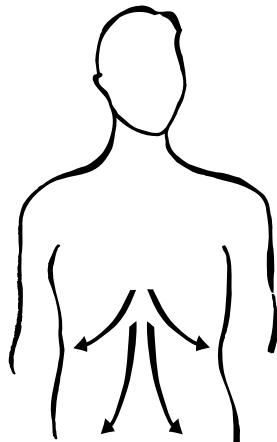


## More Complex Yawn-Sighs

### Exercise Eight



Pulling the abdominal muscles up and through



The Abdominal Muscles

**N**otice the direct and immediate effect which doing the Yawn-Sigh has on your voice? Now you will learn a more complex and elaborate way of doing Yawn-Sighs.

Now, try doing a Yawn-Sigh variation using the sound “Hung” (sustaining an NG sound in the word “Hung”). “Hung” encourages sound to more intensely resonate and vibrate in the front of the face (the *mask*—tip of the top teeth to the bridge of the nose), in the nose, and behind the cheekbones. Listen to this sound on Session 3 and then do it yourself. This sound is referred to as the “open hum,” and helps you to focus on the Nasal Edge.

#### Remember Your Vocal Awareness Checklist/Rituals!

By now, some of the steps of this list should be feeling more natural and automatic.

Because the Yawn-Sighs are extremely useful in eliminating tension, they make us aware of how we can sound when the voice is free and open. Over the years, I have found the Yawn-Sighs have always helped students to quickly sense the possibilities in their voices.

Remember to think of this work as exploration. Vocal Awareness is the map for your personal journey. The techniques and exercises of Vocal Awareness are your tools, and their value is determined solely by what you are able to accomplish with them. The ease with which you employ your tools will be largely determined by your attitude. You will want to free yourself of any possible emotional blocks which may keep you from doing the work wholeheartedly and with full commitment. Vocal Awareness provides an opportunity for you to discover your own vocal instrument and, ultimately, your own self.

#### THE VOCAL AWARENESS CHECKLIST/RITUALS

1. Thank You to My Source
2. Love and Let Go
3. Enjoy the Work
4. See the Arc
5. Take My Time
6. Be Myself
7. The Nasal Edge
8. Allow a Full, Silent, Loving, Down-Through-My-Body Breath
9. Release My Tongue, Jaw, Neck, and Shoulder Tension
10. The Breath Precedes the Tone
11. Support the Sound by Pulling My Lower Abdominal Muscles Up and Through the Sound

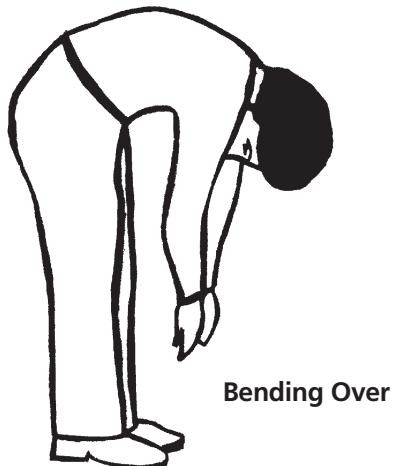


## Yawn-Sigh Bending from the Waist

### Exercise Nine

This is a variation of the Yawn-Sigh exercise which will help put you in touch with various tensions in your upper body which interfere with good vocal production.

1. Begin in a standing position. Bend over at the waist. Notice as you do so that there may be a tendency to hold tension in the back of your neck. Let your head simply fall forward. While in this “hanging limply” position, allow yourself to relax, and then—very slowly—stand back up. Imagine you are slowly unwinding, like a cat. Practice this until you are comfortable with this.
2. Now, bending over again, let go with your upper body as completely as possible. Let your arms drop toward the floor. Release all tension in your body. Gently roll your head around. Now do a Yawn-Sigh in this position.



3. When you are done, come up very slowly and rest.
4. When you are ready for another, come into the bending-over posture again. This time do the Yawn-Sigh making use of the “open hum” sound you learned on page 13.
5. Finally, do a Yawn-Sigh while you are rising back to a standing position, taking a full six to eight counts to do so. By the time you are standing fully erect, the sound should be completed. Remember to keep your body relaxed and your breath intact while doing this.

Notice how your body now stands straighter and taller, in a more comfortable alignment with your hips. Everything falls more naturally into place. Be aware of changes in your internal energy. Doing Yawn-Sighs in this manner will allow your posture to correct itself, and will give you an entirely new awareness of the production of sound in your head and body.

#### THE VOCAL AWARENESS CHECKLIST/RITUALS

- |                              |   |
|------------------------------|---|
| 1. Thank You<br>to My Source | 8. Allow a Full, Silent,<br>Loving, Down-Through-<br>My-Body Breath                           |
| 2. Love and Let Go           | 9. Release My Tongue,<br>Jaw, Neck, and<br>Shoulder Tension                                   |
| 3. Enjoy the Work            | 10. The Breath Precedes<br>the Tone   |
| 4. See the Arc               | 11. Support the Sound<br>by Pulling My Lower<br>Abdominal Muscles Up<br>and Through the Sound |
| 5. Take My Time              |   |
| 6. Be Myself                 |   |
| 7. The Nasal Edge            |   |



## Yawn-Sigh with Jaw Release

### Exercise Ten

**N**ow combine the Jaw Release technique (Exercise 6, page 11) with the Yawn-Sigh. This will relieve any jaw problems you may be experiencing.

