



Diversity of singing practices in Europe Leonardo da Vinci program 2013 - 2015

EVTA has been involved with three LEO projects, the first was a singing teacher exchange programme, the second was the digital resources for singing teaching project (these are kept in the archives) and recently we have been partners in this current project.

Brief overview

We began in Barcelona in February 2014 looking at the training paths available for singers in Europe. We discussed all levels of singing from school children to professional singers, both solo and choral, in classical and contemporary genres. We heard some amazing singing from Spanish children's choirs and we also met some excellent presenters who stretched our vocal and imaginative ideas about singing.

Then in May 2014 we were in Aalborg in North Denmark to learn about a very particular and unique distance-learning MA degree at the Music Academy in its wonderful new venue. The title of this session was 'Emerging Aesthetics: pop, jazz, rock'. This proved to be inspirational, seeing the Danish teachers introduce the idea of the *Intelligent Choir*. We learnt about the digital resources they are using to work with students at great distances and this linked perfectly with our previous LEO project where we learnt about the ways to share teaching through Skype. They use an advanced but very effective programme called Adobe Connect. We heard some wonderful 'A Capella' singing groups and we were fully exercised with movement classes in rhythmic skills, circle songs, improvisation and conducting.

In October 2014 a large group of us went to Tours to discuss 'Collective practices'. This examined choral singing but also the connections with solo singing and EVTA contributed much to the sessions which were run in parallel with AFPC, our French members. We heard some amazing choirs, both professional and amateur. We explored the singing that takes place in cultural contexts, inner cities, with immigrants, hospitals, prisons, therapeutic situations. So it was a very broad overview of the kind of singing that takes place in Europe in all its diversity. The session also ended with a major choral festival at St.Lo.

Last March (2015) the final full session took place in Freiburg in the Black Forest. This was an opportunity to look at our co-operation within the European networks. We looked at marketing skills and how major music festivals are organised. But we also did a lot of singing, beat boxing and overtone singing. The networks we have made over all the LEO projects have been really dynamic and this project was no exception. As a result we are able to suggest new projects and we hope to take this form of European co-operation even further in the future.

Our final meeting in Copenhagen was an opportunity to write the final report, with prospects for further cooperation and recommendations to EU and local governments, quite a monumental task but an important one as the funding we receive helps us to finance a level of activity that would be impossible without the EU grants.

The following reports reflect the intense nature of our work and the notes that I took during the four working sessions. Susan Yarnall Monks - Secretary EVTA

Report from LeoSings Freiburg March 2015

Before coming to Freiburg I wanted to think about EVTA's contribution to this whole project and how I could help to make EVTA more central and singing teaching in particular.

What is in this for EVTA? what can EVTA contribute? Where does good singing come in? Is choral music about the singer the choir or the director, or the music? In all the publicity and marketing do we know what our aims are?

***This project is supported by the European Union Longlife learning program
Leonardo da Vinci 2013 - 2015***



I arrived on a cloudy, chilly day to Freiburg, the city has an old cathedral with beautiful stained glass and an attractive old centre around the Rathaus. Our venue is about 15 minutes (no.1 tram) out of the city in a new concert hall so it looks very exciting.

I met Florian and Sarah Algoet and others at a restaurant for the welcome meal. Already the conversation has been all about singing and choirs and conducting and music and different trends in the musical world across Europe.

Thursday 5th March

9am start

Welcome from Pete Martin Jacob from EVA talking about the networking we hope to achieve.

Christian Ronsfeld based his warm up on a Swedish song chart topper.

Habits - high all the time.

This was still a general warm up, I wasn't so sure about the support exercise and what precisely he was doing but he had an interesting take on colours, and timbre.

Florian Städtler introduced and welcomed everyone to the Freiburg session

Cooperation and networks is the theme of this session: questions include, 'Where are we today? What is the status quo?'

Florian suggested we would be involved in 'Crowd sourcing, finding out, action research.' All very interactive so contributions from the floor are to be encouraged.

Saturday - would be discussing shaping the future

Sunday - wrap up and recording of musical minutes.

Christian's youth choir vocal arrangement of *Auf uns*

We sang Christian's arrangement in 4 parts, good singing from everyone.

My comments on this session are:

- interesting examples of vocal timbre and descriptions of timbre 'flat' 'open'
- pitch and vocal range limited so suitable for young singers
- emphasis on lyrics and meaning - it was a love song but became an iconic national anthem and football song in the World Cup

(Speaking GERMAN is like a machine gun going off Christian said!)

