

Chorus Notes 1/31

Warmups:

When we breathe, it should be with our whole bodies. Wendy should be able to see us move together on the breaths.

Keep your oooo pure. No “ew”. Lighten up and lift. We need to clear the interval back up to the top. Remember small steps down and big steps up. Use the kinesthetic of pointing up as you descend to keep you high and train your ear. Arc your ooo to beyond the back wall as if you are sending it to the back of a huge auditorium, not with volume, but with energy.

The shape of your mouth on the ooo should be a circle. As you switch to “day”, your space should widen to accommodate the “eh” vowel and the “ee” diphthong. However, keep the energy, openness and placement in the “oo” space.

Keep that vocal space as you do your tuning exercises and songs. Sing “we”, “hot”, “boy”, etc in the same “oo” space. Only the lips change to make the new vowel, not the vocal space. Make sure we release words together. If you run out of air, take a chorus breath by leaving out the equivalent of a syllable.

Staying lifted inside is critical. The moment your space collapses you lose the purity of the sound. The height of your palate is what allows you to resonate fully. Keep that “ooo” space as you sing all the songs.

Dancing Queen:

Keep the space lifted on descending intervals. Keep the tempo up. No dragging on the intro. It needs to be a danceable uptune. Keep the rhythm in your body. Clear the “look for a king” interval by keeping the space open and be prepared.

Review of moves:

INTRO

- 1) Free pose on pitch.
- 2) Lift hands on opening breath
- 3) Hands descend with twinkle fingers on first dadas settle on hips for first 8 count. Second 8 count hands on hips.
- 4) Next 8 Hips sway with the beat right side first
- 5) Oh YEAH, hands go to sides. Down before “now”

CHORUS

- 6) Breath before You can dance, Right hand lifts to left side
- 7) You can dance, palm up, hand across body to right.
- 8) Bass pick up on “AND”, right hand goes down and left hand goes up to right side in one smooth move.
- 9) You can jive, Left hand moves across body palm up.
- 10) Having the time of your life hands sway to right-left-right-left. Movement starts wherever your hands are after “jive”
- 11) Oh-oh-oh! Hands flourish in front of body as high as shoulders
- 12) See that girl, right hand with V fingers moves across eyes from left to right

- 13) Watch that scene, left hand mirrors previous move
- 14) Digging the dancing queen, free move

VERSE

FREE MOVES for first three 8 counts from “Friday night” to “You’ve come to”

First planned move is on:

- 15) Look- right hand to left shoulder
- 16) For a king Point across body from left to right
- 17) Look (repeat) hand goes down naturally to side by “king”

FREE MOVES for next few words until the breath after “music’s”

18) High-igh! Knees go down with finger pointing down on first syllable. Finger turns up and moves with WHOLE BODY until you are pointing to the sky.

FREE MOVES for next few words, from “with a bit..” Until; “only seventeen”.

19) Da-da-da-da-da-da! sway hands from L to right and back on each beat

FREE MOVES until “beat from the”

20) Right hand out and up on “TAM” and in and down on “bour” for four counts of two.

RETURN TO MOVE 6 for CHORUS and repeat through move 13

TAG SPLIT MOVE

- 21) “You”, point with inside hand
- 22) “dance” outside hand up in a wave.

Extend phrases and energize on held vowels so we all end at the same time. “Dance” “Jive”. Keep the moves and the music all connected. The transitions are smooth without breaks or white space in between. Spaghetti

After You’ve Gone :

We have a habit of singing this song in a pushed, closed way. We need to work on staying open and musical.

Basses, on “you want me only”, “on” and “ly” are the same note.

All, make sure we sing “if” with a pitch, not speak it.

Leads, be careful of vibrato on held notes.

Basses, lift up to “day” not push.

All LIFT to Way in the tag.

Review the choreo on-line for this song. <https://www.youtube.com/playlist?list=PLCNbMb-YfePa5KzLtc0ddUUJf4HtsSV51>

TACOL:

New Intro:

Basses struggled a lot with keeping the space open and the sound placed. We worked on it in sectionals.