1. As you learned before, make a "V" with your hand and place it on your chin and jaw. Apply a gentle, downward pressure to ease your jaw open. Your mouth should be open to about the width of three fingers. Allow the tongue to rest against the bottom teeth. Keep your head level. You do not want it to drop or raise as your jaw is released. Check your mirror to see that you are doing the technique correctly.
2. Now, do a Yawn-Sigh while allowing the jaw to be eased open in this manner. Use the sound "Haw."



Two Fingers Under the Tongue

## Two Fingers Under the Tongue

### Exercise Eleven

This technique liberates tension in the tongue and mouth, and contributes meaningfully to a fuller, richer voice. Of course, placing your fingers in your open mouth sometimes gets a little "juicy," but the benefits far outweigh any inconvenience.

#### Remember Your Vocal Awareness Checklist/Rituals!

1. Place two fingers under your tongue, allowing the tongue to release forward on top of the fingers. Use the thumb to press up under the chin at the spot where you can feel the base of the tongue muscle. (See illustration.)
2. First, practice simply tightening and releasing the tongue in this position, so that you become familiar with the sensation. Your tongue should feel soft and relaxed. Tension will cause it to bunch up and feel hard.
3. Now, with the fingers in place, try another Yawn-Sigh. Use the "Haw" sound. The sound should be extremely nasal.
4. This exercise allows you to raise your soft palate without even thinking about it. Thus, you have created more space in your vocal tract. The highly-nasal tone makes your larynx work harder. The tendency in this exercise is to spread the mouth, or get very tight. Do not allow this to happen. Try doing this exercise with a number of different sounds.
5. Notice the benefits of this exercise. Almost immediately you will notice a richer, warmer tone in the voice. With practice, you will gain a high degree of control over your tongue. Record your impressions in your Vocal Awareness notebook.

#### THE VOCAL AWARENESS CHECKLIST/RITUALS

- |                           |  |
|---------------------------|--|
| 1. Thank You to My Source | 8. Allow a Full, Silent, Loving, Down-Through-My-Body Breath                         |
| 2. Love and Let Go        | 9. Release My Tongue, Jaw, Neck, and Shoulder Tension                                |
| 3. Enjoy the Work         | 10. The Breath Precedes the Tone   |
| 4. See the Arc            | 11. Support the Sound by Pulling My Lower Abdominal Muscles Up and Through the Sound |
| 5. Take My Time           |  |
| 6. Be Myself              |  |
| 7. The Nasal Edge         |  |



## The Tongue Pull

### Exercise Twelve

This exercise requires a handkerchief or washcloth to use while holding your tongue. Do not use Kleenex or paper toweling, as they will stick to your tongue. The Tongue Pull will allow you to experience an unobstructed, and very free flow of sound.

1. Watch yourself in the mirror as you gently take hold of your tongue with the handkerchief. Gently (!) pull your tongue down and out of your mouth. See that your tongue is well out of the mouth and lying parallel with your chin. It should be relaxed and flat, not bunched up or tight. Check to see that your head remains level.
2. You may feel at first that your tongue wants to fight you. But you are in charge here. Simply keep pulling it gently downward.
3. Now, do a Yawn-Sigh while holding the tongue, using the sound "Hey." Notice the remarkable sensation of stretching you feel. Record your impressions in your notebook.

#### THE VOCAL AWARENESS CHECKLIST/RITUALS

- |                              |   |
|------------------------------|---|
| 1. Thank You<br>to My Source | 8. Allow a Full, Silent,<br>Loving, Down-Through-<br>My-Body Breath                           |
| 2. Love and Let Go           | 9. Release My Tongue,<br>Jaw, Neck, and<br>Shoulder Tension                                   |
| 3. Enjoy the Work            | 10. The Breath Precedes<br>the Tone   |
| 4. See the Arc               | 11. Support the Sound<br>by Pulling My Lower<br>Abdominal Muscles Up<br>and Through the Sound |
| 5. Take My Time              |   |
| 6. Be Myself                 |   |
| 7. The Nasal Edge            |   |



**The Tongue Pull**



# The Pencil Technique

## Exercise Thirteen

You may try this technique once you feel confident that you will not tense up while performing it. To do this exercise, you will need to get a pencil that you can use to gently bite down on. "Gently" is the important word here. This is a very advanced form of the Yawn-Sigh.

### Remember Your Vocal Awareness Checklist/Rituals!

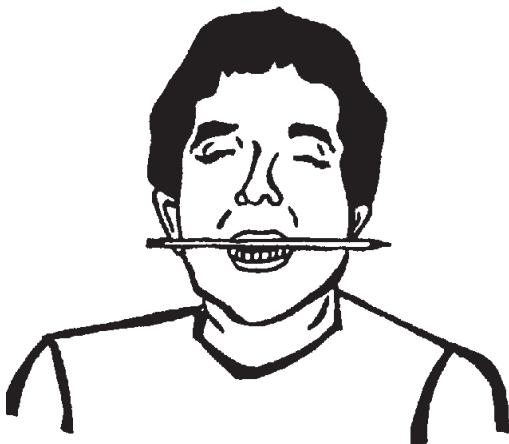
By now, you should almost have it memorized.

