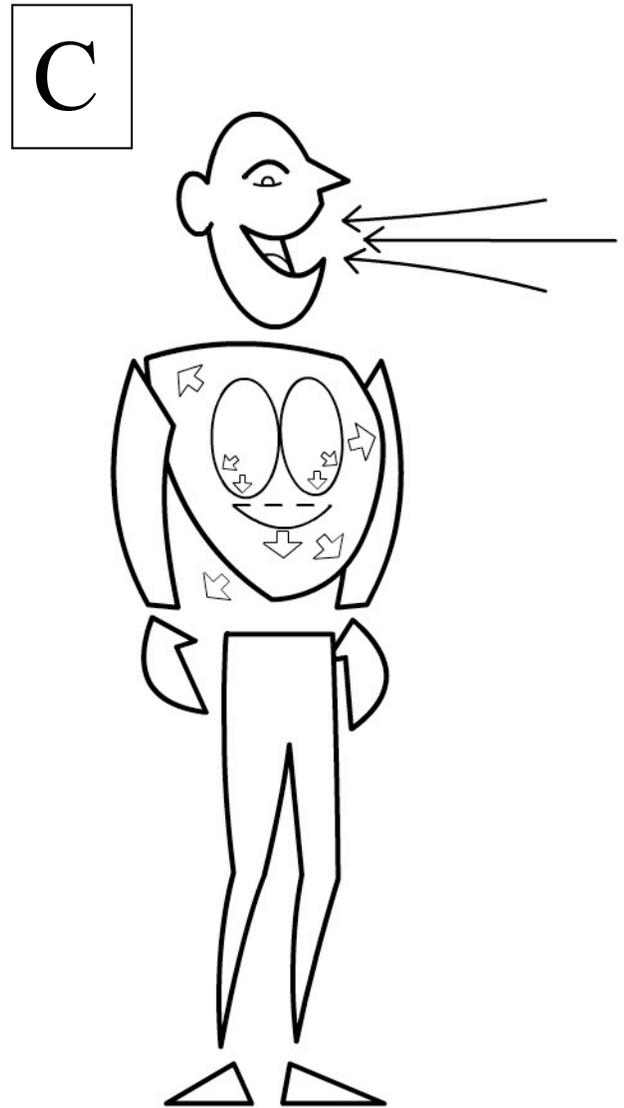
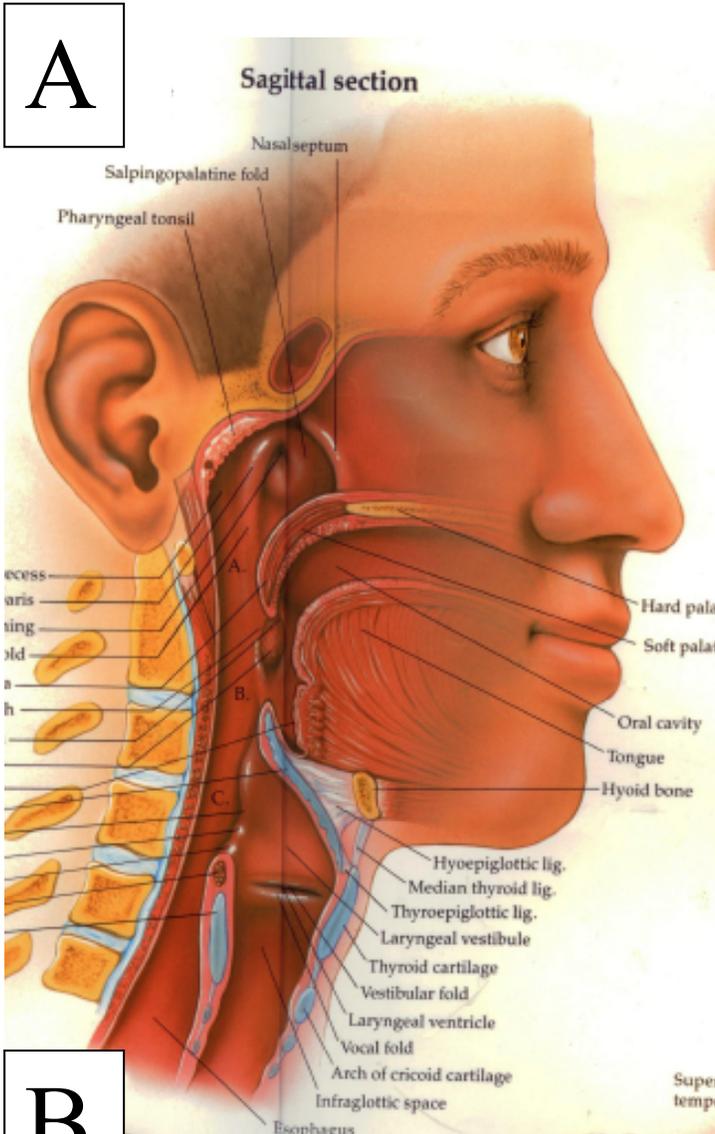


