

Choral Conductor = Voice Teacher

Part I: The Functional Unity Foundation

Every art consists of a technical-mechanical part and an aesthetical part.

A singer who cannot overcome the difficulties of the first can never attain perfection in the second, not even a genius.

Mathilde Marchesi, 1821-1913

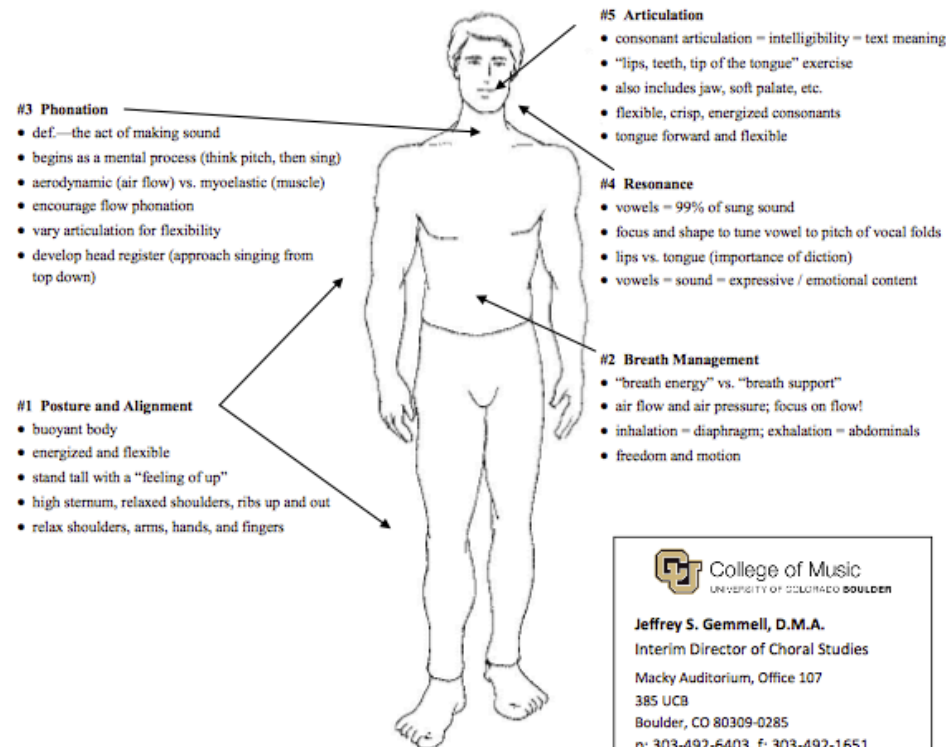
When the voice works as a functional unit, it allows singers to develop an extended range with an even scale, a seamless legato, secure intonation regardless of vowel, tessitura, and dynamic, sufficient transmission or projection of sound, and a wide palette of colors.

These are the sensuous building blocks of their art...

to achieve the gestalt or functional unity of the singing voice is the goal of all singers.

Barbara Doscher, 1922-1996*

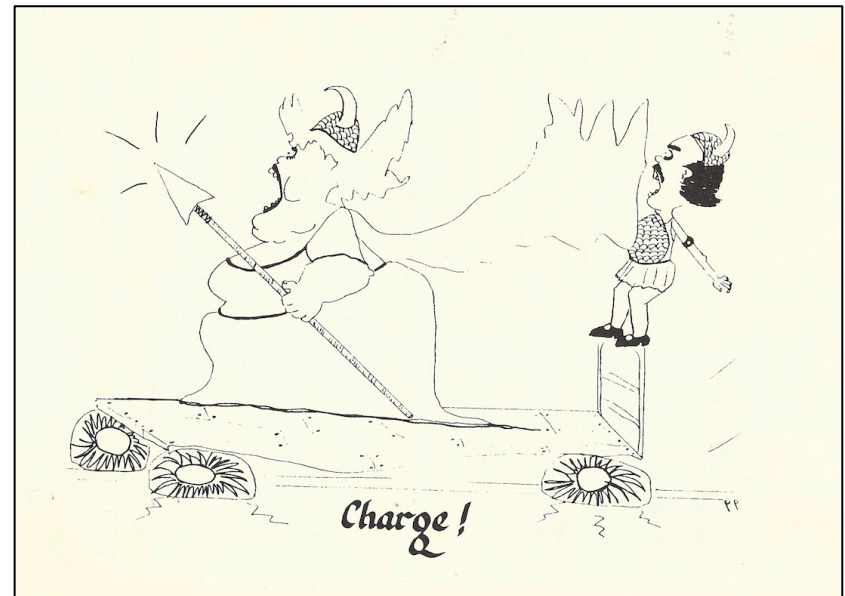
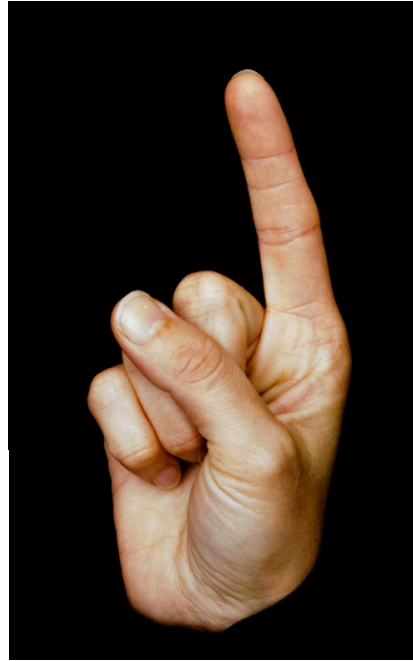
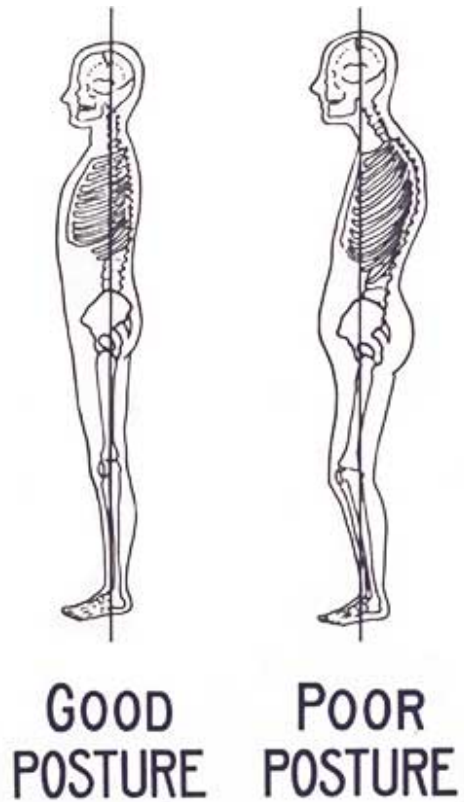
"FUNCTIONAL UNITY FRED"



