

WORDS OF ADVICE FROM

MR. JASON CHUMLEY, ENGLISH TEACHER



Have you had the experience of sitting in class with some obscure fact scrawled on the whiteboard, the teacher waving her arms ecstatically explaining the joy of electron valences, or existential crises, or exponential equations, and you suddenly understand – with the force of all epiphanies – that you are absolutely sure you will never use any of this again? Seniors, if that experience sounds familiar, I am going to let you in on a secret. Now that it is all over anyway, and we've convinced you that someday you will use calculus to measure your own carpets, I can admit to you: baloney. I had not seen the phrase "electron valence" since high school until I used it just now in that sentence. I had to research how to spell it.

We, your proud teachers, subjected you to all of this, knowing full well that you could find any answer to any question in three seconds by simply looking on your phone. We didn't make you learn an entire high school curriculum because we thought you needed to know it, but because we know that you need to know how to know.

If that seems like too many "knows" in one sentence, you are right – but read it again anyway. You need to know how to know. Your brain doesn't have to remember everything it learned; it just has to become very good at learning. Unfortunately, the only way a brain can become good at learning

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is through exercise. I hate to tell you: it doesn't happen by just looking up answers on a phone. It happens, your brain improves, by doing the heavy lifting: working out all the electron valences by hand; reading about Hamlet's existential crises, or Holden's, and then thinking it through; and finally, by working all those exponential equations on paper, showing your work, over and over, until the brain, like any muscle, sweats and swells and finally is allowed to show off its nice six pack at the beach.

It is also nice to not be ignorant. So knowing something about electrons, and knowing that there is an equation out there to help you measure your carpet, and that a character named Hamlet exists in some play and people talk about his feelings from time to time, well, that's a bonus. You will also be pretty good at a trivial pursuit.

So remember, as you begin college or your jobs. You are educated. If we did this correctly, you are educated not because of what you remember, but because of how well you can think, reason, and express yourself. If you want to become even better at those things, and develop an even sexier brain (maybe one with a six pack and good thighs), there are institutions out there that will throw even more difficult material at you, require even harder books, thornier problems, and longer papers. After you finish there, you can reread this letter. You will probably find that you don't actually remember much of that stuff either, but you will have a brain that can handle anything. And a brain that can handle anything, that is the ultimate prize. Go for it. Not very many people make it, but you can – if you want it. By going to Wakefield, you've had a very good start.

Mr. Chumley encourages the students of Wakefield High School by informing ^{them} that even if they don't use the ^{exact} complex equations or extensive vocabulary that they had to memorize, they will still use the brain that was exercised and grown throughout their entire life to solve problems

* Bernoulli effect: air rushing across causes it to lift

1. Keep breath moving

Mechanics/
Pedagogy
of Singing

1. Preparation - mentally prepared (think about singing while emotionally prepared (check your you're singing) bas at the door)
physically prepared (must have had rest, nourished, hydrated; alignment bottom to top shoulder-width, buoyancy, pelvis rotated forward, ribcage comfortably high, shoulders back, down, relaxed, neck like bobble head chin parallel to floor, spine elongated.

2. Inhalation - valve open + air enters lungs as diaphragm descends in a relaxed state (NOT contracted yet)

3. Suspension - valve open + pant, diaphragm contracts
* valve: closes when defecating (throwing up or pooping) and when lifting heavy objects, giving birth

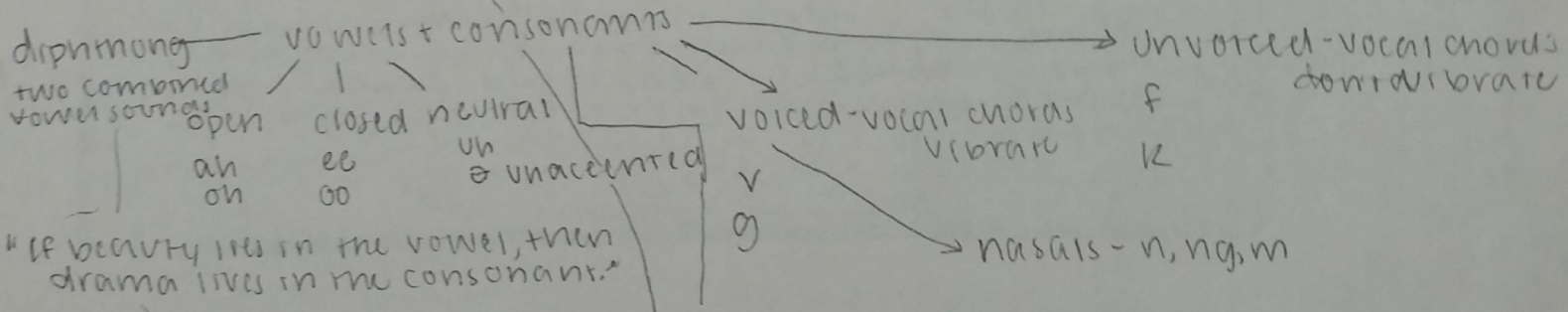
4. Phonation - air goes over vocal folds + folds come together to vibrate (DONT CLOSE VALVE)