Gesture and sound Cathérine Fender from France (notes from her at the end)

This was an excellent class and one which started to really examine what singing was all about. She did it extremely well but we could have followed it up with more Q&A and also comments on the actual skills being developed.

How to communicate with gesture? Short warming up with choirs

Breathing out in many different ways and images. Taking a sound at first, tiny with lips then a warming round sound, then throwing the sound away or giving it away with the semitone rise.

Singing while polishing a sports car and then a little car from a toy shop. We did the star plucking exercise and the hairs picking off our clothes, and the Viens pulling on the boat and then the chameleon ball changing colours. All of these gestures guiding our vocal timbre.



Frere Jacques sung in the ear and then far away and back which is good for cresc and dim and teaching how to project sound.

Holding wrists and bending down in the boat while singing with high voices. Also hands pushing together and eyes engaging. Straight spine using the bottom of torso. A good exercise for helping with high notes and whole body action.

Gesture is to get the body engaged in the sound and it is always moving so if you do a scale you can have pauses but it is important to keep the gesture moving even while *you* hold a note.

Cathérine's session was excellent.

Discussion Panel 'tri-national Choir

Education and diffusion, chamber choir meetings, solo singers and conducting courses. What about the future? Cathérine has done vocal coaching with the choirs so she has done these things, plus interpretation all kinds of music.

This summer there will be the first Tri-national choir, Alsace, Switzerland and Freiburg.

Philosophy, music teacher in GERMAN French school. Scenic idea Hans Michael Woller what music means.

Looking for universal themes. Border on the Rhine river, ship of fools project. Erasmus of Rotterdam, Switzerland and in Freiburg *in praise of folly* a new view on humanism.

Ship of Fools written by another humanist. Experimental music a bit of jazz, 400 students, singing dancing and arts link with film. Big performance in April Electrical media show, the ship will be a multicultural experience and we go on the Rhine on the boat, swimming and singing.

This might seem foolishness but it has attracted 40,000 € . A crazy idea has attracted lots of money. Three professional artistes and it will include Hip hop Recit. Brahms, Fool on the hill by the Beatles. Open styles and open art, but one art concept.

(Children in the wood, we have done this in West Sussex too.) The night, the cold, the sun, the wind, universal dimensions means that themes can be cross cultural and Pan European.

Local government always bring problems, organisation, funding. Common dates for activities because of three countries, make it difficult if we want to maintain this Academy.

I'm not sure I understood all the activities discussed but they had innovative ideas about putting choral music into a new creative field and they were working across European countries.

Thursday 5th March pm

Tilo Beckmann Julian Knörzer

Warm up Vocussion song he wrote a few years ago. 5 parts shuffle 8 notes groove

Interesting things on rhythm. Again interesting to see how beatbox can be used to accompany vocal arrangements.

Poster session

This involved everyone in 4 groups hearing different poster presenters discuss some of their work. Like speed dating it was a little rushed but we covered some interesting ideas.

Markus Muffler
Stimmen Lörach



Investment banker in London new Jazz and indie rock festival near Basle. 3 countries France, Switzerland and Germany, burghof.com festival

3 weeks classical and jazz, modern dance, children's theatre, literature, cabaret comedy, 10 stages and 30,000 spectators in a new small performing arts building it s a private company with the two. Being the main shareholder. It's been going for 14 years.

Human voice is something that can integrate artistes and normal people.

It can be big choir, small voices plus rock and roll, big crowd puller and it gives promotion. Elton John etc. 2 concerts per night, logistics are big.

Latitude festival in England has the same spirit, this is important.

Stimmen workshops musical and educational, integrated into festivals, amateur choir for Lörrach Sings. Starting event in July if not competition from football.

Competition now that there are so many festivals and Swiss pay unbelievable fees to performers.

Where do you get the money from? Third from private sponsors, ticketing, and public funding.

It had been very classical world music but this new CEO is a slightly different. Content of culture?

'Great voices in great venues'

Katarina Herter Kulturböse Freiburg

Professional event for stage productions, music and events.showcases, exhibitions, supporting programme 3 days, there are artists and agencies marketing opportunities. Four stages so that artists can show case for about 20minutes, they apply two selection committees refreshed each year. 160-180 live performances.

It is the way into the German market, more international artists but principally feeding the German market.

