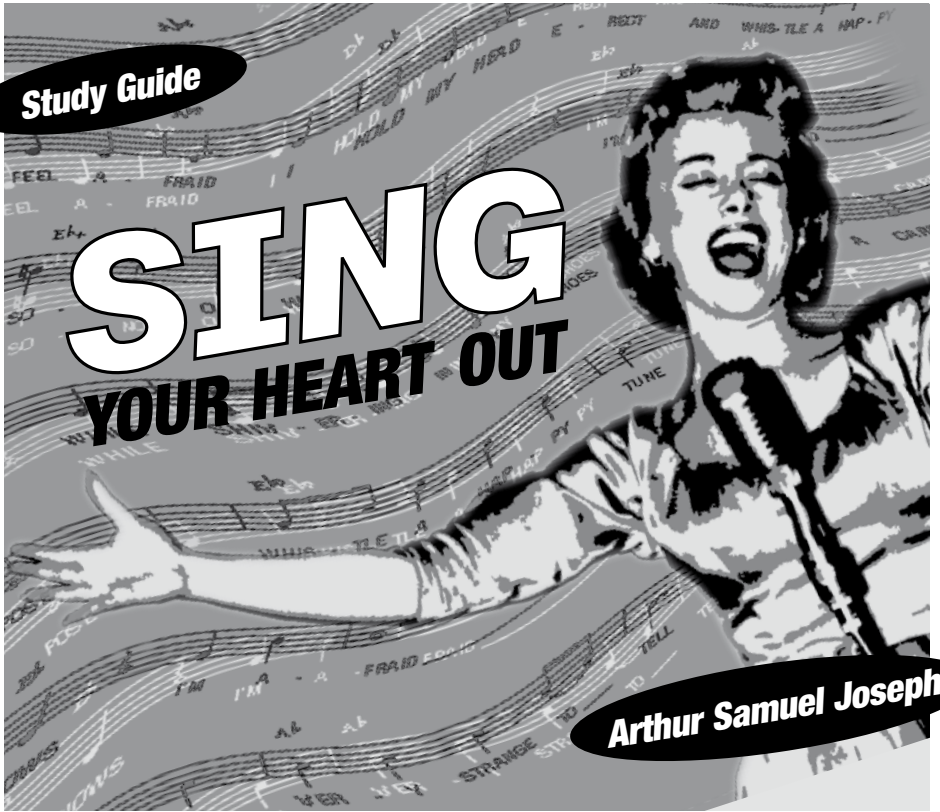


Study Guide

Arthur Samuel Joseph



Sing Your Heart Out

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For more information about Arthur Joseph's book, *Sound of the Soul: Discovering the Power of Your Voice*, please call Health Communications at 1-800-851-9100.

For more information about Arthur Joseph and the Vocal Awareness program, please write to The Vocal Awareness Institute, P.O. Box 261021, Encino, CA 91426-1021, email vawareness@aol.com or visit www.vocalawareness.com.

For a free catalog of wisdom teachings for the inner life, call 800-333-9185.

Arthur Samuel Joseph

SING YOUR HEART OUT

**The Vocal Awareness Method for
Releasing Your Natural Voice**



SOUNDS TRUE
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The Vocal Awareness System

Sound is the essential vibration that animates everything in the universe. Through sound, we express our most basic sense of being. Our voice is the mirror that reflects who we think we are—and the vehicle we use to project that self-image into the world. To the extent we inhibit this natural flow of self-expression, we are robbed of our magnificent power to manifest as full human beings.

The Vocal Awareness system was created to help you uncover, develop, and revel in your authentic voice. Fundamental to all of the techniques in this unique program is the integration of your mind/body/spirit. The graduated series of exercises

on *Sing Your Heart Out* will lead you beyond the layers of self-consciousness and false messages that keep you from expressing your own music fully and joyfully. Whether you believe you are “tone deaf” (Arthur believes there is no such condition) or sing professionally, the Vocal Awareness system presented in this program will help you sing with more power, authenticity, and enjoyment than you ever thought possible.

The Vocal Awareness Checklist

These 12 principles represent a map of your journey to vocal freedom. Keep this list in view where you can refer to it whenever you do the exercises on Sing Your Heart Out. It will help you stay focused on your technique, motivation, and aspirations as you continue to deepen and broaden your own vocal awareness.

1. Thank you to the source

Offer thanks to God, your parents, your own inspiration, or whatever evokes a genuine sense of gratitude. Visualize yourself surrendering to this source. This will remind you that you're serving something greater than your own ego—especially helpful when you find the work most challenging.

2. Love and let go

To love means to relax and release into the work, while feeling connected with all beings on earth. Letting go means releasing everything that distracts you from your purpose. So to love and let go means to permit yourself the clarity, openness, and freedom to let the work enter and change you.

3. Allow—and enjoy—a silent, loving breath down through your body

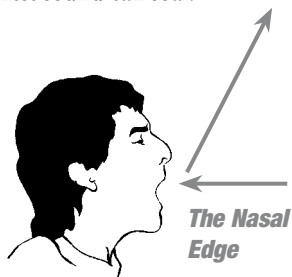
Again, let yourself feel supported in the work. Prepare to enjoy it. This “conscious awareness” focuses you and helps break through fears and old unconscious patterns.

4. Release tongue, jaw, neck, and shoulder tension

It's impossible to sing when these essential parts of your vocal equipment are clenched.

5. See the nasal edge

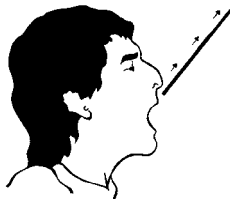
This point, located at center of your upper lip, is the focal point where your voice emerges from your body. By bringing your attention to it, you will empower it as a site through which your fullest sound can soar.