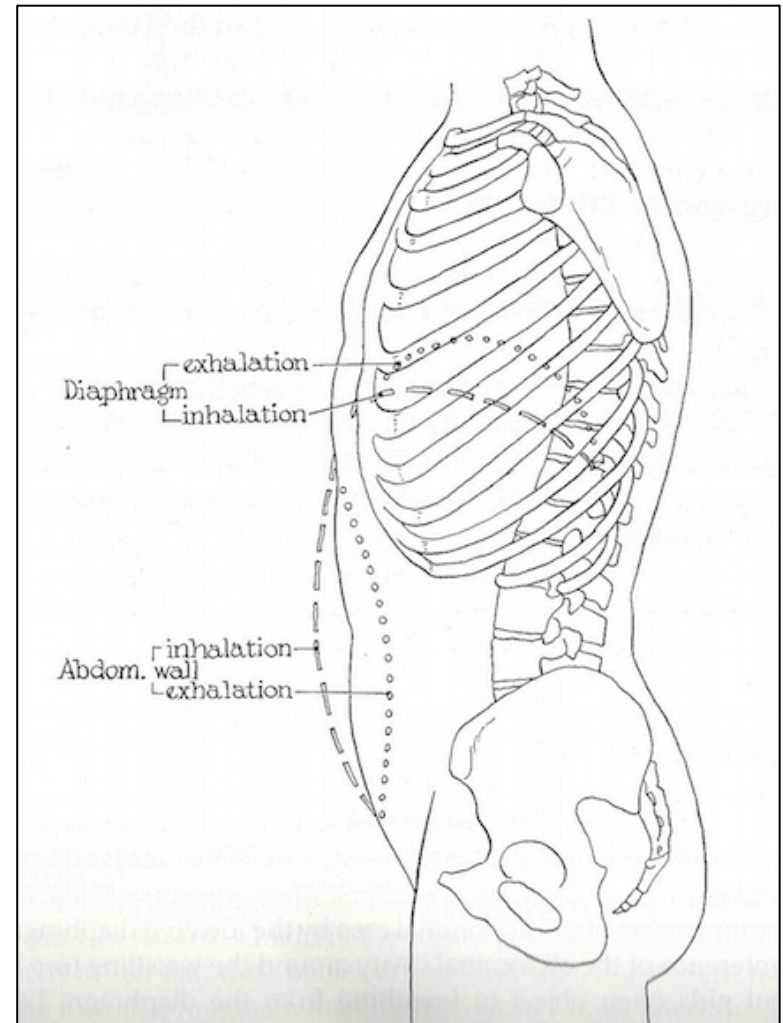
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* Doscher, Barbara. *The Functional Unity of the Singing Voice*, 2nd edition. Metuchen, NJ: The Scarecrow Press, 1994.

Posture and Alignment: “Feeling of Up!”

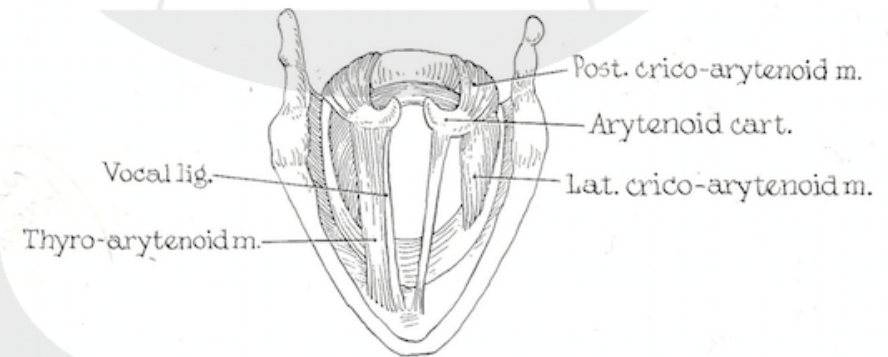
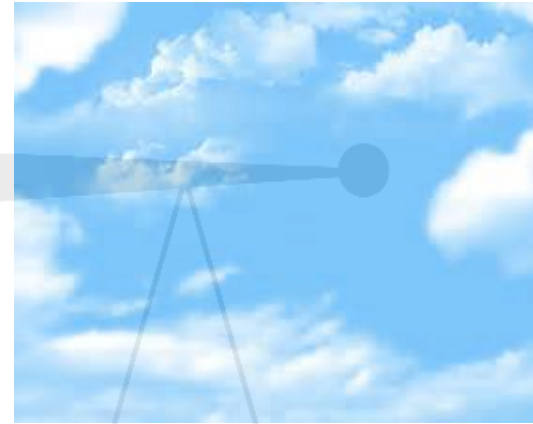


