

A
REVOLUTION
FOR THE
CHORAL WARM-UP

LET'S LISTEN TO THE SCIENCE

Eliminating Blend and Pitch Problems Through Warm-Up
and Teaching Singers to Sing in Tune Through
Contextual Singing and Listening

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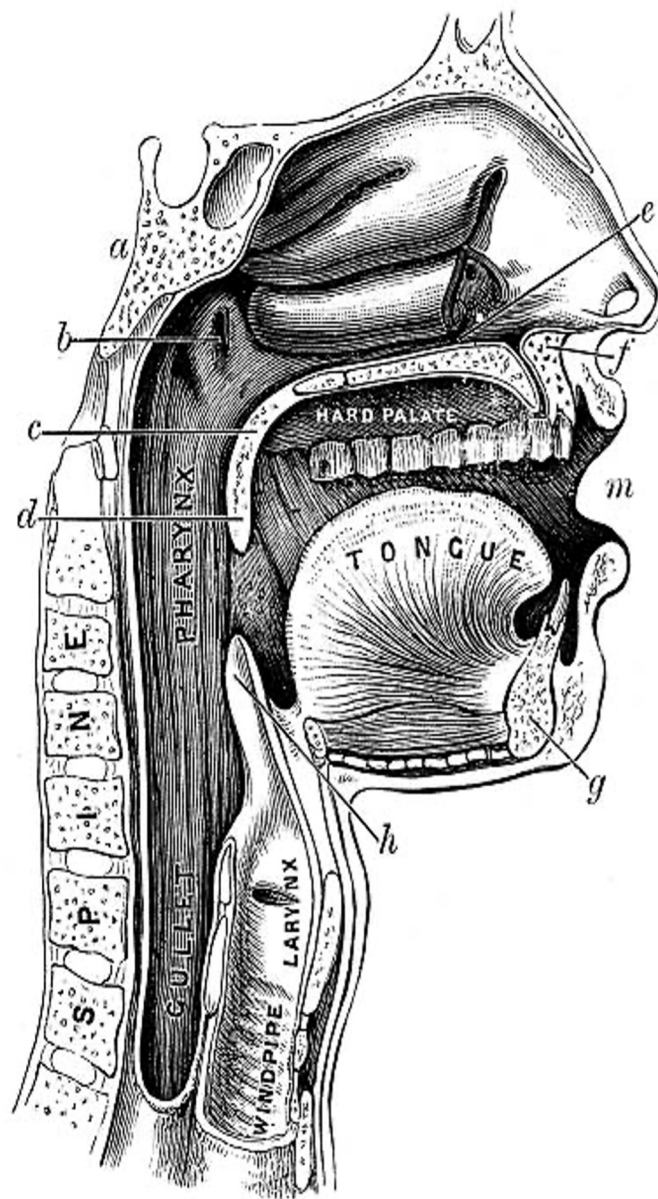


CO-DIRECTOR • THE CHORAL INSTITUTE AT OXFORD



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EXHIBIT A
IT'S ALL ABOUT THE TONGUE!



A NEW PEDAGOGICAL FRAMEWORK FOR PANDEMIC TIMES

The Essential Question: Can a choral sound be built via Zoom?

- Why haven't we paid attention to voice science?
It's time to throw away the quick fixes and pedagogical fantasies.

“ The challenge then is to improve tone production, artistic sensibilities, and musical understanding without losing spontaneity. To release the choir from pedantic note learning and free it for singing. The dull rehearsal must be transformed into an exciting musical event. The teaching of a new piece must happen in an atmosphere of real music making: it is work and play all in one.

—Wilhelm Ehmann in VOICE BUILDING FOR CHOIRS

We must quicken our imaginations to create new sounds. The ear will determine the quality of the result.

—Wilhelm Ehmann, Frauke Haasemann in VOICE BUILDING FOR CHOIRS

My ideas are always changing, always moving around one center, and I am always seeing that center from somewhere else.

