

Vocal Exercises

Instructions for Levels 1 to 6

Excerpt from

Balancing the Voice

The Blaylock Vocal Method:

Vocal Artistry and Functional Singing Technique
Resulting from an Integration with Voice Science

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Develops and maintains antagonistic inhalation/exhalation support coordination and support articulation.....	18
Develops and maintains support articulation by the slight lift on each pitch, all the way up to the top pitch and down to the starting pitch.....	18
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Make sure to expand for a breath and then keep an inward continual lift of the abdominal wall throughout the sung sound.....	18
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Just touch the first pitch as if you are touching a hot surface or that someone walked up behind you and frightened you.	19
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All four pitches <i>staccato</i> (short and detached).	19
Do exercise twice at each pitch level.....	19
Second time use the change to the following vowels:.....	19
Change to yoh [i][o] when you reach F# ⁵	19
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TBB	19
All <i>legato</i> , start with a ny prefix and an oo [u] vowel.....	19
SMA	19
Establishes quick breath and attack of the note.	19
Stretches the top of the voice.....	19
Develops and maintains the rhythmic expand-lift/phrenic nerve support connection.....	19
The quick, <i>staccato</i> attack of each top pitch establishes the new mechanism set.	19
Teaches the ability to sing <i>staccato</i> for SMAs.	19
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In Levels 5 and 6: 2 nd time through, hold the jaw on the first half step. Test the mechanism by releasing the hold for the next half step. If the voice is stable and vowel integrity is maintained, release the jaw for the rest of the set.	19
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Keep the beginning oo [u] vowel until you reach the bottom pitch on which you change to an oh vowel.	21
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Hold the jaw at all times during Levels 1 through 4.	21
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Keep the pitches flowing (<i>legato</i>) from one to another.....	21
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Follow through with a positive breath flow.	21
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SMA	25
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Develop the balance across the transitions of registration.	25
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DISCLAIMER

This booklet and exercise recordings by no means contain all of the information, strategies, and/or refinements that apply to varying skill levels of vocal technique. They are for use only by those who have had an introduction and continued guidance to vocal production by Thomas R. Blaylock or by certified associates; all others using this material do so at their own risk.

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Getting Started

Basics of Functional Vocal Technique

The following information contains a few kernels of understanding to immediately get started using the fundamental concepts of **The Blaylock Vocal Method**. A more comprehensive approach is described later in this book.

It is important to realize that good vocal technique is not a detriment to singing any style of music. The goal is to begin to trust in your ability to develop the singer's instrument, and an understanding as to how The Blaylock Vocal Method will help the singer to attain their potential as an artist. The information in this book will explain how to begin to reach this goal.

However, it is important to understand thoroughly how to use the method, paying attention to how often and when additional exercises and/or information are incorporated into the routine. Not so doing will **sabotage** your efforts and possibly harm voices!

After exploring this "Getting Started", a wise and inquisitive teacher and singer will certainly want to explore the principles of how and why the system works. For now, let's just get started using the system.

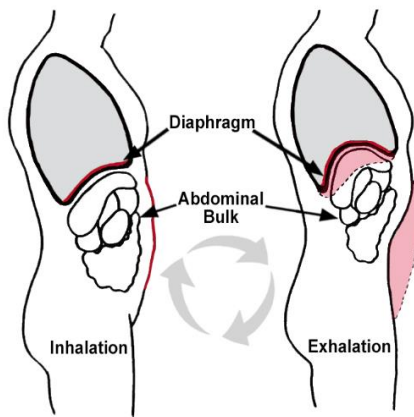
These are the instructions you will give the singer (or yourself, as the singer) as you proceed.

A. Breathing

Take a deep breath. What is your torso doing? In correct breathing, the singer should:

1. Hold ribs up—expand lower abdominal wall.
2. Keep ribs up, held in a relatively high and motionless position, but not overly tensed.

Breathing



3. Lift lower abdominal wall in and up on the attack of the tone.

Practice breathing by putting hands on waist—(exhale all of breath—make yourself skinny—inhale make yourself fat, then repeat).

B. Support

1. Support is the active opposition of the inhalation and exhalation muscle systems while singing.
2. As you lift the abdominal wall inward, the abdominal bulk will move upward against the diaphragm, taking the place of the space that the air in the lungs had occupied before escaping as the sound is emitted.

C. Holding the mouth/jaw

3. Properly holding the mouth/jaw is achieved (with either hand, left or right) by opening the jaw gently in a downward manner to almost its fullest extent (keep the head in its normal position). When holding the mouth/jaw, rest the web between the thumb and forefinger in the indentation between the lower lip and the point of the chin—thumb and forefinger pointing upward along each side of the cheeks—squeeze the cheeks inward gently between the twelve-year molars and pull forward slightly. The lips should pout slightly; they should not be puckered and/or tensed.
4. Holding the mouth/jaw in this manner creates a variable partial occlusion of the vocal tract, minimizes the action of the swallowing muscles, and creates a temporary supraglottic (above the vocal folds) back pressure to stabilize the vocal folds against the subglottic (under the vocal folds) pressure.



Figure 1 The correct way to hold the mouth/jaw

D. Support Practice

1. Say "yoh-oh" [i][o]-[o] (holding the mouth/jaw; expanding to take a breath and lifting the abdominal wall on the attack of the sound for each syllable)—there should be no glottal or aspirate **h** sounds between the two **oh** [o] sounds. Practice until you habituate the correct body action and understand the process.
2. The y prefix is, in function, an **ee** [i] vowel, which is the highest position of the tongue. This action followed by a vowel begins mouth/jaw and tongue independence (**yoh-oh** [i][o]-[o]).

Support, by my definition, is the active opposition between the inhalation and exhalation muscle systems. How is support activated? That is a question that always arises.

As you are sitting there:

- Put your hands on your waist,
- Exhale all your air; make yourself a skinny around the middle as possible.
- Wait; do not breathe.
- Now, on my command, I want you to inhale by making yourself fat around the middle.
- Now exhale—making yourself skinny as possible.
- Inhale—expand to make yourself fat around the middle.
- Now exhale—making yourself skinny as possible.
- Inhale—expand make yourself fat around the middle.
- Now exhale—making yourself as skinny as possible.

The inhalation is the active opposition of the rib cage (holding up and out) and the diaphragm holding down. This opposition of the lift from underneath the abdominal bulk up against the diaphragm and the diaphragm trying to hold downward, creates what we call support, developing an intra-thoracic subglottic pressure. This subglottic pressure is built up until the (PTP) Phonatory threshold pressure, i.e., the tension of the vocal folds, rises above the supraglottic pressure causing the glottal chink of the vocal folds to blow open. The minute that happens, the Bernoulli principle comes into the act and the pressure drops between the vocal fold and they close again. This begins the myoelastic-aerodynamic continuous self-sustaining oscillation of the vocal folds that is set into motion for the duration of the sung sound.

The real question is how do we habituate this action with making sound? Generally, singers who are in vocal trouble have been told they have muscle tension dysphonia: the muscles are too tight. How can we

possibly make sound with the least amount of effort when we have too much tension? The following gesture leads us to eliminate that undue tension, resulting in proper balanced tension.

There are only two ways to get the vocal folds to close—

- the swallowing muscle system or
- correct support system.

Experiment with me,

- As you are sitting there, swallow, feel how much energy it takes.
- Take whichever hand is most convenient, take hold of your jaw.
- Open the jaw vertically,
- Squeeze the cheeks inwardly between your molars,
- Pull the cheeks forward, letting the lips pout ever so slightly.
- Now using no more energy than you did a moment ago
- Try to swallow
- It is nearly impossible
- Using these gestures minimizes the swallowing muscle system and we then rely on correct support

The gesture we are going to use to activate the support system is holding the jaw and squeezing the cheeks in between your molars. This gesture will do other things for us as we move forward.

Now that you are holding the jaw and squeezing the cheeks, try once again to swallow using no more energy than you did before the partial occlusion. Place your index finger and thumb of your other hand gently on the larynx. Feel how as you inhale; the larynx is moved into its optimum lowered position. The vocal tract has been lengthened to its optimum length.

You now have a **partial occlusion of the vocal tract** (the distance from the vocal fold to the lips), as we squeeze the cheeks inwardly, a supraglottic back pressure is created against the subglottic pressure. The supraglottic pressure is never high enough to stop the positive outflow of the breath coming from the power source, the support system. The amount of partial occlusion is variable and must always be only enough as

to not allow the vocal folds to be excessively blown apart from higher subglottic than supraglottic air pressure. The higher in pitch and the louder you sing, the tighter you squeeze the cheeks in between your molars, causing a greater partial occlusion. The lower in pitch and the softer you sing the less tightly you squeeze the cheeks in between your molars, causing a lesser partial occlusion. As you are holding the jaw in this manner, the supraglottic back pressure tightens the pharyngeal cavity including the mouth.

While holding the jaw in this position with this gesture,

- Using a y prefix and an oh vowel, say “yoh.”
- Do this gesture vigorously, but not with brute force.
- Expand to take a breath,
- Now attack the tone by lifting the tummy in and up
- On any comfortable pitch sing the “yoh” syllable.

