

GOOD VOCAL TIPS

The basic things for singing are *respiration* (breath support), *vibration* (air comes up and makes a vibration), *resonation* (where it gathers colour and tone) and *articulation* (to change from sound to a message).

Instead of thinking you have to take huge great breaths, what we want instead is to engage the same set of muscles. The amount of breath isn't what makes the voice great. It is engaging the bigger muscles to help the smaller muscles to do the job.

POSTURE

Make sure that you are standing nice and strong. Your abdominal muscles should be engaged with your neck long and your back nice and strong too. All the muscles coming from the base of your spine should be working. The tendency with some singers especially guitarists or keyboard players is to drop the neck. Work with your mic a lot higher. Bring the mic to you.

Ex. 1 Stand straight and tall with neck straight and long – sing Yeah

The image shows a musical score for the word "Yeah" in 4/4 time. It consists of four staves of music. The first staff has a treble clef and a key signature of one flat (Bb). The chords above the staff are C, F/C, C, Dm, and G. The second staff has chords C, F, and G7. The third staff has chords C and F. The fourth staff has chords G7, C, F/C, and C. Each staff contains a vocal line with the word "Yeah" written below it, followed by a dotted line indicating a long note. The notes are: Staff 1: C4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter); Staff 2: C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter); Staff 3: C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter); Staff 4: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

Practice standing with a long neck until you get used to it. Another way to engage these muscles is to drop your shoulders. This stretches out your back muscles and relaxes your larynx. You must at the same time bring your abdominal muscles into play or you will blow your voice out.

GETTING THE SOFT PALATE UP

i) Hi! that's Great! ii) Wow! Lovely to see you! iii) Hey! Over here!

Ex 2 **RUNNING EXERCISES USING YAY**

This exercise helps to get the soft palate and the tongue up. If you can get the soft palate up and the tongue up it will help you to raise the ceiling on your voice. It will help increase your range. By doing a 'YAY' exercise we get the tongue up. This is better than 'AH' for instance. Another way to get them up is to take a surprise breath.

A good exercise is holding a note after a rising phrase, giving support from the abdominal muscles and soft palate. Make sure the palate is up.

a)

Yay yay yay yay..... Yay yay yay yay..... Yay yay yay yay..... Yay yay yay yay..... Etc.

Now doing the exercise without sustaining any notes

b)

Yay yay yay yay yay yay yay yay Yay yay yay yay yay yay yay yay Yay yay yay yay yay yay yay yay Etc.

Ex 3 *SIREN*

Good to get vocal chords warmed up to start with by using a siren. With a siren you are just making noise so you don't have to concentrate effort on getting a good tone. It gets the tongue up, gets you in charge of your range. You must get the soft palate up. Keep shoulders down and use the larger muscles – abdominal muscles.

Standing tall, thinking long in the back of the neck, lowest note to the highest note on an *Ng*. It helps to think you are laughing.

Now siren over an octave going up half steps. Make sure you get your soft palate up, breath down. Use the surprise breath. Abdominal support is very important. Practice sirening over the breaks. This will help you increase your falsetto range.

Ex 4 *EE AAH EXERCISE*

Ee Aah Ee Aah Ee Ee Aah Ee Aah Ee Ee Aah Ee Aah Ee Ee Aah Ee Aah Ee
 Ee Aah Ee Aah Ee Ee Aah Ee Aah Ee Ee Aah Ee Aah Ee Ee Aah Ee Aah Ee

Ex 5 *TEE VEE & TEE VAH*

Tee Vee Tee Vah Tee Vee Tee Vah Tee Vee Tee Vah Tee Vee Tee Vah
 Tee Vee Tee Vah Tee Vee Tee Vah Tee Vee Tee Vah Tee Vee Tee Vah

You don't drop your jaw for a contemporary sound. The dropped jaw (lowered larynx) will give you more of a classical sound, which doesn't go with contemporary style singing. Generally speaking, with contemporary singing, you don't even have to work the jaw.