1. Now, place the pencil in your mouth, gently holding it just in front of your eye teeth. Don't bite down. Merely hold it with your teeth.
2. It is important in this exercise to "direct" the sound of your voice very specifically. You should focus on projecting the sound over the top of the pencil (not under it or into it). The pitch of your voice here is not important. Simply keep your voice loose and focused.
3. Now, using the sound "Hah," do a Yawn-Sigh with the pencil in your mouth.
4. Next, use the sound "Haw."
5. Now, perform a number of these Yawn-Sighs while taping yourself, and record your impressions in your Vocal Awareness notebook. Try also simply speaking with the pencil in your mouth. How does this feel?

Remember, all of the Yawn-Sigh exercises you have learned are to be done with full focus and awareness. They are never to be done mechanically, or absent-mindedly. Express and experience them with enjoyment and deep listening. Yawn-Sighs are a free expression of yourself. Your vocal muscles will grow very quickly using this technique, and you will find yourself with a whole new range of self-expression.

### THE VOCAL AWARENESS CHECKLIST/RITUALS

- |                              |   |
|------------------------------|---|
| 1. Thank You<br>to My Source | 8. Allow a Full, Silent,<br>Loving, Down-Through-<br>My-Body Breath                           |
| 2. Love and Let Go           | 9. Release My Tongue,<br>Jaw, Neck, and<br>Shoulder Tension                                   |
| 3. Enjoy the Work            | 10. The Breath Precedes<br>the Tone   |
| 4. See the Arc               | 11. Support the Sound<br>by Pulling My Lower<br>Abdominal Muscles Up<br>and Through the Sound |
| 5. Take My Time              |   |
| 6. Be Myself                 |   |
| 7. The Nasal Edge            |   |



**The Pencil Technique**



## Putting It All Together

### The Complete Vocal Awareness Checklist

**N**ow that you have learned all the basic exercises, it is time to explore some of the higher dimensions of Vocal Awareness. This begins with the last principle of the Vocal Awareness Checklist/Rituals: Pay Attention. Think of paying attention as “deeper listening.” This is a very important step, which incorporates all the other principles of the Checklist. The “rituals” of the

Checklist are there to help you to focus better on your work. Pay Attention can be thought of as a summary of all the other principles. For example, when you truly Pay Attention to what you are doing, you will Love and Let Go, See the Arc, remember the Nasal Edge, and all the other principles will be remembered automatically.

#### THE COMPLETE VOCAL AWARENESS CHECKLIST/RITUALS

- 1. Thank You to My Source**
- 2. Love & Let Go**
- 3. Enjoy the Work**
- 4. See the Arc**
- 5. Take My Time**
- 6. Be Myself**
- 7. The Nasal Edge**
- 8. Allow a Full, Silent, Loving, Down-Through-My-Body Breath**
- 9. Release My Tongue, Jaw, Neck, & Shoulder Tension**
- 10. The Breath Precedes the Tone**
- 11. Support the Sound by Pulling My Lower Abdominal Muscles Up & Through the Sound**
- 12. Pay Attention**



## Reading a Poem

### Exercise Fourteen

**N**ow you will get a chance to practically apply the techniques you have learned in developing your speaking voice. Listen to Session Four, and the reading of the first stanza of the poem “The Road Not Taken” by Robert Frost. Mark down the words and syllables which are given particular emphasis. You will see that these words form an “outline” of the first stanza. This is very important in helping listeners understand your

message. Listeners typically only glean 8% of their understanding from the actual words you speak, and about 38% from the way you speak it. The rest of their understanding comes through body language. Thus, speaking the poem with particular emphasis on certain parts will be of great help to your listeners in understanding the poem. Now read the poem yourself, taking particular care to emphasize meaning.

#### The Road Not Taken

*by Robert Frost*

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth:

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear:  
Though as for that the passing there  
Had worn them really about the same.

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I —  
I took the one less traveled by,  
And that has made all the difference.

#### THE VOCAL AWARENESS CHECKLIST/RITUALS

- 1. Thank You to My Source**
- 2. Love and Let Go**
- 3. Enjoy the Work**
- 4. See the Arc**
- 5. Take My Time**
- 6. Be Myself**
- 7. The Nasal Edge**
- 8. Allow a Full, Silent, Loving, Down-Through-My-Body Breath**
- 9. Release My Tongue, Jaw, Neck, and Shoulder Tension**
- 10. The Breath Precedes the Tone**
- 11. Support the Sound by Pulling My Lower Abdominal Muscles Up and Through the Sound**
- 12. Pay Attention**



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## Exploring Your Vocal Persona

### Exercise Fifteen

Much of your character is perceived by others through your vocal style. What kind of person you are, how trustworthy you are, and many other factors are transmitted by your voice. It is important that you look carefully at this, and make sure that you are making the proper impression of who you are with your voice. If you need more space use additional sheets.

1. First, in the space below, write out how you think you are perceived by others when they hear your voice.

---

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2. Next, write out how you would like to be perceived. “Who” would you like your voice to be?

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3. Now, in the spaces provided, draw a picture of both characters. Use any style you like (It doesn’t have to look “real.”) Simply attempt to show the “character” of your vocal style (on the top), and the character you would prefer (on the bottom). Try not to let your fears or judgments get in the way. The drawing can be abstract or representational, and you may use a larger piece of paper. Be creative.

