



The
Anatomy of
TONE

REVISITING AND REVISING
OUR CHORAL PEDAGOGY AND CONCEPTS

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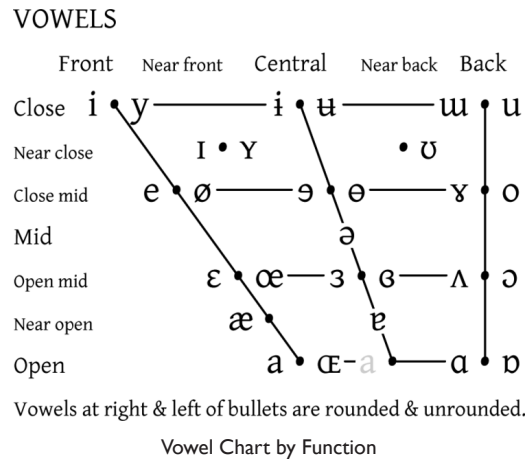
GIA PUBLICATIONS, INC.
Chicago

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REVISITING AND REVISING OUR CHORAL PEDAGOGY AND CONCEPTS

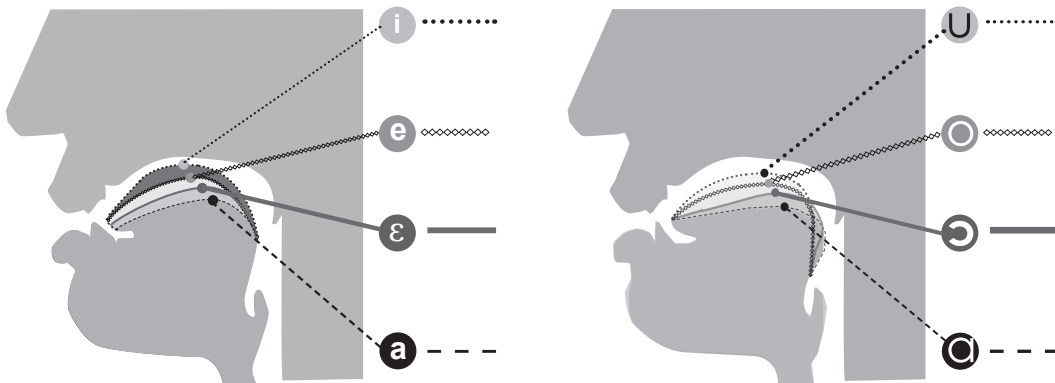
1. Is There a Moonwalking Bear Hiding in Our Pedagogy?
2. A Look Back and Forward at Our Pedagogy
 - 1.0 *Voice Building for Choirs* (Hinshaw) Ehmman, Haasemann
 - 2.0 *Group Vocal Technique* (Hinshaw) Haasemann, Jordan
 - 3.0 *The Choral Warm-Up* (GIA) Jordan
 - 3.5 *Choral Vocal Technique* (GIA) Horstmann
 - 4.0 Music Learning Theory Meets the Choral Warm-Up
 - Inside the Choral Rehearsal* (GIA) Jordan
 - The Core Vocal Exercises* (GIA) Shenenberger, Jordan
 - 5.0 The New Frontier – *The Anatomy of Tone* (GIA) McCarther, Price, Jordan
 - 5.5 *The Musician's Breath* (GIA) Jordan, Moliterno, Thomas
 - 6.0 The Miracle of Chant – Building Musicianship and Technique
 - Discovering Chant* (GIA) Jordan
 - 6.5 *The Complete Choral Warm-Up Sequences* (GIA) Jordan, Borower
3. The Importance of Pedagogical sequence in the Warm-Up
 - Relaxation
 - Expanding the vocal tract and relaxation of jaw, tongue, and lips
 - Posture
 - Breathing – activation of diaphragm, exhalation, inhalation, support resonance, placement
 - Resonance / Placement
 - Dynamics
 - Crescendo / Decrescendo
 - Register consistency
 - Range extension – ascending, descending
 - Flexibility
 - Leaps
 - Legato / Staccato / Martellato
 - Diction
 - Vowel modification
 - Ear training / Audiation

4. Vowel Re-Thinking and Re-Strategizing



5. Aligning Our Choral Ensemble Pedagogy with Voice Science: The Essential Pedagogical Re-Adjustments

- It's the tongue
- Teach inner architecture of vowels
- Why don't choirs sing legato?
- "Sausaging" or "Liderwurst"
- Jaw
- Onset awareness – avoiding glottic shock
- Stop pulling rebound beats
- Engage within the "schloong"



6. Adjustment of Rehearsal Paradigms

What Constitutes Healthy Singing in a Choral Setting?

