

TRAPSHOOTING GUIDELINES

Key:

C = Carolina in the Morning
 I = I'm Sitting on Top of the World
 S = Sunny Side Up
 W = We'll Meet Again

TRAP	DESCRIPTION / SIGNIFICANCE	ERRORS / HAZARDS / OPPORTUNITES	SUGGESTED "FIX" (SKILL)	REFER TO MEASURE	
1	A. Ti-Do (mostly tenor) B. Re-Do (mostly bass)	common leading tones	a. inaccuracy/tuning b. loss of singing space	sing 8va then move to ti/re and back to 8va. Be sure to begin and end with a "locked" 8va	a. How We Sang Today; first 2 chords tenor ti-do, bass re-do b. I = m.60-61 (lead ti-do, bass re-do)
2	Danger Range	the area of range from 1/2 step below the register break to approx. a 5th lower than that (for each part)	a. inaccuracy/tuning b. feels easy c. singers get lazy d. loss of lift/tilt in sound e. dark/covered sound	a. learn to fully maintain lift/tilt throughout range b. Watch for vocal lines that stay in danger range for extended periods of the song. These areas will tend to flat and be out of tune.	W = almost entirely danger range for all parts; can create warm sound if singers are good at keeping ring in their sound; will create dark, possibly fuzzy sound otherwise
3	Notes per Nano-second	fast uptune with numerous notes per measure	a. wrong notes b. ponderous tempo c. synch errors d. inaccuracy/tuning	a. needs high degree of horizontal vocal line delivery - smooth effortless legato at fast tempo b. try kinesthetic techniques to improve legato delivery	"Liar Medley"
4	Jumpy Vocal Line	frequent/repeated intervals of a third or larger	a. loss of horizontal flow b. dumpage c. loss of singing space d. loss of tempo e. synch errors f. inaccuracy/tuning	a. maintain lift throughout vocal line b. refer to the "elevation" technique suggested in "rocking notes" c. keep the breath flow constant throughout the vocal line	C = m. 25-26 (lead and bari)
5	1/2 - 1 Step Rock/Moves	small interval(s) moving up or down, esp. repeatedly	a. wrong notes b. loss of singing space c. inaccuracy/tuning	use the singing space "elevation" of the upper note and "tilt" the pitch down from there for the lower note	W = m. 9-11

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6	"Demented" Notes / Chords A. Key Change (by definition, usually a "collection" of accidentals) B. Multiple Dementia (in one chord or several chords in succession)	accidentals	a. inaccuracy/tuning b. loss of overall pitch	a. use Pythagorean tuning to "plot" the degree of lift needed b. watch for and work areas where there are clusters of +8 or more and increase lift as needed for accuracy c. to build your skills at tuning, choose arrangements that are minimally "demented"	a. I = m. 27 b. "Alexander's Ragtime Band" (Beck/Bescos)
7	Off Beat Pickups	many or repeated phrases NOT beginning on a stress beat (i.e., 1 or 3)	unwanted stress (and usually heaviness) on unstressed beats in the measure resulting in a feeling of double-downbeats	maintain lift through pickups, breathe "above" the pulse	a. I = almost through the entire song b. also "Sweet Adeline" and "When I Leave the World Behind"
8	Glide A. Y-words/syllables B. W-words/syllables	a. the "ee" that precedes the target vowel of words that begin with Y b. the "oo" words that precedes the target vowel that begin with W	a. loss of singing space b. inaccuracy/tuning	"think" the space backwards from the nice tall target and give the glide the same tallness	S = m.1-7 (your, -way)
9	Vanish	the second half of a diphthong (follows the target)	since all vanishes are "smaller/shorter" than the target sound they follow, there is potential for diminished singing space	a. maintain singing space from target through vanish b. begin practicing this with OHoo and AHoo since it's usually easier to establish the large singing space on one of the "larger" vowels	S = m.1-7 (make, -way, day)
10	Dumpage	descending interval executed without lift and/or support	a. loss of singing space b. vertical delivery c. inaccuracy / tuning	a. maintain lift on all notes in a vocal line b. "tilt" into descending notes	a. C = m.15 (tenor) b. I = m.27 (all parts) c. I = m.31 (bari); m.35 (lead) d. W = m.2 (bass)

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11	Notes with Holes in Them	a. half notes b. dotted half notes c. whole notes	a. synch errors b. loss of tempo	a. work with metronome to help ingrain the pulse of a steady tempo b. "lean into" these notes: more energy and a sense of internal beat subdivision	I = m27-28
12	R & L as Vowels	a. pitched consonants b. unattractive when held	a. loss of singing space b. inaccuracy / tuning c. synch errors	treat these pitched consonants the same way you would a vowel; if a word element carries pitch, it needs singing space	I = 25-26
13	Peak Note in a Vocal Line	single highest note in a part's vocal line	a. loss of singing space b. inaccuracy / tuning	be sure every note in each vocal line gets an equal amount of singing space	a. I = m. 43 (lead and bass simultaneously) b. I = m.13 (lead & bass with added difficulty: bass/bari unison)
14	Ur/er/ir/or	a "short" syllable that sings like "R"	a. loss of singing space b. inaccuracy / tuning	a. treat these syllables as vowels with accompanying tallness b. poses more difficulties when it's the final syllable in a word or when it's held c. refer to "R" as a vowel	a. C = m.5-6 (finer); m.17 (whispering) b. I = m.23 (world) c. S - m.46 (wonderful)
15	Double Lip Consonants	m, b, p	a. loss of singing space b. inaccuracy / tuning	a. keep upper lip lifted in the natural posture of the singers smile b. use the bottom lip for most of the movement of articulation	S = m.21-24 (b,m); m. 25-28 (p)
16	Soft Palate Consonants	"hard" g, ng, and any consonant that sounds like k (k, "hard" c, ck, q, x, etc.)	a. loss of singing space b. inaccuracy / tuning	a. these consonants require the meeting of the back of the tongue and the soft palate b. to maintain singing space while articulating, the soft palate must stay in the lifted position required by the pitch being sung while the back of the tongue moves up	a. I = m.23-35 (ng x 7) b. S = m.73-84 (k, ng, g) c. W = m.31 (ng x 4)