

Better Quartet and Chorus Singing

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Great Northern Union Chorus

- I. Expanded Sound
 - A. What is it?
 - B. Ingredients
 - 1. Quality singing
 - 2. Accurate intonation
 - 3. Matching of word sounds
 - 4. Proper volume relationships
 - 5. Precision
 - 6. Sound flow
- II. Quality singing
 - A. Posture and breathing
 - B. Singing on the air
 - C. Maximum resonance
 - D. Proper articulation
 - E. Well supported, freely produced, and resonant
- III. Intonation
 - A. Melody tuning
 - 1. Tonal center
 - 2. Melody singer traps
 - B. Harmony tuning
 - 1. Just versus equal tempered tuning
 - 2. Chords and intervals
 - 3. How to tune intervals
 - C. Mental reasons for poor tuning
 - D. Physical reasons for poor tuning
- IV. Matching word sounds
 - A. Articulators
 - 1. Throat
 - 2. Mouth
 - 3. Tongue
 - 4. Jaw
 - 5. Lips
 - B. Vowels
 - 1. Matching shapes
 - 2. Matching resonance
 - 3. Primary vowels
 - 4. Diphthongs
 - C. Consonants
 - 1. Singable
 - 2. Non-singable
 - D. Extremes of range
 - E. Unison singing and duetting
- V. Volume relationships
 - A. Melody/harmony
 - B. Chord balancing
 - 1. Roots and 5ths
 - 2. 3rds and 7ths
 - 3. Other intervals
 - 4. Bell chords
 - 5. Diminished and augmented chords
 - 6. Half diminished and 9th chords
- VI. Precision
 - A. Pulse beat
 - B. Diphthongs
 - C. Singable consonants
 - D. Anticipatory vowels
 - E. Volume changes
 - F. Unison, duet, and parallel singing
- VII. Sound flow
 - A. Precision
 - B. Connectors
 - C. Carry-overs
 - D. Chorus stagger breathing
- VIII. Miscellaneous
 - A. Vibrato and tremolo
 - B. The “bright/dark” trap
- IX. Impacts on sound
 - A. Interpretation
 - 1. Scooping
 - 2. Dramatic volume and volume changes
 - B. Non-vocal activity
 - 1. Posture
 - 2. Choreography
 - 3. Facial involvement
- X. Repertoire
 - A. Range limits
 - B. Tessitura
 - C. Awkward intervals
 - D. Awkward voicings
 - E. Excessive embellishments
- XI. Rehearsals
 - A. Dedicate time to improving sound
 - B. When to work what