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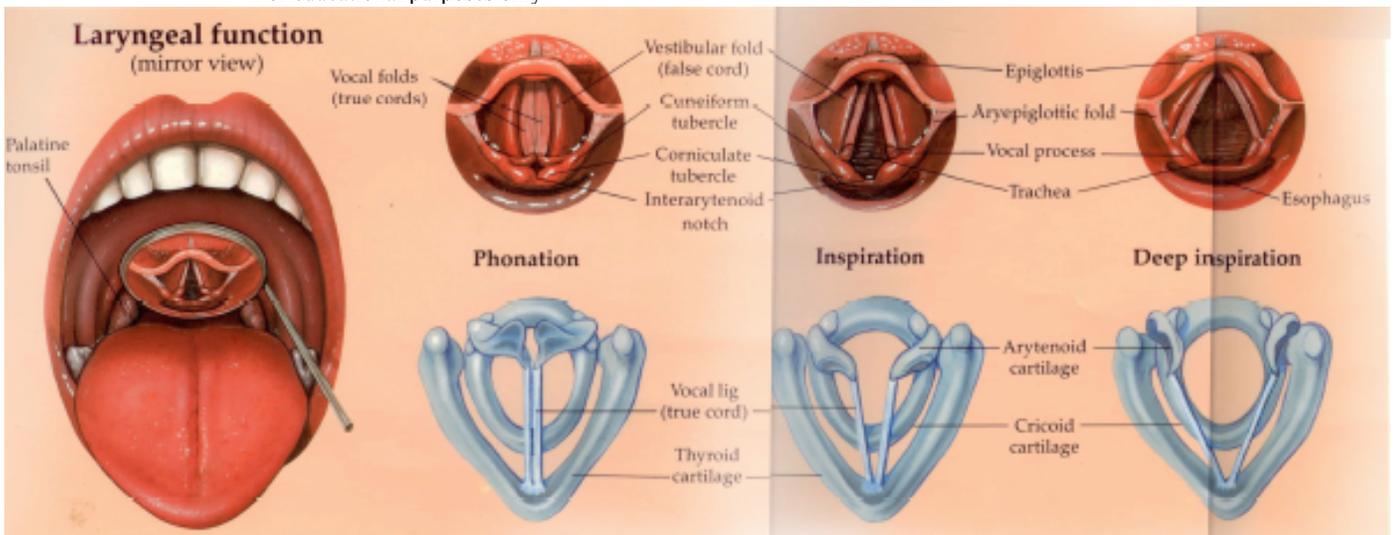
From Darlene Koldenhoven's Workshop



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STAGE MOVEMENT

The 9 Points of the Audience

Where to look in the audience

If you are specifically dramatizing a song, then these points will not apply.



Back Rows or Balcony



Middle Sections



Front Sections

The following Stage Locations are as you face the audience.

Downstage (in front of you)

Stage Left – Stage Right

Upstage (behind you)

Prepare your song deciding where you will be, where you'll look, and what you will be doing on stage during each part of the song. Cover the 9 points during each song.

Eye Movement

Move your eyes or focus of your eyes with the phrases in your music.

Hand Movement

Move your hands expressively depending on the song. This includes microphone handling.

Body Movement

Walk or dance in the tempo/rhythm of the music.

Criteria for Critique

Preparation

- Is the music selection appropriate for voice and image
- Is the music readable, are the charts correct, is music taped correctly or put in binder
- Is the tempo, style, and key set with clear instructions to accompanist
- Is the announcement of self and piece clear and confident with correct title, source, composer

Stage Presence

- Appearance
 - Overall image, costume, facial expression
- Connection with audience
 - Enjoying self, looking & sounding confident
 - Delivering lyric, emotion, interpretation
 - Eye contact and direction
- Mic technique
 - Proper distancing coordinated with good vocal technique and production
 - Comfortable handling on and off stand and moving around stage
- Appropriate movement, choreography, and gestures congruent with material and image
 - Moving in time with music with natural intention
- Stage etiquette, attitude, and rapport
 - Stage patter smooth and connected with music, story, and audience
 - Acknowledgement of audience appreciation and of your accompanists
 - Communicating with band or accompanist
 - Proper cueing and/or conducting