5. Resonation (pharynx, oral cavity, nasal cavity)

Duck/Swan
bright/dark
distance/space b/w larynx + soft palate
space inside mouth, most control over
cartilage + bone, one of the best resonators

6. Articulation (tongue, teeth, lips, hard palate, soft palate)

* text + note



ART { 7. Expression (communication) * Art of singing
1. Face 2. Body Language 3. Vocal Expression (word stress, phrasing, dynamics)
8. Relaxation (Release)
at end of phrase release abdominal muscles.

The M-nax Dirty Dozen Rules for Choral Singing

1. **Breathe in the Space that you are going to sing.** As you inhale, think about the first vowel sound you will make as you begin the phrase. The shape of your mouth should match that vowel shape during the inhalation phase.
2. **Beautiful Singing is Not an Accident.** Before any sound ever comes out of your mouth, it should first be conceived in your mind. The voice is like a child – if you don't tell it what to do, it will do whatever the heck it wants to. The vowel shape, the amount of air required, the meaning of the text, the contour of the phrase, etc... all of it is predestined by you. Hear what you want to produce in your head first before it ever comes pouring out of your mouth.
3. **Don't Close the Valve !** Your air flow must begin before the vocal folds can begin vibration. If we don't suspend the air, then the first sound that we make is NOT "riding on a cushion" of air. Blowing the vocal cords apart (or glottal attack) often results in a "crack" or "pop" kind of sound as we begin the phrase and it is more often than not, out of tune as well.
4. **Beautiful tone lies in the vowel.** Round vowels make singing so much easier. Make sure the soft palate remains high and lifted. Also, remember that "nasal" vowels do not exist in English. Vowels followed by "n", "m" or "ng" can become nasal if you are not careful. Remember to mentally substitute alternate consonants at the end of the word to keep the palate high. Diphthongs – first sound is long, second is short.
5. **If You Don't Feel it, I Don't Hear It!** If vowels are the beauty, then consonants are the drama! The amount of energy behind your consonants determines whether or not the audience will understand the text. Some consonants like "s", "sh", and "z" will be easily heard and therefore, need little air pressure behind them. However, sounds like "k", "g", "p", "t", "v" and "f" are difficult to hear and require more pressure. If you think, "Man, I just made a GREAT "t" sound", then we probably heard it.
6. **Don't be the Heavy !** Singers generally sing with too much weight in the voice. Lighten up and use less voice on unaccented syllables and words. The text and articulation markings are your best guide in determining when you should alter weight in the voice. Women, especially when you are moving into the upper vocal register, thin and lighten until after you have successfully maneuvered through the passagio. (register shift) Men, you should begin to add a little weight as you approach the passagio.
7. **Sing Through It – NOT To It !** Singers often have a tendency to "hang out" on long notes until it is time to move to the next note or to take a breath. By feeding air to every portion of the beat, long notes will remain energized and vibrant! – NO LOITERING.
8. **Repeated Notes - Separate.** Singers should articulate repeated notes by putting a bit of space or at least, back off the pressure moving into the repeated note. This provides forward momentum and sense of urgency throughout the phrase.
9. **The Dot.** A dotted note can be more effective if sung one of 2 ways. #1-Re energize the beat on which the dot resides thus maintaining a vibrant tone through the end of the note. Or #2- Back off the air pressure on the dot and use it as a springboard to propel and emphasize the following note. The text will often help you to determine which option is best.
10. **Get "SAS"sy.** Generally, as pitch ascends we need to add a) *more Support*, b) *more Air*, and c) *more Space (inside the mouth)*. Remember to LIFT into the high notes, don't PUSH. Women should modify to a more OPEN vowel. Men should modify toward a more CLOSED vowel.
11. **Never Louder Than Lovely.** When increasing dynamic levels, we all have a point in our voice when the sound we produce ceases to be beautiful and therefore, unpleasant to listen to (and often unpleasant to sing.) I have referred to this as - "Singing over the ugly line" OR "Singing outside the beauty box". It all means the same thing. If you are unsure where that is in your voice, ask your neighbor, I am SURE they will be happy to let you know.
12. **Singing is a Physical Activity** In order to become an excellent singer, you must remain physically involved in your singing,. Freedom of sound comes from an absence of rigidity. Literally speaking, you should be working your tail off from the waist down, but the waist up, singing should look and feel very buoyant and free. Remember, your entire body IS your instrument, not just the case in which it resides.