



FINDING YOUR REAL VOICE

TEACHER CERTIFICATION PROGRAMME

with **DENA MURRAY**

SYLLABUS

SESSIONS 1 & 2

Your first two sessions will cover some essential science about the laryngeal mechanism and how the muscles and cartilages that stretch the vocal folds for pitch must be strengthened, and why.

The exercises taught will help singer / coaches to assist their students in achieving the strength within in the laryngeal mechanism needed for bridging. This work is very much like taking the laryngeal mechanism to the gym

NB: the length of time afforded to any given aspect of technique is dependent upon the starting level of the singer / coach.

Dena will teach you how to use Exercise 1 (also known as Scale I) from the key text, and give clear instruction as to how the exercise can be used as a diagnostic tool. This exercise gives the singer / coach a good idea of where their student might need the most work for bridging.

NOTE: this is also a very popular exercise used by many professional singers as a warm-up and cool down before and after each gig.

These first two sessions will be spent on teaching you how to stretch a voice as far as it can go, and additionally, how to check the chest register first, followed by middle and then lastly, where the head voice starts and how far to extend it. If any one of these registers is not being utilised correctly then you will be taught how both the chest and head registers need to be worked separately so that bridging can eventually be achieved with ease. This is the singer's ultimate goal.

Assignments

You will be required to practise as instructed by Dena, who will also give instruction on exactly how and what to teach for each student's level of singing and current needs. In turn, this will teach you the true meaning of the word concentration, and better enable you to help your students to master each task.

You will be required to read the key text thoroughly, marking where there are questions. You should not assume anything, but you can also rest assured that there is no such thing as a stupid question. It is vital that you fully comprehend what is required and how to go about achieving it in order to teach your students how to sing with one voice from the bottom to the top.

Follow-up - Session 2

In your second session, Dena will explore with you the diagnostic test that has been taught, answer your questions and if necessary, assign practice for anything that still needs work.

Continued practice of all of the above will be expected even as the course moves into Sessions 3 & 4.

SESSIONS 3 & 4

Over the next two sessions, the singer / coach will begin to learn how to teach students effective bridging - a technique that makes singing so much easier in all its forms. Following the course as laid out in the 2nd key text, you will start from the beginning and practice with a range of exercises, to include proper placement in the mask. This work is essential in order for the singer / coach to understand why this particular aspect of vocal coaching is so vital to the 3 co-dependent support mechanisms.

The rate at which the singer / coach can proceed with any one of their own students is completely dependent on the level of that student, and singer / coaches will appreciate that judgement must be exercised at all times.

As the course proceeds, singer / coaches will be taught how to begin to add weight and volume to the bridged voice, and will be given several exercises to practice in order that the technique can be taught to their own students.

Finally, instruction will be given on the mask placements for the different styles of singing, how to begin to achieve this, and in adding weight and volume for dynamics in song.

Assignments

The singer / coach will be required to practise as instructed by Dena, with particular emphasis on placement in the mask.

The singer / coach will be required to read the book thoroughly, marking where there are questions. The singer / coach cannot assume anything, but can also rest assured that there is no such thing as a stupid question. It is vital that the singer / coach fully comprehends what is required and how to go about achieving it in order to teach their students how to sing with one voice from the bottom to the top.

Follow-up - Session 3

Week 3 requires checking on progress made.

Answering questions.

Assigning new practice.

Continued practice of all of the above will be expected even as we move into sessions 5 & 6.

SESSIONS 5 & 6

You will need a large, heavy book for an important exercise!

In this part of the course, you will be taught Dena's approach to the art of breathing for support and how to strengthen the voice throughout its range - especially the middle. This section of technique answers questions about why the entire body works as one unit for singing.

You will learn how to practice different methods of achieving perfectly balanced breathing and proper support so that the skills can be passed on to others. Instruction will be given in how to teach the mastering of all 3 support mechanisms. This approach will help in teaching students how to gain endurance, strength throughout the range, a broader range, and how to prevent damage to any single part of the voice.

Assignments

Practice of everything that has been taught over this section of the course. A total mastery of techniques will be expected in order to move into the last part of this course, sessions 7 & 8.

How to use the props for teaching purposes.

You will be required to read the key text thoroughly, marking where there are questions. You should not assume anything, but can also rest assured that there is no such thing as a stupid question. It is vital that you fully comprehend what is required and how to go

about achieving it in order to teach your students how to gain the voice that is inherent, and to which they have always aspired.

Follow-up - Session 6

Checking your progress with thorough diagnostic exercises

Answering questions.

Assigning new elements for you to teach.

Continued practise of all of the above will be expected even as you move into weeks 7 & 8

SESSIONS 7 & 8

In song, it is the consonants that act as the propelling mechanism, not the breath. These final two weeks will be spent instructing you in how to teach your students to pronounce the consonants in songs for proper propulsion. This includes proper usage of the four articulators (teeth, palate, tongue, lips only) for the student to learn how to sing with ease.

Learning how to rewrite the lyrics of a singer's preferred song phonetically is critical for practical application of all that has already been taught and learned during the course. You will learn how to re-write a lyric for an open throat throughout the song's compass, so that students can in turn be taught how to sing with ease, especially in song.

Continuing Assignments

Practise of everything that has been learned throughout the course. At some point, total mastery is expected. If there are questions after the course has been completed, you may contact Dena via e-mail. She will happily answer all questions and make suggestions for correction.

Explanation as to why props may still be needed as well.

Making sure all books have been studied with full comprehension of each text and how / why to apply the contents in the studio or classroom.

Follow-up and final evaluation - Session 8

In this final session, all previous work will be reviewed, and your progress and understanding assessed. Dena will answer any questions that may have arisen, and guide you as to what your next steps will be as you take the system into practice.