Breath Management

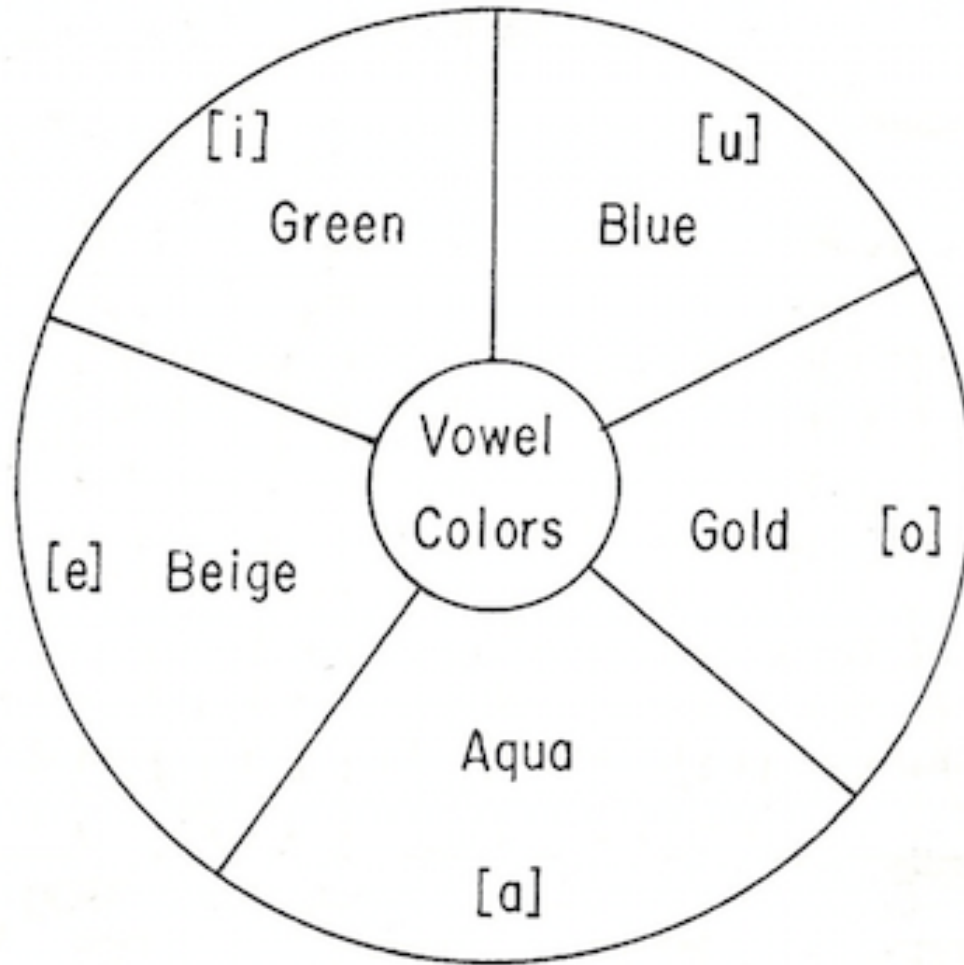




Key to Shifting Registers



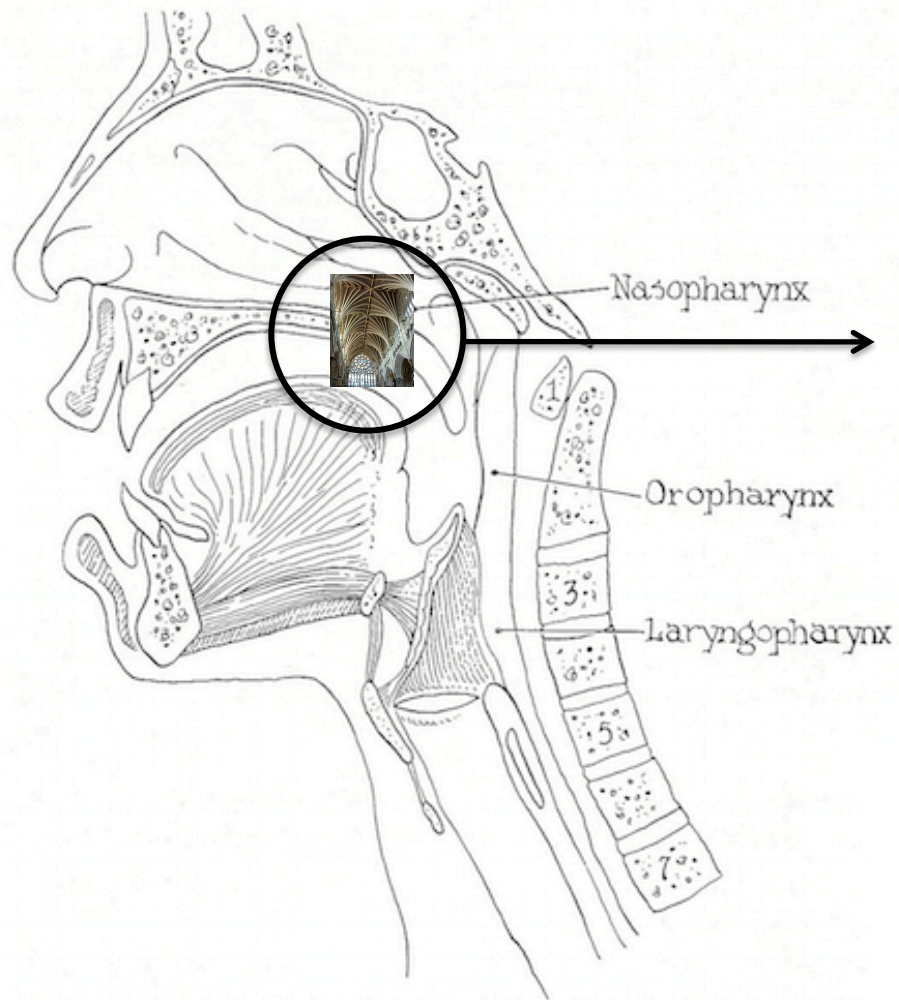
Vowel Color Chart



Spaciousness!



