



Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Discover how to boost your vocal range by more than 8 notes with the world best selling
and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Contents

Introduction.....	3
The Starting Line.....	4
Understand How Your Voice Works--the "Vocal Athlete".....	7
II. The Game Plan.....	17
III. Training Camp.....	19
IV. Game Day.....	28
Choosing Repertoire.....	31
V. In Conclusion.....	31
Recommended Reading: Singing Made Simple.....	32

Discover how to boost your vocal range by more than 8 notes with the world best selling
and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Introduction

Learning to sing well is much like mastering any physical skill. It takes time, effort, and training. Just as athletes spend many years practicing their sport, singers must invest the time to hone their art. Think of yourself as a "vocal athlete", training to achieve whatever goal you have set for yourself.

Like great athletes, most great singers are born with a genetic predisposition to talent. But that innate ability isn't enough by itself. It takes discipline, motivation, and hard work to turn your natural aptitude into prosperous success.

If you're a beginner, this book will help you start to develop your vocal talent. If you've already had some training and experience, you may find some helpful suggestions. You shouldn't expect immediate results, but if you work diligently you should see progress over time.

We'll outline the steps to becoming a vocal athlete. After assessing your voice at the "Starting Line", you'll create a "Game Plan" that details your goals and development strategy. You will then progress to "Training Camp", which includes exercises designed to improve your voice and increase your range, and finally to "Game Day", which focuses on performance and vocal maintenance skills.

Good luck, and have fun!

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

The Starting Line

Before working to improve your vocal skills, it's a good idea to first explore and assess your vocal instrument.

Speaking Voice vs. Singing Voice

Singing and speaking are closely related. In fact, your speaking voice can teach you a lot about your singing voice, and the two can help or hinder one another.

Your Speaking Voice

Let's start by exploring your speaking voice. Try making various non-speech sounds: laugh, cry, yawn, sigh. If you have a piano or pitch pipe available, find the pitch that's closest to the sounds you made. Now speak a few monosyllables: uh-huh, mm-hmm, aha. Again, find the matching pitch on a piano or pitch pipe.

Now speak a few simple sentences, such as "my name is _____" or "I love to sing", and find the matching pitch. Many people make the mistake of trying to speak at a lower pitch than is natural for their voice. Ideally, the pitch should be the same for speaking as it is for

Discover how to boost your vocal range by more than 8 notes with the world best selling
and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

monosyllables or non-speech sounds.

Continue exploring your voice by speaking monosyllables at various pitch levels on a piano. Find the lowest pitch you can speak without sounding gravelly. (The gravelly sound is called "vocal fry" and is not healthy to sustain.) Your ideal speaking pitch should be about four to five steps above your vocal fry level.

Next, speak sentences or read a paragraph aloud, experimenting with higher speaking pitches. See how high you can go. Along the way, note where your voice is most comfortable and where you start to hear and feel strain.

Your Singing Voice

Voice Type

The first step in assessing your singing voice is determining your natural voice type. There are four main voice types: soprano and alto (contralto) for women, and tenor and bass for men. Within each type are subtypes, such as mezzo-soprano or baritone. However, during the course of training, it is possible to change from one type to another.

In general, sopranos and tenors have a higher range than altos and basses, but this is not the only determining factor of voice type. Tone quality is also a defining characteristic. Lower voices tend to have a deeper, richer chest resonance, while higher ones are lighter and brighter.

The highest voice type is the soprano. The most common subtypes of soprano are the lyric (1st) and the mezzo (2nd). Both can usually sing the same range, but the lyric soprano has a lighter tone and more power in the upper range. The mezzo's tone is a bit deeper and more powerful in the lower range.

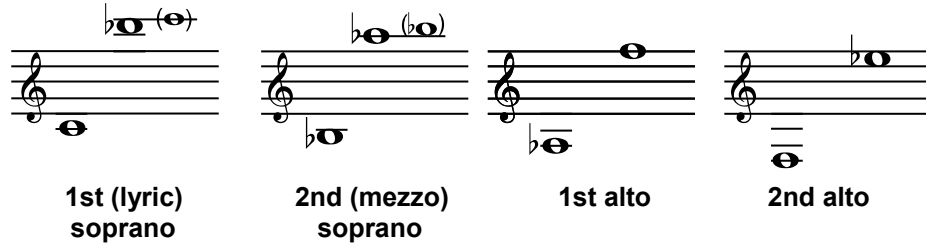
The soprano repertoire used in most high schools and church choirs is written for lyric and mezzo sopranos. Some lesser used soprano subtypes include the coloratura--a very high, light, agile voice--and the dramatic soprano, distinguished by a wide range with power throughout. Both are usually found only among highly trained opera singers.

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

The lowest female voice is the alto (contralto); it is subdivided into first and second altos. The first alto's tone is warm and rich, while the second alto is darker and heavier. Many untrained female singers begin training as first altos and discover that they are actually mezzo or even lyric sopranos.

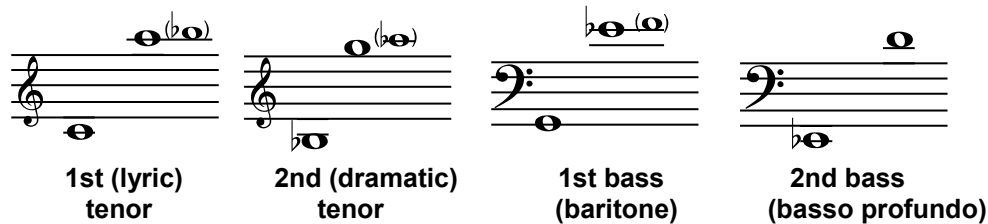
Female Vocal Ranges Commonly Used in Choral Music



The high male voice is the tenor, subdivided into lyric or dramatic. The lyric tenor is the "leading man" voice used in many musical theatre roles. Most male pop/rock singers are also in this category. The dramatic tenor has a heavier but more resonant tone and is better suited to classical and operatic works.