Lindquest once said to me, "One of the most rewarding musical experiences is singing in an excellent choir that allows the singer to use their entire voice." He was speaking about encouraging the young singer to use their entire instrument when singing in a group setting.

Many voice teachers (especially in university settings) complain about their students singing in choirs because of the frequent problems they develop. But what is the reason for these vocal issues? Why would singing in a group cause so many problems? The major contributing factor is the choral director who teaches the “high light bright forward” technique, which raises the larynx and begins the process of problematic phonation. Some conductors think they have to teach “straight tone” in order to achieve blend. First of all let me say very clearly, “You CANNOT make a changed voice sound like a boy choir singer EVER.” It is damaging to the voice over time. I studied conducting under a Robert Shaw conductor, which allowed the choir to use more of the total instrument. The sound was rich, warm, resonant, and beautifully blended. The following paragraphs will offer some ideas that were employed.

How Can You Get Blend without Problems?

Many may ask, “How do you get a choir to blend without using straight tone?” There are two parts to the answer to this question. (1) Use the rounded “u” vowel with the jaw slightly back so the singer finds more of his/her acoustical space, and (2) employ the NG to help stabilize vibrato speed. When employed correctly, the NG is a wonderful tool at helping to establish resonance without breath pressure or tongue tension.

Factors that Disturb Blend

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 of the vowels is caused by employing a drastically different acoustical space for each vowel.

—David L. Jones

7. The Entry Door ... “ng” Vocalization

The “ng” must be produced with the middle of the tongue—NEVER the tongue-root, as this creates a choking reflex. If the singer speaks the word “sing,” notice that the root of the tongue is relaxed slightly downward, while the middle of the tongue is arched. This is the proper way to produce the “ng.” Remember that if the “ng” is incorrectly produced, it can cause more problems than help.

8. Initial “Reads” of Pieces on Mixed Vowels Only

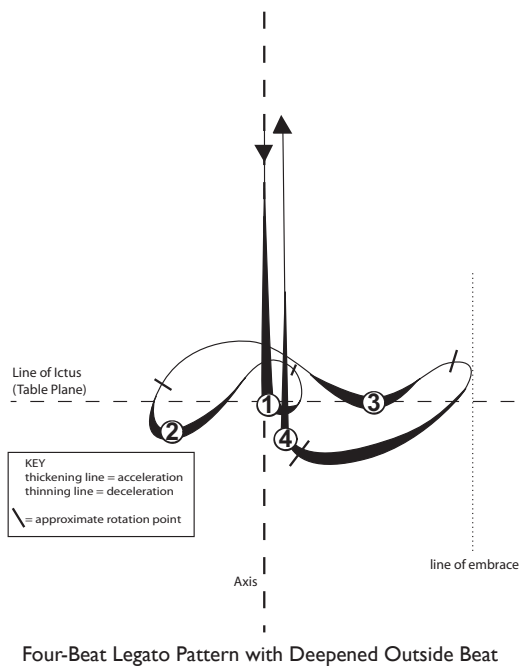
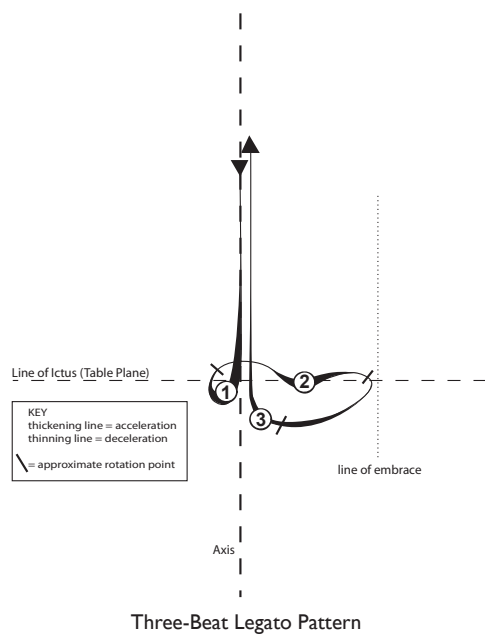
- Warm-ups should begin on mixed vowels.

