
Singing Choral Music: APROARTE

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VOICE



About the Course

Join Donald Brinegar as he walks you through the systematic technical principals that he uses to train incredible and successful choral singers.

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If you have any corrections, comments, or critiques relating to this workbook, please send them to marek@tonebase.co. We strive to deliver the highest quality enrichment experience. Thank you!

Why “APROARTE”?

Inspired by William Vennard’s book “Singing: The Mechanism and the Technique,” the idea is that you create a nested hierarchy of junior-to-senior relationships in technique.

“Junior” is the essential knowledge that makes the “senior” possible.

The tactus and context

There are four quarter notes in a whole note, but in the time signature 2/2, the context changes completely, and the rhythmic inflection can shift very much, as in the use of the tactus in Renaissance music.

With that understanding of early music, the way the voice operates will also shift and this knowledge — or HIPP (Historically Informed Performance Practice) — will actually make performing this music easier!

This is an example of a nested hierarchy.



Audiation

Our internal ability to formulate music even though we're not hearing it in the room.

Your ability to audiate will strengthen your understanding of the music. A good way to practice this is to score study without a piano and to work on your internal musical literacy. What can you gather from the score itself? What clues to the inflection and context can you put to work to help create your internal understanding of the piece?

For conductors: What can you understand about the music outside of the conducting pattern, so that your pattern doesn't impose upon the music but assists it in coming to life?

What does APROARTE stand for?

Audiation: The ability to manipulate music within our own being.

Posture: Somatic sensory. The potential for motion or gesture. Audiation informs posture, and movement can be an incredible tool to bring the music to life.

Respiration: "You breathe only as to the needs of the line." Respire with dynamic contrast.

Onset: Coordinate the breath flow across vocal folds to create a seamless sense that the sound comes from resonance and air and not from an attack.

- **Three kinds of onsets:**

- Aspirate
- Glottal
- Flow

Donald's pro tip: *Record yourself so that you can go back and listen and critique what you are doing. While you are performing, you should not judge yourself or listen for sound.*

Articulation: The ability to move the movable parts into a position that allows a pure vowel to come out. Ask yourself: “What are the shapes that produce the sound I want?”

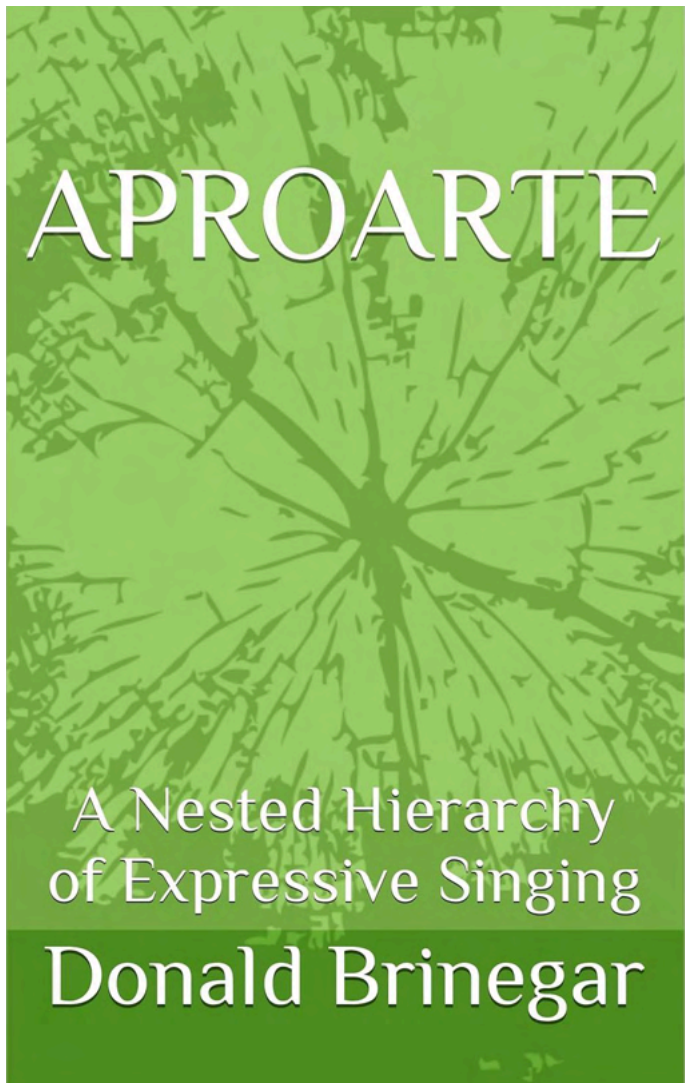
Technique and Efficiency: The goal is eloquence through efficiency.