The lowest voice is the bass, subdivided into baritone (1st bass) and basso profundo (2nd bass). The baritone has a light, popular, lyric quality, while the basso profundo is low, heavy, and powerful. Many untrained male singers begin training as baritones and find out they are actually lyric tenors.

Male Vocal Ranges Commonly Used in Choral Music



So, your initial voice classification is only a starting point. Record yourself singing a song you know well that has a comfortable range. Listen to your tone and try to objectively describe it: light, heavy, dark, or bright. In what part of your range do you have the most power and confidence? Do you like the way your voice sounds? Most people are unpleasantly surprised the first time they hear their own recorded voice.

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Listen to recordings of professional singers of various voice types, and see whose tone quality is most similar to yours. Below are some examples:

Dramatic soprano:	Anna Netrebko
Coloratura soprano:	Mariah Carey
Lyric soprano:	Céline Dion
Mezzo soprano:	Jennifer Hudson
First alto:	Taylor Swift
Second alto:	Miley Cyrus
Lyric tenor:	Michael Bublé
Dramatic tenor:	Plácido Domingo
Baritone:	Josh Groban
Second bass:	Tennessee Ernie Ford (here's a link to some of the songs he recorded before he died in 1991: http://www.last.fm/music/Tennessee+Ernie+Ford)

Recordings of the other listed singers should be easy to find online.

Range and Tessitura

Your vocal range is the total number of notes you can sing. The average untrained singer has a range of about one-and-a-half octaves--twelve notes. With some training, most singers can achieve two or perhaps two-and-a-half octaves.

Tessitura is your *comfortable* range, in which you can sing the notes consistently, on pitch,
Discover how to boost your vocal range by more than 8 notes with the world best selling
and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

and without strain. The term is also used to describe the average pitch range of a song or choral part.

Many mezzo-sopranos, for example, can sing an occasional high C at the top extreme of their range, but their tessitura is probably an octave to half an octave below that: perhaps from the A above middle C to the second A above middle C. If they attempt to sing a piece in which the tessitura is from high G to high C, they will experience vocal strain and fatigue.

The key is locating your own tessitura and choosing songs with the same tessitura. If you try to sing higher than your natural tessitura, you run the risk of straining your voice.

To get an idea of your existing range and tessitura, try singing some arpeggios and scales. See how high and how low you can go on a piano, and notice the points where you begin to feel strain or hear a reduction in tone quality.

Remember, this is only the starting point from which you will measure your forward progress. So if your range isn't very large right now, don't let that worry you.

Understand How Your Voice Works--the "Vocal Athlete"

How We Produce and Perceive Sound

Tuning the human voice is not as simple as tuning a piano or guitar. On those instruments, the tension of each string is adjusted to vibrate at the correct frequency for the desired pitch. To understand pitch and tuning, it helps to know a bit about how sound is transmitted and how our ears perceive it.

Without getting too technical, sound is a wave--a back-and-forth movement of air pressure with three properties: wavelength, frequency, and amplitude. Wavelength and frequency determine the pitch, and are inversely related to one another. Amplitude determines the volume (loudness) of the sound.

A pitch we perceive as *high* has a shorter wavelength and greater frequency than one we

Discover how to boost your vocal range by more than 8 notes with the world best selling
and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

perceive as *low*. When a sound wave strikes the tympanum (ear drum), the vibration causes tiny hair cells in the cochlea (inner ear) to generate a nerve signal that is interpreted by the brain as sound.

All musical instruments have a mechanism to generate sound and a resonating chamber to amplify it. In the human voice, the mechanism is air flow across the vocal folds and the resonating chamber consists of the nose, mouth, and throat (collectively called the *pharynx* and subdivided into the *nasopharynx*, *oropharynx*, and *laryngopharynx*).

How Our Voice Works

Our voices produce sound as air from the lungs flows across our vocal chords (which are actually vocal folds). We control the pitch of our sound in two ways:

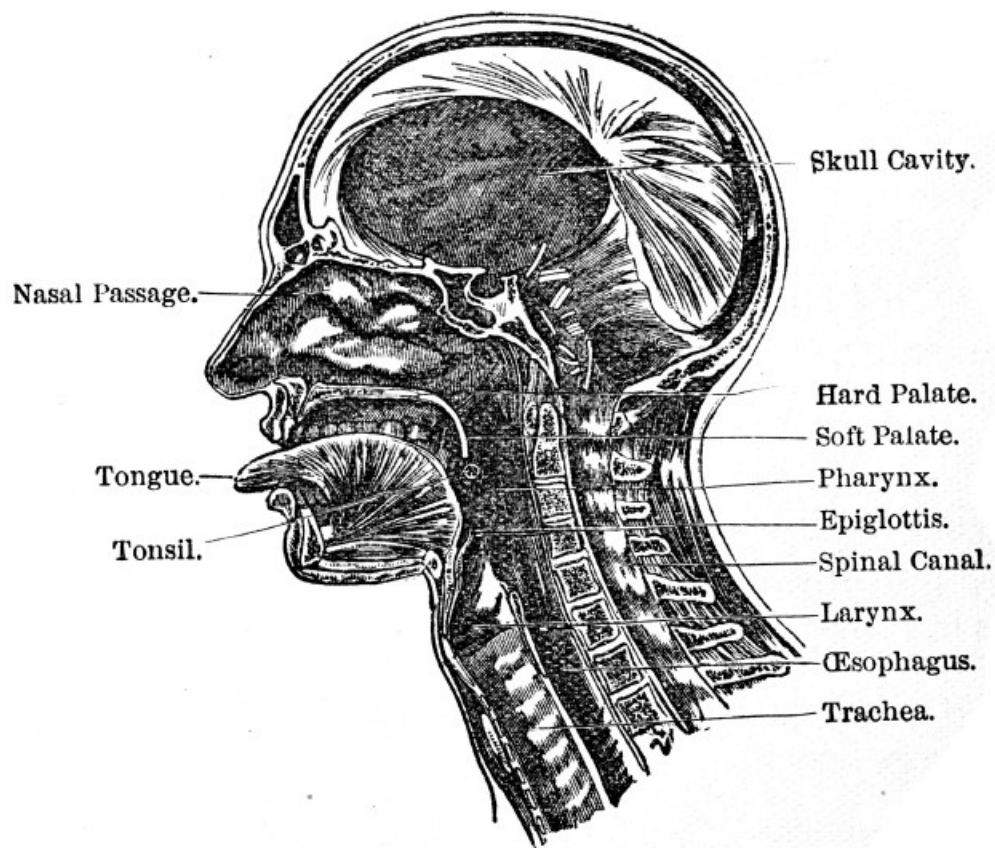
- 1) by the placement of the tone in our resonating chamber.
- 2) by the tension of the folds as air passes over them, controlled by tiny muscles in the throat