Musicianship

- Pitch centered
- Rhythm/Time centered
- Tempo feels good for lyric delivery
- Phrasing effective
- Dynamics
- Diction clear
- Breathing
- Tone or Timbre: consistency of vocal color

Tips on Working With Vocalists in the Studio

Before the Session:

- Ask what time of day the singer prefers singing and if they sing in the style you need.
- Provide the singer with information about the presence of potential allergens such as pets, mold, dust, fumes, off-gassing, etc., especially when working from home studios.
- Ask if the singer(s) would like to see the music, hear a demo, or see the lyric sheet before the session.
- Provide an approximate “out time” as well as the downbeat time. Ask them to arrive 15-minutes early, if they can, to fill out paperwork.
- Always provide the studio address including zip code, directions, phone number, and to whom to report. If you are **not** using a contractor, avoid political in-fighting by letting the singers know this and by telling them:
 1. what part each person will sing (e.g., soprano, alto, tenor, bass)
 2. who to direct questions to or through
 3. who will conduct cut-offs
 4. who is filling out any applicable contracts
 5. when they will be signing the contracts or member reports
 6. who will be collecting payroll tax information.

During the Session:

- Provide plenty of air (filtered preferred). Singers use up a lot of oxygen when singing, especially in small vocal booths (but please keep the air-conditioning from blowing directly down on them).
- Provide plenty of filtered room-temperature water. Singers usually avoid dairy (mucous/phlegm), coffee/black tea (drying), and carbonation (belching).
- Provide headphones that don't hang loose or too low on the head, are not too heavy on one side, are not so big as to constrict jaw movement, don't bleed the click into the mic, and don't distort the timbre of the voice. Ask if the singer likes to hear their live vocal in the headphones or not. Most group singers would rather tune in the room than hear live vocals in phones. Helps pitch.
- Provide smaller windscreens when reading music. It's hard to read music through a large screen.
- Provide good lighting for a group reading session, subdued lighting for a solo session.
- Provide charts for those who read. Chord symbols are very helpful in a group situation especially if there are no notes written out. Many singers can spell chords and find it helpful to check what they are hearing on the track against the chart.
- Provide typed doubled-spaced lyric sheets with enough room between lines for notes if not using music.
- Provide pencils (and highlighters if there are a lot of *tutti/soli* parts).
- Provide pitch and if necessary, tempo references at the beginning of the cue, especially if it is a cold start with no instrumental intro.
- Provide a sense of direction (what's happening dramatically in the cues) or style.
- Keep the singers informed of what's happening in the booth at all times.
- Provide encouragement during the session. Singers love to please the producer. If we're not on the right track, they need to know sooner rather than later (in a friendly way).
- Let them hear a playback of what they're doing. It reveals a lot, as things always sound different on speakers as compared to the headphones. Sometimes a simple “naked” (vocals only) playback provides the singers just the feedback they need to self-correct blend, pitch, tuning, timing, etc.
- Make punch-ins quick & painless by ramping up 2 to 4 bars starting on a downbeat for groups, 4 bars for soloists to regain the feel.
- Keep momentum going.
- To keep spirits up without wasting time, tell a good joke and let them laugh at their mistakes.

For Sessions Over Two Hours:

- Prevent mistakes and loss of time by allowing short food breaks every few hours. (In an 8-hour call, singers generally will want to work longer in the morning, then have lunch, to make the afternoon shorter but they will need that first short break early enough to maintain blood sugar levels after eating breakfast and sitting in traffic for several hours before actual singing.)
- Provide a 10 or 15-minute break every two hours (Union is 5-minutes every hour).
- Provide a carpet to stand on. The lower back goes first.

Helpful Things to Know Before You Hire a Vocal Contractor & Singers

By Darlene Koldenhoven • 818-980-2840 • Darlene@DarleneKoldenhoven.com

The Composer/Producer's Check List

What to ask yourself about your working style:

1. What are the needs and deadlines of the project?
2. How much assistance do you need in bringing the project to completion on budget?
3. Do you tend to be very organized or do you need help with that?
4. Do you enjoy controlling every aspect of your projects or do you prefer feedback and assistance from others?
5. Do you know a wide variety of singers in the style of your project?
6. Are you familiar with current union rates and codes when you need them?
7. Is the music written out (requiring singers who can read music quickly) or are you operating with the "head chart"?
8. Do you know the vocal ranges, tessitura, styles needed for the project?