Do this once more placing your other hand on your tummy, that is the part of the tummy that you do not want to hang out. Take hold of the jaw, squeeze the cheeks. Say “yoh”. What happened with the tummy? It moved in. I did not tell you to move in, but it did, because it needs to actively lift the abdominal bulk up against the antagonistically downward hold of the diaphragm making that connection of support. Now we have a gesture for a support system generalized into place. The volume produced by the voice is dependent upon the amount of the active opposition of the support system. These two gestures, holding the jaw and lifting of the tummy, result respectively in partial occlusion of the vocal tract which balances the subglottic pressure with the supraglottic back pressure. And initiating the support system in this manner, with a positive subglottic pressure, creates flow phonation that will result in a variable adjustment of the PTP (phonatory threshold pressure) to meet the artistic needs.

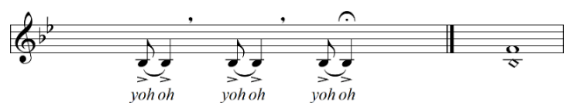
Because of the gestures of support/breath management and holding the jaw with the adjustable partial occlusion, the undue muscle tension of those systems has been minimized. The tongue is now able to move independently from the jaw into whatever position it needs. When doing vocal exercises while partially occluding the vocal tract, I asked the singer to use a ‘y’ or ‘ny’ prefix before the vowel to actively allow movement of the tongue into its new position for the target vowel. This establishes the ability for the tongue to

assume whatever position need be for the target vowel and/or consonant. This also allows the mouth and pharyngeal cavities to expand as necessary to adjust optimally the acoustic space. This adjustment of the acoustic space is a balance and tuning of the overtones and formant frequencies in relationship to the fundamental produced by the vocal folds.

In summary, the variable partial occlusion of the vocal tract gives the singer a tool to prepare for that next performance. This variable partial occlusion helps reset the balanced tension of the vocal tract musculature. My singers have used these gestures and strategies with great success, regardless of the genre of music they perform. The singers report that using these gestures and strategies gives them security and confidence in their next performances. After the habituation of the gestures and strategies, the muscle memory of the position, strength and coordination is realized to be used in performance.

Exercise 1 SMA and TBB

Soprano, Mezzo, Alto



Tenor, Baritone, Bass



(Not Occluded)

- the jaw is held but vocal tract is not occluded
- the tongue is in a relatively neutral position - the neutral vowel or schwa
- no tongue/jaw independence for vowel integrity
- there is no back pressure in the vocal tract which is then an unfocused sound
- there is no back pressure to counter the positive outflow of the subglottic pressure coming through the vocal folds

(Variable Partial Occlusion)

- as the jaw is held the cheeks are squeezed in between your molars
- creating a variable partial occlusion of the vocal tract for a stabilized focused sound
- tongue/jaw independence for vowel integrity
- in this example the tongue is in a position for the oh vowel (or could be whatever target vowel is chosen)
- because of the variable partial occlusion, the front of the mouth cavity is smaller, damping the natural overtone frequencies down to approximately 8000 Hz
- there is a back pressure in the vocal tract
- which expands the pharyngeal cavity for increased acoustic information
- the musculature of the vocal tract memorizes the positions and tensions for each sound
- creating a back pressure to counter the positive outflow subglottic pressure coming through the vocal folds
- allows the laryngeal mechanism to work in a very low positive air pressure
- the vocal folds have a lowered (PTP) phonatory threshold pressure
- all the above lead to artistic performance when not holding the jaw

E. Directions for practice:

5. Exercise X, vocal glide exercise:

- a. Start on a medium low pitch, beginning on an **oh** [o] vowel and slide upward to a medium high pitch modifying to an **oo** [u] vowel and back down to an **oh** [o] vowel as at the beginning to a medium low pitch

Note: starting and ending pitches of the vocal glide should be approximately a note or two above and/or below your current range limits

- b. *not too loud—dramatic, not too soft—gentle.*

6. Exercise 1, (do this on any comfortable pitch in predominantly lower register -not too high or too low)

- a. **“yoh-oh, yoh-oh, yoh-oh”** ([i][o]-[o], [i][o]-[o], [i][o]-[o])

7. As the pitch moves upward above middle c⁴, modify (darken) the vowel toward **oo** [u]
8. As the pitch moves lower, (un)modify (brighten) the vowel back toward the target vowel **oh** [o]

*“...pay... particular attention to how often and when additional exercises and/or information are incorporated into the routine. Not so doing will **sabotage** your efforts and possibly harm your voice!”*

— Thomas R. Blaylock

Daily Exercise Routine

The daily exercise routine is such that you should be doing these exercises at least once a day with the possibility of taking one day off a week. That day off a week could be any day but possibly the day after a performance. Just let the voice rest, heal itself up, and then go about your business of getting the voice started up again the next day.

1. The first set of exercises at each level is designed to test and activate your instrument.
2. Do the first five exercises (TBB), first six exercises (SMA) holding the mouth/jaw on each half step. Let the voice rest.
 - a. You are calling up the circulation into the muscles so that you can get the muscles ready to work. Think of it like going to the gym and working out.
 - b. You are getting yourself ready for a marathon. Instead of running a marathon, you are going to be singing a marathon during a performance. The exercises prepare you for the marathon.
3. The repeat of these exercises the second time through develops the instrument and, as the instrument matures, sets the singer up to refine the voice for artistic performance.

4. As you begin the repeat set of exercises, leave some time in between each exercise.
 - a. Think of it like hiking—if you are hiking, you hike a little while, you sit down, you rest. When you feel like it, you get back up and get back on the trail and you hike again. Do the same with the exercises.
5. Do the exercises every day!
6. All protocols for the vocal function exercises use the fundamental principles explained in greater detail in my book, *Balancing the Voice*.
7. You must use the recording when doing the exercises. Do not attempt to play them for yourself. The tempos are set to advance vocal function most efficiently. The limits of the exercises are **maximums**, not **minimums**. In other words, do not force the voice to reach the top or bottom of the exercise set. Allow the voice to strengthen and develop, and, over time, it will naturally reach the limits.

Using the Exercises

“In the quest for efficient and coordinated vocal function, these exercises build the foundation upon which the musical artist will begin to emerge. Along this path of development, never should any vocal technique become a replacement for your musical ear and good taste.” —Thomas R. Blaylock

1. **When using these exercises to improve your vocal technique, always consider *coordination* to be your initial objective.**
 - a. A vigorous effort is needed; however, brute force is not the answer. Always be aware of the goals of efficiency and endurance. As you become stronger and better coordinated, use only the amount of energy necessary to produce a clean, resonant sound. This conservation of energy, because of increased efficiency, should result in greater endurance.
2. **Vocalize any of the exercises only as high or as low as you can do so without undue stress or strain.**
 - a. As you are using the exercise recording, stop singing when an exercise changes to a pitch which is too high or too low, and rest until it moves back into a comfortable pitch (or the next exercise begins). As you develop, you should be able to attain the limits indicated in the exercise tables; however, moderation in the beginning is the key to steady growth of the voice.
3. **Always do the exercises in order** (as outlined in the exercise tables and as recorded in the exercise recording).
 - a. They are in this order to progressively establish the coordination and strength of each muscle group. Always start with the first group of the level you are using, even if your last practice session ended in the middle of that level of exercises.
4. **Faster is not necessarily better** when doing the exercises.
 - a. Take your time; a short rest period between exercises is important.
5. **Do not overload the voice.**
 - a. **Sing under the interference** (reduce the power or volume, until the interference subsides) and then add power one degree at a time. Develop this process into an automatic stimulus/response behavior.
6. **How to hold the mouth/jaw.**
 - a. This is done by squeezing the cheeks gently inward between the upper and lower molars. (Use whichever hand is more comfortable.) In this position, the constrictive action of the swallowing muscles is limited, and pharyngeal resonance is increased. There is also an increase in supraglottic pressure which balances against the subglottic support pressure.
7. **When to hold the mouth/jaw.**
 - a. All exercises for those beginning this system must be done with the jaw held in an open position *and* in a minimum state of tension. As described in the instructions below, all singers, regardless of stage of advancement must hold the jaw for the first set of exercises every day.
 - b. If the voice does not remain stable or does not maintain vowel integrity when you are not holding the jaw, or if you are rebuilding after inactivity, illness, or injury, return to holding the jaw on all half steps.
 - c. Follow the exercise protocol for when to release mouth/jaw hold. By establishing these conditions, you can more easily produce a balanced voice, achieving the desired results of vocal artistry and endurance. Consistent exercise under these conditions programs and strengthens the vocal mechanism so that the improvements are gradually realized during artistic singing (while no longer holding the mouth/jaw).
8. **All the exercises have one basic reason to be used.**
 - a. However, as each exercise is refined, many facets of vocal production will be developed.
 - b. Doing the exercises in the order and within the specified limits, encourages the elasticity properties of the muscles. This establishes, and subsequently maintains, function at all Phonatory Threshold Pressures called for in the artistry. This enables the singer to perform artistic expressions from gentle to dramatic, and all the qualities of emotion necessary to share the message of the text.