9. Avoiding Glottic Shock – Onset Awareness and Care

- Montserrat Caballé illustration

10. Reconciling Gesture with Air Speed – The Miracle of the “Schloong”

- Keeping hand in sound.
- Horizontal beats FEEL KINESTHETICALLY DIFFERENT than vertical beats.



Patterns from Evoking Sound, Second Edition (GIA).

for Landon Wulf

LEAD ME ON

For SATB Voices

Brian A. Schmidt (b. 1980)

$\text{♩} = 66-72$

S *mp*
Lead me on, lead me on, lead me on.

A *p* *div.*
Oo...

T *p*
Oo...

B *p*
Oo...

for rehearsal only

5 *mp*
*Lord, lead me on, oh, lead me on and guide my path a - long the

mp
*Lord, lead me on, lead me on and guide my path a - long the

mp *no breath*
Oh, lead me on, guide my

mp *no breath*
Oh, lead me on, guide my

*In a secular setting, "Oh" may be substituted for "Lord."

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G-7457

10 *mf*

way. Oh, lead me on to bright-er days _____ where peace is

mf

way. Oh, lead me on to bright-er days, to bright-er days where peace is

mf

way. Oh, lead me on to bright-er days _____ where peace is

mf

way. Oh, lead me on to bright-er days _____ where peace is

15 *broadening*

born from a hope that lies in me. _____ through the

broadening

born from a hope that lies in me. _____ through the

broadening

born from a hope in me. _____ Guide me safe - ly through the

broadening

born from a hope in me. _____ Guide me safe - ly through the

broadening

Commissioned by the Pennsbury High School Touring Choir, Fairless Hills, Pennsylvania,
James D. Moyer, conductor, for their 2015 tour of Germany and Austria.

SALVATOR MUNDI

From the Liturgy of the Hours for
Exaltation of the Holy Cross

Thomas LaVoy

Calmly ♩ = 60

S *sempre pp* *poco rall.* *a tempo*

Sal - va - tor mun - di, Sal - va - tor

A *sempre pp* *poco rall.* *a tempo*

Sal - va - tor mun - di, Sal - va - tor

T *sempre pp* *poco rall.* *a tempo*

Sal - va - tor mun - di, Sal - va - tor

B *sempre pp* *poco rall.* *a tempo*

Sal - va - tor mun - di, Sal - va - tor

Calmly ♩ = 60

for rehearsal only *poco rall.* *a tempo*

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G-8955

6

mun - di, Sal - va - tor mun - di, Sal -

mun - di, Sal - va - tor mun - di, Sal -

mun - di, Sal - va - tor mun - di, Sal -

mun - di, Sal - va - tor mun - di,

6

11

va - tor mun - di, sal - va nos, *poco rall.*

va - tor mun - di, sal - va nos, *poco rall.*

va - tor mun - di, sal - va nos, *poco rall.*

sal - va nos, *poco rall.*

11

poco rall.

#10

Making Space

CD Tracks 19 & 20

Acc. Marilyn Shenenberger

$\text{♩} = 92$

Intro. Opt.

Piano

Dee dee dee dee dee dee dee dee

Lea Lea Lea

4

dee dee dee dee dee Dee dee dee dee dee dee dee dee dee dee dee

4

Lea Lea Lea Lea Lea Lea Lea Lea Lea Lea

7

Dee dee dee dee dee dee dee dee dee dee dee dee dee dee

7

Lea Lea Lea Lea Lea Lea

#10 Making Space

9

Dee dee dee dee dee dee dee dee dee dee dee dee

9

8^{va}

Dee dee dee dee dee dee dee dee dee dee dee dee

11

Dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee

11

8^{va}

Dee dee dee dee dee dee dee dee dee dee dee dee

14

dee dee dee dee dee

14

Dee dee dee dee dee dee dee dee dee dee dee dee

14

8^{va}

Dee dee dee dee dee dee dee dee dee dee dee dee

Dee

INSIDE THE CHORAL REHEARSAL

Harmonic Rehearsal Teaching and Learning Based
on the Music Learning Theory of Edwin E. Gordon
With CD