Intensive three days. The artists have to pay themselves 500 Euros for marketing. 500-600 applicants.

Sonja Greiner Europa Cantat XIX

Hungary for Singing

Non competitive festival educational inter cultural dialogue.

Majority is classical but all sorts now. All ages no limitations.

Male choirs, vocal ensemble you can come on your own or as a family.

Programme

Conductors, composers and managers YEMP Young managers getting work experiences

Publishers, VIPs marketing more than 3000 participants. Trying to cater for everybody, a bit like our degrees, so now the market place is so individual in its target audience. Open air singing.

Pecs on border with Croatia and Serbia so themed days. Over 7000 in the end. 15 new commissioned works. Team of 200 people.

Several EU projects get their meetings. Global budget 2.2 and 3 million Euros different legal framework. Do they share the process? Different countries have such a different philosophy.

Tallinn in Estonia in 2018 for next Europa Cantat

INECC Camille Kerger from Luxembourg

Provocative because they have to find solutions which bigger countries have, only independent for 150 years, difficult to build traditions, the idea to be European is not so far for us Robert Schuman

INECC 1992 an international business not just Lux.



Bottom up idea and philosophy, small workshops, over one weekend trying to create the sensibility for singing. 3000 registrations, 80 projects, very small to big. Also workshops over three months using the triangle image. At the top is the European projects.

1. Choir direction class: really mixed ideas but discussion is important sustained from Interregionale 3 year programmes we don't know what will happen next. €1200 it is expensive but with subsidy they charge €300
2. Robert Schuman Choir named after EU founder. A young person choir, Lux, Belgium, France and Germany. Different conductors create their own problems. Over three years Haydn Creation one part for each year. Improvisation sounds like a Big Bang, *Imagine* Lennon, all kinds of improvisation 7 instruments, very different arrangement. Then in September we will do the original, another view on Haydn. Facebook on Schuman Chor
3. Grand Region new philharmonie choir new pro orchestra Mahler two
Be Present everywhere.

Overtone singing **Wolfgang Saus**

Wolfgang began by testing our hearing as he moved the overtones around as he sang to make a tune. No one got it straight away and as he moved the emphasis and interestingly as he removed consonants and 'word' type sounds we started to hear the tones. He used the formants to sing Beethoven's Ode to joy by emphasising the 2nd formant. If you have a bigger right part of brain you listen to overtones, you can train the brain to hear overtones. The LH side hears the fundamental. And if we use consonants, as in words so we concentrate on working out what the words are saying, which is LH brain dominant and therefore miss out on hearing the overtones.

Three resonance features in the vocal tracts and overtone singers use all three.
Lowering the third formant to the second resonance so it is amplified.

Really interesting and it relates to the movement of the body I did in the US. Voice is an orchestra .

Overtones can be seen by using a frequency analyser with some musical tools a new programme he has worked on sygyt. He showed the programme. Everyone produces ultra sound but nobody hears it. Voice is a flute orchestra. You recognise loudness distribution of overtones. You do it by extremely deforming the tongue in the pharyngeal space, by imagining a hot potato under the tongue.

Back part of the tongue is very young in terms of evolution.

Tongue from tip to the uvula, back ggggg. Beyond this is the root of the tongue. Relax the tongue Dresden accent has a very relaxed tongue apparently: you and oui

Consciously move the vowels very slowly eeeee to oooo
Ear shaping with hands to be an answer machine voice to help the hearing.

Voice formant or resonant frequencies, this got a bit complicated. He knows a lot! Helped to establish Sygyt software.

Empathic listening, psychology. Tuning the vocal tract. Vocal fry into the microphone shows the resonance of the natural vocal tract. Only three in the vocal tract. German only uses two and English is two except for R as a vowel.
Up and down a scale on rrrr

The art of singing is the controlling the resonances. French is forward and English backward. Created a resonance chamber under the tongue, a hot potato by tipping the tongue tip.

'Lll' technique, use of the tongue tip moving 1mm behind bone ridge of upper jaw and making the space for a hot potato under the tongue.



The sound of forever, Stuart Heinz with overtone singing. Overtones are composed. A project in Czech Republic.

Latvian radio choir (I heard them about a year ago I think doing this piece.)

Choral phonetics

So the Amen challenge, he amplified the major third so she adjusted her harmonics. Just intonation you can influence the tuning by changing the vowel.