—Thomas Merton as quoted in the Thomas Merton Exhibit at University Church, Oxford, July 2022

We are afraid to reveal ourselves because we trust ourselves so little.

—James Baldwin in NOTHING PERSONAL

I will devote my life to human expression rather than human perfection.
You are a scientist for the inner soul.

—Yo-Yo Ma in MASTERCLASS TRAILER



Imaginative teaching is necessary, but inventive teaching based on chance exploration of adjustments to the singing voice is an abomination.... Playing “tricks” on a singing voice is not included in the game rules of any respectable vocal pedagogy.

—Richard Miller in ON THE ART OF SINGING

”

- “Roll of the Dice” Warm-Up Techniques: Choral Witchcraft?
It's all about the tongue.

“ Unless the tongue occupies its proper position within the vocal tract, vowel distortion, tongue tension, and an imbalance of resonance result.

—Richard Miller in ON THE ART OF SINGING

”

- The NEW Warm-Up: “Beginning” Mantra-Like Procedure

- 1) The Essential 1-3-5 Exercises
- 2) The Miracle of Slow Art – The Mantra: Centering and Listening
- 3) It's All About the Tongue – The Miracle of the ü Vowel

“ Protects the voice and discourages over-singing. Avoids pushing too much breath through the vocal folds; it is a therapeutic tool – achieves registration balance in the female middle voice and upper passagio. Solves wide vibrato and registration imbalance, especially in female middle voice and upper passagio. Use of the mixed vowel helps lengthen the vocal tract, encouraging more closure of vocal folds and overall resonance.

—David L. Jones, taken from individual Facebook page

”

- 4) Source of All Ensemble Ills – Registration, Registration, Registration!

HOW SHOULD WE TEACH BLEND?

- It's an acoustic phenomenon that “happens” when everyone is producing sound THE SAME WAY!

“The factors that disturb choral blend are (1) irregular vibrato speeds and (2) singers who do not have their vowels acoustically balanced in a similar resonance. These factors can absolutely decimate the blend of a group of singers. Irregular vibrato speeds are a result of employment of too much breath pressure or tongue tension. Lack of acoustical balance in all the vowels is caused by employing a drastically different acoustical space for each vowel.”
—David L. Jones, taken from individual Facebook page

CHORAL VS. VOCAL TECHNIQUE “FOLK LEGENDS”

Folk Legend 1:

Choral blend is created by vowel matching.

Folk Legend 2:

You feel space above the tongue.

Folk Legend 3:

Choral sound is built through an understanding of lip positions for each vowel sound.

Folk Legend 4:

Singing all vowels in warm-up is essential to building choral sound.

Folk Legend 5:

Choral warm-ups cannot and should not deal with vocal registration.

Folk Legend 6:

In teaching and rehearsing, only use the vowels “oo” and “ee”
to create an appropriate “sleeve” of choral resonance.

Folk Legend 7:

Breath management and support are taught only through hissing and lip trill exercises.

Folk Legend 8:

Faster air is all that's necessary as the tessitura ascends,
as the sole objective of ascending range extension exercises.

Folk Legend 9:

Begin all warm-ups on middle C.

Folk Legend 10:

Warm-ups are best done in unison with no accompaniment.

Folk Legend 11:

Bright is always right: the evils of formant singing and false tuning!

EXCERPT FROM “O NATA LUX”

4

O NATA LUX

Hymn at Lauds
for the Feast of the Transfiguration

Thomas Tallis (1505–1585)
ed. Simon Carrington

$\text{♩} = 92$

S O born light of light, Jesus, redeemer
O ná - ta lux de lú - mi - ne, Je - su re - dem -

A
O na - ta lux de lu - mi - ne, Je - su re -

T I
O na - ta lux de lu - mi - ne, Je - su

T II
O na - ta lux de lu - mi - ne, Je - su re -

B
O ná - ta lux de lú - mi - ne, Je - su re -

$\text{♩} = 92$
for rehearsal only

3 of the world deign kindly suppliant
ptor sae - cu - li, Di - gna - re cle - mens sup - pli -
dem - ptor sae - cu - li, Di - gna - re cle - mens sup - pli -
re - dem - ptor sae - cu - li, Di - gna - re cle - mens sup - pli -
dem - ptor sae - cu - li, Di - gna - re cle - mens sup - pli -
dem - ptor sae - cu - li, Di - gna - re cle - mens sup - pli -

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A SELF-HELP QR CODE RESOURCE

1) Choral sound is caused and nurtured by YOUR gesture.