Vowel Considerations

1. **In the beginning, all the vowels will tend to be much alike and somewhat muddy.**
 - a. This is necessary to develop an even vocal line. As you advance, the integrity of each vowel will be developed by the proportional adjustment of the resonators.
 - b. With the jaw held open as described above, a pure *oo* [u] vowel cannot be produced. It will sound more like an umlaut vowel [ü]. If the lips pucker (as they do when producing a pure *oo* [u] vowel), the throat may be closing instead of opening.
 - c. As you develop the ability to approximate the *oo* [u] vowel while holding the jaw, you are developing independence between the muscles of the lips, tongue, and jaw.
2. **The *y* prefix (as in *yoh*) is, in effect, an *ee* [i] vowel (*ee-oh* [i][o]).** The *ee* [i] vowel requires the highest
- and most forward position of the tongue, thus establishing greater pharyngeal resonating space during the attack of the tone. Forming the *y* prefix while holding the jaw, though somewhat awkward at first, develops flexibility of the tongue muscles and independence between the tongue and jaw muscles.
3. **The *ny* prefix (as in *nyoo*) encourages the nasopharyngeal resonation** needed when vowels are sung at or above middle C⁴. The *n* sound—an open-mouth hum with the tip of the tongue against the roof of the mouth—establishes an opening between the soft palate and the back wall of the throat. This opening is necessary for nasopharyngeal resonation to occur. By moving from the *n* sound directly to the *y* [i] vowel (described above) and on into the main vowel, a more efficient resonating space is realized.

Vowel Modification

1. **Your range may be extended by intentionally modifying the vowels to gain a combination that will tune the pharyngeal cavities.** It is very important to realize that all vowels are combinations of each other; and that in establishing good vocal production, these combinations establish the needed resonator adjustments.
2. **The objective of intentional vowel modification is to establish a balanced voice,** resulting in a balanced (even) color line throughout the voice.
3. **You must offset the natural tendencies of the voice** to get bright, harsh, and shrill as it goes higher; dark, dull, and muddy as it goes lower (Figure 2-a). These tendencies are unintentional vowel modifications, a natural result of the pharyngeal cavities changing shape as the voice moves through its range.
4. **When intentionally modifying vowels,** exaggerate the opposite of these tendencies: sing a darker sound as you go higher; a brighter sound as you go lower (Figure 2-b).
5. **Vowel Modification for the Exercises.** As the pitch goes above middle C⁴, modify the exercise vowel toward the *oo* [u] vowel (i.e., darker). The higher it goes, the more you modify (darken) the vowel. As you go downward from these higher pitches toward middle C⁴, gradually *unmodify* from the darker *oo* [u] sound back to the original exercise vowel. Going downward below middle C⁴, modify the exercise vowel toward a brighter sound. The lower it goes, the more you modify (brighten) the vowel. These rules are the same for all voices, both TBB and SMA. Refer to the Vowel Pronunciation Chart for examples of dark and light vowel

Vowel Pronunciation References

Vowel Spelling*	oo	oh (darker)	oh (brighter)	aw	ah	eh open	e (a) closed	ee
Reference Word	<u>m</u> oon	<u>m</u> o <u>a</u> n	<u>o</u> rphan	<u>j</u> aw	<u>l</u> l <u>a</u> ma	<u>b</u> et	che	<u>s</u> ee
I.P.A. Symbol	[u]	[o] (closed o)	[ɔ] (open o)	[ɑ]	[a]	[ɛ]	[e]	[i]

Blaylock Vocal Method Exercise Primary Vowel Pronunciation References (based on Italian vowel sounds).

The *h*'s in all the exercise vowel spellings are NOT pronounced. They are included only to make the pronunciation of the vowels more obvious

Intentional Vowel Modification for the Octave of Balanced Registration

Consider middle C^4 and downward as white; C^5 (an octave above middle C) and upward as black. All the pitches between C^4 and C^5 become the modifications between white and black, i.e., the shades of gray (Figure 2-b). Let the white represent the *oh* [o] vowel; the black, the *oo* [u] vowel; and the shades of gray, the modifications between *oh* [o] and *oo* [u] chromatically throughout the octave. In doing any exercise, this modification is very important for the development of proper registration, resonance, and an even color line (Figure 2-c).

Functional modifications are the intentional modifications to offset the natural tendencies. Over time, these modifications establish the physical functions and sensations through which the singer achieves balanced sound. As the singer moves into performance, these functions and sensations become the foundation from which the singer can modify the vowel required by the lyrics toward the vowel which produces optimal resonance and registration in that range. Some term this “cheating the vowel”.

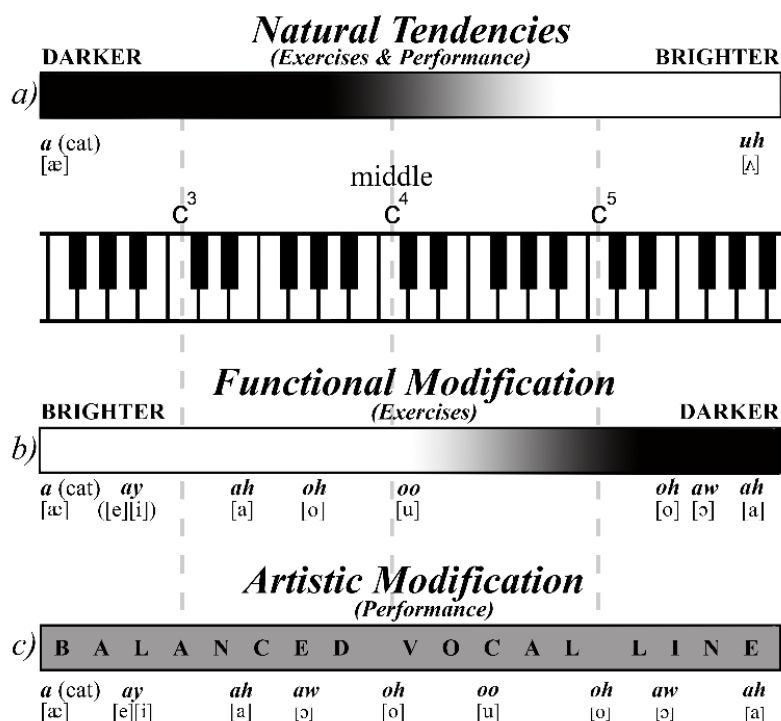


Figure 2 Achieving a Balanced Color Line.

Functional modifications are the *intentional* modifications to offset the natural tendencies. Over time, these modifications establish the physical functions and sensations through which the singer achieves balanced sound. As the singer moves into performance, these functions and sensations become the foundation from which the singer can modify the vowel required by the lyrics toward the vowel which produces optimal resonance and registration in that range. Some term this “cheating the vowel”.

Glossary

1. **Balanced vocal line / even color line:**
 - a. a condition of the voice in which the overall sound quality is consistent from one vowel to another as well as from one pitch to another. *Color line* is more specific than *vocal line*, referring to a particular sound quality: every style of music has an appropriate color line.
2. **Glottis:**
 - a. the space between the vocal folds; (*vocal folds* is synonymous with *vocal cords*).
3. **Interference:**
 - a. any aspect of the sound which is not clean and resonant.
4. **Optimum tone quality:**
 - a. a fully resonant sound, sung as brilliantly as possible without being harsh or shrill.
5. **Overloading the voice:**
 - a. singing too loud or too long, resulting in stress, strain, or interference.
6. **Vocal Tract/Resonation:**
 - a. Resonation results from the vibrational wave of the vocal folds being shaped by the tongue and pharynx. The optimum point of resonance for *each* pitch is achieved using specific vowels and their modifications.
 - b. Resonation occurs within the vocal tract (the space from the vocal folds to the lips) which is comprised of the pharynx and the mouth. The pharynx is divided into three regions: the *laryngopharynx* (the space immediately above the larynx), the *oropharynx* (the space at the back of the mouth and behind the tongue), and the *nasopharynx* (the space above the soft palate and behind the nasal passages).
7. **Registers and registration**
 - a. **Upper Register:** from the highest note in the voice down through C⁴ (middle C).
 - b. **Lower Register:** from the lowest note in the voice up through C⁵ (one octave above middle C⁴).
 - c. **Balanced Registration:** the strength and coordination of the upper and lower registers. In balanced registration, the transition between middle C⁴ and C⁵ (known as the *octave of balanced registration* or *balanced octave*) is as smooth as possible.
8. **Support:**
 - a. the power source: the active opposition of the inhalation and exhalation muscles (which results in the closure of the glottis and increased subglottal and intrathoracic pressures).

Additional instructions for all exercises

1. The diamond-shaped notes indicate the Beginning Pitch of the first note of the exercise. The regular notes indicate the Limits (the highest and lowest notes sung during the exercise). The Beginning Pitch may also be one of the Limits.
2. The exercises prepare and coordinate the function of the voice to produce automatically whatever your imagination conceives for you to do musically. The basic premise of these exercises is to build, balance, and coordinate the muscles involved in the vocal process.
3. Always do the exercises in order. This is critical to building the voice and greatly reduces the risk of damaging the developing instrument.
4. The first set of exercises at each level is designed to test and activate the instrument.
5. You must use the recording when doing the exercises. Do not attempt to play them for yourself. The tempos are set to advance vocal function most efficiently. The limits of the exercises are ***maximums***, *not minimums*. In other words, do not force the voice to reach the top or bottom of the exercise set. Allow the voice to strengthen and develop, and, over time, it will naturally reach the limits.

When to Advance

Indications that the singer is ready to move on to the next level:

1. The legato connection is consistent.
2. When vowel integrity is maintained using intentional vowel modification.
3. The articulation of each pitch is accurate, and each half step is clearly in tune (scale in the voice is retained).
4. The singer can remain in the appropriate register throughout the exercise (exercise 2a in lower register, etc.).
5. The singer can stay on top of the pulse and tempo throughout the range.
6. When the singer begins singing songs the vowel integrity is retained without excess tension.