When you call the contractor for singers, give the following info:

1. What you are recording: Film, commercial, television, album, video, video game, industrial, etc. and what is the product or featured artist. Details are appreciated here.
2. Which union, AFTRA or SAG. If you don't know, the contractor can help you determine which union.
3. Tell how work is to be used. If an album/sound recording: single, album, non-classical or classical, conversion, audio book, music video move-over (rates differ)
4. Name, address, phone and contact person for company signatory to union contract. Often the big companies provide their own paperwork in which case it helps to put the contractor in touch with their paperwork person to make your life easier. If there are any young or specialty singers who are not union and need to be run through with the Taft-Hartley Agreement, the contractor and the signatory can easily work all this out for you together.
5. Number and time length of songs or cues to be recorded
6. How many singers, group size and/or solo and/or step-outs or adlibs, on-camera or off-camera, (inside or outside)
7. Rates for Multi-tracking (singer's sing the exact same part on additional tracks) if known or ask. How many tracks are anticipated for the kind of sound desired can be discussed with contractor also. How you record them and the time of the track can affect the rate. The contractor can help you with this.
8. Rates for Sweetening (singers change parts) involved? If known or ask.
9. Session info: Date, start and end time, studio name and location, studio phone
10. Your (Producer's) address, email, phone, cell and mention best way to contact.
11. Style of music and ranges required for singers, especially bass and soprano, and the level of difficulty in reading music if charts are involved. Any specialty singing or vocalization required.
12. Request a sample budget or "ballpark" budget scenarios, i.e., with or without multi-tracking, including P&W and contractor's fees

What the contractor will tell you and/or make sure to ask:

1. Union scale rates are based on group size and how it's used, number of hours and tracks involved, etc. depending on the particular code.
2. Rates for minimum 2-hour call and for multi-tracking, & how song length figures in, contractor's fees, etc.
3. H&W contribution percentage
4. Rates do not include payroll taxes. The signatory or Payroll Company should give these figures.
5. When Premium Pay kicks in
6. When to sign the member report at end of session
7. When payments are due and late payment rates
8. Minimum call to be paid for session cancellation if less than 24 hours of first session
9. When and how long the breaks are.
10. If producer is using children, there needs to be a "studio teacher" at the session and work permits had by the signatory as well as the child singers.
11. If the vocals recorded in this session are used in any other media, that additional payments are due based on the codes of those contracts.

Prior to Session the contractor will:

1. Notify the local AFTRA or SAG office within 24 hours of the recording session (or as soon as possible) to make sure the company is signatory.
2. Call singers with all information regarding style of music, session time, location, studio phone, directions, and tell them to bring proof of ID documentation for the I-9 from (passport, OR driver's license and social security card, and whatever else is expected of them.
3. Call AFTRA or SAG to make sure all the singers are paid up in their dues so no one gets a fine.
4. Let producer know when all singers have been confirmed.

Day of Session the contractor will:

1. Have the list of singer's phone numbers and cell phones in case someone is late.
Or be ready to call another singer at the last minute to fill in, in case someone forgot to come or had an emergency.
2. Take all session reports, contracts, blank I-9's and W-4's and Corp. ID request forms, and calculator.
3. Get there early to get everyone set up and started on paperwork. OR do paperwork after session.
4. Act as liaison between producer and singers to channel and distribute musical information and keep order among the singers.
5. Keep track of song or cue titles, lengths, and how many tracks were sung and how many hours working.
6. When session is done, fill out member report and have producer sign the report with ALL the correct numbers and information on the report.
Give producer list of names with correct spellings for credits if applicable.
7. Keep yellow copy and give producer pink copy with all paperwork

Within 48 hours of session the contractor will:

1. Send in top copy of member reports to local AFTRA/SAG office
2. Call AFTRA/SAG office in the appropriate amount of days of filing the report to see if payments have been made on time. (not mandatory)
3. Be grateful for the work and show it with a short thank you note!

Music & Studio Terms to Know

Compiled by Darlene Koldenhoven

VOCAL TERMS

Registers

Chest Voice
Middle or Mix Voice
Head Voice

Posture

Chest up
Ribs up
Rib energy
Arch up
Inner Smile
No Chicken Neck
Diaphragm
Quiet Breath

Vocal Sounds and Styles

Vibrato
Straight Tone
Blend

Breathy tone
Staggered Breath
Hooty sound
Behind the nose sound
Belt
Hushed intensity
Clear bell sound
Bright sound
Warm sound
Onset
Glottal attack
Front Vowels
Back Vowels
Diction (Articulation)

Pitch

Center of the pitch
High side (sharp)
Low side (flat)

Vocal Sections

Soprano (High)
Second Soprano or Mezzo (Middle)
Alto (Low)
Solo
Duet
Trio
Quartet