The “character” of your vocal style

The “character” you would prefer



# Yawn-Sighs with Words

## Exercise Sixteen

This exercise makes use of the Yawn-Sigh, Two Fingers Under the Tongue, and Pencil techniques you learned earlier.

### Remember Your Vocal Awareness Checklist/Rituals!

1. Speak the following sentences normally: "When I speak, I need to be aware of projecting my voice in a very specific arc. It doesn't matter whether it's loud or whether it's soft, the energy remains constant, even though the volume may change."
2. Now, speak the same sentences as a series of short Yawn-Sighs, done with the Two Fingers Under the Tongue Technique you learned in Exercise 11 (page 15).

WHE(H)N I (AH-EE) SPEA(H)K,  
I(AH-EE) NEED(H) TO BE(H)  
A(H)WA(H)RE OF PRO(H) JE(H) CTING  
MY VO(H)I(H)CE I(H)N A(H)  
VE(H)RY(EE) SPE(H) CI(H) FI(H) C(K)  
A(H)RC(K) I(H)T DOESN'T (DAHZ'NT)  
MA(H) TTE(H)R WHE(H) THE(H) R  
I(H)TS LOU(H)D O(H)R  
WHE(H) THE(H) R I(H)TS SOF(H)T  
THE(THAH) E(H) NE(H) RGY  
RE(H) MAI(H) NS CO(H) NSTA(H) NT  
E(H) VE(H) N THOU(H) GH  
THE(THAH) VO(H) LU(H) ME(H)  
MA(H)Y CHA(H) NGE(H)

3. Next, read the same sentence as a series of short Yawn-Sighs, using the Pencil Technique you learned in Exercise 13 (page 17). Remember, the volume of this exercise is not important. Your focus should be on projecting the sounds over the top of the pencil. This can be done with any material with which you wish to enhance your performance. This can include speeches, poetry, even songs.
4. Try this same technique using the Robert Frost poem written on page 19.
5. Try it using the lyrics to the song The Rose (page 23).

### THE VOCAL AWARENESS CHECKLIST/RITUALS

1. Thank You to My Source
2. Love and Let Go
3. Enjoy the Work
4. See the Arc
5. Take My Time
6. Be Myself
7. The Nasal Edge
8. Allow a Full, Silent, Loving, Down-Through-My-Body Breath
9. Release My Tongue, Jaw, Neck, and Shoulder Tension
10. The Breath Precedes the Tone
11. Support the Sound by Pulling My Lower Abdominal Muscles Up and Through the Sound
12. Pay Attention



# The Three Aspects

**T**he Three Aspects is a method which will greatly enhance your ability to learn Vocal Awareness.

It will incorporate all the parts of Vocal Awareness (the exercises, The Checklist/Rituals, etc.) into a single, manageable framework.

Imagine that you have a one-hour block of time in which to practice your Vocal Awareness. This concept can also be abbreviated or extended into any block of time. It is merely the format, balance, and focus to which you want to adhere.

## The First Aspect

... will take 10 to 15 minutes. Ninety percent of your focus will be on technique, and 10% on aesthetics. This is where you will warm up your voice. This stage could be called "How I do what I do."

## The Second Aspect

... will take 20 to 25 minutes. Sixty-five percent of your focus will be on technique, and 35% on aesthetics. In this stage, you will apply the exercises to the actual material you are working with. This Second Aspect could be described as "How I do what I do, as it is applied to what I am doing." This is a transitional time between warm-up and actual performance.

## The Third Aspect

... is the remainder of your hypothetical one-hour block of time; about 20 to 30 minutes. Your focus here should be 10% on technique, and 90% on aesthetics. This is the actual time to perform.

Always go through all the Three Aspects while practicing for an actual performance. Have all your Vocal Awareness materials right at hand: your workbook, tape recorder, Checklist/Rituals, mirror, pencil, notebook, and anything else you use in your Vocal Awareness training.

### THE VOCAL AWARENESS CHECKLIST/RITUALS

1. Thank You to My Source
2. Love & Let Go
3. Enjoy the Work
4. See the Arc
5. Take My Time
6. Be Myself
7. The Nasal Edge
8. Allow a Full, Silent, Loving, Down-Through-My-Body Breath
9. Release My Tongue, Jaw, Neck, & Shoulder Tension
10. The Breath Precedes the Tone
11. Support the Sound by Pulling My Lower Abdominal Muscles Up & Through the Sound
12. Pay Attention



## Exercises with Music & Singing

Key of D

### THE ROSE

WORDS & MUSIC BY AMANDA McBROOM

Slowly

D  
SOME SAY LOVE HEART IT IS A-FRAID OF

A6 A G A D  
RIV-BREAK-ER THAT DROWNS THAT NEVER THE TEN-LEARNERS TO REED DANCE SOME IT'S SAY THE

A6 A G A  
LOVE DREAM IT IS A-FRAID OF A RAZ-CR THAT LEAVES THAT NEVER YOUR SOUL TAKES THE TO

D F#m Bm7  
BLEED CHANCE SOME SAY THE LOVE ONE IT WHO WON'T BE A HUN-TAK-GER BN AN WHO

Em7 Asus4 A D  
END-CAN LESS NOT ACH-ING TO NEED GIVE I SAY LOVE SOUL IT A-FRAID OF

A G A [1. D]  
FLOW-DY-ING AND THAT YOU NEV-ER ITS ON-LEARNERS TO SEED.