Exercises by Levels (1 – 6)

LEVEL(S)	Tenor/Baritone/Bass (TBB)	Soprano/Mezzo/Alto (SMA)
Level 1	Tracks 01 – 05 Slow – 1st Time Track 01 Exercise #1 Track 02 Exercise #2a Track 03 Exercise #3a Track 04 Exercise #4a Track 05 Exercise #5a	Tracks 01 – 06 Slow – 1st Time Track 01 Exercise 1 Track 02 Exercise 2a Track 03 Exercise 2b Track 04 Exercise 3a Track 05 Exercise 4a Track 06 Exercise 5a
Level 2	Tracks 06 – 11 1st Time	Tracks 07 – 13 1st time
Level 3	Tracks 06 – 16 1st & 2nd Time Track 06 Exercise #1 Track 07 Exercise #2a Track 08 Exercise #2b Track 09 Exercise #3b Track 10 Exercise #4a Track 11 Exercise #5a Track 12 Exercise #2a Track 13 Exercise #2b Track 14 Exercise #3b Track 15 Exercise #4a Track 16 Exercise #5a	Tracks 07 – 19 1st & 2nd time Track 07 Exercise 1 Track 08 Exercise 2a Track 09 Exercise 2b Track 10 Exercise 3b Track 11 Exercise 4a Track 12 Exercise 5a Track 13 Exercise 6 Track 14 Exercise 2a Track 15 Exercise 2b Track 16 Exercise 3b Track 17 Exercise 4a Track 18 Exercise 5a Track 19 Exercise 6 Track 20 Exercise 9a
Level 4	Tracks 17 – 21 Faster Track 17 Exercise #2a Track 18 Exercise #2b Track 19 Exercise #3b Track 20 Exercise #4a Track 21 Exercise #5a	Tracks 07 – 25 All Exercises Track 07 Exercise 1 Track 08 Exercise 2a Track 09 Exercise 2b Track 10 Exercise 3b Track 11 Exercise 4a Track 12 Exercise 5a Track 13 Exercise 6 Track 14 Exercise 2a Track 15 Exercise 2b Track 16 Exercise 3b Track 17 Exercise 4a Track 18 Exercise 5a Track 19 Exercise 6 Track 20 Exercise 2a Track 21 Exercise 4b Track 22 Exercise 5a and 5b Track 23 Exercise 6 Track 24 Exercise 7a Track 25 Exercise 9a

Level 5
Level 6

Tracks 17 – 27 **Faster**
Tracks 21 – 29 **Faster & Extended**

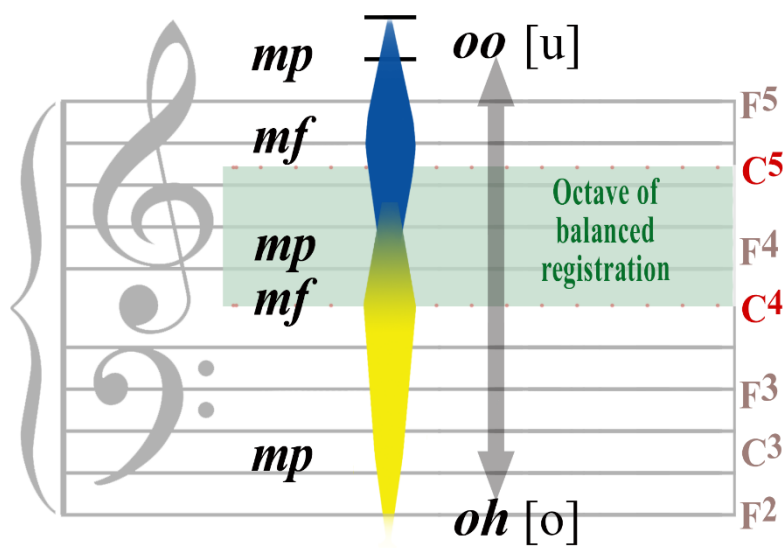
Track 17	Ex. 2a
Track 18	Ex. 2b
Track 19	Ex. 3
Track 20	Ex. 4a
Track 21	Ex. 5a
Track 22	Ex. 6
Track 23	Ex. 4b
Track 24	Ex. 8a
Track 25	Exercise 8a Extended
Track 26	Exercise 9a
Track 27	Exercise 9a Extended
Track 28	Exercise 10a
Track 29	Exercise 11

Track 30	Narration
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Tracks 26 – 44 **All Exercises Faster**
Tracks 26 – 4 **All Exercises Extended**

Track 27	Exercise 1
Track 28	Exercise 2a
Track 29	Exercise 2b
Track 30	Exercise 3b
Track 31	Exercise 4a
Track 32	Exercise 5a
Track 33	Exercise 6
Track 34	Exercise 2a
Track 35	Exercise 2b
Track 36	Exercise 3b
Track 37	Exercise 4a
Track 38	Exercise 5a
Track 39	Exercise 6
Track 40	Exercise 2a
Track 41	Exercise 4b
Track 42	Exercise 5a, 5b
Track 43	Exercise 6
Track 44	Exercise 7a
Track 45	Exercise 9a
Track 46	Exercise 4b
Track 47	Exercise 9a Extended
Track 48	Exercise 12a, two octave arpeggio (staccato)
Track 49	Exercise 12b, two octave arpeggio (legato)
Track 50	Narration

Exercise X—All Levels



■ Lower Register ■ Upper Register

that given day and that given point. This must be re-established daily. As you progress to higher levels of the exercises, you may employ more advanced vowels as explained in my book.

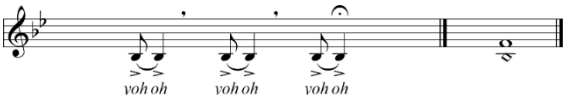

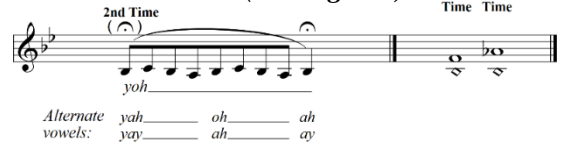
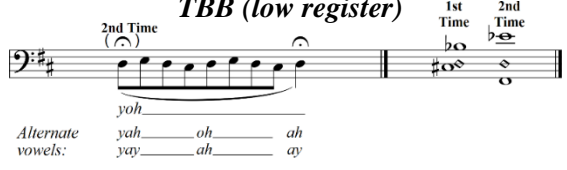

Exercise X: is a vocal glide to evaluate/test the vocal mechanism set



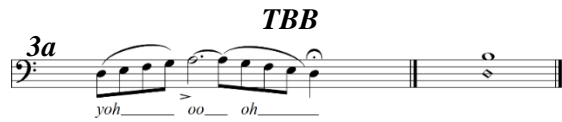





This exercise is for all voices. Do not hold the mouth/jaw on this exercise. Allow the tongue to move from the prefix y ee [i] vowel to the target oh vowel modifying on the upward ascent to an oo [u] vowel and back downward to an oh [o] vowel. You should slide from a *comfortable predominantly lower register* pitch, on an “oh” [o] vowel modifying toward an “oo” [u] vowel across the transition/passaggio/break (approximately F^{#4}) in the balanced octave (middle C⁴ - C⁵), to a *comfortable predominantly upper register* pitch. Then back down to where you started on an “oh” [o] vowel. Do this several times until the transition/passaggio/ break begins to smooth out. The dynamic levels and vowel colors will change as you warm up, and as you move through your singing session(s). When you have achieved smooth movement throughout the voice over the transition/passaggio/break points, you have developed your performance sound, for




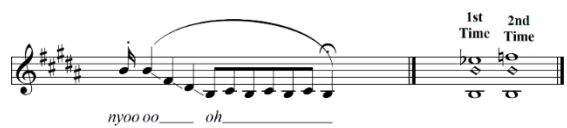

What will be accomplished with Exercise X	
Functionally	Artistically
<p>Allow the tongue to move from the prefix y ee [i] vowel to the target oh vowel modifying on the upward ascent to an oo [u] vowel and back downward to an oh [o] vowel.</p> <p>The balance and transition through the registers will be accomplished by using a variable and continuous breath pressure of the support and other vocal systems.</p>	<p>The vowel integrity and color line balance through the octave of balanced registration will be achieved by the smooth power transition.</p> <p>Continue the exercise until the sliding transition is smooth. At first, it will not be smooth. Even advanced singers may not experience smooth transitions the first times through this exercise on any given day.</p>

How to do Exercise X	
Basic Instructions	Additional Instructions
<p>Do not hold the jaw for this exercise.</p> <p>Insert this exercise as a check at any point in your warmup and/or singing of songs.</p> <p>It is not intended to be only used at the beginning of a warmup session.</p>	<p>Get a good expansion and lift of the abdominal muscles.</p> <p>Use Exercise X to warm up and warm down the voice!</p>

Reason for Exercise X	What to be aware of with Exercise X
<p>Evaluates and tests the transition/passaggio/break between the lower and upper registers in the octave of balanced registration.</p> <p>Establishes the basic support reflex coordination: expand-lift—phrenic nerve stimulus—closure of the glottis.</p> <p>Sets the sound, color and weight that are appropriate in your voice.</p>	<p>Make sure to expand for a breath and then keep an inward continual lift of the abdominal wall throughout the sung sound.</p> <p>Never let the abdominal wall become static or pushing outward during singing of any kind.</p>