MUSIC TERMS

Staff
Grand Staff
Stave (s)
Measure
Bar
Treble Clef
Bass Clef
Key signature
Transpose (change key)
Sharp
Flat
Natural

Rhythm

Time signature
Beat
Beats in a measure
Whole note & Rest
Half note & Rest
Quarter note & Rest
Eighth note & Rest
Sixteenth Note & Rest
Tie

Dotted note
Tempo
Ritard
Accelerando
Conductor
Preparatory beat
Downbeat
Upbeat
Count off
Cut off on beat
Feel it in two
Feel it in four
Feel it in three

Dynamics

Forte (f, mf, ff, fff)
Piano (p, mp, pp, ppp)
Mezzo forte
Mezzo piano
Crescendo or cres.
Decrescendo or decres.
Diminish or Dim.
Legato
Marcato
Accent
Phrase (shape the phrase)
Motif (figure)

The Road Map/Charts

Rehearsal letter
Measure number
Repeat
First ending
Second ending
Da Capo
Sign
Del segno
Coda
Finale

Arrangement

Verse
Pre-Chorus
Chorus
Bridge
Tag

Form

A section
B section
C section
ABA form
ABCA form
Passages

Call & Response (Question & Answer)

Echo
Pyramid

Melody & Harmony

Intervals

Root, tonic, Do, home, resting tone, number 1
Third (major & minor)
Fifth
Octave
Minor 2nd (Half Step)
Major 2nd (Whole step)
Fourth (& augmented 4th)
Sixth (& minor 6th)
Seventh (& minor 7th & dominant 7th)
Ascending
Descending
Grace note
Slur

Scales

Major
Minor
Solfege: Do Re Mi Fa Sol La Ti Do

Chords

Chord
Chord changes
The Changes
Major
Minor
Diminished
Augmented
The one chord or I Chord
The V Chord
The IV Chord
The Dominant Chord
Triad
Seventh chord
Invert or Inversion
Harmonize
Parts

STUDIO TERMS

Mult
Stack
Basic
Double
Triple
Quad
Track - vocals
Track - instruments

Level
Balance
Live cue
Fake basic
Headphones (Phones or Cans)
Mic
Mic stand
Music stand
Booth
Control room
Cord

Contractor
Producer
Engineer

SLANG TERMS

Dance around the mic
Bobber
Take
Stay on the axis of the mic
Take 10 or Take 5
Hairpin
Carve
Make it
Track it
The Tootsie Roll - candy part
Downbeat (start of job)
Gig (job)
Scoup
No Scouping
Put some stuff on it - sing with attitude & character, stylize

STUDIO MANNERS

- Focus
- Remember your mark or where you stand, your position on the mic
- When to ask questions
- Direct your questions to the contractor or conductor at the appropriate time
- Knowing when to stop talking
- Who works the pencil
- No whining or complaining about sitting or being tired
- Water
- What to do during playback
- What to do during rewind/locate
- Move shoulders, neck, back, legs to keep from getting stiff.
- Asking for a playback
- Breaks
- Eating

Kaleidoscope

Darlene Koldenhoven's Variety Vocal-Sampler

This is a demonstration of the type of singing I'm grateful to have done for some of the world's finest composers and producers in film, television, albums, commercials, and live recordings. This is just the first section of excerpts from the full *Kaleidoscope* sampler that has additional sections of "seriously classical," "light-jazz & semi-classical," and an earlier variety sampler with other styles called *VocalArt*. The style of singing and the part I've sung with additional work I've done is listed on the right. If you are a person who hires vocalists, the entire sampler is on my website or contact me for a CD. If you are a singer and would like me to produce your sampler in my studio, send me an email with your contact information and I'd be happy to speak with you about producing your demo. Thanks for listening and enjoy the sampler.