The human voice has three qualities of sound: pitch, volume, and timbre. Pitch measures how high or low the sound is, and is determined by the larynx; volume indicates how loud or soft it is, determined by the lungs and breath muscles; and timbre refers to the resonance of the sound, determined by the placement of the tone in the resonating cavities.

Below is a diagram of the anatomy of the human vocal tract. You can refer back to it later when you're learning how to make it work.

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

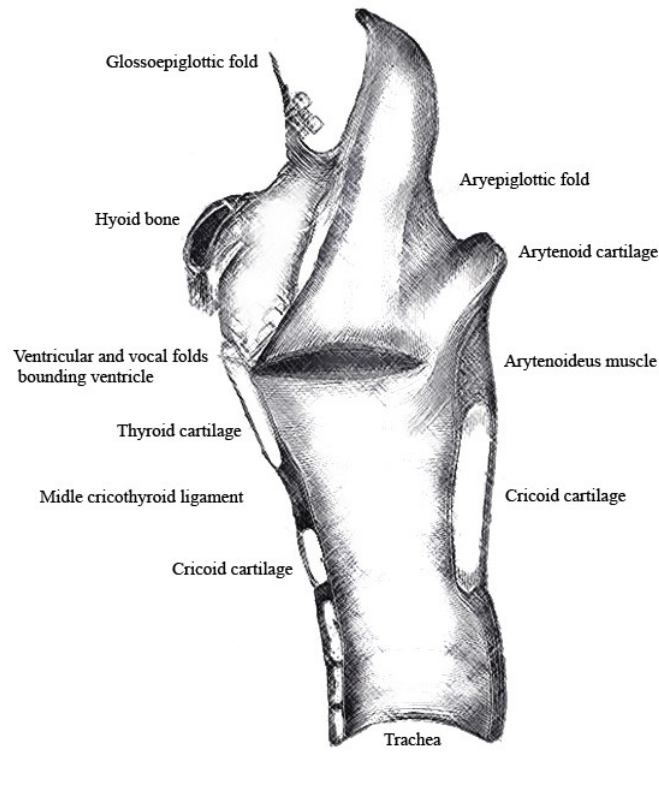
<http://tinyurl.com/4bwgbek>



The larynx itself is behind the thyroid cartilage at the top of the trachea (windpipe). When we breathe, the epiglottis opens, allowing air to pass through. When we eat and swallow food, the epiglottis closes over the top of the larynx to prevent food from "going down the wrong pipe".

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

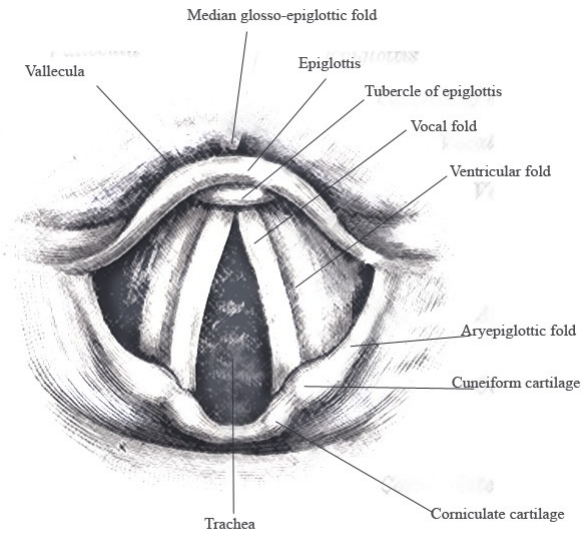


Vertical cross-section of larynx viewed from left side

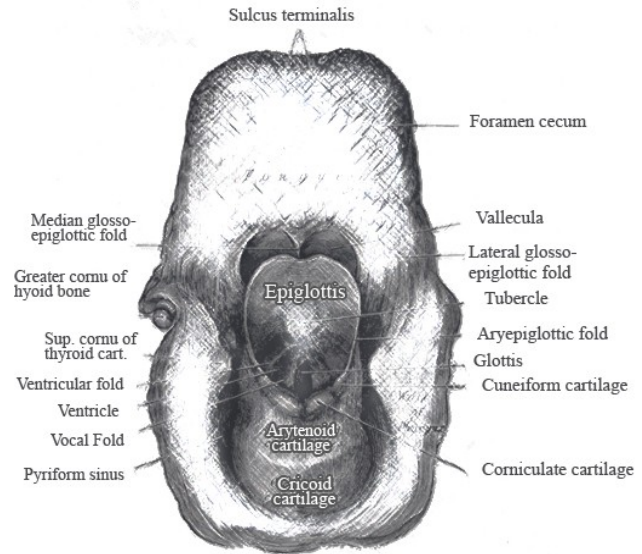
When we speak or sing, the vocal folds of the larynx open (abduct), close (adduct), and vibrate. The pitch of the sound (how high or low it is) is determined by how tightly the folds are closed and how fast they vibrate. When they're tightly closed, they vibrate faster and produce a higher pitch. For lower pitches, they are open wider and vibrate slower.