Exercises Levels 1 - 4	Limits & Beginning Pitches	Instructions	Reasons for Exercise / Additional Instructions
<p>Exercise 1</p> <p style="text-align: center;">SMA</p>  <p style="text-align: center;">TBB</p> 		<p>Hold the jaw open vertically.</p> <p>Squeeze the cheeks between the molars.</p> <p>Pull forward gently.</p> <p>Get a good expansion and lift.</p> <p>No h sounds between pitches.</p> <p>Make sure to expand for a breath and then keep an inward continual lift of the abdominal wall throughout the sung sound.</p> <p>Never let the abdominal wall become static or pushing outward during the sung sound.</p>	<p>Support articulation.</p> <p>Tongue moving from prefix <i>ee</i> [i] vowel to the target <i>oh</i> [o] vowel.</p> <p>Establishes the basic support reflex coordination: expand-lift—phrenic nerve stimulus—closure of the glottis.</p> <p>Precise attack and release through the support and other vocal systems.</p> <p>Vowel integrity.</p>
<p>Exercise 2a</p> <p style="text-align: center;">SMA (low register)</p>  <p style="text-align: center;">TBB (low register)</p> 		<p>Slide from pitch to pitch to stretch and release the vocal fold tension.</p> <p><i>Legato</i> (smooth and connected) movement from pitch to pitch.</p> <p>Modify toward an oo [u] vowel with each ascending step above middle C⁴.</p> <p>No h sounds between pitches.</p> <p>Hold the jaw at all times during Levels 1 through 4.</p> <p>Repeat the vowel over and over while holding the note.</p> <p>Expand for a breath and then keep an inward continual lift of the abdominal wall throughout the sung sound.</p> <p>2nd Time (2a): hold first pitch momentarily, then move through the exercise.</p>	<p>Keep a very smooth and connected <i>legato</i> from pitch to pitch.</p> <p>Encourages flexibility in the vocal folds.</p> <p>Encourages flexibility in the vocal folds.</p> <p>Establishes basic open throat set for the lower register (2a) and upper register (2b).</p> <p>2b: You must always maintain the ability to come down to middle C⁴ in upper register.</p> <p>Never let the abdominal wall become static or pushing outward during the sung sound—it is always moving inward/upward.</p>
<p>Exercise 2b</p> <p style="text-align: center;">SMA and TBB (upper register)</p> 			

Exercises Levels 1 - 4	Limits & Beginning Pitches	Instructions	Reasons for Exercise / Additional Instructions
<p>Exercise 3a & 3b</p> <p>3a SMA</p>  <p>3b</p>  <p>TBB</p> <p>3a</p>  <p>3b</p> 	<p>Lift inward on each pitch up and down the exercise</p> <p>On the first pitch start on an oh [o] vowel moving upward, modifying toward an oo [u] vowel on top, and then back down to the original oh vowel at the starting pitch.</p> <p>Hold the jaw at all times during Levels 1 through 4.</p> <p>Modify toward an oo [u] vowel with each ascending step above middle C⁴.</p> <p>3a: Keep consistent inward abdominal lift during duration of top pitch and pitches moving up and down the scale.</p> <p>3b: Keep the four pulses on the top pitch connected.</p>	<p>Develops and maintains antagonistic inhalation/exhalation support coordination and support articulation.</p> <p>Develops and maintains support articulation by the slight lift on each pitch, all the way up to the top pitch and down to the starting pitch.</p> <p>Creates the <i>legato</i> line with a slight support articulation on each pitch.</p> <p>Make sure to expand for a breath and then keep an inward continual lift of the abdominal wall throughout the sung sound.</p>	
<p>Exercise 4a & 4b</p> <p>4a SMA</p>  <p>4b</p>  <p>TBB</p> <p>4a</p>  <p>4b</p> 	<p>Hold the jaw at all times during Levels 1 through 4.</p> <p>SMA</p> <p>Do not try to sing the first pitch.</p> <p>Just touch the first pitch as if you are touching a hot surface or that someone walked up behind you and frightened you.</p> <p>Taper the volume downward 8-6-4-2 on a scale of 1 (softest) to 10 (loudest)</p> <p>All four pitches <i>staccato</i> (short and detached).</p> <p>Do exercise twice at each pitch level. Second time use the change to the following vowels:</p> <p>Change to yoh [i][o] when you reach F^{#5}.</p> <p>Change to yah [i][a] when you reach A⁵.</p> <p>TBB</p> <p>All <i>legato</i>, start with a ny prefix and an oo [u] vowel.</p> <p>Slide down to an oh vowel on the bottom.</p>	<p>SMA</p> <p>Establishes quick breath and attack of the note.</p> <p>Stretches the top of the voice.</p> <p>Develops and maintains the rhythmic expand-lift/phrenic nerve support connection.</p> <p>The quick, <i>staccato</i> attack of each top pitch establishes the new mechanism set.</p> <p>Teaches the ability to sing <i>staccato</i> for SMAs.</p> <p>Exercise 4 is in upper register for SMAs starting with a yoo [i][u].</p> <p>TBB</p> <p>Blends the registration from top to bottom.</p> <p>Teaches the ability to sing <i>legato</i> for TBBs.</p> <p>Exercise 4 for TBBs starts with a nyoo /n/[i][u] dominantly lower register, breaking over into the upper register (falsetto) rather than strain.</p>	

Exercises Levels 1 - 4	Limits & Beginning Pitches	Instructions	Reasons for Exercise / Additional Instructions
<p>Exercise 5a & 5b</p> <p>SMA (low register)</p> <p>5a</p>  <p>yoh oo yoh oo yoh oo oh</p> <p>TBB (low register)</p> <p>5a</p>  <p>yoh oo yoh oo yoh oo oh</p> <p>SMA and TBB (upper register)</p> <p>5b</p>  <p>yoo yoo yoo</p>	<p>Lift inward on each pitch up and down the exercise.</p> <p>5a: On the first pitch start on an <i>oh</i> vowel moving upward, modifying toward an <i>oo</i> [u] vowel on top, and then back down to the original oh vowel at the starting pitch.</p> <p>Hold the jaw at all times during Levels 1 through 4.</p> <p>Expand (take a breath) and lift as you attack each bottom pitch.</p> <p>Sing as if <i>legato</i> with a bump accent on each pitch—top pitch first two times is <i>staccato</i>.</p> <p>Modify toward an <i>oo</i> [u] vowel with each ascending step above middle C⁴.</p>	<p>Develops and maintains the rhythmic expand-lift/phrenic-nerve support connection.</p> <p>Develops and maintains antagonistic muscle strength between the inhalation and exhalation muscles.</p> <p>Develops and maintains support articulation by the slight lift on each pitch, all the way up to the top pitch and down to the starting pitch.</p> <p>Creates the <i>legato</i> line with a slight support articulation on each pitch.</p> <p>Be sure to modify the vowel if the sound breaks up or you feel as if you are pushing up against a ceiling.</p>	
<p>Exercise 6</p> <p>SMA</p>  <p>nyoo oo oh</p> <p>TBB</p>  <p>nyoo oo oh</p>	<p>Just touch the top pitch, then sustain the second pitch and slide down to the lower pitches, keep the lower pitches moving forward in a <i>legato</i> manner.</p> <p>Keep the first 3 pitches in upper register and then make the transition to the blended voice and on into lower register.</p> <p>Keep the beginning <i>oo</i> [u] vowel until you reach the bottom pitch on which you change to an <i>oh</i> vowel.</p> <p>Slide down through all pitches.</p> <p>When you reach the bottom pitch, change from an <i>oo</i> [u] to an <i>oh</i> [o] vowel to access the lower register. (Do not try to smooth the register transition at first.)</p> <p>Hold the jaw at all times during Levels 1 through 4.</p>	<p>Encourages elasticity in the vocal folds for <i>legato</i> development.</p> <p>As the exercise moves to the bottom pitch, the registration transition is developed.</p> <p>Teaches the vocal folds how to change registration.</p> <p>Keep the pitches flowing (<i>legato</i>) from one to another.</p> <p>How to move through the balanced octave middle C⁴–C⁵.</p> <p>Follow through with a positive breath flow.</p> <p>Do not try to smooth the register transition at first!</p>	

Exercises, Levels 5 to 6

Hold the jaw during Exercises 1 to 6 first time through, all levels.

The first time you do the exercises each day, ***always begin with Exercises—Levels 2 and 3.*** These exercises are warm-ups as well as an opportunity to assess your voice for any areas of stress or dysfunction which may need special attention.

Remember that each day, you are working with a new instrument.