| | |
|--------------------------------|---|
| 1. Spoken Prelude | Voiceover |
| 1. HEAVEN | Breathy Intimate Pop • Solo |
| 2. EMMANUEL | Classic High-Sop./ Low-Alto • Solo |
| 3. ENERGIZER | Scat Bach • Solo |
| 4. NBC | Jazzy • Top Group 6 |
| 5. HOLLYWOOD SQUARES | Pop Rock • Duet Girl |
| 6. OOH BABY | Pop R&B • Solo |
| 7. CLASSIC TRILL | Classical • Solo |
| 8. AFRICAN CHANT | African • Top & Middle Group 12, Vocal Contractor |
| 9. LIGHT OF MINE | Church Gospel • Solo/Adlibs, Top Group 24, Ctr., Arranger |
| 10. ANGELS' PASTORALE | Angelic Enya Choir • All Parts, Composer/Arranger |
| 11. SALLEY GARDEN | Celtic, Enya • Solo |
| 12. PRAYER OF THE CHILDREN | Celtic, Appalachian • Solo |
| 13. LA FEMME NIKITA | Dance, Sexy, French • Solo |
| 14. MOMA BEGA | Bulgarian Choir • All Parts |
| 15. ARABIAN NIGHT | Middle Eastern • Improvised Solo |
| 16. JOSEPH'S QUESTION | Wailing Adlibs • Solo, Composer/Arranger |
| 17. TWENTY YEARS GIRL TIME | Country Pop • Duet BG's |
| 18. RIDE THE OPEN PRARIE | Country Yodel • Solo |
| 19. LOVE IS AN ACTION WORD | Alternative Rock • Solo/Adlibs, Composer/Arranger |
| 20. LIFE IS A CABARET | Broadway Belt in Korean & English • Solo |
| 21. NBC-FRASIER | Jazzy • Top Group 6 |
| 22. OH LA LA! Cha-cha-cha | Young Sassy Italian Belt - Solo |
| 23. WHY DO FOOLS FALL IN LOVE | Teen Youth • Solo & Top Group |
| 24. LAUDAUTE DOMINUM | Choir Boy • Solo |
| 25. Y COMO | MOR Spanish • Solo |
| 26. THE LAST WORD YOU SAID | Contemporary Musical Theatre Ballad • Solo |
| 27. DOME EPAIS | Classical • Duet/Sop.II |
| 28. ONE MINUTE WALTZ | Classical Humoresque • Solo |
| 29. HALLELUJAH | Gospel R&B • Top Group 6, Contractor |
| 30. ARIA (Based on Dome Epais) | Semi-Classical • Live Duet Sop. Lead from <i>Yanni, Live at the Acropolis</i> |

"Darlene is a most extraordinary vocal talent. The voice is true and pure and has the widest possible range of styles at its command. She also has the heart to be able to put real meaning into a song and bring it to life . . . Beyond her immense talent, she is totally professional and completely reliable, two rather rare and invaluable qualities."

– Jeremy Lubbock, multi-Grammy winning arranger, composer for Barbra Streisand, Celine Dion and many more

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Tune Your Voice

singing and your mind's musical ear

by darlene koldenhoven

Tune Your Voice will develop your mind's musical ear which is the key to being able to sing in tune, sing in harmony, prepare you to compose and sight-read music, learn any instrument faster and/or by ear, and become an all around better singer and musician. It is an interactive "listening" exercise/lesson book & CD series for exploring the space-time code of music to develop the mind's/voice's musical ear. It simplifies and focuses one's surroundings as well as musical sound and its aspects, affects, and elements. Because music registers in different parts of the brain, **Tune Your Voice** is produced to allow you to learn both consciously and sub-consciously.

Tune Your Voice can be used by the entire family and will last for generations to come. The program comes with musical examples in comfortable ranges for High voices such as women, girls, boys, teen girls, and teen boys with unchanged voices; and Low voices such as men and teen boys with changed voices. The **Tune Your Voice** CDs are appropriately organized for experience and range. Each lesson starts at the beginning stage and takes you through more advanced stages of the music listening experience.

The **Tune Your Voice** lesson book explains how to coordinate working with the 7 CDs in 3 types – Teaching, Listening, and Singing. The most beneficial routine is to work all three CD Sets at the same time. Listen to and respond to the exercises in the Teaching Set when you are fully conscious. The Listening CD works any time to enhance the coordinating exercises on the Teaching Set. Use the Singing CD during the entire process. It gives you the basic, good singing technique needed to build your voice, so you have a better chance at staying in tune.

The **Tune Your Voice Teaching CD Set** includes 5 CDs with verbal instructions on how to use each exercise. Tune-up to this set, with your fully conscious focus and intention, for short periods of time, daily. Start with 10 or 20 minutes each "session," several times a day, every day. Move at your own pace and enjoy the experiences "a tune a day."

The **Tune Your Voice Listening CD** has musical examples only - no audible instructions. Here, the music is accompanied by low volume identification of intervals, scales, modes, chords, and chord progressions. You'll accelerate your learning both consciously and with the benefits of sub-conscious learning during your sleep or other methods of relaxation. There's no requirement to consciously respond. There's no sitting in front of a computer. You can listen to them repeatedly, anywhere you listen to music. Your brain's 'ear' will be gathering and assimilating the information on its own, to help you to learn faster and easier.