JAMES JORDAN

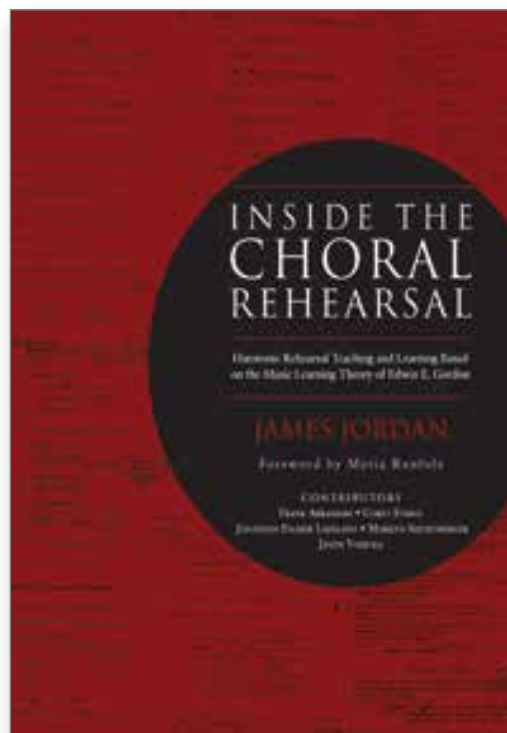
Foreword by Maria Runfola

Contributors:

FRANK ABRAHAMS • COREY EVERLY
JONATHAN PALMER LAKELAND •
MARILYN SHENENBERGER •
JASON VODICKA

James Jordan has spent the past 35 years developing applications of the Music Learning Theory of Edwin E. Gordon to the choral rehearsal. *Inside the Choral Rehearsal* is the culmination of his work—a comprehensive teaching resource detailing all aspects of skill development for choral ensembles of all ages, and deeply rooted in the psychology of music learning. This book explores both the philosophy and practical application of audiation development for choral ensembles, with the goal of contributing to a lifelong acquisition of music skill and audiation. This book is a landmark contribution to the choral world.

G-9293 HARDCOVER, 448 PAGES, CD . . \$44.95



“One of eight must-have books,”
—*Choral Journal*

EVOKING SOUND

Fundamentals of Choral Conducting
Revised Edition

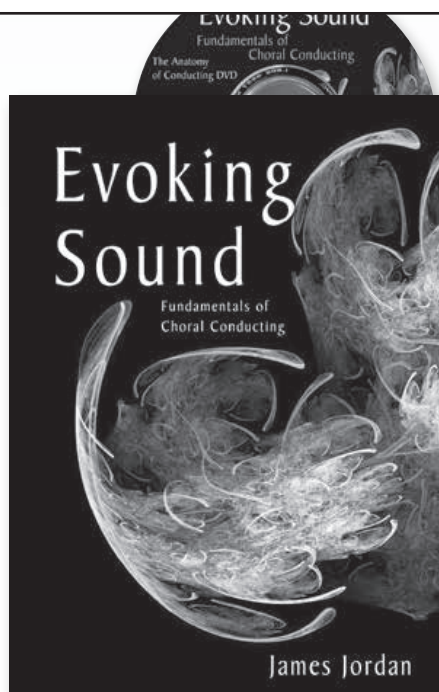
JAMES JORDAN

Foreword by

MORTEN LAURIDSEN

This acclaimed choral conducting text has become a standard resource for conductors around the world. This edition also coordinates with the companion repertoire selections in *Music for Conducting Study* and the innovative DVD *The Anatomy of Conducting*.

G-7359 HARDCOVER, REVISED EDITION
WITH DVD, 466 PAGES \$49.95



JAMES JORDAN

EVOKING SOUND THE CHORAL WARM-UP

Method, Procedures, Planning,
and Core Vocal Exercises

JAMES JORDAN

Exercises harmonized by

MARILYN SHENENBERGER

Foreword by Helen Kemp

This text by James Jordan summarizes his 25 years of experience teaching and reinforcing healthy vocal technique for choirs at all levels of development. The book is a comprehensive guide to the teaching of vocal technique through the choral warm-up that he has presented to thousands of choral directors in workshops across the country. Philosophy, teaching procedures, and specific exercises are presented in the text. Among the topics included are: alignment (using Alexander Body Mapping Principles), use of the sigh for diagnosing vocal problems, breathing, inhalation, exhalation, support, resonance, vowel colors, leaps, range extension, *crescendo/decrescendo*, *martellato*, *staccato*, procedures for teaching diction plus general diction guidelines, teaching and reinforcing rhythm and consistent tempo, and strategies for good intonation. This is a comprehensive vocal guide for choral directors.