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>



interior of larynx



top view of larynx

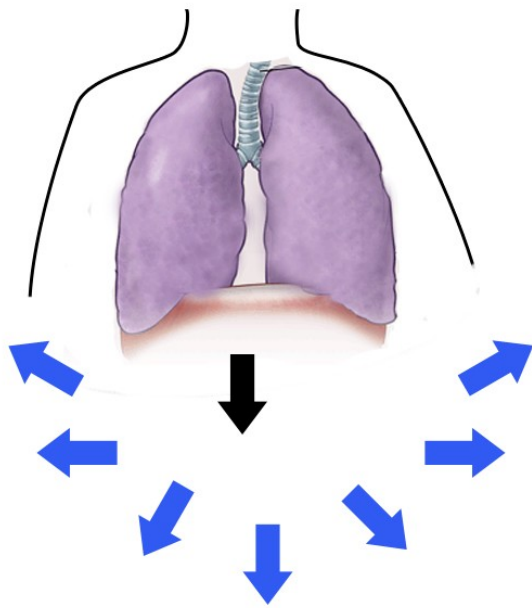
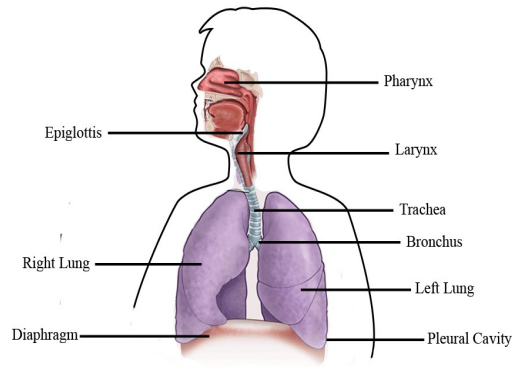
How We Breathe

The diaphragm acts as a bellows, and the chest cavity functions as a sealed vacuum chamber. As the diaphragm contracts and relaxes, it alternately draws air into the lungs and then pushes it out. The lungs are like balloons, and they are alternately inflated (when we inhale) and deflated (when we exhale).

Oxygen from the inhaled air enters the bloodstream and is carried to the rest of the body through a complex biochemical process. The sound of our voice is produced when exhaled air passes across our vocal folds and causes them to vibrate.

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>



relaxed diaphragm

diaphragm contracts downward, lungs fill with air, trunk expands circumferentially

The volume (loudness or softness) of the sound is determined by the quantity and force of the air flow from the lungs, and is controlled by the breathing muscles: diaphragm, abdominal

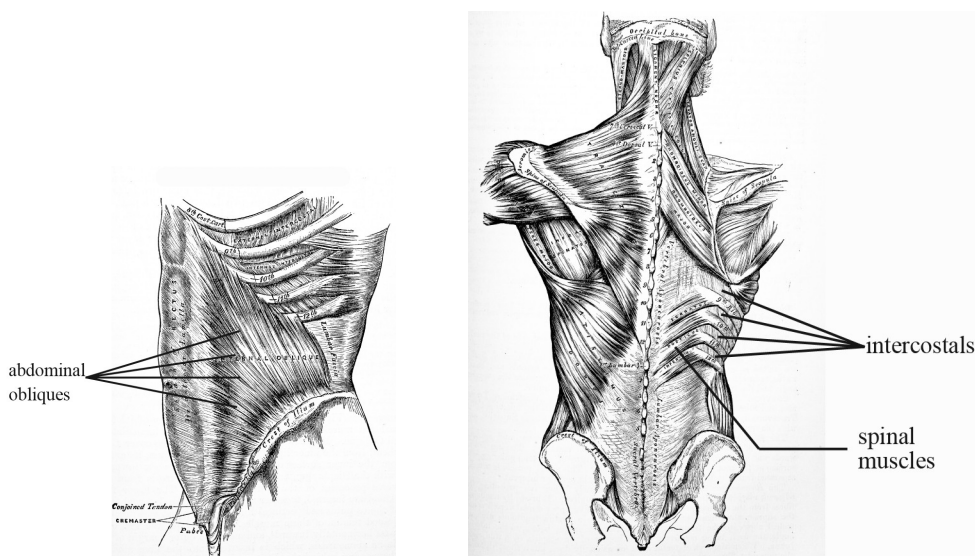
Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

obliques, intercostals, and spinal muscles. Proper breath support is vital to effective projection (singing without electronic amplification).

The primary muscle involved in breathing is the diaphragm, which forms the floor of the rib cage and divides the chest cavity from the abdomen. Other related muscles are the intercostals (located between the ribs, forming the walls of the chest cavity), the abdominal obliques, and some of the spinal muscles.

To feel movement of your diaphragm, sit upright or stand tall and lay one hand lightly on the center of your abdomen with your thumb resting on your lowest rib. Watching yourself in a full-length mirror, take a deep breath. Your abdomen should expand and push your hand outward. When you exhale, your abdomen should contract.



To feel the obliques and spinal muscles, place one hand with the thumb beside your spine at the small of your back and the fingers pointing forward. Put your other hand on your side with the thumb resting on the lowest rib and the fingers pointing forward to feel the intercostals and obliques.

Take in another deep breath with both of your hands pushed outward. You should feel expansion around your entire midsection. Your chest and shoulders should not rise or move much at all.

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Controlling Tone Quality

The timbre of the voice describes its tone quality, and is a function of the resonating cavities of the vocal tract: chest, oropharynx (throat), nasopharynx or mask (nose and mouth), and head/sinuses. Some singers refer to "head" and "chest" voice. Generally, the lower the pitch, the lower it resonates in the vocal tract.