The **Tune Your Voice Singing CD** has a series of complimentary vocal exercises to develop your vocal muscle-tone and ear-to-voice coordination. Suggested minimal vocalizing time is 10 to 20 minutes, at least once a day, everyday. This CD explains breathing and many other vocal technique tips to help you sing in tune and become a better singer.



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Distributed by Alfred Music Publishing, Inc.

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HIGH ISBN 978-0-9789562-3-3 • LOW ISBN 978-0-9789562-4-0

ISBN-13 978-0-9789562-3-3

ISBN-10 0-9789562-3-0

5 4 9 9 5



9 780978 956233

ISBN: 978-0-9789562-4-0



9 780978 956240

Educators & Industry Professionals

"Tune Your Voice is unique to most vocal method texts due to a wonderful collection of 7 CDs which add the 'live teacher' element to your studies. Darlene Koldenhoven has created a must have text!" – *Greg Knowles, Ph.D., Music faculty, The Juilliard School; Author of Reading Exercises for Solfege*

"Darlene Koldenhoven invites you to explore and analyze your voice in a systematic way to help improve the tune, the tone and the understanding of vocal production. Enjoy her energetic and knowledgeable invitation to SING." – *Don Campbell author of "The Mozart Effect" and "Heal Yourself With Your Own Voice"*

"As the vocal coach for American Idol, I'm constantly telling singers that learning to listen is just as important as singing. Beginner or pro, ear-training with Tune Your Voice will teach you how to really listen, get better pitch, harmonize, and become an awesome singer." – *Debra Byrd, vocal coach for "American Idol," "Canadian Idol," "High School Musical-the Concert"*

"In an interesting and approachable manner, Darlene Koldenhoven's Tune Your Voice provides both the beginning singer and the returning music-lover all the tools needed to sing out with confidence and joy. Help yourself—or, better yet, do yourself a favor and give this book to that special someone who sings so poorly in your shower. Either way, enjoy! – *Daniel Carlin, Chair Emeritus of the Recording Academy (The GRAMMYS); Emmy winner, and Lecturer (UCLA, Berklee College of Music)*

"...a truly thorough and fascinating book that can train anyone from the novice to the advanced singer. The CDs alone are worth the price." – *Lis Lewis, "Rock Star Supernova" Vocal Coach*

"Koldenhoven, whose voice inhabits innumerable film soundtracks, has fashioned a vocalist's bible from the inside-out. She is that rare professional who teaches as well as she performs." – *Andy Hill, Director of Music Composition for the Screen, Columbia College Chicago*

". . . Because music registers in different parts of the brain, Koldenhoven has come up with a method to allow singers to learn both consciously and subconsciously, how to tune the voice by heightening one's musical awareness. . . Tune Your Voice makes learning how to sing fun and simple. Great for both new and experienced singers. . ." – *Michael Mollura, "Music Connection Magazine"*

"Darlene Koldenhoven's "tune your voice" program is like Darlene herself, intelligent, friendly, clear, and to the point. Like everything else she does, it is excellent." – *Ira Newborn, Film composer, Adjunct Clinical Professor of Film Scoring, Steinhardt School of Education, New York University*

"If you want to sing *properly* and *well*, you need a teacher . . . OR, you need this book! Darlene Koldenhoven, an internationally renowned singer/teacher explains all-level techniques that will help advance your singing regardless of whether you're a novice or a pro. The interactive CDs contain both verbal instructions and models for the student to emulate. This book is a winner any way you look at it!" – *Joel Leach, Professor of Music, CSUN Northridge, CA; Past-President of International Association for Jazz Education*

"Tune Your Voice" is fantastic and I've recommended it to other High School teachers. I did a presentation of "Tune Your Voice" for the students at Clairemont High School...(this is the "Fast Times at Ridgemont High" school). The students are excited and we had instant positive results! As the kids work with the book and CDs I've encouraged them to send you testimonials. We all think it's a gold mine! I searched for exactly the right resource to help me with my dilemma: theater music directors, band and orchestra directors now must take on teaching choir in schools. "Tune Your Voice" fills a need that I think is common everywhere in education. Thanks for your profound effort. Your generosity with your life's work is stunning and greatly appreciated." – *Mark Danisowszky, Musical Theater Director, Pianist, Accompanist, Coach, San Diego, CA*