6. See the arc

Imagine your voice coming up and out of your mouth at a 45-degree angle, like a fountain. Seeing this trajectory will add visual support to your production of sound. Note that what you are seeing is an *arc* / , not an *arch* ().

All life requires balance to maximize efficiency. Therefore, while energy soars upward through the arc, visualize emotion releasing downward through your body.

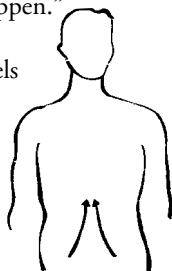


7. Precede the tone with breath

Think of *My Fair Lady*:
“hurricanes hardly happen.”

The “h” sound opens
your glottis and propels
the sound outward.

The breath gives your
voice extra projection
without straining
your larynx.



8. Support the sound

Rather than merely drawing your
stomach in as you vocalize, pull your
lower abdominal muscles up and
through the sound. This contraction
takes place independent of the breath.

9. Take your time

What counts is not speed, but
effectiveness.

10. Have a wonderful time

The only reason for doing this work is
that it brings pleasure. Resist the urge
to turn it into a chore or a yardstick by
which to judge yourself.

11. Pay attention/deeper listening

Nothing you notice is insignificant.
Use not only your outer ears, but your
deep inner senses to pay attention to
the Vocal Awareness process.

12. Be your Self

Let the work touch and nurture your
true, deeper Self—the being who
yearns to realize the innermost purpose
of your life

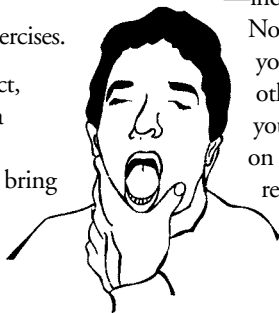
The Yawn-Sigh Exercise

This exercise combines the sounds and energies of yawning and sighing in a single, soaring vocal arc. A yawn-sigh, executed with full focus and awareness, is a free expression of your Self. Never do this exercise mechanically or absent-mindedly. Bring your full, loving attention to it. In a very short time, you will find that it strengthens your vocal muscles and presents you with a whole new range of self-expression. Use the yawn-sigh to warm up before singing or doing any of the other Vocal Awareness exercises.

Begin by standing or sitting erect, with your body relaxed. Allow a silent, loving breath to descend through your entire body. Now bring

your attention to your breathing. Allow six to eight counts for each inhalation, then release the breath. Loosen any tension in your tongue, jaw, neck, and shoulders. After a few breaths, practice adding support to your exhalation by bringing your lower abdominal muscles up and in. Work with each of these elements—counting through each inhalation, loosening muscular tension, and bringing in support from your stomach—individually and in combination.

Now use your hand to gently pull your jaw downward. Using your other hand, place two fingers under your tongue. Let your tongue rest on your fingers. Allow yourself to relax in this position. Now create the yawn-sigh sound,



as demonstrated on Disc 1. Start with the syllable “hah,” as in “hat.”

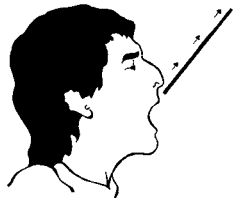
Repeat the yawn-sigh with each of the basic vowel sounds. Hear them as emotional expressions rather than as mere sounds. Experiment with variations on the basic vowels, and with combining more than one vowel sound in a single yawn-sigh. Pay careful attention to every detail of your experience. If you feel any irritation, tickling, scratching, etc., your voice is probably telling you that something is wrong. Likely culprits are a too-tight jaw, neck, or shoulders, or breath that is too fast or shallow. Pay attention. Relax, and try again more gently. Forcing your voice will only inhibit its natural freedom and invite injury.

Do all your vocal workouts in front of a mirror. This will help you to reinforce the conscious awareness and train you to “see,”

with your mind’s eye, what’s going on when you leave the mirror. Stay objective. Remember: *no judgment*. Always keep your Vocal Awareness Checklist in view.

The Nasal Edge

The nasal edge is the “sweet spot” where your voice is strongest and most resonant. As you practice the yawn-sigh, direct the sound out from this point. To find it, place one finger under your nose, with the tip just above your upper lip. Raise your hand so that it’s at approximately a 45-degree angle from your face. Do the “hah” yawn-sigh, visualizing the sound following



the angle of your finger and hand. Now place your fingernail on the very edge of your top lip (don't lift your head). Imagine that this is a ledge, and your voice a ski jumper who will soar in a graceful arc off the edge of your lip and into the universe. Remove your hand and, holding this image in your mind's eye, do the yawn-sigh again.

The Tongue Pull Exercise

Take a handkerchief, washcloth, or other piece of fabric between your thumb and fingers to grasp the end of your tongue. (Don't use tissue or paper toweling—these will stick to your tongue.) Standing in front of a mirror, gently pull your tongue down and out of your mouth. It should be relaxed and soft, well out of your mouth. Keep your hand on your jaw and your head level. You may feel your tongue resist at first. If so, focus on bringing more relax-

ation into that area and keep pulling gently but firmly downward. The fabric will keep your fingers from slipping off your tongue.

Now, while continuing to hold your tongue, do a yawn-sigh with the sound "hee." Notice the sensation of stretching. This exercise opens yet another level of freedom in your experience of the flow of your voice.