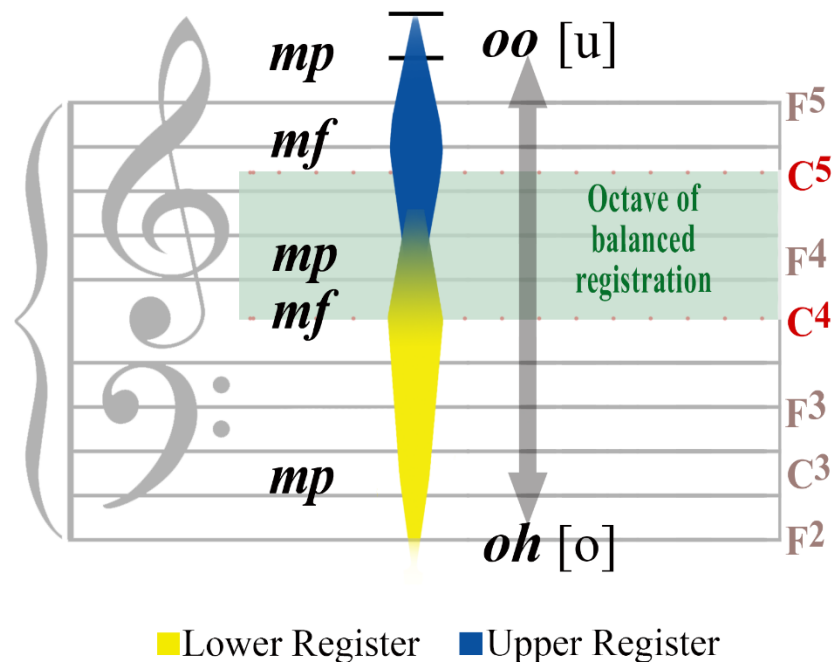
The exercises for Levels 5 through 6 ***repeat exercises in Levels 2 and 3***, which have different tempi and ranges. Additional exercises are incorporated at each progressive level.

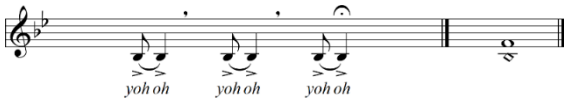
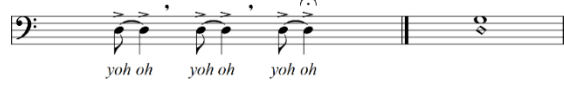



Do not **force** your voice to the upper or lower limits as this will negatively affect your progress. Test the limits but allow the voice to develop and strengthen at its own pace.


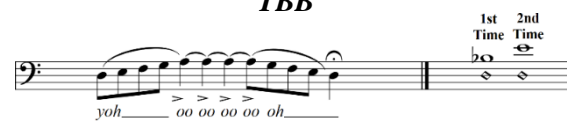
As you prepare on the day of a performance, you may wish to adjust holding the jaw with much less tension (or possibly not at all) in the later exercises.

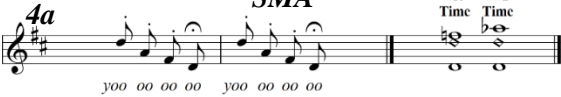




If the voice does not remain stable or does not maintain vowel integrity, or if you are rebuilding after inactivity, illness, or injury, adjust how you are holding the jaw.




Remember, your goal is always to balance your voice through its entire range.


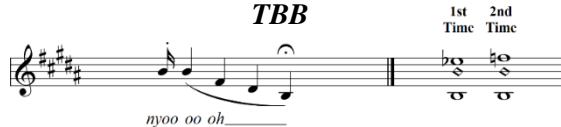





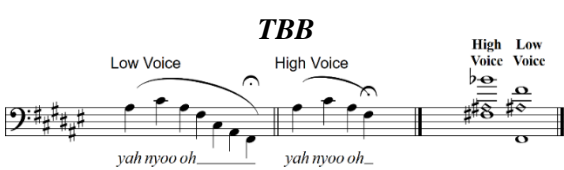
Exercises, Levels 5 - 6	Limits & Beginning Pitches	Instructions	Reasons for Exercise / Additional Instructions
<p>Exercise 1</p> <p style="text-align: center;">SMA</p>  <p style="text-align: center;">TBB</p> 		<p>Hold the jaw open vertically.</p> <p>Squeeze the cheeks between the molars.</p> <p>Pull forward gently.</p> <p>Get a good expansion and lift.</p> <p>No h sounds between pitches.</p> <p>Make sure to expand for a breath and then keep an inward continual lift of the abdominal wall throughout the sung sound.</p> <p>Never let the abdominal wall become static or pushing outward during the sung sound.</p> <p>Hold the jaw at all times the first time through.</p>	<p>Support articulation.</p> <p>Tongue moving from prefix <i>ee</i> [i] vowel to the target <i>oh</i> [o] vowel.</p> <p>Establishes the basic support reflex coordination: expand-lift—phrenic nerve stimulus—closure of the glottis.</p> <p>Precise attack and release through the support and other vocal systems.</p> <p>Vowel integrity.</p>
<p>Exercise 2a</p> <p style="text-align: center;">SMA (low register)</p>  <p>Alternate vowels: yah _____ oh _____ ah _____ yay _____ ah _____ ay _____</p> <p style="text-align: center;">TBB (low register)</p>  <p>Alternate vowels: yah _____ oh _____ ah _____ yay _____ ah _____ ay _____</p>		<p>Slide from pitch to pitch to stretch and release the vocal fold tension.</p> <p><i>Legato</i> (smooth and connected) movement from pitch to pitch.</p> <p>Modify toward an <i>oo</i> [u] vowel with each ascending step above middle C⁴.</p> <p>No h sounds between pitches.</p> <p>Hold the jaw at all times the first time through.</p> <p>Mentally repeat the vowel over and over while holding a note of any length.</p> <p>Expand for a breath and then keep an inward continual lift of the abdominal wall throughout the sung sound.</p> <p>2nd Time (2a): hold first pitch momentarily, then move through the exercise.</p>	<p>Keep a very smooth and connected <i>legato</i> from pitch to pitch.</p> <p>Encourages flexibility in the vocal folds.</p> <p>Establishes basic open throat set for the lower register (2a) and upper register (2b).</p> <p>2b: You must always maintain the ability to come down to middle C⁴ in upper register.</p> <p>Never let the abdominal wall become static or pushing outward during the sung sound—it is always moving inward/upward.</p> <p>Continue to hold the jaw through Levels 5 and 6 if the voice is not stable and/or vowel integrity is not maintained.</p> <p>In Levels 5 and 6: 2nd time through, hold the jaw on the first half step. Test the mechanism by releasing the hold for the next half step. If the voice is stable and vowel integrity is maintained, release the jaw for the rest of the set.</p>
<p>Exercise 2b</p> <p style="text-align: center;">SMA and TBB (upper register)</p> 			

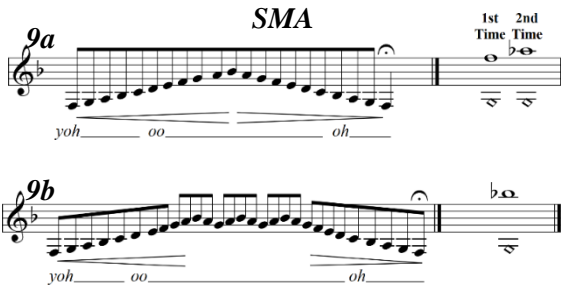
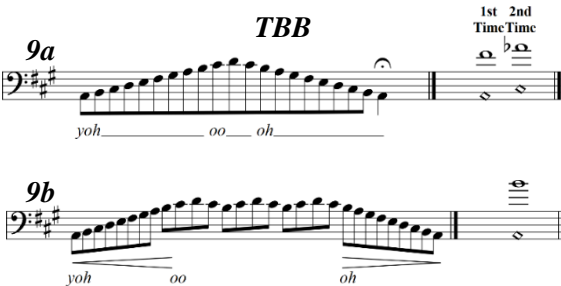
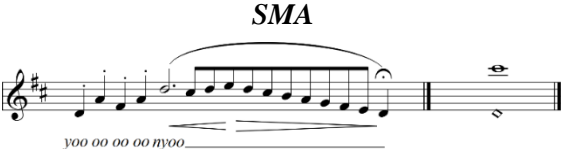
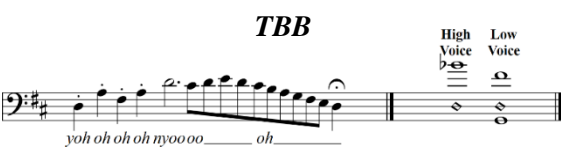
Exercises, Levels 5 - 6	Limits & Beginning Pitches	Instructions	Reasons for Exercise / Additional Instructions
<p>Exercise 3b</p> <p>SMA</p>  <p>TBB</p> 	<p>Lift inward on each pitch up and down the exercise</p> <p>On the first pitch start on an oh [o] vowel moving upward, modifying toward an oo [u] vowel on top, and then back down to the original oh vowel at the starting pitch.</p> <p>Hold the jaw at all times during Levels 1 through 4.</p> <p>Modify toward an oo [u] vowel with each ascending step above middle C⁴.</p> <p>3a: Keep consistent inward abdominal lift during duration of top pitch and pitches moving up and down the scale.</p> <p>3b: Keep the four pulses on the top pitch connected.</p>	<p>Develops and maintains antagonistic inhalation/exhalation support coordination and support articulation.</p> <p>Develops and maintains support articulation by the slight lift on each pitch, all the way up to the top pitch and down to the starting pitch.</p> <p>Creates the <i>legato</i> line with a slight support articulation on each pitch.</p> <p>Make sure to expand for a breath and then keep an inward continual lift of the abdominal wall throughout the sung sound.</p> <p>Continue to hold the jaw through Levels 5 and 6 if the voice is not stable and/or vowel integrity is not maintained.</p> <p>In Levels 5 and 6: 2nd time through, hold the jaw on the first half step. Test the mechanism by releasing the hold for the next half step. If the voice is stable and vowel integrity is maintained, release the jaw for the rest of the set.</p>	