What you do gesturally can either reinforce good singing or sabotage any hope of healthy singing. The conducting techniques that cause and reinforce healthy singing are detailed in this 6-part video, including:

Listening
Conducting and Supporting Onset/Offset
Connecting Phrases with Breath
On-the-Breath Singing
Breath Initiation of Sound
Range Extension
Release in Gesture
Importance of Horizontal Information
Role of Conductor Alignment and Its Relation to Resonance
Causing Legato
Causing Dynamics



VIRTUAL CLASSROOM:
CONDUCTING CHORAL WARM-UPS – A STREAMING VIDEO IN 6 PARTS

2) How to teach the mixed vowel ü.



TEACHING AND REINFORCING THE MIXED VOWEL Ü

3) Teaching choirs to sing in tune.

While many approaches teach reading literacy, no approach teaches singers how to sing in tune! This approach attempts to do both using the powerful principles of Music Learning Theory.



INTONATIONAL SOLFEGE:
A CONTEXTUAL AND AURALLY IMMERSIVE APPROACH TO INTONATIONAL MUSIC LITERACY

4) Warm-ups must be sequentially planned according to voice science principles.

EVERY warm-up must begin with the sequence presented in this workshop. Planning for the rest of the warm-up has been outlined for you. There IS a method to warm-ups!



THE COMPETE CHORAL WARM-UP SEQUENCE

5) **Teaching the art of musical phrasing can only be taught through basic understandings from chant.**

Teaching procedures, examples, and phrasing rules are contained within this resource.



DISCOVERING CHANT

RESOURCES USED IN THIS WORKSHOP

THE 1-3-5 ESSENTIAL CHORAL EXERCISES (STUDENT EDITION)

The Essentials of the Choral Warm-Up: Science, Method, and Pedagogy

Student Edition available now – Teacher's Edition coming Summer 2023

INTONATIONAL SOLFEGE

A Contextual and Aurally Immersive Approach to Intonational Music Literacy

Both Teacher's Edition and Student Edition available NOW!

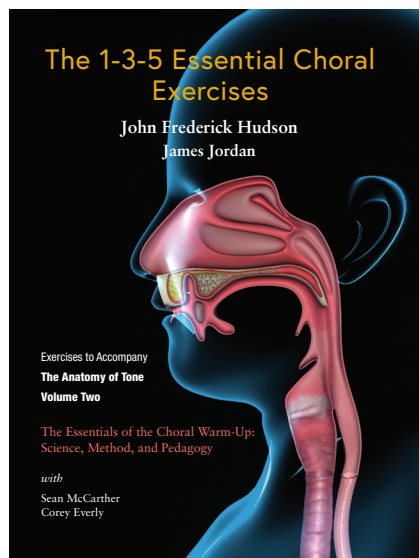


THE 1-3-5 ESSENTIAL CHORAL EXERCISES

The Essentials of the Choral Warm-Up: Science, Method, and Pedagogy

JOHN FREDERICK HUDSON

JAMES JORDAN



James Jordan has been at the forefront of Choral Pedagogy for over 35 years. His landmark publications under the guidance of Frauke Haasemann have afforded him a front row seat to the development of Choral Warm-Up Pedagogy. His studies in the Psychology of Music with Edwin Gordon have allowed him to marry the pedagogy of the choral warm-up with Music Learning Theory. His text, *The Choral Warm-Up (GIA)*, shared the pedagogical method for building healthy choral sound with teachers around the world.