A trained singer learns to produce tones that resonate in the various cavities. A large part of vocal training consists of making smooth transitions from one resonating cavity to another as you sing different pitches, and choosing where each note should resonate to produce the desired sound.

The voice is often described as having three regions or registers: upper (head voice in women, falsetto in men), middle (mask), and lower (chest voice, which is actually a misnomer—the tone range actually resonates in the laryngopharynx or throat). The transition between the registers is called the *passaggio*.

Each individual singer has a unique *passaggio*, though it usually occurs between the B flat below middle C and the E above middle C. Sopranos and tenors may have a second *passaggio* one octave higher. Without training, the *passaggio* may sound rough and feel awkward.

If you notice that your voice often "breaks" and the tone quality changes on certain pitches, or you have difficulty blending with other singers, you have likely found your *passaggio*. The key is to realize that the registers are not actually separate mechanisms, just different levels on a continuous scale.

Posture

Proper posture promotes efficient breathing, which is essential to projection, tone quality, and vocal range. Overall good health and physical fitness are also important.

The ideal posture for singing is erect yet relaxed. Stand with your feet directly below your hips, one foot slightly forward and your weight centered over your thighs. Your chest should be high and your shoulders back, though not too rigidly. Arms should be relaxed at your sides.

Maintaining And Caring For Your Voice

When a guitar gets hard to tune, you replace the strings. When a piano gets out of tune, you

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

call in a tuner. Along those same lines, when your voice gets out of tune, you need to take care of your instrument.

Whether you dream of having a professional career in music or are a purely recreational singer, you want your voice to sound as good as it can and to last a lifetime. The best approach is to stay physically fit through a healthy diet, adequate sleep, and moderate exercise. It also means refraining from smoking, illegal drugs, and excessive alcohol consumption.

There is a stereotype of constant partying in the music industry, but that isn't sustainable. Most successful recording artists have taken good care of themselves and avoided the excesses that prematurely ended the careers of such great talents as Janis Joplin, Jim Morrison, and Elvis Presley.

Healthy Diet

Try to eat a healthy, balanced diet that includes plenty of lean protein, whole grains, fruits, and vegetables, with only moderate amounts of fat and starchy, sugary foods.

Learn as much as you can about food and nutrition from reliable sources. Here are several good articles and web sites:

Harvard School of Public Health, (2008). Healthy Eating Pyramid,
<http://www.hsph.harvard.edu/nutritionsource/what-should-you-eat/pyramid/>

Mayo Clinic Staff, (2008). "Food Pyramid: An Option For Better Eating",
<http://www.mayoclinic.com/health/healthy-diet/NU00190/rss=1>

U.S. Department of Agriculture, (2005) "Inside The Food Pyramid"
http://www.mypyramid.gov/tips_resources/tentips.html

Hydration

Drink lots of water. A hydrated larynx functions better. A rule of thumb is to drink eight glasses of water each day, but it doesn't have to be plain water. Any non-alcoholic, non-caffeinated beverage will do: fruit juices, decaffeinated soda, coffee, tea, or flavored mineral waters all provide hydrating benefits.

Although alcohol and caffeine aren't forbidden, they have a diuretic effect, which is the opposite of hydration.

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Exercise

Exercise helps keep your body healthy and your vocal apparatus strong. Strive for a minimum of 20 to 30 minutes of physical activity at least four days per week.

Even if you don't have the budget for a gym membership, you can always walk, run, or ride a bicycle around your neighborhood. All you need is a good pair of shoes, comfortable clothes, or a bike helmet. In inclement weather, you can walk in a shopping mall.

If you are traveling, find out if your hotel has a workout facility; if not, you can simply take a walk. If the weather is bad or you're in an unfamiliar city, you can walk in the hotel hallways. Unless you're toting equipment, use stairs instead of elevators.

Adequate Sleep

For many musicians, a full night's sleep can be hard to come by. You're most likely performing late at night, and it takes a while to unwind afterward. Then you may have to get up in the morning for classes or a day job. But it's important that you try to get as much rest as possible, as sleep deprivation can be dangerous.

Without adequate sleep, you're more likely to get in a car accident, experience a work-related injury, or make mistakes when performing any activity that requires attention to detail. In fact, studies have shown that sleep-deprived drivers are just as dangerous as drunk ones. Sleep deprivation also lowers your resistance to illness.

Try to take short naps whenever you can during the day. If you use public transportation, try to catch some shuteye on the bus or train. On weekends, sleep in if you can. It's not actually possible to catch up on missed sleep, but the extra rest will be good for you.

Stay Healthy

If you're eating a healthy diet and getting enough sleep and exercise, you are already giving your immune system a boost. During cold and flu season, you can reduce your chance of catching a cold or virus with these two common-sense tips:

1. Wash your hands frequently. If you aren't near a facility with running water (such as an outdoor performance venue), carry a small bottle of hand sanitizer with you.
2. Try to avoid shaking hands with anyone who is coughing or sniffing. The most common method of transmission for infections is hand-to-hand contact. If you can't avoid the handshake, wash your hands as soon as possible, and don't touch your eyes, nose, or mouth in the meantime.

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Avoid Vocal Strain

If you frequently overstrain your voice, it's likely that either your vocal technique needs work or you need to develop a better warm-up and practice routine. If you are hoarse after rehearsals, talk with your voice teacher—and if you don't have a voice teacher, find one! A professional can listen to you sing, identify the problem, and help you prevent future vocal strain.

Small Luxuries

Pamper yourself occasionally with an activity you enjoy. Soak in a hot tub, get a professional massage, treat yourself to a favorite dessert, or re-read a favorite book. Any small indulgence will do; it doesn't have to be expensive.

As a vocal athlete, you need to regard your body with the same respect and attention as a professional or Olympic competitor.

II. The Game Plan

Set Realistic Goals

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Now that you've assessed the current condition of your voice and you know where your starting line is, it's time to think about your musical goals and create a game plan for achieving them.