Exercises, Levels 5 - 6	Limits & Beginning Pitches	Reasons for Exercise / Additional Instructions
<p>Exercise 4a, 4b & 4c</p> <p>SMA</p> <p>4a</p>  <p>4b</p>  <p>4c</p>  <p>TBB</p> <p>4a</p>  <p>4b</p> 	<p>SMA</p> <p>Do not try to sing the first pitch. Just touch the first pitch as if you are touching a hot surface or that someone walked up behind you and frightened you.</p> <p>Taper the volume downward 8-6-4-2 on a scale of 1 (softest) to 10 (loudest)</p> <p>All four pitches <i>staccato</i> (short and detached). Do exercise twice at each pitch level. Second time use the change to the following vowels: Change to yoh [i][o] when you reach F#⁵. Change to yah [i][a] when you reach A⁵.</p> <p>TBB</p> <p>All <i>legato</i>, start with a ny prefix and an oo [u] vowel. Slide down to an oh vowel on the bottom.</p>	<p>SMA</p> <p>Establishes quick breath and attack of the note. Stretches the top of the voice. Develops and maintains the rhythmic expand-lift/phrenic nerve support connection. The quick, <i>staccato</i> attack of each top pitch establishes the new mechanism set. Teaches the ability to sing <i>staccato</i> for SMAs. Exercise 4 is in upper register for SMAs starting with a yoo [i][u].</p> <p>TBB</p> <p>Blends the registration from top to bottom. Teaches the ability to sing <i>legato</i> for TBBs. Exercise 4 for TBBs starts with a nyoo /n/[i][u] dominantly lower register, breaking over into the upper register (falsetto) rather than strain.</p> <p>In Levels 5 and 6: 2nd time through, hold the jaw on the first half step. Test the mechanism by releasing the hold for the next half step. If the voice is stable and vowel integrity is maintained, release the jaw for the rest of the set. Continue to hold the jaw through Levels 5 and 6 if the voice is not stable and/or vowel integrity is not maintained.</p>

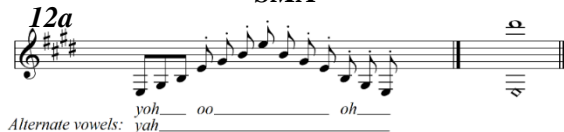


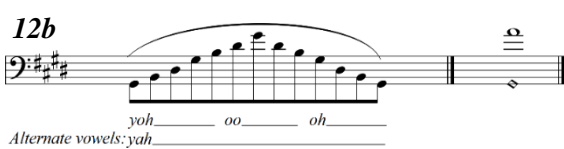
Exercises, Levels 5 - 6	Limits & Beginning Pitches	Instructions	Reasons for Exercise / Additional Instructions
<p>Exercise 5a & 5b</p> <p>5a SMA (low register)</p>  <p>5a TBB (low register)</p>  <p>5b SMA and TBB (upper register)</p> 		<p>Lift inward on each pitch up and down the exercise.</p> <p>On the first pitch start on an <i>oh</i> vowel moving upward, modifying toward an <i>oo</i> [u]vowel on top, and then back down to the original oh vowel at the starting pitch.</p> <p>Hold the jaw at all times during Levels 1 through 4.</p> <p>Expand (take a breath) and lift before attacking each bottom pitch.</p> <p>Sing as if <i>legato</i> with a bump accent on each pitch—top pitch first two times is <i>staccato</i>.</p> <p>Modify toward an <i>oo</i> [u] vowel with each ascending step above middle C⁴.</p>	<p>Develops and maintains the rhythmic expand-lift/phrenic-nerve support connection.</p> <p>Develops and maintains antagonistic muscle strength between the inhalation and exhalation muscles.</p> <p>Develops and maintains support articulation by the slight lift on each pitch, all the way up to the top pitch and down to the starting pitch.</p> <p>Creates the <i>legato</i> line with a slight support articulation on each pitch.</p> <p>Continue to hold the jaw through Levels 5 and 6 if the voice is not stable and/or vowel integrity is not maintained.</p> <p>Be sure to modify the vowel if the sound breaks up or the singer feels as if they are pushing against a ceiling.</p> <p>In Levels 5 and 6: 2nd time through, hold the jaw on the first half step. Test the mechanism by releasing the hold for the next half step. If the voice is stable and vowel integrity is maintained, release the jaw for the rest of the set.</p>

Exercises, Levels 5 - 6	Limits & Beginning Pitches	Instructions	Reasons for Exercise / Additional Instructions
<p>Exercise 6</p> <p>SMA</p>  <p>TBB</p> 		<p>Just touch the top pitch, then sustain the second pitch and slide down to the lower pitches, keep the lower pitches moving forward in a <i>legato</i> manner.</p> <p>Keep the first 3 pitches in upper register and then make the transition to the blended voice and on into lower register.</p> <p>Keep the beginning oo [u] vowel until you reach the bottom pitch on which you change to an oh vowel.</p> <p>Slide down through all pitches.</p> <p>When you reach the bottom pitch, change from an oo [u] to an oh [o] vowel to access the lower register. (Do not try to smooth the register transition at first.)</p> <p>Hold the jaw at all times during Levels 1 through 4.</p> <p>Continue to hold the jaw through Levels 5 and 6 if the voice is not stable and/or vowel integrity is not maintained.</p>	<p>Encourages elasticity in the vocal folds for <i>legato</i> development.</p> <p>As the exercise moves to the bottom pitch, the registration transition is developed.</p> <p>Teaches the vocal folds how to change registration.</p> <p>Keep the pitches flowing (<i>legato</i>) from one to another.</p> <p>How to move through the balanced octave middle C⁴–C⁵.</p> <p>Follow through with a positive breath flow.</p> <p>Do not try to smooth the register transition at first!</p> <p>Continue to hold the jaw through Levels 5 and 6 if the voice is not stable and/or vowel integrity is not maintained.</p> <p>In Levels 5 and 6: 2nd time through, hold the jaw on the first half step. Test the mechanism by releasing the hold for the next half step. If the voice is stable and vowel integrity is maintained, release the jaw for the rest of the set.</p>

Exercises, Levels 5 - 6	Limits & Beginning Pitches	Instructions	Reasons for Exercise / Additional Instructions
<p>Exercise 7</p> <p>SMA</p>  <p>TBB</p> 	<p>Let the tongue move from the y prefix into the ay [e] vowel and on into the oo [u] vowel.</p> <p>In Levels 5 and 6: 2nd time through, hold the jaw on the first half step. Test the mechanism by releasing the hold for the next half step. If the voice is stable and vowel integrity is maintained, release the jaw for the rest of the set.</p> <p>Form the ay [e] vowel where the oo [u] vowel will be.</p> <p>Make sure to expand for a breath and then keep an inward continual lift of the abdominal wall throughout the sung sound.</p> <p>Continue to hold the jaw through Levels 5 and 6 if the voice is not stable and/or vowel integrity is not maintained.</p>	<p>Beginning in upper register on a bright vowel ay [e] leaping upward to darker vowel oo [u], preparing for the smooth downward motion.</p> <p>Begins development of a quick pharyngeal adjustment from one vowel to another.</p> <p>Builds strength and blending within the register balance.</p> <p>Develops power in the upper register.</p> <p>Leaping up an interval keeping all pitches in a smooth, <i>legato</i> motion.</p> <p>Learning to change vowels in the middle of an exercise.</p> <p>Allow the tongue to move from vowel to vowel.</p> <p>Color match bright and dark vowels.</p> <p>In Levels 5 and 6: 2nd time through, hold the jaw on the first half step. Test the mechanism by releasing the hold for the next half step. If the voice is stable and vowel integrity is maintained, release the jaw for the rest of the set.</p>	
<p>Exercise 8</p> <p>SMA</p>  <p>TBB</p> 	<p>Use an ny prefix on the top (second) pitch.</p> <p>Allow the tongue to move from vowel to vowel.</p> <p>Smooth, <i>legato</i> line all the way down.</p> <p>SMA</p> <p>Change to yoh [i][o] when you reach F#⁵.</p> <p>Change to yah [i][a] when you reach A⁵.</p> <p>TBB</p> <p>Change to yoh [i][o] when you reach F#⁴.</p> <p>Change to yah [i][a] when you reach A⁴.</p>	<p>To learn the transition from a bright vowel to a dark vowel in an upward leap.</p> <p>Keep the inward lift of the abdominal wall.</p> <p>Bridges the transition points.</p> <p>Smooth <i>legato</i> movement all the way down.</p> <p>Color match bright and dark vowels.</p> <p>Continue to hold the jaw through Levels 5 and 6 if the voice is not stable and/or vowel integrity is not maintained.</p> <p>In Levels 5 and 6: 2nd time through, hold the jaw on the first half step. Test the mechanism by releasing the hold for the next half step. If the voice is stable and vowel integrity is maintained, release the jaw for the rest of the set.</p>	