G-6397 THE CHORAL WARM-UP WITH ACCOMPANIMENT CD \$39.95

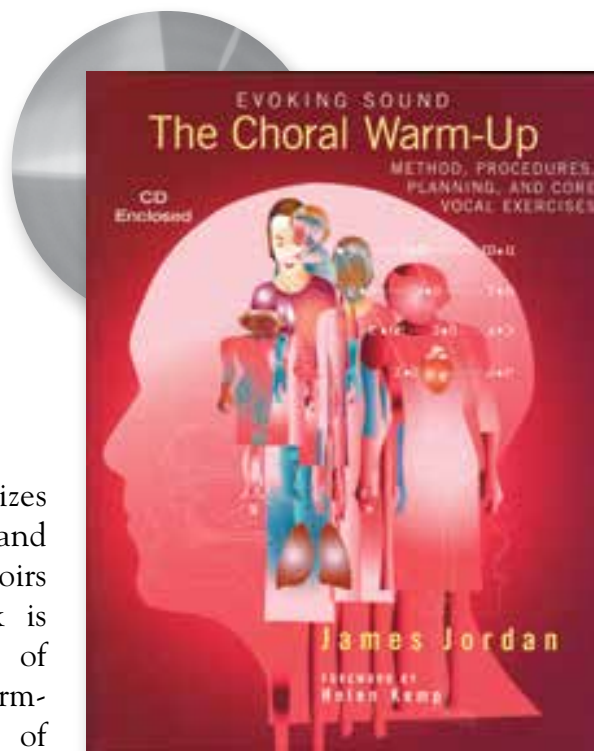
ACCOMPANIST SUPPLEMENT

written with

MARILYN SHENENBERGER

This convenient supplement includes Marilyn Shenenberger's masterfully written accompaniments and modulations for the 25 vocalises found in *Evoking Sound: The Choral Warm-Up*.

G-6397A CORE VOCAL EXERCISES WITH ACCOMPANIMENT CD \$26.95



Evoking Sound: The Choral Warm-Up is designed to:

- Help conductors plan and implement efficient choral warm-ups
- Build healthy voices within the choral rehearsal
- Provide vocalises that have accompaniments complete with modulations upward and downward
- Categorize vocalises according to specific vocal objectives



THE MUSICIAN'S BREATH

The Role of Breathing in Human Expression

JAMES JORDAN
WITH MARK MOLITERNO
AND NOVA THOMAS

In this provocative book, James Jordan examines why and how the breath is the “delivery system” for human and musical ideas in performance. “The breath,” Dr. Jordan writes, “is the most magical and human thing we can engage as artists.”

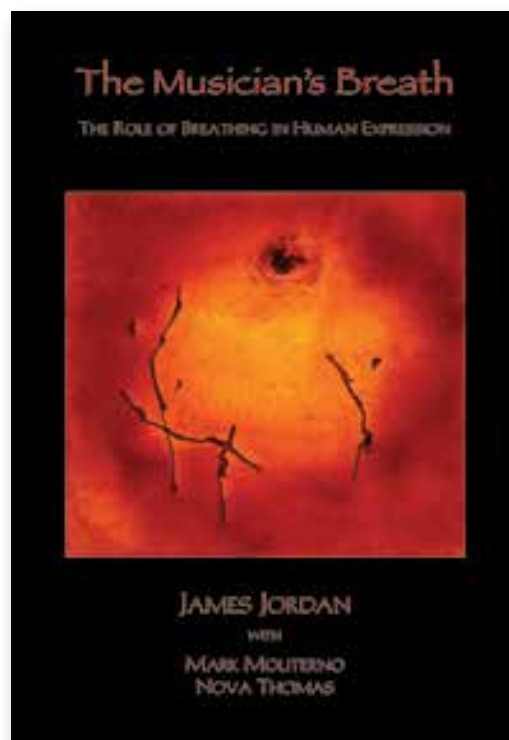
This book makes a compelling case for the power of the breath and the power of submitting oneself to its miracles.

The Musician's Breath is divided into two sections: The first discusses the “why” of breathing, while the second provides the how with practical applications for singers, instrumentalists, and conductors.