This was a very full demonstration and it would have been great to have extended it. I hope he can come to Pevoc under the EVTA umbrella because it really links into what we have learnt with formants but he can demonstrate it by his singing.

Friday March 6th am

Niels warm up '*Didn't plan to do so*' Danish song

Similar warm up to others, using rhythmic choir style singing in parts, building up layers. Not so much on vocal technique.

Project Presentation by Sonja Greiner of Europa Cantat

How many people sing in Europe?

Moving away from Choir title, old fashioned term so they are concentrating on vocal and singing

Major events and capacity building, raising awareness of benefits of singing, complex balance between art and the physical and social benefits.

Sonja herself is a language teacher who has ended up in management.

Magazine about the project Voice available by post.

Vision on innovation for choral music in Europe.

ECA cooperated outside usual network, found partners in other fields in order to get funding. Data collection important. We have to look 'beyond the rim of your own plate'. None of organisations could afford to do research. Doing such projects is a service to our membership. 15 organisations and 11 countries.

Encourage new events but also more innovative repertoire. Promote contact between schools and choral association. Transnational mobility repertoire across across cultures since the 60's. Develop new tools for the promotion of singing in music education.

Urban Youth Choir, urban and choral disparities, we need to have much deeper cooperation, Sonja pointed out that there can be failures of one is being truly innovative it can happen.

Collection of lullabies PDF on website is available to encourage parents to sing to their children.

Mediterranean Voices Conference
Choral crossroads

Funding can be different to different groups. Staff exchange



University of York project on healthy singing in choirs.

How many singers in Europe? We assumed about 20 million including Russia.

Hunters know because guns are licensed! Hunters good at lobbying!

37 million singers who practice in collective singing. 22 millions in the EU. In Hannover only 50% of singers are in an association.

Have you sung in the last 12 months?

Choir, solo, happy birthday, football?

Eurobarometer

Slovenia 726 ensembles answered.

The project will end 31/5/2015

Choral upgrade in Europe. Under Creative Europe

Making choral much more visible. More light and sound technique. No marketing training.

The inclusive power of collective singing TIPOCS

Thevoiceproject.eu

Jeremy Cox AEC IMC

Organisation affiliated to Unesco IMC based in Paris and AEC project higher music education Brussels. 'Full Score' relevance of professional music making with amateur choirs.

AEC representation of 90% music academies and conservatoires. Advancement higher music education.

Annual Congress

IRC international Relations Coordinators

Workshops

pop and jazz Platform (Vocon a platform for the singing teachers of CCM)

early music platform

European platform for Artistic Research in music EPARM (Graz April)

Polifonia just finished in 2014

five strands

curriculum reform in H Mus Ed

artistic research

governance accreditation academic standards

lifelong learning educating for creative entrepreneurship

mobility, recognition, joint degrees Erasmus

There is an awful lot going on but does this filter down to the grass roots. Are they the voice for music? They publish handbooks? New creative Europe programme



FULL SCORE fulfilling the skills. Competences and know how requirements of cultural and creative players in the European music sector.

CCI cultural and creative Industries !!!!
Agenda for MUSIC in Europe.

Strengthen and connect all levels of music education.

Internationalisation of careers who have cultural and creative players. Exchange experiences. Job vacancies for Conservatoires.
Share example of innovative approaches.

The five music rights of IMC (find online with IMC)

Fragmentation the music sector
EC more cooperation

Clear statements but is it just all talk?????

I had some reservations but I decided he was a very good contact and he is writing a book on the songs of Poulenc and Apollinaire so I think he is a good sort!

Bertrand Gröger

Warm up, loop songs pub Schott. Recorded by Swingle singers. I bought the book! He was very dynamic and inspirational.

Basses First was the loop song we sang from his book. He is conducting the choir in the concert tomorrow.

RAMA

Live and Online from Aalborg. Jim Daus Hjerno, Jasper Holm and Peder Karlsson

Log onto conference room Adobe connect. All Videos and music files uploaded. You can use time really well, portfolio tool as well as an online learning tool.

Improvisation in a circle song. Jim talks gestures, wanting more precise gestures, vocal painting Voice painting Jim hopes to refine 50 most efficient gestures for improvisation.

Starleaf Breeze provides high quality audio

Lola is an Italian system, latency is low so sound can travel over 3000 kilometres. A minimum is a lap top and computer and microphone. Jeremy was helpful on this as this is used by universities apparently!