Think about the singers you admire. What is it about their singing that you want to emulate? Now think about other singers you *don't* admire. What are they lacking?

Listen to recordings of a wide range of singers and write down what you like or don't like about each. Focus on artists who perform music in your chosen genre and whose voices are similar to the sound you are working toward.

Finally, even if opera isn't your thing, listen to a few opera singers. Focus on their tone quality, vibrato, phrasing, and dynamics. Choose an opera sung in a different language so you aren't distracted by the lyrics.

Why do you sing? Is it just for the sheer joy, or did the church choir director twist your arm because they needed more participants? (If you were initially coerced by someone else, take it as a compliment. No matter how badly they needed people, they wouldn't have asked someone who has a horrible voice!)

What kind of music do you want to sing? What are your musical goals? Do you hope to become a professional performer or music teacher, or do you want a role in the next musical with your community theatre company?

Write down your long-term goals (sing on Broadway), medium-term goals (role in community theatre musical), and short-term goals (add half an octave to your range). It's okay to dream big, but at the same time be realistic.

Start with the short-term goals; as you reach those, move on to bigger ones. Remember, they aren't carved in stone—you can always change your goals or add new ones.

Focus On What's Important

Don't obsess over range! Tone quality is more important. Even the most demanding operatic

Discover how to boost your vocal range by more than 8 notes with the world best selling
and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

arias rarely require more than two octaves. Most church choir repertoire, pop/rock songs, and jazz medleys require 1 to 1½ octaves, and most musical theatre roles call for 1½ to 2 octaves. It's better to have 1½ octaves of range with good tone quality than 2½ mediocre octaves.

Remember, you're a vocal athlete. Think about competitive figure skaters, gymnasts, and snowboarders: they get more points for a well-executed move of lower difficulty than for a poorly executed but more difficult one. That same concept applies to singing.

Don't Push Too Hard

By trying to force your range, you could harm your voice and actually set yourself back. Instead, let it increase gradually as your voice becomes stronger.

Again, think about athletes. Runners don't do a marathon as their very first race. They work up to it gradually: first one mile, then 5K, then 10K, then a half-marathon, and finally a full marathon.

Baseball players start in Little League, then move to high-school and college teams, and only then turn pro. Just as you wouldn't expect a Little League pitcher to strike out a Major League batter, you won't jump from 1½ octaves of range to 2½ in a week's time.

A Note About Exercises

Throughout the remainder of this book, we will refer to several exercise techniques. Below are the definitions of these exercises:

1. **Yawn-slide.** Inhale on a yawn and exhale on a syllable (such as hoo or hee), starting with a pitch at the top of your range and sliding down to the bottom of your range. Imagine the sound coming from a triangle between your eyes and the top of your nose.
 2. **Vocal Siren.** Start at the bottom of your range and move quickly to the top, then back down. Do this on a hum. If you have adequate breath support, go up and back down several times on a single breath.
 3. **Buzz.** This goes by many different names: buzz, bubble-lips, or lip roll, among others. After a deep inhalation with good expansion, exhale through loosely puckered lips so they vibrate.
 4. **Arpeggio.** An arpeggio is simply a broken chord played up and down the octave: do-mi-so-do-so-mi-do. Sing it on "ah" or "oo", or a syllable such as "la". For example, in
- Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

the key of C major, you would sing C-E-G-C-G-E-C.

5. **Descending Scale.** Can be five notes or eight notes. For five notes, start on the fifth tone and descend stepwise to the base: so, fa, mi, re, do. For an 8-tone scale, start at the top of an octave (do, ti, la, so, fa, mi, re, do).
6. **Ascending Scale.** The reverse of the descending scale. For five notes, sing do, re, mi, fa, so. For eight, sing do, re, mi, fa, so, la, ti, do.
7. **Triad.** This is a smaller version of the arpeggio. Sing do, mi, so, mi, do.

III. Training Camp

Start With The Basics

Before you can successfully increase your range, you need to learn the basics of healthy singing: posture, breath support, tone placement, and voice registers. The two most fundamental components of healthy singing are posture and breath support.

Posture and Relaxation

Before you do any singing warm-up exercises, take some time for some full-body relaxation stretches. Start with the "rag doll" relaxation exercise. From a standing position, bend forward from your hips and allow your head and arms to dangle freely. Shake them a bit, then just let them dangle for another minute or so.

Next, relax your face, throat, and jaw muscles. Gently massage your face and neck with your fingers. Open your eyes and mouth as wide as you can, then close them tightly. Move your jaw around as if you are chewing.

The best posture for singing is standing erect but relaxed, with your feet about hip-width apart and one slightly forward. Bring your shoulders back and your chest high, though not too

Discover how to boost your vocal range by more than 8 notes with the world best selling
and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

rigidly.

Here's an easy stretching exercise to align your posture. Stand with your feet flat on the floor, about hip-width apart, and your arms at your sides. Bring your arms rapidly upward and across your body in a circular motion until they are over your head. Rise onto your tiptoes and take in a slow, deep breath as you move your arms up.

As you slowly exhale, bring your arms back down to your sides and come down from your toes to flat feet. Try to keep your chest up and shoulders back after you bring your arms down.

You can also perform this exercise while sitting. Sit forward on the edge of your chair and do the same overhead stretch with your arms. Now you are ready to breathe properly.

Breathing

Most people rarely think about breathing--it's an automatic body function that is often taken for granted. Yoga, Pilates, and other exercise classes teach "deep breathing" techniques. Although that's a step in the right direction, it isn't enough in and of itself.

To achieve proper breathing for good singing, you have to learn to consciously control muscles you may not have even known you had! Even singers and teachers with many years of training continue to work on their breathing in every lesson and practice session.

Breath support enables you to produce a pleasant tone without straining your throat. When you inhale for singing, you should feel expansion all the way around your midsection. Your diaphragm, abdominal, and spinal muscles should all be working together. (Refer to the diagram on page 10.)