Scale Exercises

The Staccato Pattern Scale

Staccato means “short and sharp” in Italian, the universal language of music. Follow the piano accompaniment, vocalizing short, sharp expressions of the sounds “what,” “hi,” “haw,” “hi,” “haw.” Remain faithful to your Vocal Awareness Checklist and to the mouth and tongue positions you have learned through doing the yawn-sigh exercises. Experiment with these staccato vocalizations by changing the vowels (don’t change the shape of your mouth, though); speeding up or slowing down; and holding your ending note longer.

The Sun Is Shining Brightly

Try visualizing a radiantly shining sun while doing this exercise. When vocalizing an “uh” sound, as in “sun” or “what” (from the previous exercise), make it more of an “ah” or “awe” sound. Sing the words “the sun is shining brightly” along with the piano accompaniment provided, going higher up and lower down on the scale as indicated. Don’t force yourself to sing higher or lower than feels comfortable. As you continue practicing these exercises, you will find that your vocal muscles grow stronger and your vocal range increases.

Five-Finger Diatonic Scale

Beginning with the sound “hee,” follow the piano accompaniment on Session 2. Again, experiment by changing vowels, holding notes longer, and so on. Try doing this exercise using some of the tools you practiced with on the yawn-sigh exercise: pulling your tongue out over your finger, for example.

Work with these exercises regularly, gently expanding your range as your muscles strengthen. Any time you experience discomfort, such as tickling, scratching, or strain, stop vocalizing. Review your Vocal Awareness Checklist to make sure you’re giving your voice as much support as possible. Avoid pushing your voice beyond its natural register.

Enjoy the process of growing stronger and more flexible. With regular practice, you will attain greater vocal dexterity and range than you ever imagined possible.

The Songs

The songs that follow have been selected for their range of emotion and sensitivity. Each one will touch a different area of your heart, helping to free the voice buried in that part of your being. As you allow yourself to enter into these songs—especially those that make you feel vulnerable—you will learn to open to and transcend the fear that keeps our hearts (and voices) shut down. Singing them will help you to feel more comfortable touching and being touched by others.

The handwritten notations added to the first song are an example of how you can personalize all the songs to meet your own, unique vocal needs. As you become familiar with each song, notice those places where you may tend to run out of breath or tighten your shoulders in anticipation of a challenging note. At those points, remind yourself to relax and support your voice by writing in pointers from the Vocal Awareness Checklist or other simple reminders that have personal meaning to you. If you find yourself routinely forgetting some key point, such as the arc or how to use your stomach muscles, you may find it helpful to make a note about that particular technique halfway through each song. Use a pencil, so that you can erase and rewrite your reminder notes as your voice develops and your needs change.

I Whistle a Happy Tune

Moderato

Words by Oscar Hammerstein II

Music by Richard Rodgers

Thank you to the source
Love & let go Breathe lovingly
See the pictures Have fun

Musical score for the song "I Whistle a Happy Tune". The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is presented on a single staff with lyrics underneath. Chord symbols are placed above the staff at various points. The lyrics are: "EV-ER I FEEL A - FRAID I HOLD MY HEAD E - RECT AND WHIS-TLE A HAP-PY TUNE, SO - NO - ONE WILL SUS - PECT I'M A - FRAID". The score ends with a "Pause" instruction.

Chord symbols: A^b6 , A^b , A^b6 , A^b , A^b6 , A^b , A^b6 , A^b , A^b , A^b9 , D^b , E^b7 , E^b4 , A^b , E^b7 , A^b .

Lyrics: EV-ER I FEEL A - FRAID I HOLD MY HEAD E - RECT AND WHIS-TLE A HAP-PY TUNE, SO - NO - ONE WILL SUS - PECT I'M A - FRAID

Pause

Copyright © 1951 Oscar Hammerstein II & Richard Rodgers

Easy breath

Cut off a bit sooner →

WHILE SHIV - ER - ING IN MY SHOES I STRIKE A CARE - LESS

Keep mouth/tongue loose - support

POSE AND WHIS - TLE A HAP - PY TUNE AND NO - ONE EV - ER

Keep the edge

KNOWS I'M A - FRAID ——— **Breathe** THE RE - SULT OF THIS DE -

Release jaw

CEP - TION IS VER - Y STRANGE TO ——— TELL FOR WHEN I FOOL THE

Keep listening ——— **lift & come down**

Maintain support

PEO - PLE I FEAR, I FOOL MY - SELF AS WELL! I WHIS - TLE A HAP - PY

Enjoy / soar / release

TUNE AND EV - 'RY SIN - GLE TIME THE HAP - PI - NESS IN THE

TUNE CON - VIN - CES ME THAT I'M NOT A - FRAID.

Play the part / see the pictures

MAKE BE - LIEVE YOU'RE BRAVE AND THE TRICK WILL TAKE YOU

Feel full / rich / comfortable / strong



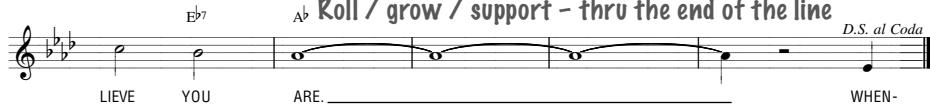
Strong / released



Maintain focus

(Don't spread)

Roll / grow / support - thru the end of the line



Try to Remember

Moderato

Lyrics by Tom Jones
Music by Harvey Schmidt

Chord progression for the first system:

F F/A Gm C⁷

Refrain *(Slowly, with tenderness)*

Chord progression for the Refrain:

F F/A Gm C⁷

1. TRY TO RE - MEM - BER THE KIND OF SEP - TEM - BER WHEN
2. TRY TO RE - MEM - BER THE WHEN LIFE WAS SO TEN - DER THAT

LIFE NO WAS ONE SLOW WEPT AND EX - OH, CEPT SO THE MEL - LOW. _____
WIL - LOW. _____

Copyright © 1960 by Tom Jones and Harvey Schmidt

Staff 1: F F/A Gm C7
 TRY TRY TO RE - MEM - BER THE KIND OF SEP - TEM - BER WHEN
 TRY TO RE - MEM - BER THE WHEN KIND LIFE OF WAS TEN - DER THAT

Staff 2: F F/A Gm C7
 GRASS WAS GREEN AND GRAIN WAS YEL - LOW.
 DREAMS WERE KEPT BE - SIDE YOUR PIL - LOW.