Polycom has a higher band width

Jasper Holm doing conducting and gestures. The rhythm is so important to get them engaged and when they move they smile, they attack the note differently as well.

Closing eyes while singing so the choir does not always need a conductor.



Reflection on the past two days.

Much better than I expected, lots of exchange and some innovative ideas I can certainly use in my teaching and conducting. Networking with different people this time. It seems to help that I did my presentation in Tours as they all seem to think they know me which is nice.

Had a lovely evening going up by train to Titisee a lake covered in snow in the Black Forest. Had soup and pancake and gluhwein. It felt quite Christmassy came back and had macaroni cheese and caramelised onions, glass of wine and water. Lots of talking sharing cultural differences, the Spanish don't eat it till 10! Lena a lovely Finnish girl working and studying in Luxembourg but is secretary of Finnish Church Music association and Barbara from Lux who was so nice and organised the train ride for us. The German Bierkeller was very traditional I am so glad Barbara could translate everything.

Tomorrow really important to cover what we do next and I must make sure I am clear about the role of EVTA. Stéphane wants me to say 5 mins about Eurovox but I will also mention PEVOC. Maybe Wolfgang is doing that too. I am beginning to clarify a day for EVTA in PEVOC!

Saturday March 7th

EVTA and Eurovox

EVTA is an umbrella organisation (I should have brought flyers but I can mention the new website). We have 21 countries and we exist to promote singing and the teaching of singing and we actively encourage new countries to set up singing teaching associations. We have a conference every three years called Eurovox which this year is in Latvia, RIGA over the summer solstice so we finish with an amazing night watching the sunset and sunrise accompanied by singing and dancing and wearing flower crowns on our heads!

Our programme also includes YPP so young singers have an opportunity to sing in masterclasses and workshops. This is done by audition but it is both pop and jazz and classical singers who are starting their professional career. We cover areas of science and the voice, posture and balance, Pygmy yodelling, Kristin Linklater who will work on text and voice, Gillyanne Keyes who will work on projection and music theatre techniques. Pop and jazz workshops, including Jim Daus Hjerno and Astrid giving a flavour of the LEO Sings project. Evta has been proud to be involved in three LEO projects and we believe that we have something to learn from this pan European cooperation and also something to contribute.

In August 2015 in Firenze, we are involved with voice scientists and voice therapists in PEVOC and again we are trying to make the voice of singers and singing teachers heard and promoting interdisciplinary dialogue between creative and artistic temperaments and the scientific and research communities.

We are also involved in the ICVT in Stockholm August 2017.

Tobias Hug on unusual choirs

Extraordinary Choir shouting men Choir from Oulu Finland performing in MOMA Screaming Men Choir

Eric Whitacre virtual Choir

African youth choir

Sistema Venezuela White hands choir



Huun huur tun. Russian overtone choir throat singing Bulgarian voices Angelite and Russian folk singing Fly fly my sadness

European Overtone Choir Wolfgang Saus

Project Choir in Germany started in 2006

Architect Choir: in London every concert in a different space, designed for a space, commissioning pieces specific to space

Concept choir ideas

Sound installation Pendulum choir

Complaints choir Helsinki

The singing revolution film in Estonia

Spooky men Chorale from Australia

Deep river Woofer Bass Choir

SFX choir Honda choir advert

So the Internet has produced some really creative and wacky ideas and people are using it to tell stories. It is becoming more international and diversity but things can go viral very quickly. It can be ephemeral though but perhaps that was always the case and the things that really matter come through in the end.

The European music map interesting where the gaps are, I feel we need to explore Portugal, Ukraine and other smaller countries and support them.

Florian works through Internet. Face to face is best but we can make use of new ways.

Acapellazone online 2009 networking, going to events, started blog, Facebook and Twitter.

Non profit organisation need professional help if we want to do big things. There are things out there and providers need access to their community.

A vocal Music Portal serving a Global community

Not to replace CASA

The Mindset

The Old Soviet Union v. The Venice model

Huge and competitive v. Small and collaborative

Driver of a friendly system

The Drivers

European Union funding

Project Study Team (TU Munich)

Vocal music network

Information, education and networking Freemium model

Multi sided market place

Digital, long tail, scalable



So does this apply to services like singing teaching?

Target groups doesn't include singing teaching why?

The value for singers and fans...a list of choirs in different countries.

Open data exchange Format

Pushing or pulling people????

