

Roll on, mighty Mississippi, take me back where I was born

- We're swiping up to the first 'R' on *Roll*. No no.
- *On* and *Mississippi* - press the sound up to the breath after *on* and *Mississippi*, lift the sound at the end into the breath. It's like the follow through on a golf swing - you don't stop at the ball.
- Sing through *take me back where I was born*, less deliberate
- Born - start a little softer on *born* so we have someplace to go
- Three levels of dynamic change on *born*
- Don't stop and breathe, just breathe - after *Mississippi* for example. Stopping puts tension in the voice when there should be relaxation. The voice sings or breathes. Don't stop.
- Born - sing towards *barn* vowel. Don't be an over achiever.

Roll on you Mississippi roll on Come on you lazy steamer move on

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Clear the river here we come

- We're singing *here* flat. We have to stay on top of the pitch. Sing fully resonant. If we sing *here* flat, we sing the next *watch* flat also.
- Too much *r* in *here*. Sing *heeee* we come. Let a little creep through at the very end.
- *Here* and *we come* are the same note. We have to get back to the same note on *we*. The *uh* sound on *come* will be flat if we don't sing it forward.

We're comin watch her smoke boys hear her lordy

- *Watch her some boys hear her* - somebody is singing the wrong notes. Know your notes. One person singing the wrong notes reduces the clarity of the section sound.

Take a look at that shore (finish word) Soon I'll be with the folks I adore (finish word)

There's a spot, round that bend that's my home my journey's end

Come on you old man *river come on*

Roll on you Mississippi roll on

- Last *on* - more *oh* in the sound and less *aw*

We're sailin

On the Mississippi, * on the Mississippi, where those boats go puffin along

- * Breath - don't stop, breathe, go. Just breathe and go. Stop = tension. Breath = relax.
- Get all the way up to the pitch on *boats*.
- Need to sing higher intervals

Bm Bm, on the Mississippi folks will all go dippy

- Needs to be lighter and more dancy than the previous phrase. Bring it back out on next phrase.

When they hear a ragtime song

- When they heee rah
- Put the *r* on the next word sound, not at the end of *here*
- Build, build, build, to the last chord

It seems I hear them singing see them buck and winging to the banjos ringing

- Top the last two phrases

Oh my heart is clinging

- Bring back. Softer.

To the Mississippi, dear old Mississippi

That's where I was I was born.

- Bring volume & energy back up
- Take consonant off end of the word and put it on the beginning of the next word
- Tha tswea righ wa swi wah sborn
- Word sound singing, not word singing
- You create more sound singing on the target vowel
- Towards *barn*
- Energize *barn*, stop the sound by breathing

I can hardly wait hurry don't be late,

- Different color, wuffy, darker

Wheel is mighty slow Captain let her go

- Milk the chords a bit more (Capn let her go)

Mi - si - sip roll on roll on (**No breath!!**) Come on lazy steamer move on

Hurry boat, don't be slow, someone waits who loves me so

- Target is *loves*, not *me*

Doggone you old man river come on

- Everyone needs to know the notes. Different than 1st time.

Roll on you Mississippi roll on roll on roll on you river roll on

- Ro lo nyou Mi si si pi ro lon ro lon roh lo nyou rih veh ro lon

River roll on

- Rih ve ro lon
- Someone was sharpening 2nd part of *roll*. Don't over sing, you'll go sharp.
- 2nd time through was flat
- Don't sing river too loud. Need some place to go.
- Three levels

Ooooooooo's always sound in tune. Other vowels tend to be sung back farther, they need to be forward and sung slightly higher

Make tall and resonant vowels. You lose the resonance by flattening the shape of the resonator (mouth). When you do this you also lose pitch. Vowel is final degree of tuning. It takes an awareness and listening and practice to go from ee to ah and stay on the same note.

Keep space between the molars.

A sound that is fully resonant is going to tune by definition, the ear will help you tune it. Losing the resonance in the bass section can push the tone sharp.

Low notes, seem to be out of register of some basses. Don't force it. You lose resonance, don't make the pitch, and affect the sound of the entire section.

It takes that musical energy, it takes that desire, it takes courage, it takes fortitude, it takes a good sense of pitch. All of the above, all of the time. As soon as you become a little bit lackadaisical that pitch is going in the tank.

Keep the chest high, the chin low. Physical posture is very important.

On the Mississippi - same thing Kirk said. Needs to be smooth with the underlying rhythm

- No volume or big sound.
- Don't let the words dominate, they're not so important.
- We want rhythmic life, but lines need to be more legato

Space for loud and soft are exactly the same, just don't let as much air go through.