Staff 3: Am7 Dm7 Gm7 C7
 TRY TRY TO RE - MEM - BER THE KIND OF SEP - TEM - BER WHEN
 TRY TO RE - MEM - BER THE WHEN KIND LIFE OF WAS TEN - DER THAT

Staff 4: Fmaj7 Bbmaj7 Eb C7
 YOU WERE A TEN - DER AND A CAL - LOW TO FEL - LOW.
 LOVE WAS AN EM - BER AND A BOUT - LOW. BIL - LOW.

Staff 5: F F/A Gm C7
 TRY TRY TO RE - MEM - BER AND IF YOU RE - MEM - BER, THEN
 TRY TO RE - MEM - BER AND IF YOU RE - MEM - BER, THEN



rit. e decresc.



My Lord, What a Mornin'

Slowly

Traditional Spiritual

The musical score is written for a single melodic line in E-flat major, 4/4 time. It consists of five staves of music. The lyrics are written below the notes. Chord symbols are placed above the notes to indicate the harmonic structure. The melody is simple and repetitive, with a slow, steady pace. The lyrics are: MY LORD WHAT A MORN - IN' MY LORD WHAT A MORN - IN' MY LORD WHAT A MORN - IN' WHEN THE STARS BE - GIN TO FALL. MY LORD WHAT A MORN - IN' MY LORD WHAT A MORN - IN' MY LORD WHAT A MORN - IN' WHEN THE STARS BE - GIN TO FALL. YOU'LL

Chord symbols: Eb, Ab, Eb7, Eb, Ab, Eb, Gm, Abmaj7, Bb7, Eb, Ab, Cm, Abm, Eb, Bb7, Eb, Ab, Bb/Eb, Ab, Eb, Ab, Eb, Eb, Eb, Gm, Ab6, Bb7, Eb, Ab, Cm, Abm, Eb, Bb7, Eb, Ab, Eb.

LYRICS:
MY LORD WHAT A MORN - IN' MY LORD WHAT A MORN - IN'
MY LORD WHAT A MORN - IN' WHEN THE STARS BE - GIN TO FALL.
MY LORD WHAT A MORN - IN' MY LORD WHAT A MORN - IN'
MY LORD WHAT A MORN - IN' MY LORD WHAT A MORN - IN'
MY LORD WHAT A MORN - IN' WHEN THE STARS BE - GIN TO FALL. YOU'LL

HEAR THE TRUM - PETS SOUND TO WAKE THE NA - TIONS UN - DER - GROUND,

LOOK - IN' TO MY___ GOD'S RIGHT HAND WHEN THE STARS BE - GIN___ TO FALL. OH

MY LORD WHAT A MORN - IN' MY LORD WHAT A MORN - IN'

MY LORD WHAT A MORN - IN' WHEN THE STARS BE - GIN TO FALL WHEN THE

STARS BE - GIN_____ TO FALL._____

Chord symbols: E^b, B^b, E^b, A^b, E^b, B^b, A^b, F^bm, B^b, B^b7, E^b, A^bm, Cm, A^bm, E^b, B^b, E^b, B^b7, E^b, A^b, Gm, A^b, B^b7, E^b, A^b, Cm, A^bm, E^b, B^b7, E^b, E^bmaj7, A^b, E^b, B^b7, E^b, A^b, E^b.

Shenandoah

Moderately

Traditional

C F G G Em F C F C C

OH, SHEN - AN - DOAH, I LONG TO
 2. SHEN - AN - DOAH'S MY NA - TIVE
 3. SHEN - AN - DOAH, I LONG TO
 4. SHEN - AN - DOAH, I LOVE YOUR

F C F C

SEE YOU, A - WAY, YOU ROLL - IN' RIV - ER. OH,
 VAL - LEY, A - WAY, YOU ROLL - IN' RIV - ER. OH,
 HEAR YOU, A - WAY, YOU ROLL - IN' RIV - ER. OH,
 DAUGH - TER, A - WAY, YOU ROLL - IN' RIV - ER. OH,

F Em Am G C

SHEN - AN - DOAH, I LONG TO SEE YOU, A - WAY, WE'RE BOUND A -
 SHEN - AN - DOAH'S MY NA - TIVE VAL - LEY, A - WAY, WE'RE BOUND A -
 SHEN - AN - DOAH, I LONG TO HEAR YOU, A - WAY, WE'RE BOUND A -
 SHEN - AN - DOAH, A - CROSS THE WA - TER, A - WAY, WE'RE BOUND A -

Am G C G⁷ C

WAY 'CROSS THE WIDE MIS - SOUR - I. OH,
 WAY 'CROSS THE WIDE MIS - SOUR - I. OH,
 WAY 'CROSS THE WIDE MIS - SOUR - I. OH,

All the Things You Are

Moderately and somewhat freely

Lyrics by Oscar Hammerstein II

Music by Jerome Kern

(Smoothly)

