

SING LEGATO

A Collection of Original Studies in Vocal Production and Musicianship

by Kenneth Jennings

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INTRODUCTION

This brief set of vocal studies is designed for the individual voice student and for use in voice classes and choral groups. The vocalises are set as short songs emphasizing basic aspects of what the solo or ensemble singer encounters in music. The texts are to help in remembering better what is communicated in the studio and rehearsal room and to serve as an aid in the development of musicianship.

The purpose is not to provide a text on vocal technique or methods. It is rather to provide some vocal materials that are adaptable to various levels of vocal development for both individual and ensemble use.

The opening VOCALISES focus on basic kinds of musical articulations: legato, staccato, and marcato. Numbers 4 and 6 aid in the development of good tone and an even use of the breath. Number 5 gives practice in crescendo and decrescendo, and Number 7 is an exercise in flexibility.

The INTERVAL SONGS, Numbers 8 to 13, emphasize interval recognition aurally and visually, and provide melodies and texts that can be used for their potential as vocal learning materials. In purpose and design, they are reminiscent of the interval vocalises by the famous early nineteenth century Italian voice teacher, Nicola Vaccai.

It is important to remember that the following all contribute to good singing:

- good posture
- a poised, alert body
- breathing that fills to the bottom of the lungs
- a loose jaw
- free shoulder and neck muscles
- good vocal energy
- focus and beauty of tone
- understandable diction
- an alert ear
- good intonation
- a consistent goal of singing musically and tastefully

I hope these short songs will be an aid in this process.

— Kenneth Jennings
Conductor, St. Olaf Choir

1. SING LEGATO

- Be sure to slur the vowel (see the first bar) when it occurs on two or more pitches.
- Avoid "h's" or hops between pitches!
- Between the last two phrases (from "oh" to "smoothly"), feel that the upper note sings from the same place as the lower.
- Sing moderately fast.
- Sing four bars on one breath, and eventually eight.

Sing_ le - ga - to, sing_ smooth-ly, flow-ing from note_ to note;_

sing le - ga - to, ah, oh, smooth - ly.

SING LEGATO, transpositions

Sing_ le - ga - to, sing_ smooth - ly, flow-ing from note_ to note;_

note;_ sing_ le - ga - to, ah, oh, smooth - ly.

Sing_ le - ga - to, sing_ smooth-ly, flow-ing from note_ to note;_

sing_ le - ga - to, ah, oh, smooth - ly.

Sing_ le - ga - to, sing_ smooth-ly, flow-ing from note_ to note;_

sing_ le - ga - to, ah, oh, smooth - ly.

Sing_ le - ga - to, sing_ smooth-ly, flow-ing from note_ to note;_

sing_ le - ga - to, ah, oh, smooth - ly.

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2. STACCATO IS SHORT

- Sing staccatos with a light tone and with short rather than accented notes.
- Sing with inner excitement, but save the accents for the Marcato (3).
(The Marcato may directly follow the Staccato.)



3. MARCATO IS STRONG

- Sing with accents but in a sustained and connected fashion.
- Sing with a full tone, **forte**.



STACCATO AND MARCATO, transpositions

Stac - ca-to is short and snap - py. Stac - ca-to is short as
notes can be! Mar - ca-to is strong with ac - cents. We
sing with strength and deep - tone. Stac - ca-to is short and snap -
py. Stac - ca-to is short as notes can be! Mar - ca-to is
strong with ac - cents. We sing with strength and deep - tone.
full -
fo-cused
point-ed

4. RICH TONE

- Sing very legato and beautifully.
- Keep your jaw loose. (Can you move it from side to side a bit without changing tone?)
- Feel your breath evenly without bursts on changes of pitches or words.
- Use the alternate words suggested or make up your own.