Exercises, Levels 5 - 6	Limits & Beginning Pitches	Reasons for Exercise / Additional Instructions
<p>Exercise 9a & 9b</p> <p>SMA</p>  <p>TBB</p> 	<p>Keep a <i>legato</i> connection from pitch to pitch.</p> <p>Allow the top pitches to turn around with ease.</p> <p>Modify toward an <i>oo</i> [u]vowel with each ascending step above middle C.</p> <p>SMA</p> <p>Change to <i>yoh</i> [i][o] when you reach F#⁵.</p> <p>Change to <i>yah</i> [i][a] when you reach A⁵.</p> <p>TBB</p> <p>Change to <i>yoh</i> [i][o] when you reach F#⁴.</p> <p>Change to <i>yah</i> [i][a] when you reach A⁴.</p>	<p>Builds a scale into the voice.</p> <p>Develop an even color line over the different transitions of the registration.</p> <p>Learn the balance across the transitions of registration.</p> <p>9b: Pitch control on the top 3 turnarounds.</p> <ul style="list-style-type: none"> - Maintain <i>tessitura</i> on the turnarounds at the top. <p>Continue to hold the jaw through Levels 5 and 6 if the voice is not stable and/or vowel integrity is not maintained.</p> <p>Levels 5 and 6: 2nd time through, hold the jaw on the first half step. Test the mechanism by releasing the hold for the next half step. If the voice is stable and vowel integrity is maintained, release the jaw for the rest of the set.</p>
<p>Exercise 10</p> <p>SMA</p>  <p>TBB</p> 	<p>The first four pitches are to be <i>staccato</i>, then keep a <i>legato</i> connection from pitch to pitch to the end of the exercise.</p> <p>Modify toward an <i>oo</i> [u] vowel with each ascending step above middle C⁴.</p> <p>Allow the top pitches to turn around with ease.</p> <p>SMA</p> <p>Change to <i>yoh</i> [i][o] when you reach F#⁵.</p> <p>Change to <i>yah</i> [i][a] when you reach A⁵.</p> <p>TBB</p> <p>Change to <i>yoh</i> [i][o] when you reach F#⁴.</p> <p>Change to <i>yah</i> [i][a] when you reach A⁴.</p>	<p>Builds a scale into the voice.</p> <p>Learn the balance across the transitions of registration.</p> <p>Maintain <i>tessitura</i> on the turnarounds at the top.</p> <p>Develop an even color line over the different transitions of the registration using a different articulation pattern (1-5-3-5-8) and down the scale.</p> <p>Continue to hold the jaw through Levels 5 and 6 if the voice is not stable and/or vowel integrity is not maintained.</p> <p>Levels 5 and 6: 2nd time through, hold the jaw on the first half step. Test the mechanism by releasing the hold for the next half step. If the voice is stable and vowel integrity is maintained, release the jaw for the rest of the set.</p>

Exercises, Levels 5 - 6	Limits & Beginning Pitches	Instructions	Reasons for Exercise / Additional Instructions
Exercise 11 SMA  TBB 		<p>Keep a <i>legato</i> connection from pitch to pitch to the end.</p> <p>In order for the tone quality to remain constant you move to a brighter in the descent.</p> <p>Start on an <i>oo</i> [u] vowel.</p> <p>TBB</p> <p>Change to <i>yoh</i> [i][o] when you reach F^{#4}.</p> <p>Change to <i>yah</i> [i][a] when you reach A⁴.</p>	<p>Builds a chromatic scale into the voice.</p> <p>Develop an even color line over the different transitions of the registration.</p> <p>Learn the balance across the transitions of registration.</p> <p>Build a chromatic scale into the voice.</p> <p>Keep the color line consistent when changing from one vowel to another on the descent.</p> <p>Continue to hold the jaw through Levels 5 and 6 if the voice is not stable and/or vowel integrity is not maintained.</p> <p>Levels 5 and 6: 2nd time through, hold the jaw on the first half step. Test the mechanism by releasing the hold for the next half step. If the voice is stable and vowel integrity is maintained, release the jaw for the rest of the set.</p>

Exercises, Levels 5 - 6	Limits & Beginning Pitches	Instructions	Reasons for Exercise / Additional Instructions
Exercise 12a and 12b SMA  12b 		12a and 12b: Taper dynamically into the top. 12a: First three pitches <i>legato</i> , the rest <i>staccato</i> all the way up and down. 12b: All <i>legato</i> . Keep the <i>legato</i> connection as smooth as possible. Continue to hold the jaw through Levels 5 to 6 if the voice is not stable and/or vowel integrity is not maintained.	Builds a scale into the voice. Make register transition smoothly. Make articulation/transition from <i>staccato</i> to <i>legato</i> movement. Continue to hold the jaw through Levels 5 and 6 if the voice is not stable and/or vowel integrity is not maintained.
TBB 12a  12b 		SMA Change to yoh [i][o] when you reach F# ⁵ . Change to yah [i][a] when you reach A ⁵ . TBB Change to yoh [i][o] when you reach F# ⁴ . Change to yah [i][a] when you reach A ⁴ .	Levels 5 and 6: 2 nd time through, hold the jaw on the first half step. Test the mechanism by releasing the hold for the next half step. If the voice is stable and vowel integrity is maintained, release the jaw for the rest of the set. Develop the balance across the transitions of registration. Maintain <i>tessitura</i> on the turnarounds at the top.

Thomas R. Blaylock

Thomas R. Blaylock is a “Singing Voice Specialist” (i.e. specializing in vocal function for singers), voice teacher, voice scientist, performer and conductor. He taught voice and choral music in high school to university level from 1968 to 1981 and has had a private voice studio since 1968. He founded the Northwest Institute of Voice in 1982 and serves as President/Executive Director.



Mr. Blaylock has an extensive background in performing on concert, oratorio and opera stages. As a Basso-cantante, (high lyric bass), singing compromario as well as principal opera roles including Rev. Olin Blitch, Colline, Dr. Granvil, Hans Schwarz, Boris Godunov, and many others, including musical theatre. He also has appeared as Bass soloist in numerous oratorio productions, Messiah, Elijah, Mozart Requiem, Verdi Requiem, Bach Cantatas, and many orchestral concerts. He appeared as soloist in pops concerts with the Oregon and Seattle Symphonies “The Best of Jerome Kern.”

As a conductor, he founded and conducted the Oregon Vocal Arts Ensemble (a semi-professional choral group), conducted church choirs for more than 20 years, and a Sweet Adeline Chorus for several years. He has also coached barbershop choruses and quartets throughout the nation in preparation for national and international competitions.

His singers include concert, opera, musical theatre, and popular artists in New York, Los Angeles, San Francisco, Portland, Chicago, Vienna, London, Amsterdam, Frankfurt,

Munich, Hamburg, Paris, Moscow, Tokyo and other cities around the world. For many of these artists, he frequently serves as musical supervisor, consultant, producer, and/or recording engineer during the production of their albums.

Over the past 50 years, Mr. Blaylock has lectured extensively on vocal production and voice disorders to physicians, voice scientists/researchers, speech pathologist associations, high school choirs, church choirs, civic choral groups, and university vocal pedagogy classes. His seminars held on an annual schedule, “**Survival Skills for the Singer**”, discussing vocal pedagogy and the correction of common vocal disorders, attracts teachers and singers from around the world. Otolaryngologists frequently and regularly consult with and refer voice users for rehabilitation to Mr. Blaylock.

For many years, Mr. Blaylock has been involved in research concerning the development of systematized techniques for the voice. The principles in the system follow an orderly progression in correcting functional vocal problems. These principles are assembled according to scientific evidence for the structural stability of the vocal mechanism. This evidence involves not only physiology and acoustics, but the prosodic implementation of phonetics. Diagnostic tools have been developed to aid the teacher and voice user alike. For the singer, singing teacher or conductor, this process also involves the transfer into the aesthetic/artistic demands of the musical literature.

Mr. Blaylock has produced recordings and booklets of “**Exercises for Vocal Development**” at several levels of advancement for the TBB and SMA voices. This exercise program has been highly successful in helping voice users develop and maintain a strong, coordinated, and healthy vocal instrument. His new book “**Balancing The Voice**”, **Vocal Artistry Derived from a Practical Application of Voice Science through a Systematized Functional Process** is now in a limited edition third draft.

Publications/Presentations/Memberships

The Voice Foundation, Faculty – Research papers presented:

- “The Effects of Vocal Warm-Up on Singers and Voices with Disorders as Measured by Computer Analysis”, 1995
- “The Effects of Systematized Vocal Warm-Up on Voices with Disorders of Various Etiologies”, 1996; published Vol. 13, No. 1, March 1999 Journal of Voice, the Official Journal of The Voice Foundation and The International Association of Phonosurgeons
- “Achieving F₁ and F₂ Formant Frequencies to Produce the Integrity of Vowel Sound(s)”, June 2005.

The Voice Foundation Symposium Faculty, Philadelphia:

- Master class: Vocal Technique, June 1997 and 1998
- Master class: “Vocal Techniques for the Non-Classical Singer”, June 2000
- Master class: “Teaching the Pop Singer”, June 2004
- Master class: “How to Achieve Vowel Clarity for Singers of All Styles of Music”, June 2005

Professional Presentations:

- Seminar Western Division: “Survival Skills for the Singer”, Beaverton, Oregon, annually since 1981
- Seminar Eastern Division: “Survival Skills for the Singer”, Nashville, Tennessee, since 2013, 2015, 2016
- Voice Clinic Rounds: Oregon Health Sciences University, 1998-2000; lectured on Vocal Technique, July 1999
- Master class: “Survival Skills for the Singer”, Belmont University, Nashville, Tennessee, May 2005
- Performing Arts Medicine Conference: “Recovering from Vocal Injury”, Portland, Oregon, August 2010
- Master class: “Vocal Pedagogy as seen by the Singing Voice Specialist”, Portland State University, November 2010

Membership:

- National Association of Teachers of Singing
- The Voice Foundation
- American Choral Directors Association
- Voice Research Laboratory Committee, Voice Foundation