

THE “RULES” OF EXPRESSIVE SINGING

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- **Rule of the Breath:** Breathe in the shape of the first/next vowel you sing
- **Rule of Phrase Shape:** Most phrases begin softer within the dynamic, then *crescendo* before a *decrescendo* at the end of the phrase
- **Rule of Melodic Contour:** When the melody ascends, *crescendo*; when it descends, *decrescendo*
- **Rule of Dynamic Contrast:** When going from a softer dynamic to a louder one, think even louder than the dynamic written; when going from a louder dynamic to a softer one, think even softer than the dynamic written
- **Rule of Punctuation:** *Usually* add a half-beat rest wherever there is a mark of punctuation in the text to define phrasing; *always* look at the conductor for sustain or release gestures to make sure!
- **Rule of the Steady Beat:** Note values longer than the steady beat *crescendo* or *decrescendo* (*watch!*)
- **Rule of the Dot:** A rhythmic dot almost always indicates a momentary “swell”
- **Rule of Crossing the *Passaggio*:** As you ascend, create more space but don’t think louder unless it’s indicated
- **Rule of Word Stress:** Underline the most important words/syllables—emphasize the same syllables in singing as you would in speech
- **Rule of the Slur:** Implied tenuto on the first note of any two-note phrase (“sing, shut up!”)
- **Rule of the Diphthong:** Sustain the primary vowel; the second vowel sounds just before the next consonant or syllable
- **Rule of the Consonant Onset:** Consonants are articulated before the beat, vowels are articulated on the beat (heel-to-floor exercise)
- **Rule of the Consonant Release:** Sound the consonant release on the next beat
- **Rule of the Shadow Vowel:** If the final consonant before a breath/rest is voiced, add a shadow vowel after it
- **Rule of Dissonances:** Lean into the dissonant notes (tension) and lift off of resolutions (release)
- **Rule of “The”:** If followed by a vowel, pronounce [ði] (“thee” earth); if followed by a consonant, pronounce [ðʌ] (“thuh” world)
- **Rule of Voicing:** In polyphonic music, “mic” the important motives and “shush” everything else
- **Rules of Articulation:** Depends on the style period of the piece—consult Ruth Whitlock, *Choral Insights* (various editions, published by Neil A. Kjos Music Company) and Robert L. Garretson, *Choral Music: History, Style, and Performance Practice* (published by Prentice Hall)
- **Rule of the Director:** The director overrides any rule he/she decides! 😊