Efficiency and pure vowels

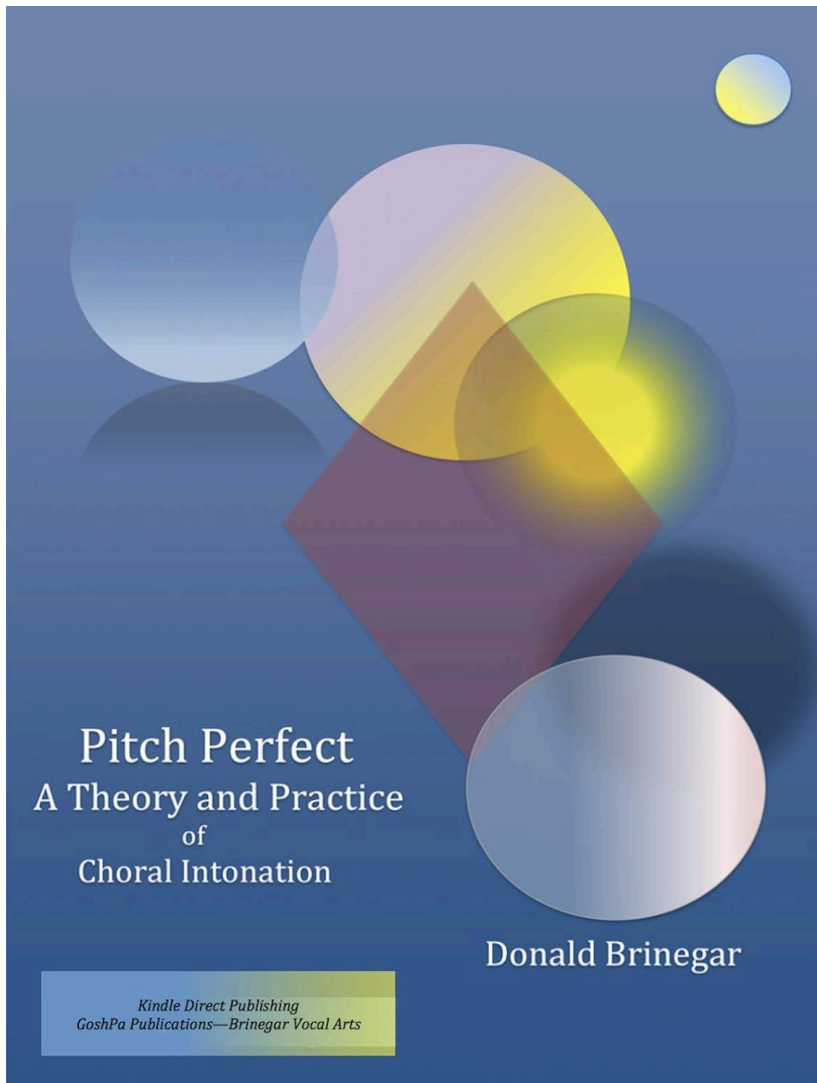
In APROARTE you will learn seven sounds that teach you to move your articulators independently. In ensemble singing, it is especially important to guide your singers towards their most efficient sound production so that they can agree on pure vowels and you can achieve “blend.”

Join Donald as he guides you through the seven sounds, what did you discover about your sound production? Did you discover any areas where you could improve your efficiency of sound production? Write them below:

Donald Brinegar’s publications



APROARTE: A Nested Hierarchy
of Expressive Singing



Pitch Perfect: A Theory and
Practice of Choral Intonation