This book shares the exercises that have been at the core of vocal pedagogy for the choirs at Westminster Choir College of Rider University. The revolutionary sequence of the efficient exercises in this book, while they appear simple, fold voice science and Music Learning Theory into the choral warm-up by re-focusing choral ensemble warm-up pedagogy upon tongue position and the inner architecture of vowels. Using only the triadic 1-3-5, this method provides a consistent pedagogy to vocal health for every ensemble that creates beautiful choral blend, accurate intonation, and a humanly centered sound for choirs at all levels.

G-10886 (Student Edition) SADDLE-STICHED, 22 PAGES . . . \$16.95

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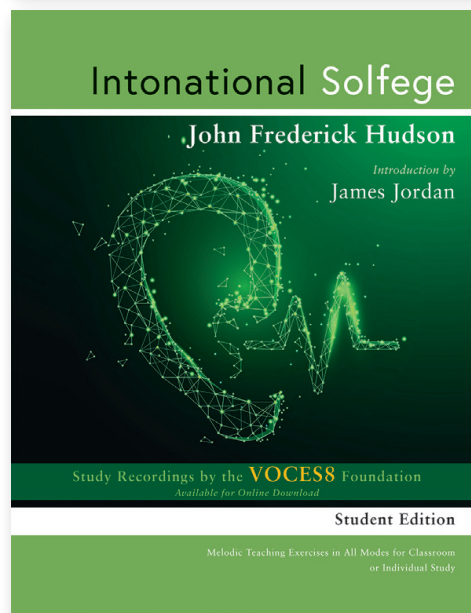
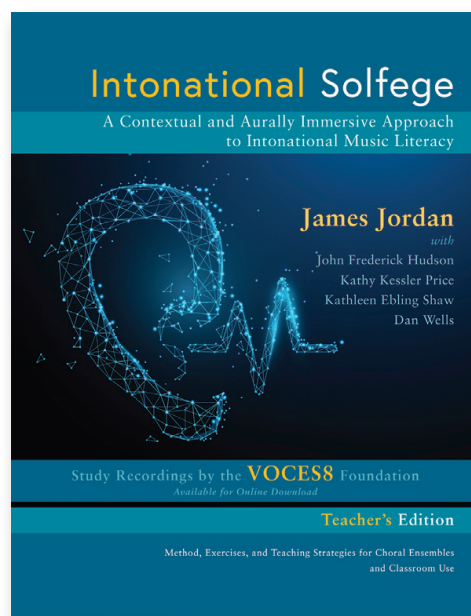
A Contextual and Aurally Immersive Approach to
Intonational Music Literacy

JAMES JORDAN
JOHN FREDERICK HUDSON

WITH CONTRIBUTIONS BY
KATHY KESSLER PRICE
KATHLEEN EBLING SHAW
DAN WELLS

**How do singers learn to sing in tune?
How do you teach singers to sing in tune?**

Whether it be pattern training or various solfege methods, no methods teach singers to sing in tune! For the first time, James Jordan has developed a “spiraling” complete method for developing aural and intonational literacy in ALL the modes, at the same time expanding through inferential teaching patterns outside tonic, dominant, and subdominant. With newly composed accompanied exercises written by John Frederick Hudson and recorded tracks of all the exercises and patterns available for digital download, this method offers a comprehensive integration of Edwin Gordon’s Music Learning Theory and intonation teaching techniques developed by James Jordan.



GRAMMY-nominated conductor **James Jordan** is recognized around the world as a conductor, recording artist, and pedagogue with over 60 books to his credit. He is conductor of The Westminster Choir and The Westminster Symphonic Choir at Westminster Choir College in Lawrenceville, New Jersey.

John Frederick Hudson (www.johnfrederickhudson.com) is an American conductor, composer, and pianist based in London. He holds a PhD in Music Composition from the University of Aberdeen, Scotland, as well as a bachelor’s degree in piano performance, a master’s degree in composition, and a second master’s degree in choral conducting from Westminster Choir College.

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