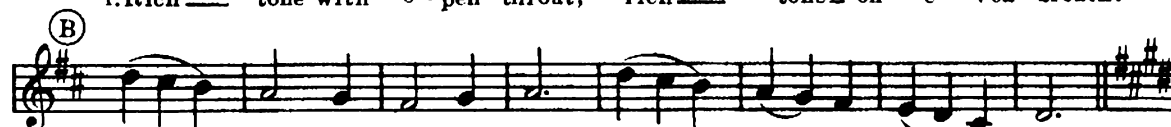


1. Rich — tone with o - pen throat, Rich — tone_ on e - ven breath.
 2. Sigh_ the tone with loos - ened jaw, Sigh_ the tone_ on e - ven breath.
 3. Sing_ a song with loos - ened jaw, Sing_ a song_ on e - ven breath.

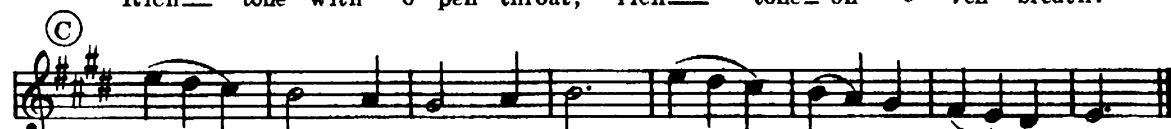
RICH TONE, transpositions



1. Rich — tone with o - pen throat, rich — tone_ on e - ven breath.



- Rich — tone with o - pen throat, rich — tone_ on e - ven breath.



- Rich — tone with o - pen throat, rich — tone_ on e - ven breath.

5. SING A LITTLE LOUDER

- Start softly; add more fullness to your voice as you sing louder.
- Lighten your voice and decrescendo as you sing down the scale. (This vocalise may also be sung in minor.)



SING A LITTLE LOUDER, transpositions



(B)

p Sing a lit-tle loud - er in cre - scen - dos with a ful - ler voice! *f*

f Sing a lit-tle soft - er in de - cre - scen - dos with a light - er voice. *p*

6. SIGH THE TONE

- Slur the words "sigh" and "smile," feeling the voice a bit lighter on the lower pitches.
- Imagine the "smile" inside, especially on the "ah-ee" diphthong.

Sigh - the tone, sigh - the tone with a smile - in - side; —

Sigh, — smile — on an e - ven breath. —

SIGH THE TONE, transpositions

(A)

Sigh - the tone, sigh - the tone with a smile - in - side; —

Sigh, — smile — on an e - ven breath. —

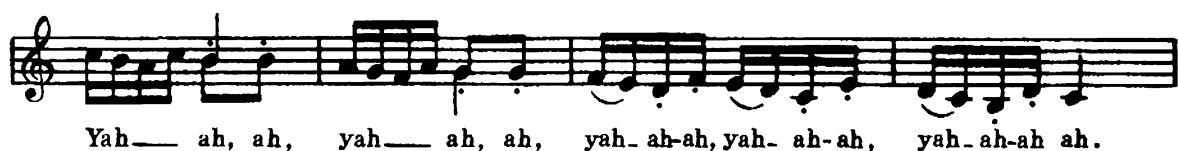
(B)

Sigh - the tone, sigh - the tone with a smile - in - side; —

Sigh, — smile — on an e - ven breath. —

7. FLEXIBILITY

- Repeat the vowel on the slurred notes ("fleh-eh-eh") like a quick, happy chuckle. (Surprisingly this is easier to do quickly than slowly. Do not be overly concerned about accuracy at first.)
- Keep your voice light.



FLEXIBILITY, transpositions



B

Flex - i-bil-i-ty, flex - i-bil-i-ty, sing with light and short_ notes;

Flex - i-bil-i-ty, flex - i-bil-i-ty, sing with eas - y float-ing breath:

Yah_ ah - ah, yah_ ah - ah, yah_ah-ah,yah_ ah-ah, yah_ah-ah ah.

Yah_ ah - ah, yah_ ah - ah, yah_ah-ah,yah_ ah-ah, yah_ah-ah ah.