2. D

IT'S THE LIVE WHEN THE

D A G A

NIGHT HAS BEEN TOO LONE- LY AND THE ROAD HAS BEEN TOO

D D A

LONG AND YOU THINK THAT LOVE IS ON- LY FOR THE

G A D F#m

LUCK-Y AND THE STRONG JUST RE- MEM- BER IN THE

Bm Em? D/F# G Asus4 A

WIN- TER FAR BE- NEATH THE BIT- TER SNOWS LIESTHE

D A G

SEED THAT WITH THE SUN'S LOVE IN THE SPRING BE- COMES THE

D

ROSE



## KUM-BA-YAH

A musical score for 'KUM-BA-YAH' on a single staff. The key signature is common G (no sharps or flats). The time signature is common time (indicated by a '4'). The vocal line consists of eight measures. The lyrics are placed below the notes. Chords are indicated above the notes in parentheses.

D                    G                    D                    G                    D                    G                    D  
D                    G                    D  
KUM- BA- YAH,     MY   LORD                    KUM- BA- YAH  
F#m                    G                    A  
KUM- BA- YAH,     MY   LORD                    KUM- BA- YAH  
G/B                    D                    G                    D  
KUM- BA- YAH     MY   LORD                    KUM- BA- YAH  
G                    D/A                    A7                    D  
OH,                    LORD                            KUM- BA- YAH  
G                    D                    G                    D  
SOME- ONES     CRY- IN'                    LORD  
G                    D                    F#m  
KUM- BA- YAH                                    SOME-ONE'S     CRY- IN'                    LORD,



G A G/B D  
KUM- BA- YAH SOME- ONES CRY- IN' LORD,

G D G D/A  
KUM-BA- YAH OH, LORD,

A7 D G D  
KUM- BA- YAH

G D G D D  
— — — — — SOME-ONE'S

D G D  
SING- IN' KUM- BA- SOME-ONE'S  
PRAY. IN' LORD, YAH

F#m G A D  
SING- IN' KUM- BA- SOME-ONES  
PRAY. IN' LORD, YAH

D G D G6  
SING- IN' KUM- BA- YAH CH  
PRAY. IN'



D/A                    G6/B                    D                    G

LORD                    KUM- BA-                    YAH

D                    1.                    2.                    D

SOME-ONE'S

G                    D                    G6                    D/A

OH,                    LORD,

G/B                    D                    G                    D

KUM-BA-                    YAH  
rit.....



# THIS LAND IS YOUR LAND

Words and Music by Woody Guthrie

The musical score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a vocal line with lyrics and several chords labeled above the staff: A, E, B, B<sup>7</sup>, E, A, E B/D<sup>4</sup>, C<sup>4</sup> mi, B, B<sup>7</sup>, and E 1. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains lyrics for the verse and a bridge section, with chords E, B, B<sup>7</sup>, E B/D<sup>4</sup>, C<sup>4</sup> mi, B, B<sup>7</sup>, and E 1. The third staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes lyrics for the verse and a bridge section, with chords A, E, B, B<sup>7</sup>, E B/D<sup>4</sup>, C<sup>4</sup> mi, B, B<sup>7</sup>, and E 1. The fourth staff starts with a bass clef, a key signature of one sharp (F#), and a common time signature. It concludes with the lyrics "As I went me." and a final chord label "2. E".

This land is your land  
Walk - ing  
this land is that rib - bon of

my land high - way From Cal - i - for - nia to the New York is-land  
I saw a - bove me that end-less sky-way:  
from the red-wood say be-

A E B B<sup>7</sup> E A E B/D<sup>4</sup> C<sup>4</sup> mi B B<sup>7</sup> E 1.

For - est low me to the Gulf Stream wa - ters This land was made for you and me.  
that gold - en val - ley; This land was made for you and

As I went me. 2. E



## YOU ARE MY SUNSHINE

A musical score for 'You Are My Sunshine' on four staves. The first staff starts with **D<sup>b</sup>**, followed by **A<sup>b7</sup>**. The second staff starts with **D<sup>b</sup>**, followed by **A<sup>b7</sup>**. The third staff starts with **D<sup>b</sup>**, followed by **G<sup>b</sup>**. The fourth staff starts with **G<sup>b</sup>**, followed by **E<sup>b</sup>mi<sup>7</sup>**. Chords are indicated above the staves, and lyrics are written below them. The lyrics are: You are my sun - shine; my on - ly sun - shine; You make me hap - py; when skies are gray; You'll nev - er know dear how much I love you; Please don't take my sun - shine a - way. You are my way.

Chords: D<sup>b</sup>, A<sup>b7</sup>, D<sup>b</sup>, A<sup>b7</sup>, D<sup>b</sup>, G<sup>b</sup>, D<sup>b</sup>, E<sup>b</sup>mi<sup>7</sup>, D<sup>b</sup>/D<sup>b</sup>/C, B<sup>b</sup>mi<sup>7</sup>E<sup>b7</sup>/B<sup>b</sup>, D<sup>b</sup>/A<sup>b</sup>.

