

Tides Coaching notes-Vickie Dennis coach 2-6-2006

Just The Way You Look Tonight

Intro – Pitch, leads, baris audiate your pitch one (1) octave above the pitch being blown on the pitch pipe. L-Br need to be equal in volume

The first word is YOU...R, do not let the “R” creep in too soon and make it sound like you are singing “yore”. There should just be a touch of the “R” at the very end of the word. This should be the case EVERYTIME we sing “Your” or “You’re”

Bass, Tenor, Breathe so we all start the word “tender” together. Too many are singing “der” only. Make sure the emphasis is NOT on “der”, it needs to be on “ten”

“Breathless”, add the artistry that makes this sound “breathless”, almost don’t sing “breath”

Dynamics and support on “that breathless charm” during the decrescendo we are loosing energy and support. Don’t let this happen, add energy and support!

“What more”. Bass and Bari, add energy even though this is a held note.

Entire chorus, anytime we are holding a note while another part or parts are moving, we MUST support those parts, add energy and volume to the note we are holding!

“someday” Tenor, Bass, send it out, Lead-Bari, hold it build it support the moving parts of the Bass and Tenor.

Lead – “More” swipe this note, use the space from the upper note to sing the low note. This should always be the case. Same applied to “there”

Interpretation, Vickie wants us to consider holding “feel” instead of “will”

We need more passion in the first “hook”

We need to lift off our breaths, just the way Roy is directing them, not “Cut” them off. Follow him!

The vocal line needs to stay in the same plane like a keyboard, not an accordion. Said another way, sing horizontally, not vertically. Ron Herdman offered a comment that during Ain’t Misbehavin’, we tend to physically bounce rather than sway, which could contribute to the issue. Be sensitive to this and don’t let this affect your vocal production.

“Just The Way You Look Tonight”, we are not singing the “K” in “Look” together on Roy’s cutoff, Roy has wonderful hands and is easy to follow if we watch him.

Key Change, we need to already feel like we are in the new key BEFORE we get there!
Key Change, the leads must send the melody to the basses

BASSES- Just “kiss” the low “F” we sing on “apart” be *gentle* on this note.
The bass swipe on “apart” needs support from the other three parts!

“If we are not in touch with the lyrics we might as well not show up” the words, the message is what this is all about, we need to feel the message of this song, of EVERY song!

Never allow yourself to get into a dynamic deficit! Always have room to grow. If you do not, each person, individually, needs to determine their own appropriate soft dynamic level so they have room to grow throughout the entire passage.

“You, I Love You” Dynamically, needs to grow the entire passage, don’t give too much too soon, we run out of room to grow, long before we should.

Tenor, Bari, Meas 65, waterfall “Just The Way You Look”. Less volume from the Tenors, Chorus, if the tenors are too loud, don’t raise our volume to match or compensate.

“Tonight” immediately before the tag, Tenors have the root and we need more.

The vowel on “Just” needs to be an “ah”
“Way” we must turn this diphthong

Ain’t Misbehavin’

“lonely” she said there was too much of something?? Lead????

Leads, don’t bury the Basses on their low notes.

“Like Jack Horner”, start softer and grow!