Once you are aware of your breathing muscles, you can start strengthening them. Using good posture, place your hands as you did with the previous exercise so you can feel all of the muscles. Take in a breath and feel the circumferential expansion. Now exhale slowly with a hissing sound, maintaining the expansion as you breathe out.

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

This will take some practice to master. Watch yourself in a full-length mirror; if you see or feel your breath muscles start to collapse, stop the exercise and try again. The goal is to maintain the rib and abdominal expansion as long as possible while breathing out at a steady rate.

The Fontanelli exercise (named for the person who developed it) helps to control the rate of air flow. Standing erect in front of a full-length mirror, breathe in slowly through your mouth while mentally counting to four; then exhale slowly over another count to four. Try to expel all of the air you took in. Watch in the mirror to make sure you fully expand your midsection, and try to maintain it as you exhale.

When you can easily do this exercise to a count of four, increase the count to five, then six, and so on. When you can do up to seven or eight, add a hold phase. Breathe in for a count of four, hold for a count of four, and then exhale to a count of four, watching to make sure you achieve and maintain good expansion. Gradually increase the count.

Now you're ready to do some actual singing with breath support. Here are some good vocal exercises for breath support and control.

1. **Buzz-slides.** The buzz is one of the best exercises for breath support. Start on a mid-range tone and slide down a fifth—so, do. Repeat several times, moving down by half-steps, then buzz the descending triad—so, mi, do—sliding between tones. Repeat several times, moving down by half-steps. Finally, buzz a five-tone descending scale—so, fa, mi, re, do.
2. **Messa di voce.** For this exercise, sing a comfortable mid-range pitch on "ah". Sustaining the note, begin very softly and get gradually louder, then softer again.

Resonance

After you've mastered posture and breath support, it's time to focus on tone placement and quality. There are three primary areas where the vocal tone resonates: the chest, the pharynx (mouth and throat), and the head (sinuses). You use your "head voice" for higher notes, and your "chest voice" for the lowest ones.

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

It is important to understand vocal resonance. The highest pitches resonate in your frontal sinuses, behind your forehead. Think of the tone as coming out the top of your head. Medium to high pitches resonate in the nasopharynx or mask; imagine these as coming from the top of your nose.

Medium to low pitches resonate in the mouth and throat, with the lowest pitches in the chest cavity. They should have a warm, rich tone. When moving up and down your range, try to keep the tone as smooth as possible. Think of your tone as riding in the car of a rollercoaster, and your breath flow is the track--the car glides up the track; it doesn't bump roughly along.

Most of the time you want to use what voice teachers call a *mixed* tone, with the sound coming from both the pharynx and the head. This combination is called *mask resonance*, because you want to feel the sound vibrations in the area that would be covered by a half-face Halloween mask.

You can feel mask resonance with the yawn-slide. Take in a good, well-supported breath. Starting on a high note with the syllable "hoo" or "hee", slide from the top of your range down to the bottom. It should feel a bit like yawning, with a vibration in the soft palate (roof of your mouth) and in the triangle between your eyes and the bridge of your nose.

Once you feel your upper resonance, hum a descending five-tone scale starting at about the middle of your range. You should feel a vibration in your nose and sinuses.

Now try the scale on the nasal syllable "ng". As you descend the scale, try to maintain the feeling of vibration in your sinuses. This is high-forward resonance. Repeat the scale starting a half-step lower and continue to move down by half-steps. Each scale should feel and sound smooth.

When you breathe in before each scale, think about drawing the air upward and inward, as if you are sipping from a straw. This will help to elevate your soft palate and enlarge the pharynx. Next, sing only the first note of the scale on the "ng", opening up to an "ah" for the

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

remaining notes.

Continue to feel the upper resonance as long as you can. Open your mouth wide, but think of the tone as vertical or tall rather than flat. Try other vowel sounds, such as "oh" and "aw". Those vowels are considered "darker"; singing them with high-forward resonance achieves what voice teachers call a "deep-set vowel".

If you are just learning how to use upper resonance, sing lightly. Don't try to force the sound or belt out your notes. You should feel vibration in your nose, sinuses, and perhaps the roof of your mouth (soft palate). Do several yawn-slides, starting each one at a higher pitch than the last.

"Chest voice" is where you feel vibration (resonance) in your chest when producing tones in that pitch range. Place your hand lightly on your upper chest with your thumb and fingers resting on your collarbones. Do a yawn-slide. Your hand should feel vibration as you slide down into your chest voice.

Although it feels like the resonance is in your chest, it's actually occurring in your throat and mouth. The vibration you feel is the result of air moving from your lungs and across your vocal folds.

Tone Placement and Quality

A trained singer controls tone quality by changing the shape and size of the pharynx by moving the jaw, tongue, cheeks, and soft palate. One easy way to demonstrate this is to sing normally, then sing the same thing again while pinching your nose. Notice the difference in sound quality.

Pinching the nose pushes the sound upward, so it resonates in the nose. This unpleasant sound is called a nasal tone. Now try singing with a smile. The smile elevates the cheeks and soft palate, pushing the sound upward and producing a softer, more pleasant sound. This is called *mask* or *high-forward* resonance.

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Some voice teachers tell students to imagine their sound coming from a triangle between the eyes and the top of the nose. Sing and hold a note. While holding the note, experiment with different movements of your jaw, tongue, and cheeks. Notice how the sound quality changes.

A good exercise to help you feel your upper and mask resonance is the buzz-slide. Do the buzz on a pitch in the middle of your range, moving up by half-steps. Start on a single pitch, then try a three-tone descending triad (so-mi-do), and a five-tone descending scale (so-fa-mi-re-do). Gradually work toward an entire octave descending scale.

Try humming a scale. You should feel a vibration in your nose. Now try the scale on "la", keeping the vibration in your nose. You have just used your mask resonance. The goal is to use it whenever you sing.