E C#m A⁹ F#m⁷/B

E F#m⁷/B

TIME AND A - GAIN I'VE LONGED FOR AD - VEN - TURE, SOME - THING TO MAKE MY

E

HEART BEAT THE FAST - ER. WHAT DID I LONG FOR? I NEV - ER REAL - LY

F#⁷ B⁹+⁵ B⁷(^{b9}) E

KNEW. FIND - ING YOUR LOVE I'VE FOUND MY AD - VEN - TURE,

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G[#]7/sus⁴ G[#]7+ D[#]m7(b5) G[#]7(b9) G[#]m7 G⁹
 TOUCH - ING YOUR HAND, MY HEART BEATS THE FAST - ER, ALL THAT I WANT IN
 F[#]m7 B⁷(b9) E Em7 A⁷
 ALL OF THIS WORLD IS YOU. *(Much slower)*
 Dm7 Gm7 C⁷
 YOU ARE THE PROM - ISSED KISS OF
 Fmaj7 B^bmaj7 E⁷
 SPRING - TIME THAT MAKES THE LONE - LY WIN - TER SEEM
 Amaj7 Amaj7 Am7 Dm7
 LONG. _____ YOU ARE THE

G⁷ Cmaj⁷ Fmaj⁷ F#m⁷(b5) B⁷(b5)
 BREATH - LESS HUSH OF EVE - NING THAT TREM - BLES ON THE BRINK OF A LOVE - LY

Emaj⁷ Emaj⁷ F#m⁷ B⁷
 SONG. _____ YOU ARE THE AN - GEL GLOW _____ THAT LIGHTS A

Emaj⁷ Amaj⁷ D#m⁷(b5) F#m⁶
 STAR, _____ THE DEAR - EST THINGS I KNOW _____ ARE WHAT YOU

C# A+ Dm⁷ Gm⁷ C⁷
 ARE. _____ SOME DAY MY HAP - PY ARMS WILL

Fmaj⁷ Bbmaj⁷ Eb¹³
 HOLD YOU, AND SOME DAY I'LL

Fmaj⁷ Gm¹¹ Am⁷ G^{#dim} Gm⁷ C¹¹
 KNOW THAT MO - MENT DI - VINE, WHEN ALL THE THINGS YOU ARE,
 C^{7(b9)} F B^b F
 ARE MINE.

The musical score consists of two staves. The first staff contains the lyrics "KNOW THAT MO - MENT DI - VINE, WHEN ALL THE THINGS YOU ARE," with chords Fmaj⁷, Gm¹¹, Am⁷, G^{#dim}, Gm⁷, and C¹¹ above the notes. The second staff contains the lyrics "ARE MINE." with chords C^{7(b9)}, F, B^b, and F above the notes. The melody is written in a single line on a five-line staff with a treble clef and a key signature of one flat (Bb). The first staff has a 3-measure rest over the words "MO - MENT". The second staff has a 3-measure rest over the word "MINE.".

Let's Call the Whole Thing Off

Allegretto

Lyrics by Ira Gershwin
Music by George Gershwin



(Brightly)



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Refrain

A^b6 B^b7 E^b Cm A^b6 B^b7
 I LIKE PO-TAH-TO, YOU LIKE TO-MA-TO AND I LIKE TO-MAH-TO; PO-
 I LIKE VA-NEL-LA, YOU, SA'S-PA-RIL-LA AND I SA'S-PA-REL-LA; VA-
 E^b E^b7 A^b E^b A^bm6 E^b A^b B^b7 A^b E^b
 TA-TO, PO-TAH-TO, TO-MA-TO, TO-MAH-TO! LET'S CALL THE WHOLE THING OFF! BUT
 NIL-LA, VA-NEL-LA, CHOC-LATE, STRAW-B'RY!
mf $Cm6$ $D7$ Gm B^b6 $C7$ A^b6 B^b7
 OH! IF WE CALL THE WHOLE THING OFF, THEN WE MUST PART. AND
mf $Cm6$ $D7$ Gm B^b6 $C7$ A^b6 B^b7
 OH! IF WE EV-ER PART, THEN THAT MIGHT BREAK MY HEART! SO, IF
 SO, IF

E^b Cm A^{b6} B^{b7} E^b Cm
 YOU LIKE PA - JA- MAS AND I LIKE PA - JAH - MAS, I'LL WEAR PA - JA- MAS AND
 YOU GO FOR OYST - ERS AND I GO FOR ERST - ERS I'LL OR - DER OYST - ERS AND

A^{b6} B^{b7} E^b E^{b7} A^b A^bm6
 GIVE UP PA - JAH - MAS. FOR WE KNOW WE NEED EACH OTH - ER, SO WE
 CAN - CEL THE ERST - ERS.

E^b A^b E^b A^{b6} G⁷ C⁷ *mf* A^{b6} Gm A^bmaj⁷ B^{b7}
 BET - TER CALL THE CALL - ING OFF OFF. LET'S CALL THE WHOLE THING

1. E^b D F^bm B^b E^b D Fm B^b+ 2. E^b F[#]dim E^{b6}
 OFF! OFF!

There's No Business Like Show Business

Brightly

Lyrics & Music by Irving Berlin

B \flat A 7 A $^+7$ A \flat maj 7 A \flat 6 G 7 Cm 7 B \flat maj 9 Cm 7 F 7

Chorus (Brightly)

THERE'S

mp B \flat E \flat m B \flat maj 9 B \flat 6

NO BUS - 'NESS LIKE SHOW BUS - 'NESS LIKE

NO BUS - 'NESS I KNOW. _____

Copyright © 1946, Irving Berlin (Renewed 1974)

F⁷ Cm⁷ F⁷ B^b
 EV - 'RY - THING A - BOUT IT IS AP - PEAL - ING, _____

F⁷ Cm⁷ F⁷ B^b
 EV - 'RY - THING THE TRAF - FIC WILL AL - LOW, _____

F⁷ Cm⁷ F⁷ Gm Gm⁷
 NO - WHERE COULD YOU GET THAT HAP - PY FEEL - ING, WHEN YOU ARE

C C⁷ Cm⁷ F⁷
 STEAL - ING _____ THAT EX - TRA BOW, _____ THERE'S

B^b
 NO PEO - PLE LIKE SHOW PEO - PLE, THEY

SMILE WHEN THEY ARE LOW.