8. WHOLE STEPS, HALF STEPS

- Alternate major and minor phrases between men and women, teacher and student, or one student and another.
- Imagine the scale steps slightly larger when ascending and somewhat smaller when descending.
- Hear the differences in the arrangement of half and whole steps when the music changes from major to minor.

Whole_step, whole_step, half_step, then whole_step; Half_step, whole_step,

whole_step and half a-gain; Whole, whole, half_step, whole_steps;-

Whole, half, whole_step, whole, half;- Whole_step, whole_step,

half_step, then whole_step; Half_step, whole_step, whole_step and half a - gain.

WHOLE STEP, HALF STEP, transpositions

(A)

Whole step, whole step, half step, then whole step; Half step, whole step,

whole step and half a gain; Whole, whole, half step, whole steps;—

Whole, half, whole step, whole, half;— Whole step, whole step,

half step, then whole step; Half step, whole step, whole step and half a gain.

(B)

Whole step, whole step, half step, then whole step; Half step, whole step,

whole step and half a gain; Whole, whole, half step, whole steps;—

Whole, half, whole step, whole, half;— Whole step, whole step,

half step, then whole step; Half step, whole step, whole step and half a gain.

9. THE THIRD COMES IN TWO SIZES

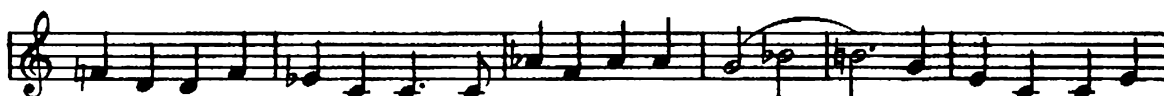
- Be aware of the importance of thirds in many melodies. A series of them together in the same direction outlines a chord. (Notice the first phrase.)
- Sing this vocalise with enthusiasm.
- Alternate phrases between singers.



The third comes in two siz-es: mi-nor and MA-JOR, MA-JOR, mi-nor



thirds. The thirds. The MA-JOR third may come an-y-where with two steps in be-tween; the



mi-nor is a half step less as ev'-ry one can hear! — The third comes in two



siz-es:(MA-JOR,) mi - nor,(mi - nor) MA-JOR,(mi-nor) MA-JOR, mi-nor thirds.

THE THIRD COMES IN TWO SIZES, transpositions



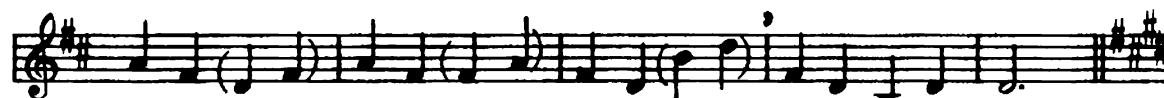
The third comes in two siz-es: mi-nor and MA-JOR, MA-JOR, mi-nor



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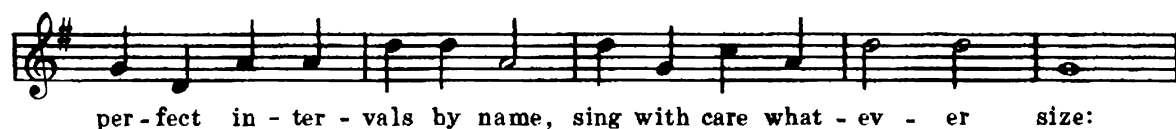
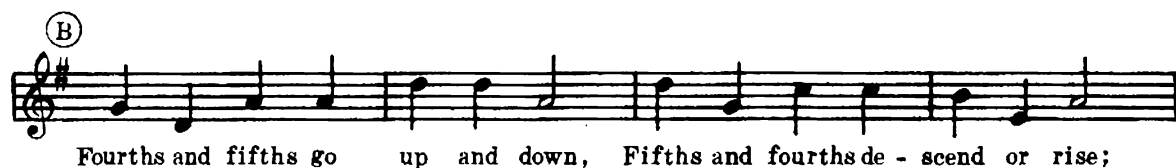
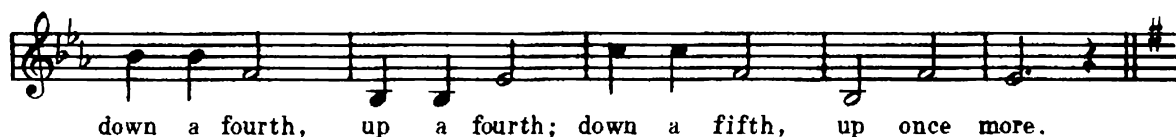