"Darlene Koldenhoven's "Tune Your Voice" is one of the most thoroughly written books I have ever come across that helps one to train their ear to hear intervals, rhythms, scales, and harmonies. This interactive listening and singing approach that Darlene takes the participant through, in my opinion, is an extremely effective manner in achieving a better understanding of music and training one's ear to be successful with singing in tune. Not only does she provide 7 CDs of teaching, listening, and singing in a very clear and easy to follow method, but Darlene also includes chapters on audiating, causes and solutions for inaccurate singing, and an explanation on the brain's developmental stages of learning music. Also included is a wonderful section of resource information. I have recommended this book to many of my students and I highly endorse the use of this book to anyone who desires a vocal tune-up." – *Jodi Farrell, Vocal Instructor, Ventura College, Ventura, CA and Jodi Farrell's Music Studio, Ventura, CA. NATS member since 1995*

"I received Tune Your Voice in June as a birthday gift from my sister. As a school music/choir teacher and tenor leader with the Melbourne Singers of Gospel it was a great gift. Your book is easy to read and understand and has provided me with some well-needed new singing exercises. The accompanying CDs are clear and well sequenced. I have no hesitation in recommending this book to people who are interested in learning how to sing." – *Faye Ferry, Educator & Vocalist, Melbourne, Australia*

Singers

"As a rock singer, I had developed some bad singing habits. Since studying with Tune Your Voice I have been able to learn the right habits and enhance my voice. Darlene has shown me that with just a few important adjustments, I could improve my pitch, expand my range, and develop a greater singing voice. Working with Tune Your Voice has been exciting and rewarding and has even strengthened my ability to sight-read. This book is fun for any level singer. It's become a listening favorite in my guitar shop among my co-workers; most of whom are not singers, but find that they could translate most of the lessons to their own musical ears and abilities. I would give T.Y.V. four thumbs up if I could. Bravo Darlene, Bravo!" – *John E. Carey Jr., DeTemple Guitars / Blue Collar Special; American Idol '07 contestant.*

"Tune Your Voice is really easy to understand and applies to new singers and professionals. I enjoy it because there is no confusing terminology and the book is very easy to follow. The stick-figure character that carries you through each chapter helps keep the interest of young, beginning singers. I loved it. The CD's that accompany the book helped me warm up before recording sessions, extend my vocal range, and improve my pitch, control, and musicianship. I haven't found anything else like it on the market." – *Ali Kriegsman, Professional Singer (age 15), Milken Community High School of Stephen Wise Temple, Los Angeles*

Representational System Preference Survey

Instructions

For each of the following 5 statements, indicate your preferences by placing a different number in every blank. You should not have two or more of the same number per question. Then turn over and follow instructions.

Use the following system to indicate your preferences:

- 4 = Closest to describing you
- 3 = Next best description of you
- 2 = Less descriptive of you
- 1 = Least descriptive of you

1. I make important decisions based on:

- _____ gut level feelings
- _____ which way sounds the best
- _____ what looks best to me
- _____ precise review and study of the issues

2. During an argument, I am most likely to be influenced by:

- _____ the other person's tone of voice
- _____ whether or not I can see the other person's point of view
- _____ the logic of the other person's argument
- _____ whether or not I am in touch with the other person's true feelings

3. I most easily communicate what is going on with me by:

- _____ the way I dress and look
- _____ the feelings I share
- _____ the words I choose
- _____ my tone of voice

4. It is easiest for me to:

- _____ find the ideal volume and tuning on a stereo system
- _____ select the most intellectually relevant point in an interesting subject
- _____ select the most comfortable furniture
- _____ select rich, attractive color combinations

5. Indicate preferences:

- _____ I am very attuned to the sounds of my surroundings
- _____ I am very adept at making sense of new facts and data
- _____ I am very sensitive to the way articles of clothing feel on my body
- _____ I have a strong response to colors and to the way a room looks

Evaluation Procedure

Step One: In the following blanks, copy your answers from the 5 statements in the order they are written on the previous page for each question.

- | | | | | |
|-----------|-----------|-----------|-----------|-----------|
| 1. ____ K | 2. ____ A | 3. ____ V | 4. ____ A | 5. ____ A |
| ____ A | ____ V | ____ K | ____ Ad | ____ Ad |
| ____ V | ____ Ad | ____ Ad | ____ K | ____ K |
| ____ Ad | ____ K | ____ A | ____ V | ____ V |

Step Two: For each of the 5 statements, copy the numbers associated with each letter in the appropriate box; e.g., if you had a 4 in question one's "K" space above, put that number 4 in question one's K box below.

| | V | A | K | Ad |
|-----------------------|----------|----------|----------|-----------|
| <u>Question</u> 1. | | | | |
| 2. | | | | |
| 3. | | | | |
| 4. | | | | |
| 5. | | | | |
| TOTALS: | | | | |

Step Three: Total each column. The comparison of the total scores in each column will give the relative preference for each of the 4 major Representational Systems.