Co-authors and Westminster Choir College colleagues, voice teachers Mark Moliterno and Nova Thomas add their unique perspectives through chapters on yoga and other paradigms that reveal the power of the breath. A companion DVD (available separately) guides viewers through yoga practices that can provide access points to understanding breath, free points of tension, and “holding” in the breathing process.

With *The Musician's Breath*, all musicians—from choral directors to solo instrumentalists—will deepen their understanding of the miracle of human expression through breath. This pioneering book is also a passionate and compelling call for the use of the breath as a pedagogical tool for performers of all ages and levels.

G-7955 HARDCOVER, 228 PAGES \$22.95
DVD-844 DVD, 2 HOURS 24.95



“Just as we learn to trust higher powers, we must learn, as artists, to trust in the breath. Trusting this mystery—that within our breath we can transport the “that” which is our idea and our spirit into every sound that follows—must be the life of every creative artist and teacher.”

— James Jordan, Chapter 17

“Breath is the connective tissue between the artist’s internal intention and external, physical expression.”

— Mark Moliterno, Chapter 14

“It seems impossible for breath to escape the body without opinion.”

— Nova Thomas, Chapter 15

Grammy-award nominated **James Jordan** is recognized and praised around the musical world as one of the nation’s pre-eminent conductors, writers, and innovators in choral music. He is Professor and Senior Conductor at Westminster Choir College and conducts the Westminster Williamson Voices.

THE ANATOMY OF TONE

Applying Voice Science to Choral Ensemble Pedagogy

JAMES JORDAN

SEAN MCCARTHER

KATHY KESSLER PRICE

This important volume brings together the latest knowledge of voice science, voice pedagogy, conducting, and accompanying into a single volume. It is a valuable resource for choral conductors, no matter the age or experience of their ensembles.

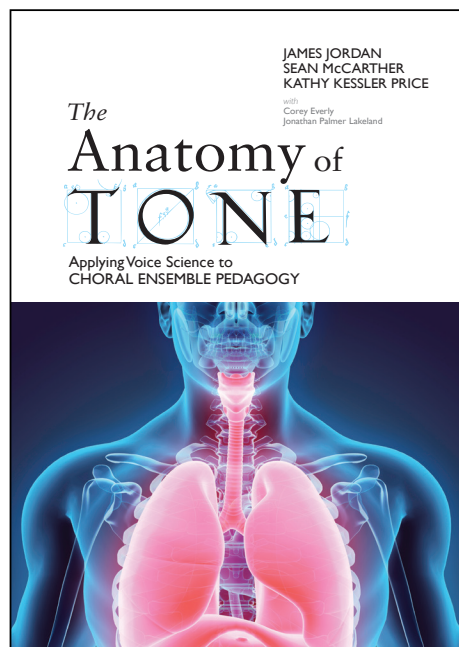
The Anatomy of Tone explores essential aspects of anatomy, physiology, and acoustics, and describes their impact on choral teaching and rehearsal. In addition, this book reviews groundbreaking scientific information on spacing of singers and its effect upon intonation and vocal health.

This volume contains pedagogical information pertaining to:

- Breathing
- Resonance
- Formants in the choral rehearsal
- Structuring the choral warm-up
- The use of breath as a foundation of expressive choral singing
- The use of legato as a primary tool in the choral rehearsal
- Choral spacing for balanced resonance
- Teaching of specific vowels and their internal architectures
- Use of harmonically based warm-ups
- Piano accompanying to support good vocalism and building listening skills

G-9421 PERFECT-BOUND, 196 PAGES..... \$29.95

Sean McCarther serves as Assistant Professor of Voice at Westminster Choir College, where he teaches studio voice and voice science. Soprano **Kathy Kessler Price** is Associate Professor of Voice at Westminster Choir College, where she teaches graduate voice pedagogy courses and applied voice, and directs the Westminster Presser Voice Laboratory.



“Though knowledge of vocal anatomy/physiology and acoustical theories have existed for centuries, technology now enables singers to see their voices in action, to measure sound pressure levels in performance/rehearsal spaces, and to understand resonance frequencies within the human instrument in ways we never have before. Take advantage of this information! Put it into action to create choirs whose singers do not have to pay the price of over-singing. Enable singers to sing throughout their lifespans with joy and freedom, thereby producing the most exquisite music of which they—and you—are capable.”

—Kathy Kessler Price,
from the Foreword



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