

TuneUp: A Way to Recruit Singers by Teaching Them to Match Pitch

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This workshop is about teaching adults in your congregation to match pitch and ultimately to sing in your choir.

I. Guiding Thoughts

A. "The Resources are in the People." Pastor Les Stroh

B. "high tech-high touch." the phrase "high tech, high touch", first coined by John Naisbitt in 1982 in *Megatrends*.

You are always looking for new singers to sing in your choir. They are already right in your congregation. There are people in your congregation who would love to sing in your choirs-if they could. However they can't because they can't match pitch.

Through TuneUp, you are going to give them a gift that will literally change their lives and the lives of their children!

AND----They might even join your choir!

Have a passion for teaching people to sing in tune!

II. Relationships to Recruitment----But it is more than that!

A. Establish a connection/relationship so people will come to your TuneUp session.

B. *Made to Stick Why Some Ideas Survive and Others Die*

Chip and Dan Heath

www.MadeToStick.com/Resources for free resources from the book.

C Develop a "hit list" or prospect list.

D. *Do you want to end up in Jail?* Studies show that "less than 4% of the current prison population in the United States has ever sung in a choral group

E. Use Humor. Everyone who comes to TuneUP next Sunday will receive a 50 inch high definition TV. TuneUP will allow you to sing along with the songs you hear on your new TV!

F. "Anyone can cook" From the movie *Ratatouille*. Anyone can sing!

G. You are **guaranteed** to walk out of the room being able to sing in tune and to match pitch.

H. Invitation cards from past participants.

I. No obligation to join any group.

III. **Psychological Baggage-They are Afraid of Being Hurt AGAIN!**

- A. Singing is very, very intimate and revealing
- B. Scarring from an early age is remembered forever.
- C. Ease their anxiety with Ground Rules for the Session.
- D. The Ground Rules are extremely important. Make them clear, specific, serious and intentional inviolable. **Do Not Scar Them Again!**
 - a. The Ground Rules are for others in the room. 1) Get away from the Singer. 2) Look away from the singer. 3) Close your Eyes. 4) Create quietness. No comments of *any* kind.

IV. **General Concerns and Approaches**

- A. Whatever pitch they sing you must find it and match it.
- B. One on One or a Small Group (Bertalot) No more than 3 or possibly 4 people.
- C. Register issues-especially guys singing in the upper register
- D. Breathing challenges--Singing is really elongated sound
- E. Patterns are easier than diving in and nailing one note. So-Mi or So-Mi-La-So-Mi. Descending patterns are probably easier than ascending ones. (Phillips.) Coca Cola-five notes down by step.
- F. Leaps are easier than steps.
- G. "Aural and visual feedback is an important part of psychomotor learning." Phillips. "Nearly right" or "Almost, but not quite." Bertalot
- H.. Use questions in your feedback. "Can you try this? Would you mind if we played around with that a little?" "I wonder if we could try this?"

V. **Specific Techniques for Various Types of Underdeveloped Singers**

"Singing is a learned behavior." Kemp

- A. Connecting links to the total process of pitch-matching and unison singing.
 - 1. Aural-active, alert listening
 - 2. Mental-the image of the pitch in the brain
 - 3. Physical-producing the vocal sound. Kemp
- B. Many of the techniques are written for children so you need to adapt them for adults. Don't use puppets. Use your iPhone instead!
- C. Helen Kemp in *Of Primary Importance*. Eleven different types of Out-of-Tune singers. Primary Source.
 - 1. The Too-Low Singer---register and range
low speaking voice, not used to living in an upper register—sirens, ghosts, wind. Men use the oo vowel for headtone.
 - 2. The Organum Singer---register and range
Singer enters alone and then you or the rest of the group enters on that pitch so he/she can discover what a unison feels like. Singer needs to hear an accurate model.
 - 3. The Octave -Low Singer---register and range
Show the singer on the piano what note he/she is singing. Then graph it on the staff. Use the hymnal to show guys where the notated treble melody is and how that is different then what they should be singing.
 - 4. The Drone Singer---register and range
Closest to actual monotone singing. Not understanding that all voices can move up or down in pitch. Self-image baggage. Breathing exercises and good posture. These first four challenges are caused by similar circumstances and respond to the same remedial suggestions.

5. The Directional Singer
Phrase shape is OK but not accurate on the pitches. Short repeated intervals and phrases, echoes and refrains of hymns. One thing at a time. Do melody, or rhythm or words in rhythm, but not everything together. Bertalot.
 6. The Too-High Singer
 7. The Vocally Distressed Singer
Talk about good vocal health. smoking, no shouting, cut down on coughing. Drink water not caffeine.
 8. The Insufficient Breather
Breathing techniques-like a swimmer. Breath going down not up to the shoulders. Posture. Breathing through the nose only. Lying down with a book on your stomach for homework.
 9. The Yeller
 10. The Whisperer
“Failure is not fatal.” “Did anyone die?” Open the mouth by dropping the jaw. Aim the voice toward a target in the room. Projection. ANY sound is rewarded with lavish praise.
 11. The Limited Range Singer---register and range
Can match pitch in one part of their range. Range extending exercises. Pole vault up a fourth on doo into a new range.
- D. Graphing--Put the note they are singing on a staff, then play a note higher and have them sing that, and so on. i.e. visualize the notes they are singing by “graphing” them on the staff. *Bartle-Lifeline for Children’s Choir Directors*, Chapter 3.
1. App on Iphone. Sing into your phone and it graphs if you are in tune or not. The App is called ViolinNT.
 2. Steinway app for metronome
- E. Lack of tonal experience. Swears, *Teaching the Elementary School Chorus*, Chapter 2. pg. 38
Underdeveloped singers are deficient in:
1. Receiving sensory impressions of tone.
 2. Remembering these impressions and building a repertoire of tonal images.
 3. Experimenting with and coordinating the voice and ear to imitate these sounds
 4. Learning to compare vocal production with what is heard or remembered.
 - a) They need to repeat tonal patterns many times to give them a tonal vocabulary.
 - b) They need to do echoing activities which after all, are listening and pitch-matching activities.

VI. Final Thoughts

- A. Follow up with basic recruitment techniques
- B. Place the new singer between the experienced singers
- C. Sight-singing-*Five Wheels to Successful Sight-Singing* techniques. Bertalot.
- D. Cyberbass.com
- E. Grow the Garden! “Have no doubt that others are eager to catch the spark.” (Zander)

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