mi-nor is a half step less as ev'-ry one can hear! — The third comes in two



siz-es:(MA-JOR) mi - nor (mi-nor) MA-JOR(mi-nor) MA-JOR mi-nor thirds.





11. GUDING ALONG (Sixths)

- Feel the breath and tone like a skater's long strides.
- Remember that wider ranges, leaps, and longer phrases all require good vocal energy and flowing breath.



GLIDING ALONG, transpositions

(A)



Glid - ing a - long on wings of song, we lift our voice - es



and re - joice; Smooth and se - rene, as in a dream, our voice - es



raise in hymns of praise, sixths_ glide_ on wings of song.

(B)



Glid - ing a - long on wings of song, we lift our voice - es



and re - joice; Smooth and se - rene, as in a dream, our voice - es



raise in hymns of praise, sixths_ glide_ on wings of song.

12. SECONDS AND SEVENTHS

- Keep in mind that seconds and sevenths are related intervals. Melodies using these intervals often have two pitch centers, one high and one low.
- Hear the melody clearly in your imagination as you alternate between the two pitch areas.
- Sing with good energy and feel all the pitches centered in your voice, whether you are singing the higher or lower group of notes.



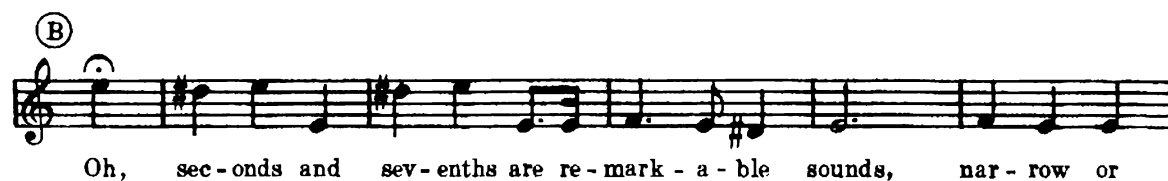
Oh, sec - onds and sev - ents are re - mark - a - ble sounds, nar - row or



wide in - ter - vals they_ are. Wide_ or nar - row,

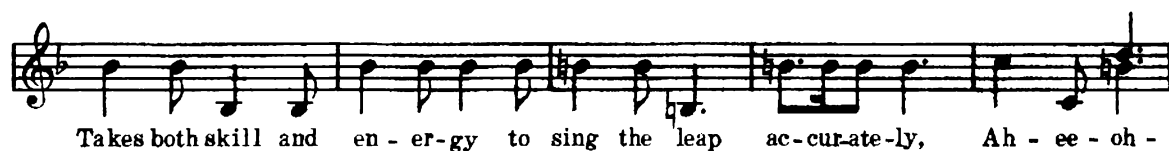
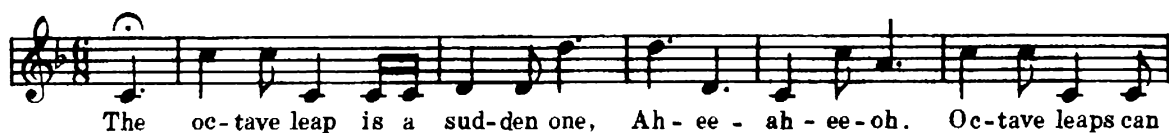


SECONDS AND SEVENTHS, transpositions



13. THE OCTAVE LEAP

- As with Seconds and Sevenths, feel all the pitches centered in your voice.
- Sing the phrases with good energy and with a light marcato approach.



THE OCTAVE LEAP, transpositions