Lyrics: You are my sun - shine; my on - ly sun - shine; You make me hap - py; when skies are gray; You'll nev - er know dear how much I love you; Please don't take my sun - shine a - way. You are my way.



## SOMETIMES I FEEL LIKE A MOTHERLESS CHILD



**R&B**

**A7**                    **B+**                    **Em**

SOME-TIMES            I    FEEL            LIKE    I'M            AL-  
SOME-TIMES            I    FEEL            LIKE    A            FEATH-    ER    MOST HOME    AIR

**Em7**                    **Cmaj7**

SOME-TIMES            I    FEEL            LIKE    I'M            AL-  
SOME-TIMES            I    FEEL            LIKE    A            FEATH-    ER    MOST HOME    AIR            A

**Cmaj7**                    **Em/G**                    **B7**                    **Em**

LONG                    WAY                    FROM                    HOME                    A

**Cmaj7**

LONG                    WAY                    FROM                    HOME                    A

**Cmaj7**                    **Em/G**                    **B7**                    **Em**

LONG                    WAY                    FROM                    HOME                    A

**Cmaj7**                    **Em/G**                    **B**                    **E (no chord)**

LONG                    WAY                    FROM                    HOME



Key of Gb

## AMERICA THE BEAUTIFUL

BY KATHERINE LEE BATES & SAMUEL A. WARD

Slowly

G<sup>b</sup> G<sup>b</sup>

D<sup>b</sup>7 G<sup>b</sup>

Gdim7 D<sup>b</sup>/A<sup>b</sup> D<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>9

D<sup>b</sup>7 A<sup>b</sup>m/E<sup>b</sup> D<sup>b</sup>7/F G<sup>b</sup> B<sup>b</sup>m7 A<sup>b</sup>m7 D<sup>b</sup>7

A<sup>b</sup>m D<sup>b</sup>7 G<sup>b</sup> A<sup>b</sup>m7 G<sup>b</sup>7/B<sup>b</sup> C Cdim7

G<sup>b</sup>/D<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>7 G<sup>b</sup> D7

Sheet music for "America the Beautiful" in Gb major, 4/4 time. The vocal line is accompanied by piano chords. The lyrics are written below each line of music. The key signature is Gb major (one flat). The tempo is marked "Slowly". The vocal range is mostly within the soprano and alto voices.

O BEAU- TI FUL FOR  
SPA- CIOUS SKIES FOR AM- BER WAVES OF GRAIN FOR  
PUR- PLE MOUN- TAIN MA- JES-TIES A- BOVE THE FRUIT- ED  
PLAIN A- MER- I- CA! A- MER- I CA! GOD  
SHED HIS GRACE ON THEE AND CROWN THY GOOD WITH  
BROTH- ER- HOOD FROM SEA TO SHIN- ING SEA O



G D7 Am7 D9

BEAU- TI- FUL FOR PIL- GRIM FEET WHOSE STERN IM- PAS- SION'D

G G<sup>#</sup>dim7 D7/A D7 G G<sup>#</sup>dim7 D/A

STRESS A THOR-OUGH FARE FOR FREE-DOM BEAT A-

A9 D7 G Bm7

CROSS THE WIL- DER- NESS A- MER- ICAI A-

Am7 D9 Am7 C/D D7 G Am7 G7/B

MER- I- CAI! GOD MEND THINE EV'- RY FLAW, CON-

C C<sup>#</sup>dim7 G/D A7sus4 A7 D7sus4 D7

FIRM THY SOUL IN SELF CON- TROL, THY LI- BER- TY IN

G

LAW.



### Key of Db

## UP ON THE ROOF

BY GERRY GOFFIN AND CAROLE KING

Easy, rhythmic  
P<sup>b</sup>

B<sup>b</sup>M7(odd4)

16

The musical score consists of a single staff of music. The key signature is B-flat major (B<sup>♭</sup>m). The time signature is common time (indicated by 'C'). The melody starts with a half note rest followed by a quarter note. The lyrics are: "WHEN THIS OLD WORLD STARTS GETTING ME DOWN AND". The notes correspond to the lyrics as follows: a half note for 'WHEN', a quarter note for 'THIS', a eighth note for 'OLD', a eighth note for 'WORLD', a eighth note for 'STARTS', a eighth note for 'GETTING', a eighth note for 'ME', a eighth note for 'DOWN', and a eighth note for 'AND'. The notes are separated by vertical bar lines corresponding to the lyrics.

Musical score for "PEO- PLE ARE JUST TOO MICH FOR ME TO FACE". The score consists of three staves. The first staff starts with a G<sup>b</sup> chord. The second staff starts with a G<sup>b</sup>/A<sup>b</sup> chord. The third staff starts with a D<sup>b</sup> chord.

Musical score for 'Up the Stairs' in B-flat major. The first measure shows a rest followed by a quarter note. The second measure starts with a D-flat note, followed by a quarter note, three eighth notes, and a half note. The lyrics 'CLIMB WAY UP TO THE TOP OF THE STAIRS AND' are written below the notes.

A musical score for a single melodic line. The key signature changes from G major (one sharp) to A minor (no sharps or flats) to D major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: "ALL MY CARES JUST DRIFT RIGHT IN TO SPACE".