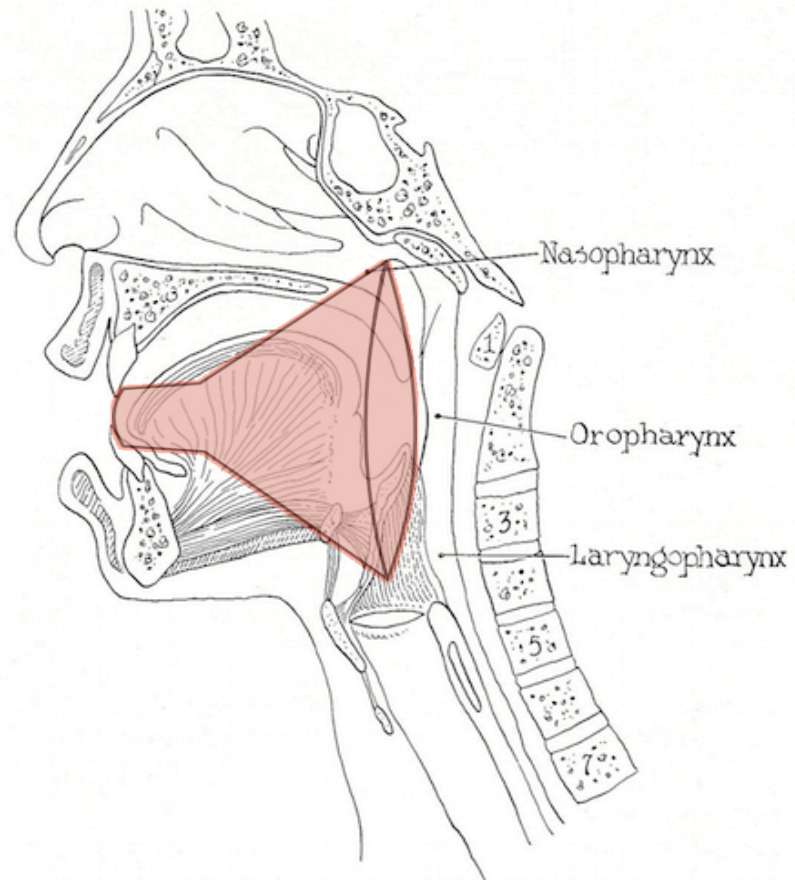
Resonance: “Middle Vault”



Focus!



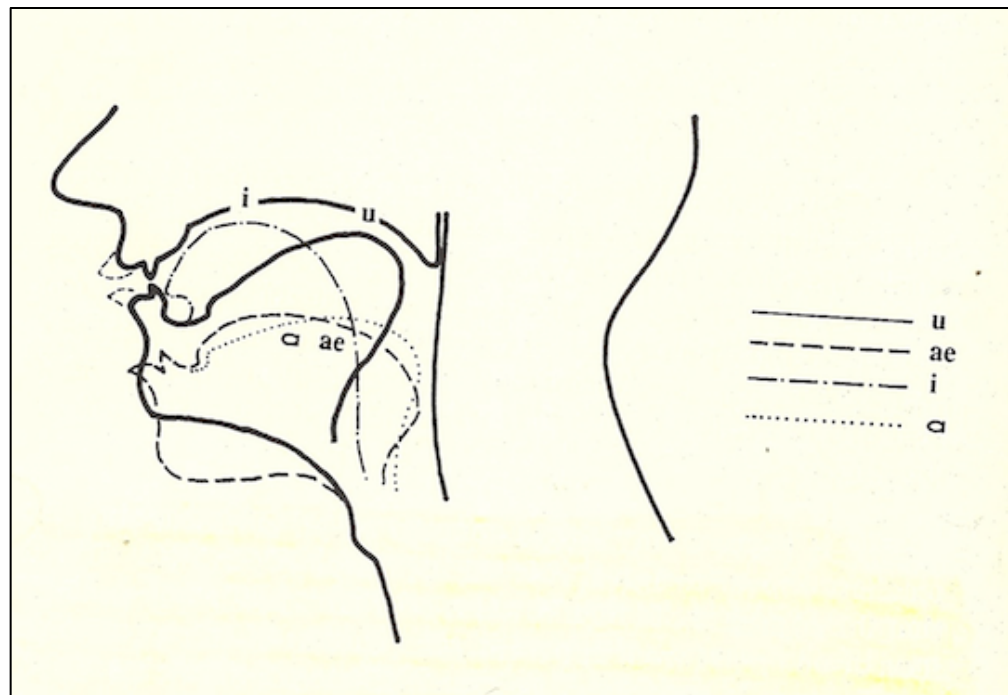
Resonance: “Focus Funnel”



Wha - da - ya know? Wha - da - ya know? Wha - da - ya know?

