

Principle of proper Vocal Technique	Symptoms of poor Vocal Technique	Possible “cure”
Good Breath/Posture		
<i>The Student should stand tall, one foot slightly in front of the other. The rib cage high with a breath coming from dropping the abdomen for full diaphragmatic extension</i>	Unsupported sound	Get the singer to take in more breath <ul style="list-style-type: none"> • Breath support- does lower abdomen comes in? • Lean over a chair to practice “drop”
	Throaty sound	The Head/neck may be tipped to far forward or backward <ul style="list-style-type: none"> • Check posture • Neck & Shoulders relaxed and shoulders low? • “Marilyn Monroe” breathy tone (take the weight out)
Using the Air		
<i>A fully resonant, supported tone will be sung “on” the air. Tone should be started with the breath and not with a glottal attack.</i>	Unsupported sound	Singer should use more air in the production of the tone <ul style="list-style-type: none"> • speak tone (flood the words with air) • “operator voice”
	Throaty sound	Singer should use more air in the production of the tone <ul style="list-style-type: none"> • speak tone • “operator voice”
	Excessive vibrato (?)	Either the individual does not understand the style or is unable to control their voice. Often times it is tension and/ or lack of support that causes an excessive vibrato <ul style="list-style-type: none"> • Breath support • Wobble exercise • Speak tone (is there vibrato in their speech?)
	The Break (bringing chest voice too high)	Get the singer to use more air in the middle of their voice. <ul style="list-style-type: none"> • “Marilyn Monroe” breathy tone (take the weight out)
	Not fully resonate	By not using enough air the singer may not be using all the space available for resonance. <ul style="list-style-type: none"> • Holy Moly • Breathy tone
Low Larynx/Open Throat		
<i>The throat is the largest resonator it is important for us to keep it open and relaxed. The larynx has the tendency to pull up and cut off the resonance available in the throat. The tension interferes with the production of tone in the voice box.</i>	Throaty sound	The larynx us not dropped in a relaxed, low position <ul style="list-style-type: none"> • Wobble exercise • Rattle exercise • Holy Moly
	Affected tone/Covered tone	Try to get the singer to stop “producing the tone”. This often causes it to go dark/too far back <ul style="list-style-type: none"> • Speak sing • “a” exercise • tongue exercises
	The Break (bringing the head voice too low)	<ul style="list-style-type: none"> • Rattle Exercise • Speak tone
	Not fully resonate	Encourage the singer to think of the throat as a tube. The tube should not be squeezed at any part. <ul style="list-style-type: none"> • Holy Moly • Wobble • Rattle • Warm breath • Speak tone

High soft pallet		
<i>For full, round resonance the soft pallet must raised.</i>	Nasal tone	The singer must lower the back of the tongue and raise the soft pallet to prevent a nasal tone. <ul style="list-style-type: none"> • Ca Ca Ca exercise • “Ong” - 3 part exercise • plug nose • Warm air
	“flat”/hard sound	If the jaw is over extended it prevents the soft pallet from being raised. Space should be found NOT by over-extending the jaw but by raising the soft pallet
	Throaty sound	Get the singer to “focus” the tone “behind the eyes”. <ul style="list-style-type: none"> • Sing through a Yawn • Sing in the “Oh tunnel” • Put hands below the nose and ask them to sing above (sing above the shelf”
	Not fully resonate	The singer must lower the back of the tongue and raise the soft pallet achieve full resonance. <ul style="list-style-type: none"> • “raise the top molars” • Sing through a Yawn • Warm breath • Sing in the “Oh tunnel”
Relaxed tongue		
<i>The tongue is a source of much tension. Although it is used in the formation of consonant and vowels It should always do so in a relaxed manner.</i>	Hawky/throaty tone	The tongue can be depressed to the point of tension under the chin. This will affect the tone/ <ul style="list-style-type: none"> • Wiggle tongue from side to side • Speak tone • Tongue exercises
	Breathy tone	The tongue can pull back in the mouth and interfere with a clear tone <ul style="list-style-type: none"> • Wiggle tongue from side to side • Speak tone • Tongue exercises
	Not fully resonate	Any tongue tension will interfere with the resonance in the mouth. <ul style="list-style-type: none"> • Wiggle tongue from side to side • Speak tone • Tongue exercises
Soft lips		
<i>The lips have the final effect on the tone. If they are hard or pinched the will decrease the amount of resonance available in the tone. They are also imperative in proper formation of vowels.</i>	Affected tone (tight lips)	Get the student to relax the lip area. <ul style="list-style-type: none"> • Buzz • Hold your hands on their cheeks • “Poopy”/pouty lips
	Not fully resonate	Think of the lips as a trumpet. It extends the area of resonance. <ul style="list-style-type: none"> • Buzz • Hold your hands on their cheeks • “Poopy”/pouty lips

Advanced Principle of Vocal Technique	Symptoms of “non-execution”	Possible “cure”
Vocal Energy- Performance Elements		
<p><i>Once a student has a good understanding of the basics we can challenge them to the next level. This is where we can truly use the voice as an instrument of tone and color.</i></p>	Lifeless sound	<ul style="list-style-type: none"> • experiment with tone color • move the tone forward and away from you • sing to a point out in front of you • refresh the vowel on held notes • think of tone spinning (use your arms to help free) • use wider range of dynamics • use more air in the tone
	Lack of consistent “fidelity” or placement	<ul style="list-style-type: none"> • Work on register breaks or extremes in registers so there is no change in tone • Consistent use of breath in the sound • Intensity will vary the tone
	Lack of forward motion	<ul style="list-style-type: none"> • Start phrase with a “breath sing” • Add a loop to most all phrases • Finish all phrase (either soft or loud) • Held notes – build or decrescendo • Use internal dynamics (pulses) to move the line • Analyze music for “throw away notes” to keep line moving • “sing” past the cut off
	Un-energized softs	<ul style="list-style-type: none"> • reduce the volume not the energy • move softs out and away from you – do not pull back • soft does not mean slow • keep vowels tall – do not make softs by closing down on the space
	Boring/too technical	<ul style="list-style-type: none"> • Lack of artistic tone flow • Experiment with tone color • Add “spikes” to the sound when appropriate • Sing as though you are telling a story to a child • Know the characters in the song

Tongue exercises:

- A) These should be done without the jaw moving. (front) la la la (middle) ah ee, ah ee, ah ee (back) ca ca ca
 B) Wiggle/slide the tongue from side to side keeping the tip on top of the front bottom teeth