

# ACHIEVING A BETTER CHORAL SOUND

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## I. ENERGY, BEAUTY, AND PLACEMENT: THE QUALITIES OF FINE SINGING

### A. Energy

1. The human voice is the only living instrument.
2. How do you energize your choir?
3. Singers are 1/3 musician, 1/3 vocal technician, 1/3 dramatic actor

### B. Beauty

1. What does “beautiful” mean?
2. Concept of beautiful singing?
3. How do you get your choir to sing beautifully?

### C. Placement

1. Produces resonance, depth, and substance.
2. Cone of tone.

## II. INDIVIDUAL SECTION CHARACTERISTICS

### A. Sopranos

1. Frosting on a rich cake of ATB.
2. Sing with a lyrical, youthful freshness but not immature
3. Rules for singing about the staff:
  - a. Be careful of dynamic level
  - b. Modify vowels toward “ah”
4. Reasons for vibrato problems
  - a. Sing too loudly, too high, too young (forcing)
  - b. Out of vocal shape
  - c. Advanced age

### B. Altos

1. True altos
2. Head voice vs. chest voice
3. Singing beautifully

## C. Tenors

1. Young tenors – **vitality** for **volume**
2. Falsetto
3. Ringing head voice

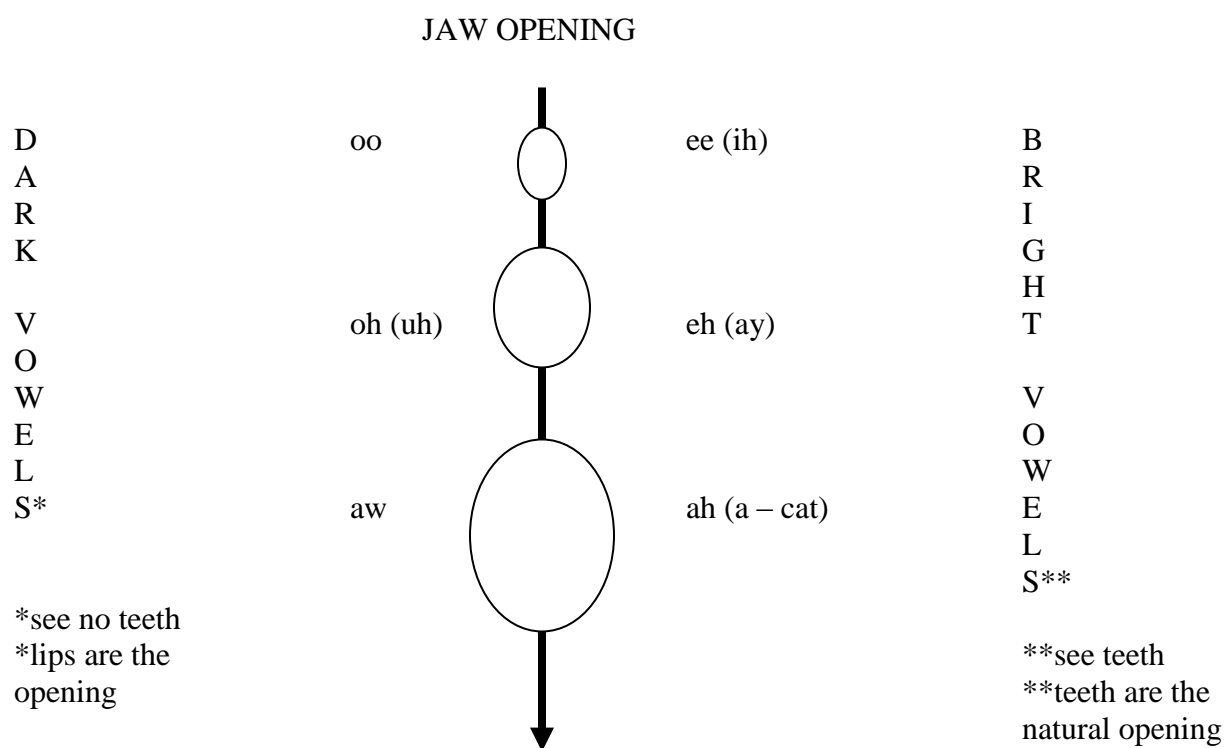
## D. Basses

1. French horns, not tubas
2. Lyrical, forward singing

**III. VOWEL FORMATION**

## A. Soft palate

## B. Jaw



## C. Exercises

**IV. VOCAL VITAL SIGNS**

- A. Posture
- B. Breath
- C. Embouchure

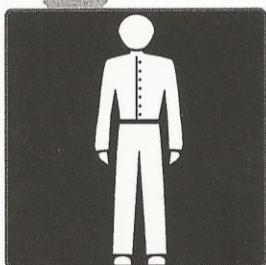
To evaluate singing, check the  
**Vocal vital signs**

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*Your voice is your own wind instrument—  
how are you playing your instrument!*

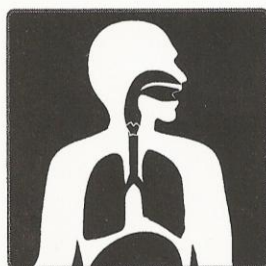
**Prepare your instrument**

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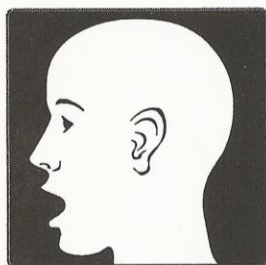
**Posture**

Is your body awake? Is it in proper playing position?



**Breath support**

Is your instrument's power plant working?



**Embouchure**

Is your instrument's mouthpiece working?