Ba O - lloo hi - - - oon! o!

Resonance:
Tongue Placement (Vowels):
Vocalises for Consistency



4. For Consistency



5. For Consistency

Resonance: “Focus for Formant Tuning”



To focus “O holy”
try “Yoo-hoo”
(the chocolate drink!)

Four staves of musical notation for the phrase “O ho - ly and most”. The notation is in G-clef (soprano, alto, tenor, and bass clefs). The notes are: O (G4), ho (A4), ly (B4), and (Bb4), most (G4). The first three staves show the phrase in a standard key signature of one flat (Bb). The fourth staff shows the phrase in a key signature of two flats (Bb and F), with the notes O (G4), ho (A4), ly (Bb4), and (Bb4), most (F4). The notes are: O (G4), ho (A4), ly (B4), and (Bb4), most (G4).

O ho - ly and most

O ho - ly and most

O ho - ly and most

O ho - ly and most

6 b 6

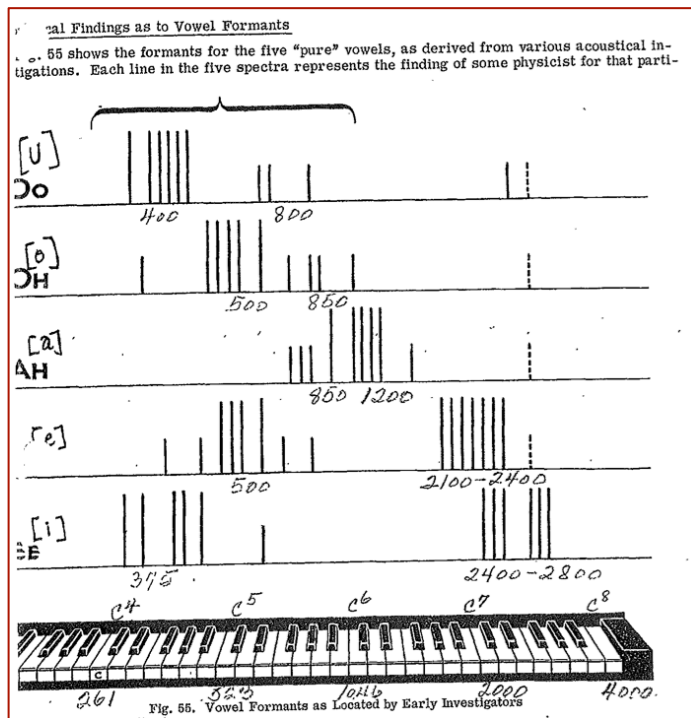
Excerpt from Henry Purcell: *Thou Knowest, Lord*

**Resonance (Lift):
“Inner Smile”**

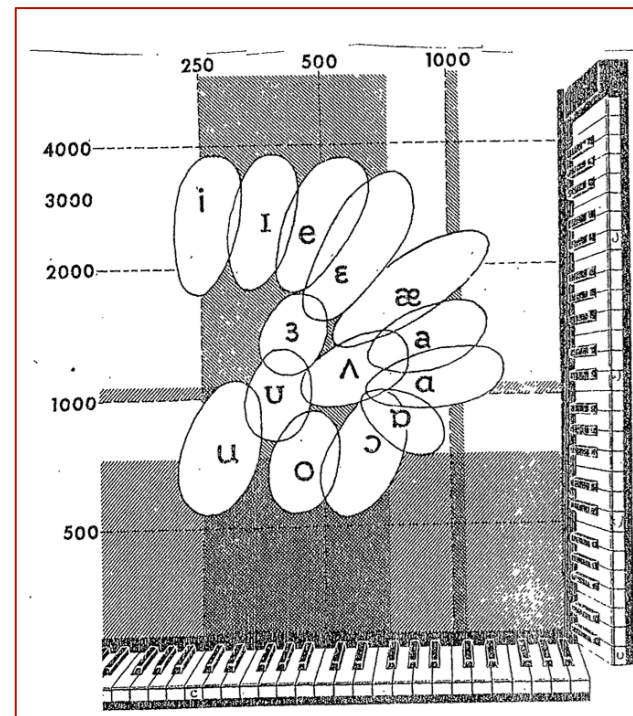


Vowels Have Pitch!