Fm7                    B<sup>b</sup>m7                    G<sup>b</sup>maj7

AND THERE THE WORLD YOU BE- CAN LOW DON'T BOTH- BR ME  
AND DAR- LING, YOU CAN SHARE IT ALL WITH ME

G<sup>b</sup>/A<sup>b</sup>                    D<sup>b</sup>                    B<sup>b</sup>m7

LET ME TELL YOU NOW WHEN I COME HOME FEELING TIRED AND BEAT  
I KEEP A- TELL-IN' YOU RIGHT SMACK DAB IN THE MIDDLE OF TOWN |

G<sup>b</sup>                    G<sup>b</sup>/A<sup>b</sup>                    D<sup>b</sup>

GO FOUND UP WHERE THE AIR IS FRESH AND SWEET  
UP PAR- A DISE THAT'S TROU- BLE- PROOF

B<sup>b</sup>m7                    D<sup>b</sup>                    B<sup>b</sup>m7

I AND GET IF THIS WAY FROM THE HUST- LING CROWD  
GETTING YOU DOWN AND THERE'S

G<sup>b</sup>                    G<sup>b</sup>/A<sup>b</sup>                    D<sup>b</sup>                    To Coda

ALL ROOM THAT E- RAT NOUGH RACE FOR NOISE TWO DOWN UP IN THE STREET ROOF

D<sup>b</sup>                    G<sup>b</sup>                    G<sup>b</sup>sus4

ON THE ROOF THE ON- LY PLACE I



**G<sup>b</sup>**

KNOW WHERE YOU JUST HAVE TO

**B<sup>b</sup>m7**      **G<sup>b</sup>6**      **G<sup>b</sup>/A<sup>b</sup>**

WISH TO MAKE IT SO \_\_\_\_\_ LET'S GO UP ON THE \_\_\_

**D<sup>b</sup>**      *D.S. al Coda*

ROOF \_\_\_\_\_ AT

**D<sup>b</sup>**      **B<sup>b</sup>m7**

ROOF UPON THE ROOF UP ON THE

**D<sup>b</sup>**      **B<sup>b</sup>m7**

ROOF *repeat and improvise !!*

**D<sup>b</sup>9**      **C<sup>b</sup>/D<sup>b</sup>**      **D<sup>b</sup>**



## WHEN THE SAINTS GO MARCHING IN

C

OH, WHEN THE SAINTS

C

OH MARCH- ING IN OH, WHEN THE

G7

SAINTS OH MARCH- ING IN LORD, I

C C7 F7

WANT TO BE IN THAT NUM- BER WHEN THE

C G7sus4 G C

SAINTS OH MARCH- ING IN OH, WHEN THE SUN

C7

RE- FUSE TO SHINE OH, WHEN THE

G

SUN RE- FUSE TO SHINE LORD, I



C C7 F7

WANT TO BE IN THAT NUM-BER WHEN THE

C G7sus4 G C A7sus4

SUN RE- FUSE TO SHINE OH, WHEN THE

D

STARS DAY HAVE DIS- AP- PEARED OH, WHEN THE

CF JUDG-MENT COMES A OH, WHEN THE

A7

STARS DAY HAVE DIS- AP- PEARED LORD, I

CF JUDG-MENT COMES

D D7 G7

WANT TO BE IN THAT NUM-BER WHEN THE WHEN THE

D Asus4 A 1. D

STARS DAY HAVE DIS- AP- PEARED OH, WHEN THE

CF JUDG-MENT

2. D A6 D D7

COMES LORD, I WANT TO BE IN THAT



A musical score for a vocal or instrumental piece. The music is written in G major (two sharps) with a common time signature. The lyrics are integrated into the melody. Chords are indicated above the staff at various points.

The score consists of four staves of music:

- Staff 1:** Shows a melodic line with chords G, D, A<sup>sus4</sup>, and A. The lyrics are: NUMBER, WHEN THE SAINTS GO MARCH- ING.
- Staff 2:** Shows a melodic line with chords D, A6, D, and D7. The lyrics are: IN LORD, I WANT TO BE IN THAT.
- Staff 3:** Shows a melodic line with chords G, G<sup>dim7</sup>, D/A, and G/A. The lyrics are: NUM- BER, WHEN THE SAINTS GO MARCH- ING.  
rit.....
- Staff 4:** Shows a melodic line with a chord D7. The lyrics are: IN.



## HOME ON THE RANGE

BY DR. BREWSTER HIGLEY & DANIEL E. KELLEY

The musical score consists of six staves of music in G major (two sharps) and common time. Chords are indicated above the staff at the beginning of each measure. The lyrics are written below the staff, corresponding to the chords. The score includes the following chords: E, A, Am, E, F#9, B7, E, A, Am6, E/B, B7, E, B7, E, C#m7, F#7, B7, E, A, F#m7(5), E/B, B7, E, and a final section starting with a key signature of four flats.

