

SYNCHRONIZATION

Region 16 Music School
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Important Elements of Section and Chorus Unity:

- Correct notes and words
- Proper Vowel Production & Diphthongs
- Correct application of consonants
- Like approach to establish:
 - Pulse (Beats that are regular)
 - Tempo (How fast the beats are)
 - Rhythm (often irregular)
 - Syncopation
 - Backbeat
 - Downbeat
- Attacks and releases - Lifted phrase endings
- Group understanding of the overall plan

PHRASING

Choral music is a combination of sound and non-sound (silence). Every sound and every non-sound has its own discrete place in time, its own unique rhythmic slot, and its own specific duration. Each must be a deliberate decision consciously chosen and consciously enacted by the singer. (RLS)

To create a smooth legato line, sing vowels only until the vowels align with the beat. Then add the consonants back in "on top" of the vocal line. (RLS)

Any note longer than the shortest note has direction – either crescendo or diminuendo. Sound is dynamic: always in motion, either going to or from somewhere. It's never static, never sits down. (RLS)

When breathing in, breathe in the vowel, the volume and the mood – silently. This allows the mouth, throat and other resonators to set themselves automatically. (HVP)

PROGRESSION, NOT PERFECTION, IS OUR GOAL.
Get the small things right and the big ones will follow.

Sources:

The Choral Singer's Cheat Sheet - Towne Signers
RLS: Robert Lawson Shaw
HVP: Herbert Vincent Pate

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rap-ture of your lips on mine. on mine. If real-ly is-'nt

8

your lips on mine.

17

fair, you know, to turn my world a-round as though as though I nev-er had a

8

as though

21

place to go 'til there was you. Quicker and freely Who said the words that seem so

8

27

cle-ver "Love is for-ew-er, come what may."

8