E - VEN WITH A TUR - KEY THAT YOU KNOW WILL FOLD, YOU

MAY BE STRAND - ED OUT IN THE COLD,

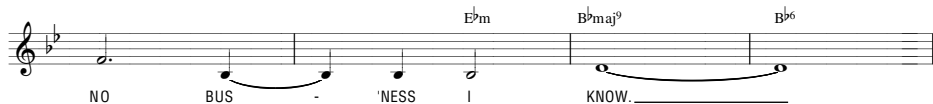
STILL YOU WOULD - N'T CHANGE IT FOR A SACK OF GOLD LET'S

GO ON WITH THE SHOW. *Ad lib.* THE

Chord symbols: B^b7, Fm⁷, B^b7, E^bmaj⁹, E^b6, E^b6, D⁷(^b5), G⁷, C⁷(^b5), F⁷, B^b, G⁷, E^b6, D⁷(^b5), G⁷, C⁷(^b5), F⁷, Cm⁷, F⁷, B^b.

BUTCH - ER, THE BAK - ER, THE GRO - CER, THE CLERK ARE
 SE - CRET - LY UN - HAP - PY MEN BE - CAUSE _____ THE
 BUTCH - ER, THE BAK - ER, THE GRO - CER, THE CLERK GET
 PAID FOR WHAT THEY DO BUT NO AP - PLAUSE. _____ THEY'D
 GLAD - LY BID THEIR DREAM - Y JOBS GOOD - BYE. _____ FOR

Chords: B^b, A⁷, A⁺⁷, A^bmaj⁷, A^b⁶, G⁷, Cm⁷, F⁷, B^bmaj⁹, B^b⁶, B^b⁹, B^b⁷, B^bdim, E^bm⁶, B^b, B^bm, C⁷, F⁷, B^b, Cm⁷, B^b, D, F^bm⁷, A⁷



F⁷ Cm⁷ F⁷ Gm Gm⁷
 SMIL - AS ING YOU WATCH THE THEA - TRE FILL - ING, _____ AND THERE'S YOUR

C C⁷ Cm⁷ F⁷
 BILL - ING _____ OUT THERE IN LIGHTS. _____ THERE'S

B^b
 NO PEO - PLE LIKE SHOW PEO - PLE, THEY

B^b7 Fm⁷ B^b7 E^bmaj⁹ E^b6
 SMILE WHEN _____ THEY ARE LOW. _____

E^b6 D⁷(^b5) G⁷
 YES - TER - DAY THEY TOLD YOU YOU WOULD NOT GO FAR, _____ THAT



Gypsy Rover

Moderately

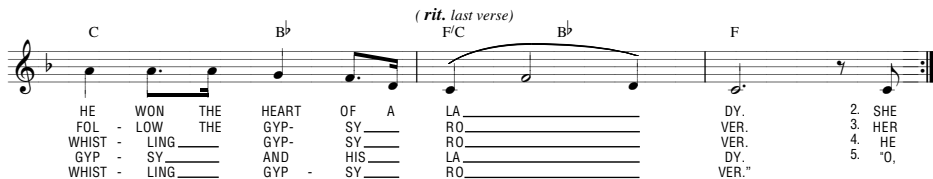
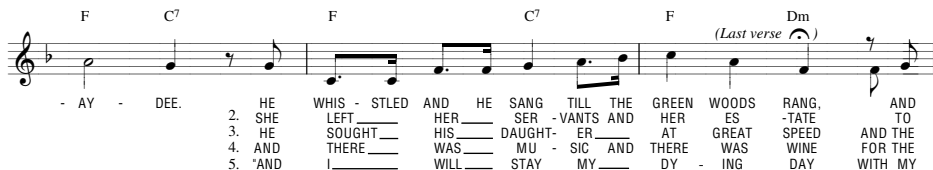
Traditional Irish

THE GYP - SY RO - VER CAME O - VER THE HILL, BOUND THRU THE VAL - LEY SO
 2. LEFT - SY HER FA - THER'S CAS - TLE SHE LEFT HER OWN TRUE
 3. FA - THER SAD - DLED HIS FAST - EST STEED, HE ROAMED THE VAL - LEY ALL
 4. CAME AT LAST TO A MAN - SION FINE, BUT DOWN BY THE RIV - ER
 5. FA - THER HE'S NO GYP - SY FREE, LORD OF LANDS ALL

SHA - DY; HE WHIS - TLED AND HE SANG TILL THE GREEN WOODS RANG, AND
 LOV - ER; SHE LEFT HER SER - VANTS AND HER ES - TATE, TO
 O - VER; HE SOUGHT HIS DAUGH - TER AT GREAT SPEED, AND THE
 CLAY - DEE; AND THERE WAS MU - SIC AND THERE WAS WINE, FOR THE
 O - VER; AND I WILL STAY MY DY - ING DAY WITH MY

HE WON THE HEART OF A LA - DY.
 FOL - LOW THE GYP - SY RO - VER.
 WHIST - LING GYP - SY RO - VER.
 GYP - SY AND HIS LA - DY,
 WHIST - LING GYP - SY RO - VER.

