

You Are the Voice Teacher:

Teaching Technique and Authenticity of Vocal Production in Choral Singing

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Conductors have unintentionally created an environment that can at times be confusing to singers. Trying to achieve specific choral affects/aesthetics can also compound issues. There is a need to use tangible terminology to help provide clarity in order to remove the mystery surrounding the voice.

Common terms (what do these mean?)

Bright/Dark
Rich
Ping
Sigh

Forward/Back
Focused
Heavy/Light
Straight tone/Vibrato

Warm
Blend/Balance
Dropped jaw
Spin



Intonation



Breath



Clarity of Tone

**All are
directly
related to
vocal
production**

When looking at these terms, can any be grouped together?

Sound Spectrum

Vocal Mechanism

Embouchure

Considerations for Conductors

Appropriate stylistic choices related to literature:

Vocal Tone

Color

Weight

Vibrato vs Straight
Tone

Experimenting with Sounds

Excerpt #1:

Ave Verum Corpus - W.A. Mozart (1756-1791)

-(cpdl.org)

Motet, *Ave verum corpus*

K 618, Baden, June 17 1791

Wolfgang Amadé Mozart
(1756–1791)

Adagio

sotto voce

Soprano

Alto

Tenore

Basso

Reductio partiturae

A - ve, a - ve ve - rum cor - pus, na - tum

A - ve, a - ve ve - rum cor - pus, na - tum

A - ve, a - ve ve - rum cor - pus, na - tum

A - ve, a - ve ve - rum cor - pus, na - tum

A - ve, a - ve ve - rum cor - pus, na - tum

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de Ma-ri-a vír - gi - ne, ve - re pas - sum im - mo - lá - tum in cru -

de Ma-ri-a vír - gi - ne, ve - re pas - sum im - mo - lá - tum in

de Ma-ri-a vír - gi - ne, ve - re pas - sum im - mo - lá - tum in

de Ma-ri-a vír - gi - ne, ve - re pas - sum im - mo - lá - tum in

16

- ce pro hó - mi - ne. Cu - jus la - tus

cru - ce pro hó - mi - ne. Cu - jus la - tus

cru - ce pro hó - mi - ne. Cu - jus la - tus

cru - ce pro hó - mi - ne. Cu - jus la - tus

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Excerpt #2:

It Gets Better - Andrew Lipka
(with composer permission)

f

f

It gets bet-ter, It gets bet-ter when you

B \flat Gm7 A \flat (add9)

unis. *unis.*

— get past — this time. — It gets bet-ter, So —

— get past — this, you — get past — this.

unis.

A^b A^b(add9) E^b E^b(add9) E^bsus B^b Gm⁷

57

— much bet-ter when you — out - last — this time. — So go and

mel.

A^b Cm⁷/E^b E^b

60

63 *unis.* *unis.*

scream at the moon — if you want — to. Go and run just as far — as you can. —

unis.

Gm⁷ B^b/F C^(add9)/E E^bm⁶

63

But it gets bet-ter. It gets bet-ter and bet-ter.

66

70 Rhythmically Pulsing

ter. Love's out there wait-ing to ban-ish the hat-ing and smoth-er the sor -

Rhythmically Pulsing

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Final Thoughts

Choral directors are often the primary contact and therefore primary voice teacher for singers. Let's strive to use terminology which helps make the voice less mysterious for all.

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