(1)

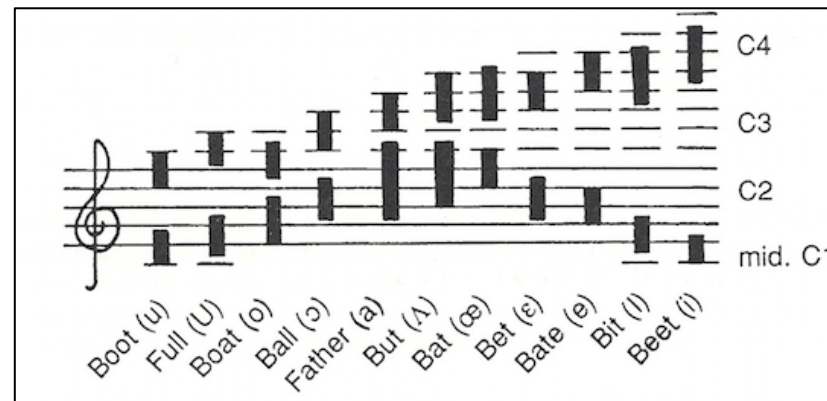
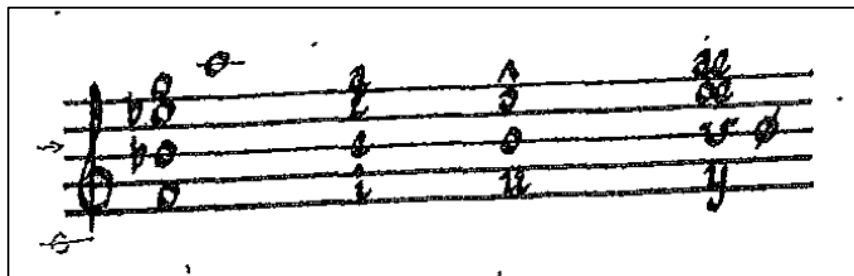


(2)



(4)

(3)

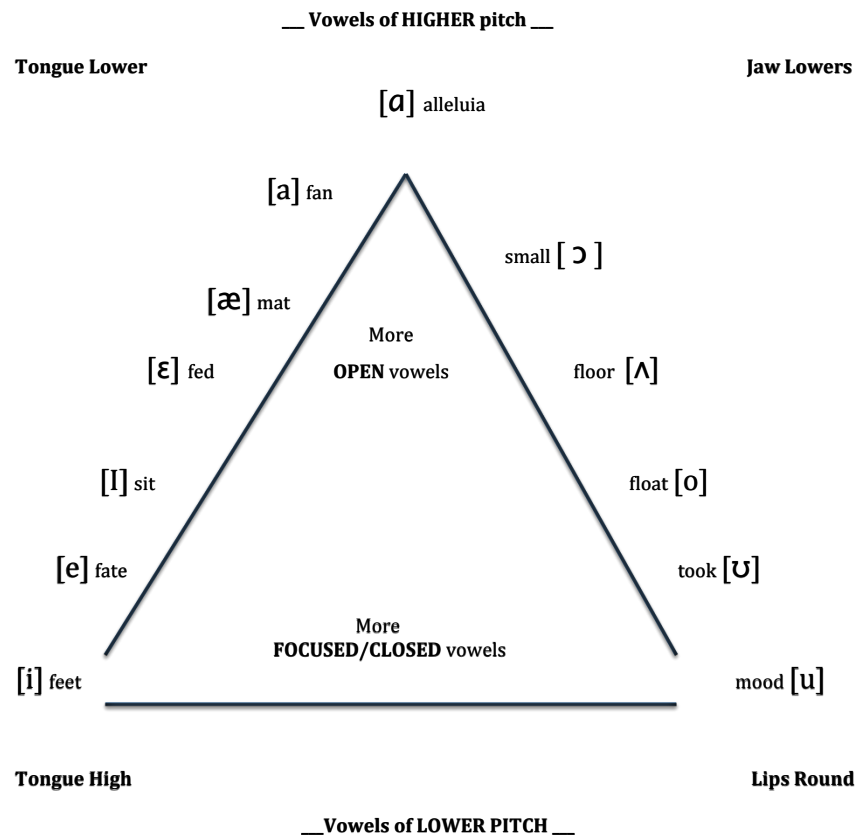


I. P. A. Vowel Pyramid

Memorize and Use This Tool for Your Entire Career

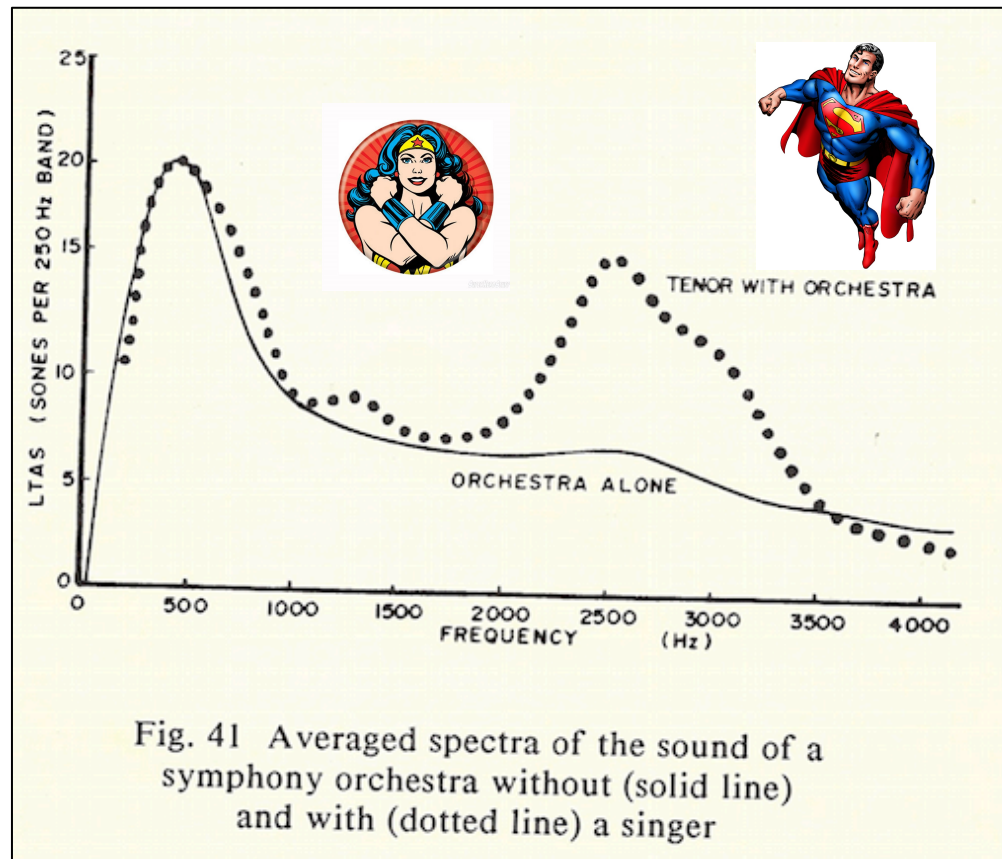
Why are vowels so important? Remember:

- Vowels have pitch.
- Vowels are 99% of the sung sound.
- Vowels are the way feelings are expressed through music.
- Vowels are used to achieve a beautifully unified ensemble "blend."
- Consonants are needed for intelligibility.



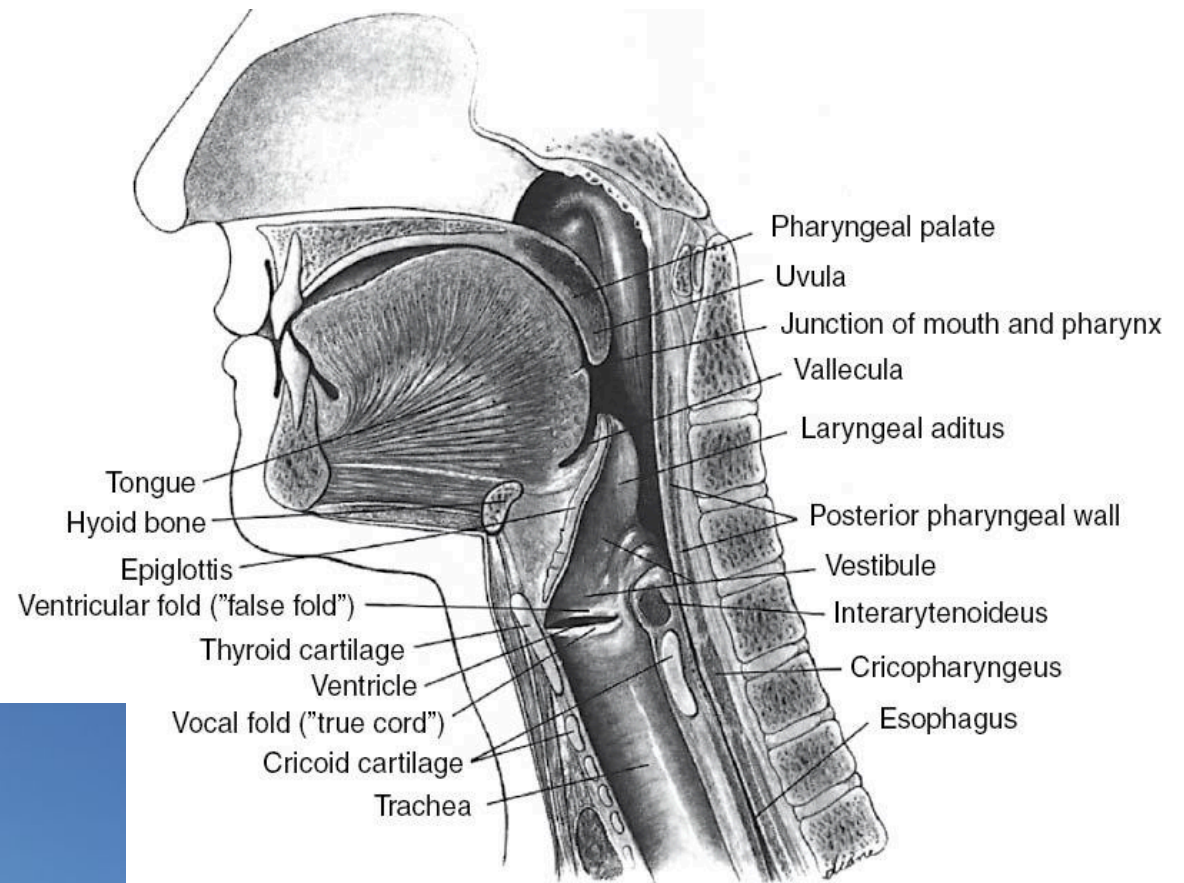
Game Plan: Begin working on three basic corner vowels. When vowels are unified and secure, begin working modified vowels.