Refrain



This Little Light of Mine

Moderately

Traditional, United States



Refrain



DAY, EV - 'RY WAY, EV - 'RY DAY, EV - 'RY - WAY, GON - NA

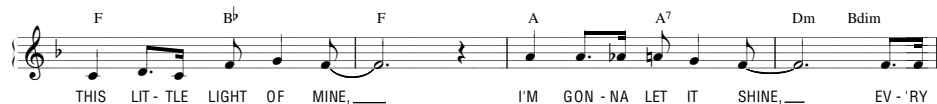
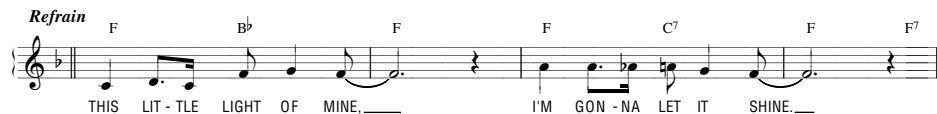
LET MY LIT - TLE LIGHT SHINE. ON

Verse

MON - DAY HE GAVE ME THE GIFT OF LOVE, ON TUES - DAY PEACE CAME

FROM A - BOVE, ON WEDNES - DAY HE TOLD ME TO HAVE MORE FAITH, ON

THURS - DAY HE GAVE ME JUST A LIT - TLE MORE GRACE, ON FRI - DAY HE TOLD ME TO WATCH



F B^b7 F B^b7
 DAY, EV - 'RY WAY, EV - 'RY DAY, EV - 'RY WAY, _____ GON - NA

F C⁷ F B^b7 F
 LET MY LIT - TLE LIGHT SHINE. EV - 'RY WAY EV - 'RY DAY, EV - 'RY

rit. (Broaden)
 B^b7 F C⁷ F F⁷ B^b F
 WAY, _____ GON - NA LET MY LIT - TLE LIGHT SHINE. _____

Scarborough Fair

Traditional

Bm A Bm A

Bm D A Bm

A D Bm D E

ARE TELL HER YOU GO - ING TO SCAR - BOR - OUGH FAIRE?
 TELL HER TO MAKE ME A CAM - BRIC SHIRT
 TELL HER TO FIND ME AN AC - RE OF LAND:
 ARE YOU GO - ING TO SCAR - BOR - OUGH FAIRE?

PARS - LEY, SAGE, ROSE - MA - RY, AND
 PARs - LEY, SAGE, ROSE - MA - RY, AND
 PARs - LEY, SAGE, ROSE - MA - RY, AND
 PARs - LEY, SAGE, ROSE - MA - RY, AND



THYME: _____
 THYME: _____
 THYME: _____
 THYME: _____

RE - MEM - BER
 WITH - OUT NO
 BE - TWEEN THE
 RE - MEM - BER



ME TO THE ONE WHO LIVES THERE.
 SEAMS NOR NEED DLE WORK;
 SALT WATER THE AND THE SEA STRAND;
 ME TO THE ONE WHO LIVES THERE;



SHE ONCE WAS A TRUE LOVE OF
 THEN SHE'LL BE A TRUE LOVE OF
 THEN SHE'LL BE A TRUE LOVE OF
 SHE ONCE WAS A TRUE LOVE OF

Musical score in G major (one sharp) and 4/4 time. The score consists of four staves of music with lyrics and guitar chords.

Staff 1: Chords: Bm, A. Lyrics: MINE. MINE. MINE. MINE. (written vertically). Measure 3 contains a first ending bracket labeled "1.-3. Bm".

Staff 2: Chords: A, Bm, A. Measure 1 contains a second ending bracket labeled "4.".

Staff 3: Chords: Bm, A, F#m, Bm. Lyrics: SHE ONCE WAS A TRUE LOVE OF MINE.

Staff 4: Chords: A, Bm, A, Bm. The staff begins with the marking *rit.* (ritardando).

Make Me a Kite

Flowing, in 2

Lyrics by Amanda McBroom

Music by Michele Brouman

The musical score is written in 2/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music. The first system has two staves of music. The second system has one staff of music with a repeat sign at the beginning and a key signature change to Bb6/9. The third system has one staff of music with a key signature change to Gm7(add4). The lyrics are written below the staves, with some words underlined.

WHEN THE

SKY IS BRIGHT AS THE EYE OF A BIRD__ AND THE WIND IS OFF__ THE SEA__
NIGHT IS WEAR - ING ITS DARK - EST FACE__ AND THE WORLD IS LIKE__ A STONE.