Keeping website up to date so much of this applies to agents, choir organisers. Market place.

Business Modell Canvas

Will millions of people use this?

Could you use the ICT funding body and emphasise the IT aspects. Knowledge alliance. Think about the technical challenges. Creating interfaces. EVA can't do this alone! Agile programming.

Saturday March 7th afternoon.

Warm ups with Indira, again much the same, movements stretching and then loop songs.

But have we done any real examination of how the voice works and what we do when we warm up?

So if I am going to make a difference what warm ups would I choose?

Interesting partner meeting I asked if Stéphane was interested in going on with the project. He said he is thinking about setting up his own EUROPEAN vocal agency. Running his own business but doing networking like Florian possibly?

Using the sound painting techniques, improvisation being added. So this is a class on developing improvisation. I wonder what Claudia would think? The idea of vocal colours is definitely worth exploring but are the leaders of vocal warm ups just getting instant gratification or am I being hyper critical? Different styles being used but not classical?

Video interviews

40-50 channels of marketing nowadays compared to 4 or 5, 20 years ago!

James Rose jazz musician 23 years young! UK

Accent 6 young men from different countries international. Guildhall school of music jazz piano

Power of the Internet.

Patreon. "I subscribe to your channel for each video you produce."

Digital natives: Peder. Real academy Africa Perpetumjazz

Daft punk Capella Pentatonix Ben Bram ASCAP music lawyer. PTX

They all prefer face to face communication! Genuinely wanting to create connections.

Getting quite tired now, the conference is coming to the end.

Beatbox battle TV.

So we all make organisations and platforms whatever the mode and skills.



Sunday March 8th am

Karen's warm up 'Spring' in three group canon and ostinato and circles

Vocal minutes made musical

Three movements reflect three days

What's out there?

Opportunities and challenges

Shaping the future

This worked really well with a circle song for the first question and then a rhythmic grid square linked to Overtone choir and finally a loop song to finish, this was composed, rehearsed and recorded and filmed in under two hours and we made a 9 minute video to be shared and uploaded to illustrate in a musical, vocal and creative way what the Freiburg session has meant to Leosings.

Workshop Gesture and Sound • Catherine Fender (F)

1. **Blow and associate a gesture** (arms, body, hands...) . First of all imagine a situation (pushing a car, blowing some dust away,...). Sounds and movement should be accorded to the different situations : try to varyate dynamics, loudness, directions, intentions, space ...
2. **Pick up a sound that will bloom** or prosper : take a sound toward yourself with your fingers (bocca chiusa) « mmm » let it slightly bloom to « o » with both hands, open it till « a » crescendo, then let it flow in some other singers direction decresendo going a semitone higher. pick up the next sound and so on.
3. **Gently pick up a star in the sky** « oo » glissando from top of head voice till chest voice pianissimo morendo...
4. **open an old door** that creaks but then suddenly goes very easy
5. **Spoon in the honey pot** (see score) going unisono (Female et men voices) from chest voice to head voice
6. **Viens, viens, viens, viens !** (see score) holding a note in a melody bring us to polyphony. Do it as you would pull a big rope toward yourself (your lover is in the boat) *ff* / or do it as you would take off a hair from your shirt *pp*.
7. **Cleaning up the sports car** : (see score) with big movements with your arms including the whole body (*f*) // or take a small luxurious little car from your showcase and polish it (*pp*)
8. **Cameleon vowel** : (see score) go from a vowel to the other like you would go from a color to the other in a Rainbow. each vowel is like a facet from a ball. different vowel on one note, change the landscape (harmony) playing different chords on the keyboard (see example)
9. **Couples in a boat** : see score and drawing
10. **the big long crescendo decresendo** : couples of singers staying very close, sing to each others ear very softly the beginning of a lullaby (for example frère jacques), then they move away from each other (one step back) and sing the same fragment, and so on. When they are near they sing almost noiseless, when they are far, they should sing loud, like for to call someone- without shouting .Then conversely from *ff* to *ppp*... from far to near
11. **The hole** : (see score and drawing) try to feel the hole becomes bigger, then you have more energy or surprise and you sing with more volume and more body implication.
12. **Nonono...** (see score) : Major scale, we sing only joint movement up or down (the conductor shows), divided in three part chorus beginning unisono, the conductor shows which part of the choir goes up or down in the scale, creating polyphony, harmony... the singers should not breath when they have a movement up or down, they can breath while they hold a sound.