A Singer's Superpower: *The Singer's Formant*



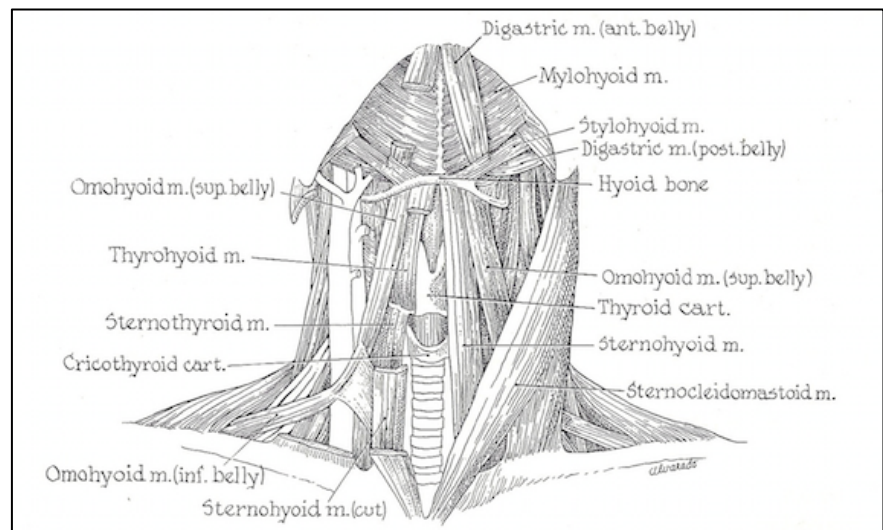
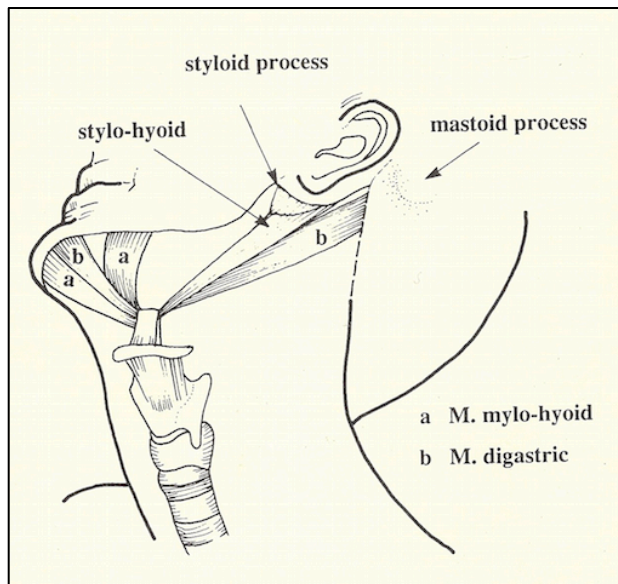
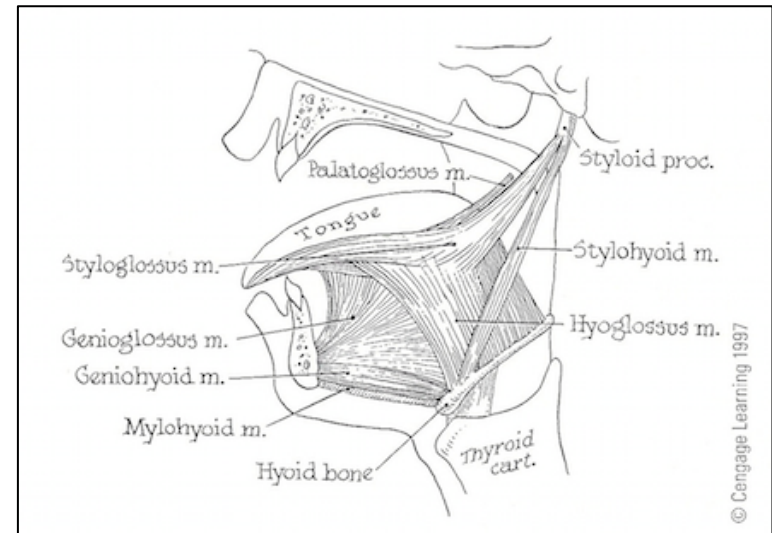


Why are Raspberries Helpful in Vocalizing?



(From Bosma JF, Donner MW, Tanaka E et al: Anatomy of the pharynx, pertinent to swallowing, *Dysphagia* 1:24, 1986.)

Deactivate the False Elevators!



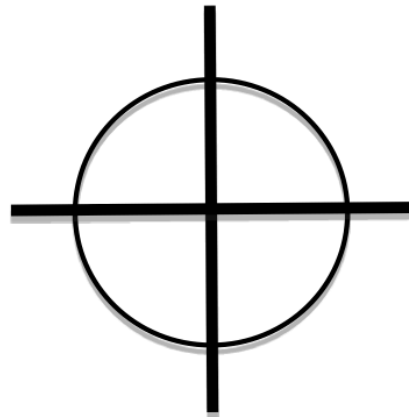
Timbre Spectrum Target



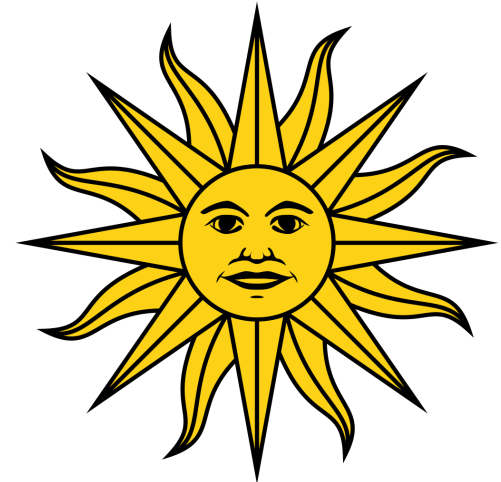
Light
Mechanism



Dark
Timbre



Heavy
Mechanism



Bright
Timbre

