TABLE OF CONTENTS

Acknowledgements xiii

Author Notes xvii

Getting Around Excellence in Singing xix

Music xxii

International Phonetic Alphabet xxii

Introduction: Developing Flexibility in the Parts that Control the Voice 1

Making Distinctions in Voice Functioning 2

The Supportive Body 3

Flexible Breath 3

Flexible Phonation 3

Flexible Resonance 4

One Level of Teaching and Learning to Sing 5

Flexibility in the System 5

Summary 6

Chapter 7: Teaching and learning a supportive body 7

Multiple Levels for Teaching a Supportive Body 8

Releasing Tension 8

A Baseline State of Relaxation 11

Calibrating to a State of Readiness to Sing 12

Connecting the Body To the Voice and Music 14

EXERCISES 17

Exercises for Releasing Tension 17

To Teach the Six-Second Relaxation Breath 17

To Teach the Tranquilizing Breath 18

To Breathe through Your Partner's Hands 20

To Do Negative Practice 21

To Do Guided Relaxation Through Breathing 22

To Teach the Relaxation Mask 27

Exercises for Calibrating the Body to Get Ready to Sing 28

To Evaluate Posture 29

To Find the Center of Balance 30

To Balance the Head 31

To Lengthen and Widen the Body 33

To Do Quick Stretches and Releases 34

To Release Tension Using the Rag Doll Exercise 37

Exercises for Connecting the Body to the Voice and Music 37

To Practice the Touch-Respond Exercise 38

To Practice the Physical Isolations Exercise 42

Chapter 8: Teaching and learning flexible breath 47

Natural Breath and Technique 48

What Is the Best Breath for Singing? 50

Multiple Levels of Teaching Breath 51

Breath Terminology 53

Breath Problems 54

EXERCISES 57

Activating the Breath 57

To Bark Like a Dog 57

To Pant Like a Dog 58

To Use Stop-Plosive Consonants 59

To Sip in Air Vigorously 60

To Punch with the Arms 62

To Stimulate Fuller Breathing Using the Three-Way Stretch 62

Inhaling 63

To Touch the Body During Inhalation 66

To Inhale Instinctively 67

To Relax Deep Muscles Through Breathing 69

To Smell a Rose 69

To Take a Surprise Breath 70

To Imagine 100 Noses 71

To Teach Double-Pronged Inhalation 71

To Work with Different Ways of Inhaling 72

To Inhale an Emotion 73

Suspending the Breath 74

To Suspend the Breath by Listening 74

Exhaling 75

To Blow out Candles on a Birthday Cake 75

To Blow on Hot Coffee 76

To Blow a Feather 76

To Relax by Imagining Being a Lighthouse 77

To Exhale on Staccato and Sustained Consonants 77

To Extend the Exhalation for Longer Durations 79

To Make a Ghost Moan 80

To Stand Like a Stork 80

To Touch the Body While It Is Sighing, Hissing, and Singing 80

To Explore Contrasting Ways of Exhaling 82

To Manage Exhalation for Singing 83

Recovering the Breath 87

To Pause During the Recovery Phase of Breathing 87

To Release into the Next Inhalation 88

The Full Cycle of Breathing 90

To Practice the Sniff-Puff Breath 90

To Practice Rhythmic Breathing 91

To Expand the Breath with Body Positions 92

To Become Familiar with Images of Breathing 93

Breathing in Songs 95

To Plan Breath for Musical Phrases 96

To Plan Small Breaths Within a Phrase 97

To Inhale as a Rhythmic Element of a Song 97

To Manage the Exhalation for Long Phrases 99

To Breathe as a Natural Impulse to Express 103

To Combine Breathing Techniques with Other Aspects of Singing 105

To Communicate with an Accompanist through Breathing 106

Chapter 9: Teaching and learning flexible phonation 109

Focus on Flow Phonation 110

Phonation Continuum 112

Indirect Control of Flow Phonation 113

Teaching and Learning Phonation 116