OH, GIVE ME A HOME WHERE THE

BUF- FA-LO ROAM WHERE THE DEER AND THE AN- TE- LOPE PLAY WHERE

SEL- DOM IS HEARD A DIS- COUR- AG-ING WORD AND THE SKIES ARE NOT CLOUD- Y ALL

DAY HOME HOME ON THE RANGE WHERE THE

DEER AND THE AN- TE- LOPE PLAY WHERE SEL- DOM IS HEARD A DIS-

COUR- AGING WORD AND THE SKIES ARE NOT CLOUD- Y ALL DAY



C7 F B<sup>b</sup> B<sup>b</sup>m

HOW OF- TEN AT NIGHT WHEN THE HEAV-ENS ARE BRIGHT FROM THE

F/A C7sus4 C F

LIGHT OF THE GLIT- TER- ING STARS HAVE I STOOD THERE A-MAZED AND

B<sup>b</sup> Gm 7(5) F/C C7 F

ASKED AS I GAZED IF THEIR GLO- RY EX- CEEDS THAT OF OURS

F/A C7 F Dm G9

HOME, HOME ON THE RANGE WHERE THE DEER AND THE AN- TE- LOPE

C7sus4 C F B<sup>b</sup> G7(5)

PLAY WHERE SEL- DOM IS HEARD A DIS- COUR- AG- ING WORD AND THE

F/C C7 F

SKIES ARE NOT CLOUD- Y ALL DAY

rit.....

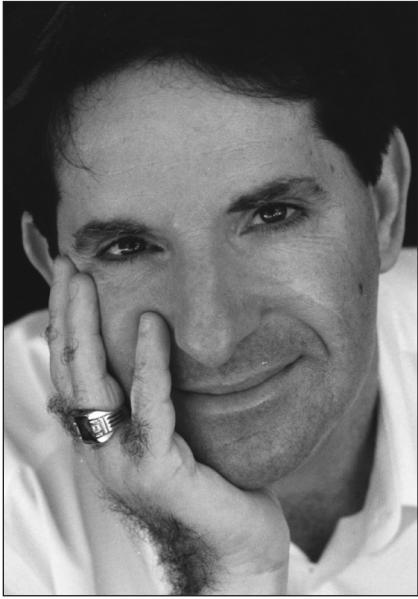


# TOMORROW

Lyrics by Martin Charnin, Music by Charles Strouse

The sun 'll come out to - mor - row  
bet your bot - tom dol - lar that to - mor - row there'll be sun  
think - in' a - bout to - mor - row clears a - way the cob - webs and the sor - row till there's  
none When I'm stuck with a day that's gray and lone - ly Just like a hang - and  
say: Oh! The sun - 'll come out to - mor - row So you got to hang on till  
Cmi Cmi/B<sup>b</sup> Ema<sup>7</sup> B<sup>b7</sup>sus B<sup>b7</sup> E<sup>b</sup> E<sup>b</sup>ma<sup>7</sup> E<sup>b7</sup> Ab  
mor - row come what may! To - mor - row, to - mor - row, I love ya to - mor - row, you're  
on - ly a day a - way to - mor - row, to - mor - row, I Love ya to - mor - row, You're  
on - ly a day a - way

Chords: E<sup>b</sup>, E<sup>b</sup>mi<sup>7</sup>, A<sup>b</sup>, Fmi<sup>7</sup>, E<sup>b</sup>, E<sup>b</sup>mi<sup>7</sup>; A<sup>b</sup>mi<sup>7</sup>, Gmi<sup>7</sup>, Cmi, Cmi/B<sup>b</sup>, A<sup>b</sup>mi<sup>7</sup>, B<sup>b</sup>; E<sup>b</sup>, E<sup>b</sup>mi<sup>7</sup>, A<sup>b</sup>mi<sup>7</sup>, Gmi<sup>7</sup>, Cmi, Cmi/B<sup>b</sup>; A<sup>b</sup>ma<sup>7</sup>, B<sup>b</sup>sus, B<sup>b</sup>, E<sup>b</sup>mi, E<sup>b</sup>mi/D<sup>b</sup>, C<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>, G<sup>b</sup>ma<sup>7</sup>; B<sup>b</sup>sus, B<sup>b7</sup>, Eb, E<sup>b</sup>ma<sup>7</sup>, A<sup>b</sup>ma<sup>7</sup>, Gmi<sup>7</sup>; Cmi, Cmi/B<sup>b</sup>, Ema<sup>7</sup>, B<sup>b7</sup>sus, B<sup>b7</sup>, E<sup>b</sup>, E<sup>b</sup>ma<sup>7</sup>, E<sup>b7</sup>, Ab; E<sup>b</sup>, B<sup>b7</sup>sus, B<sup>b7</sup>, E<sup>b</sup>, B<sup>b7</sup>sus, E<sup>b</sup>, E<sup>b</sup>ma<sup>7</sup>, E<sup>b7</sup>, A<sup>b</sup>; E<sup>b</sup>, B<sup>b7</sup>sus, B<sup>b7</sup>, E<sup>b</sup>, E<sup>b</sup>ma<sup>7</sup>, A<sup>b</sup>ma<sup>7</sup>, B<sup>b7</sup>sus, E<sup>b</sup>.



## ARTHUR JOSEPH, MA

is recognized as one of America's leading authorities on the human voice and its training. A former professor of voice at the University of Southern California, Arthur Joseph has worked with many of Hollywood's greatest stars, such as Anne Bancroft and Arnold Schwarzenegger, as well as executives from major international corporations, including Toyota and Disney. He is the author of the books *Sound of the Soul* and *Vocal Power: Harnessing the Power Within*; as well as other Sounds True programs. Mr. Joseph also offers a multimedia online vocal training course at [vocalawareness.com](http://vocalawareness.com).