ALL: The lift is vitally important on the intro.

SECTIONALS:

TOP THREE

Looking for lock and ring on the chords.
Sing it in the ooo space
Dropped in pitch on first run-through so worked on key change with pitch blowing to clear it.

Why We Sing:
Much better sync on second run-through.

BASS SECTION:

Keep "here" lifted and above the teeth.
Be sure to get up high enough on "Ace". If you are not sure you can clear it, breathe there instead of sing.
Know the plan so we align our consonants. NO premature Rs. Sing the vowel to the end and energize.
Focus and practice to stay in the right part of the song.
Practice placement! Use a kinesthetic such as hands at ears to keep the sound lifted and the space open.

Intro:
We have to flip into head voice on "found a" so we have the space set for "new love" where we need it.
Don't stylize or scoop into the notes.
We were dropping significantly by "things are mending" Practice making those jumps up high and steps down small.
The words are dragging us into modal voice. We keep wanting to stay in that comfort of the chest voice when we need to sing everything in that resonant head ooo space.
Practice at home bubbling the song, especially the parts where we jump, to stay in that space and keep the air from being pushed. Get used to the looser feeling and get the inside smile. Another way is to practice singing without consonants to keep the space.
We have to be able to jump around like a fuzzy pingpong ball.

TACOL ALL TOGETHER:

Pencils to risers to practice the open-space feel.
we lost the tempo in the transition to "So here"
"takin' a chance" Watch out for the consonants getting in the way of our open singing space.
Keep the vowel forward and in the ooo space, not spread.
Keep it light and move through the wordiness of "takin' a chance" quickly. Feel the pulse.
We closed to the ss too soon on "Ace". Give the vowel time for there to be a chord.
Leads didn't clear "frame up". Keep it in the lifted space.
Basses keep your "here" forward and in the oo space.
We all pushed instead of lifting to "happy ending now".
We got lost in the words of "walkin' around with" and lost the tempo.
BE SURE TO PRACTICE THE KEY CHANGE AT HOME. WE ARE MISSING IT.
We have a habit of speak-singing which causes us to lose our resonance and sing under.

Don't forget to give the vowel its full value on words with Rs like "never". Sing "neveh".
Be sure to move to the tempo of the song. Body movement creates free, musical singing.
Basses MUST sing in head voice!

IIGMHTY:

Nice and light on the pitch. Don't push, lift.
Keep moving the song. Don't drag!
Everyone needs to end phrases together. Move with the tempo of the song and feel the pulse points to stay in sync
Grow and give forward motion when Wendy expands her hands.
Don't forget to fill, bubble and energize on every held note.
Top three parts need to grow and support on "care" while basses move.
We were too loud on "cry" so the "night" chord fell apart.
Don't drag on "think it over". Keep it moving.
We need movement on "Then I'll give my heart". It sounds plodding.
Go straight to the note on "over". Don't stylize. Make a round O.
Leads need to back off volume on "Give my heart to you".

Let it go. Sing more freely.
Retain the feeling of lift and space, especially in the high notes.
Basses get to head voice.
Leads, make sure your intervals are high enough.

Why We Sing:

It gets better every week. Many of us are latching on to the words and not singing the tones.
Basses keep it light on "share the joy" Sing up into the lead and tenor sound.
Everyone lift inn anticipation of the key change.
We need more confidence on the song
Basses have to sing the tag in head voice. If you can't get there, sing at volume 0.

Somewhere:

Does someone want to volunteer to sing the solo at the beginning?
Lifted space! Sing on Ooo to set the space.
Sing the song at the tempo Wendy gives us.
We are moving it along more. It has been too slow in the past.
Basses get in head voice for the high notes.

Don't Stop:

We are muddy on the consonants. Articulation is getting in the way of the song. Focus on singing those vowels.
Keep the energy going and perform!
Baritone interval needs to be bigger on Ba-bahs