Singing with a Soft, Relaxed Throat 117

Beginning, Sustaining, and Releasing the Tone 118

Phonation throughout the Range 119

Hearing the Next Tone in Advance 122

Cycle of Breath and Phonation 124

Phonation Problems 125

EXERCISES 127

Relaxing the Throat 128

To Relax the Jaw and Tongue 128

To Relax the Neck 130

To Discover a Low Larynx 130

To Relax on the Inhalation 131

To Relax the Throat by Suspending the Breath 131

Beginning, Sustaining, and Releasing the Tone 134

To Explore Three Ways to Begin the Tone 134

To Firm up a Breathy Onset 136

To Loosen a Tight Onset 140

To Discover a Balanced Onset 144

To Sustain the Tone 150

To Release the Tone 155

Heavy Voice and Light Voice 158

To Explore Heavy Voice 159

To Explore Light Voice for Males 161

To Explore Light Voice for Females 163

To Explore the Range of Light Voice for Males and Females 165

To Coordinate Heavy Voice and Light Voice 167

Mental Concept of Tone 172

To Hear the Pitch in Advance 172

To Explore the Mental Concept of Tone 173

To Match Pitch 177

To Hear Pitches in Melismas 178

Vibrato 178

To Overcome a Wobble 179

To Overcome a Tremolo 180

To Overcome an Involuntary Straight Tone 181

Taking Care of the Vocal Folds with Flow Phonation 183

To Monitor Phonation Away from Singing 183

To Locate the Best Speaking Pitch 184

To Use the Best Speaking Pitch in Daily Speaking 186

To Maintain Flow Phonation During Rehearsals 188

Manipulating Resonance 191

Manipulating Resonance and Perceiving the Difference 192

Multiple Levels of Teaching Resonance 193

Changing the Shape of the Vocal Tract 194 Resonance and The Stochastic Process 196

Resonance and the Rest of the Voice 198

Flexibility in the Parts of the Vocal Tract 200 Flexibility with Vowels and Consonants 205 Flexibility with Tone Quality 208 Flexibility with Kinesthetic Sensations 210 Flexibility with Modifying Vowels 213

Summary 216

EXERCISES 217

Exploring the Parts of the Vocal Tract 217

The Jaw 218

To Become Aware of the Jaw 218

To Feel Relaxation and

Tension in the Jaw 223

The Tongue 226

To Become Aware of the Tongue 226

To Sing Tip-of-the-Tongue Consonants 231

To Produce a Tongue Trill 232

To Contrast Vowel Shapes 233

To Teach Tongue Presses 234

To Practice Tongue Pushups While Whispering or Singing 235

To Explore the "Y" Glide 237

To Hum on the Enya 238

To Hum on "Ng" 240

To Speak and Sing Back-of-the-Tongue Consonants 241

To Soften the Base of the Tongue 242

The Lips and Cheeks 243

To Become Aware of the Lips and Cheeks 244

To Relax the Lips and Cheeks 246

The Soft Palate 248

To Become Aware of the Soft Palate 248

To Exercise the Soft Palate 256

The Larynx and Throat 260

To Become Aware of the Larynx 261

To Relax the Larynx 263

The Head 264

To Practice Head Nods 265

Exploring Vowels and Consonants 268

Vowels 268
To Teach Forward Vowels 270
To Teach Back Vowels 275
To Teach Central Vowels 278
To Teach Diphthongs 282

Consonants 285
To Close Stop-Plosive Consonants 286
To Sustain Fricative Consonants 288
To Sustain Nasal Consonants 290
To Produce the Consonant "L" 293

Exploring Tone Qualities 294

To Explore Bright and Dark Qualities 294

To Explore Vocal Calisthenics 296

Exploring Kinesthetic Sensations 310

To Explore Vibrations in and Around the Face 311

To Explore Tall, Spacious Sensations 323

To Explore Sensations of Ring with Hums 328

Modifying Vowels 330

To Explore Vowel Colors 331

To Modify Vowels 333

To Modify Vowels to Match a Sung Pitch 344

Appendix I: International Phonetic Alphabet i