IT SINGS TO ME__ A LUL - LA - BY__ AND IT SETS MY SPI__ RIT
AND THE PEO - PLE ON THE DUST - Y STREET MAKE ME FEEL I'M ALL__ A -

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E^b

FREE LONE THEN I RUN TO THE TOP OF THE HILL AND I YOU

B^b(add2) **A^bE^b** **E^b**

THROW MY ARMS OUT WIDE AND I WISH SO HARD MY

Cm⁷ **B^bD** **E^b(add2)** **E^bF** **B^b**

HEART MIGHT BREAK HEART COULD BREAK FOR SOME - ONE TO CAN MAKE ME A KITE

E^bma⁷ **B^b(add2)**

MAKE ME A KITE GIVE ME RAIN - BOW WINGS

MAKE ME A KITE WITH A THOUS - AND MILES OF SILK - EN STRING

LET ME FLY TO THE TOP OF THE SKY AND THEN

LET ME COME BACK SAFE A -

GAIN. WHEN THE

Chords: E^bmaj⁷, B^b(add2), Dm⁷, Gm, F/G, Gm, Cm⁷, E^b/F, F, 1. B^bmaj⁹

2. $B^b(\text{add}2)$ $A^b(\text{add}2)$

GAIN. TO FLY _____

$F\text{sus}^4/G$ $F\text{sus}^4/E^b$

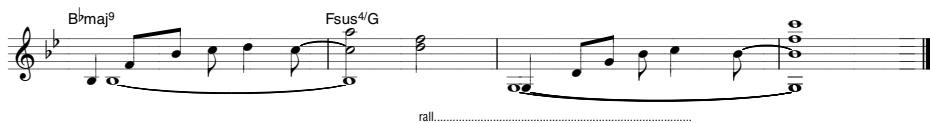
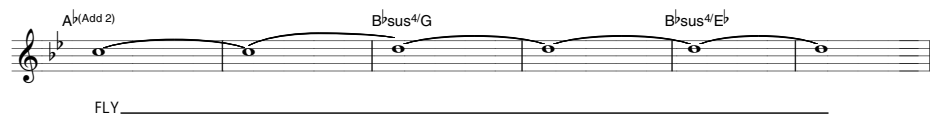
$B^b(\text{add}2)$ *D.S. al Coda* 3. $A^b(\text{add}2)$

MAKE ME A GAIN TO FLY _____

$F\text{sus}^4/G$ $F\text{sus}^4/E^b$

$B^b(\text{add}2)$ $A^b(\text{Add}2)$ $F^b\text{sus}^4/G$

TO FLY _____



Over the Rainbow

Moderately

Lyrics by E.Y. Harburg
Music by Harold Arlen

The musical score is written in 4/4 time. The melody is on a single staff. Chord symbols are placed above the staff at various points. The lyrics are written below the staff. The score is divided into four lines of music.

Line 1: C F

Line 2: C F Cmaj7 Dm7 G7

Line 3: C C#dim Fmaj7 Dm7 Ddim C

Line 4: C F Cmaj7 Bm7 E7

WHEN ALL THE WORLD IS A HOPE - LESS JUM - BLE AND THE RAIN - DROPS TUM - BLE ALL A - ROUND,

HEAV - EN O - PENS A MAG - IC LANE. _____

WHEN ALL THE CLOUDS DARK - EN UP THE SKY - WAY, THERE'S A RAIN - BOW HIGH - WAY TO BE FOUND,

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Am F7 D9 Dm7 C

LEAD - ING FROM YOUR WIN - DOW PANE. TO A PLACE BE - HIND THE

Dm7 C Cdim Dm7 G7

SUN, JUST A STEP BE - YOND THE RAIN. _____

Refrain

C Em C7 F Fmaj7 F7 Em7 C Em7 Cdim

SOME - WHERE O - VER THE RAIN - BOW WAY UP HIGH,

F6 Fm6 C A9 D7 Dm G7 C Dm7 G9

THERE'S A LAND THAT I HEARD OF ONCE IN A LUL - LA - BY,

C Em C⁷ F Fmaj⁷ F⁷ Em⁷ C Em⁷ C^{#dim}
 SOME - WHERE O - VER THE RAIN - BOW SKIES ARE BLUE,
 F⁶ Fm⁶ C A⁹ D⁷ Dm G⁷ C
 AND THE DREAMS THAT YOU DARE TO DREAM REAL - LY DO COME TRUE. SOME -
 C C⁶ C Dm⁷ G⁷ C⁶ G F C G⁷
 DAY I'LL WISH UP - ON A STAR AND WAKE UP WHERE THE CLOUDS ARE FAR BE - HIND ME, _____ WHERE
 C Adim Dm⁶ Adim Dm⁷ G⁺⁹
 TROUB - LES MELT LIKE LEM - ON DROPS, A - WAY, A - BOVE THE CHIM - NEY TOPS THAT'S WHERE YOU'LL FIND ME.

C Em C⁷ F Fmaj⁷ F⁷ Em⁷ C Em⁷ C^{#dim}
 SOME - WHERE O - VER THE RAIN - BOW BLUE - BIRDS FLY,

F⁶ Fm⁶ C A⁹ D⁷ Dm G⁷ C G⁹ Gm⁹
 BIRDS FLY O - VER THE RAIN - BOW, WHY THEN, OH WHY CAN'T I? IF

C Dm⁷ *rit.* G⁷ C⁶
 HAP - PY LIT - TLE BLUE - BIRDS FLY BE - YOND THE RAIN - BOW, WHY OH WHY CAN'T I? _____



Notes



Notes



ARTHUR SAMUEL JOSEPH, M.A.

... is recognized as one of America's leading authorities on the human voice and its training. For more than four decades, he has studied the physical, emotional, and psychological aspects of the voice. His Vocal Awareness system for integrating the Self through vocal training has helped thousands of performers, singers, broadcast professionals, corporate leaders, politicians, and others discover the power and magic of their natural voices.

A former professor at USC, he currently conducts seminars for City University of New York Graduate Extension Program, Naropa University, Esalen Institute, Omega Institute, and Kripalu Institute. Arthur has worked with stars including Angelina Jolie and Arnold Schwarzenegger as well as corporations such as Toyota Motor Company and Universal Studios Hollywood. Mr. Joseph also offers a multimedia online vocal training course at www.vocalpowercourse.com.



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