Pitch is determined by the vibration of the vocal folds. For a beginning singer, the easiest way to control pitch is to relax the throat muscles by yawning. Once the throat is relaxed, gently feel your larynx (voice box or Adam's apple) as you ascend and descend a scale. Your fingers should be able to discern small movements of the muscles.

Sing the scale again without touching your larynx, concentrating on how your throat feels. Watch yourself in a mirror; you should see slight movement in your throat.

If you are having difficulty maintaining relaxation of your voice, stop and do some stretching exercises. To relax your face and throat, do the "hum and chew" exercise, humming a tune while moving your jaw as if you are chewing.

Then, just sing a song you know well while moving around. Walk around the room, swing your arms, maybe dance a bit. Now try the messa di voce while still moving. You should notice a difference.

Vibrato

Vibrato is the slight variation of pitch due to free oscillation of the vocal folds. It is used to add depth, warmth, and beauty to a tone. Eventually all serious singers need to learn how to sing and control vibrato.

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

There are times when vibrato is desirable, and other times when it is not. This depends on the style and historical period of the music you are singing, what kind of sound the composer had in mind, and the type of singer or group for whom the piece was written.

Vibrato is not the same as *tremolo*, which is the excessively wide and slow oscillation of tone. The result of poor breath support and trying to sing in an overly dramatic style, tremolo detracts from the expressive quality of the voice. In group singing, it makes one voice stand out and distorts the sound.

Children's voices do not usually have much vibrato; it develops as the voice matures. If you have ever heard recordings of boys' choirs (such as the Vienna Boys Choir or English cathedral boys' choirs), you have heard singing without vibrato. This is called *straight tone* singing.

In normal voice production, the vocal folds vibrate as air passes over them from the lungs. When a singer has a free, easy, relaxed tone, vibrato occurs naturally. The goal is not so much to *produce* vibrato as to *allow* it to happen. As always, begin with good, relaxed posture and strong breath support.

Controlling vibrato is all about controlling air flow. Breathing exercises may seem tedious, but they are essential to developing and controlling vibrato. Begin with the "hissing" exercise. Take in a deep breath, fully expanding your breath muscles. Exhale on a hissing sound while maintaining the expansion of your midsection.

A singing exercise for developing vibrato is "messa di voce". Choose a comfortable pitch in the middle of your range. Sing it on "ah", starting very softly and increasing the volume until it is full and loud, then decreasing back to the starting point. Try to keep your face and throat relaxed.

By now you should have a good grasp of the basics. If you are still having difficulty, find a voice teacher who can help you. This book is not intended as a substitute for professional voice instruction.

Discover how to boost your vocal range by more than 8 notes with the world best selling
and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Increase Your Range

By now, after thoroughly exploring your voice, you should have a good idea of your natural voice type and range.

For many singers, the main obstacle preventing them from increasing their range is psychological. You *think* you can't sing those notes, therefore you can't! Perhaps someone once told you that you couldn't, or maybe you have heard recordings of professional singers and thought, "there's no way I can do that",

Not everyone can sing a high C or a low E flat, but almost anyone can add a few notes to their range. Once you have overcome the psychological obstacle and decided that you CAN increase your range, the key is to sing *lightly*. If you try to belt out the notes or force the sound, you might overstrain or damage your voice.

Before attempting to expand your range, you need to sing your existing range with good tone quality--free, easy, clear, and resonant. You should maintain proper posture and strong breath support, and be able to sing smoothly across your passaggio.

Once you have mastered these basics and are ready to begin increasing your range, start with a good warm-up. Just as you have to warm up your legs before running a marathon, you need to warm up your voice before singing in the extremes of your range.

It is important to NOT try to force the sound or sing very loudly. Start at about half of your normal volume, using lots of air flow and breath support. After you can comfortably sing the high and low notes, then you can add volume. One good exercise for increasing vocal range is the "vocal siren".

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Think of a comfortable note at the low end of your range, hearing it in your mind. Sing the note on the syllable "hee", and then start moving quickly and smoothly up the steps of your range as high as you can go. When you reach the top, start coming back down, as low as you can go. Make sure you have strong breath support and plenty of air flowing from your lungs.

Again, imagine your tone as riding in the car of a rollercoaster, with your breath support forming the track. From the starting point, the car goes up and down, up and down, with each successive peak higher and each successive dip lower.

Low range

If you're an alto or a bass, these exercises are for you. They can also be effective if you're a soprano or tenor singing a part that's lower than your normal range.

To add lower notes to the bottom of your range, do the vocal siren starting at a comfortable high pitch. Go down and then back up, focusing on good posture and breath support.

Another simple low range singing exercise is the fifth slide. Start in the comfortable middle part of your range. Using the buzz (puckered lips that vibrate as air is expelled) or a syllable such as "vaw", sing the starting pitch and slide down five steps. In the key of C major, it would be G-C, so-do.

The slide should be smooth, not bumpy or creaky. Start each repetition a half-step below the previous one and then add a third tone, back up to the starting pitch (so do so). Again, move down by half-steps. Finally, reverse it (do so do).

Discover how to boost your vocal range by more than 8 notes with the world best selling
and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

If you feel bumpy or creaky sensations as you descend the scale, you're probably holding extra tension. Pause and do some relaxation exercises for your face and neck. Gently massage your face and throat, then do the "hum and chew" exercise and try the scale again. As you descend the scale, close your mouth slightly from its starting position.

Now try descending octave slides. Start on a comfortable pitch in the middle of your range. Using the buzz, slide down the scale one octave from your starting pitch, moving down by half steps. You can also do this on various vowel sounds or syllables, such as "oo", "ah", "vee", "voh".

Next, sing an octave scale up and back down, again using the buzz or "vaw". As you go up the scale, allow your jaw to drop and your mouth to open a bit wider, then reverse that as you come back down. It may help to imagine your tone on a path leading away from yourself, with the low notes nearest and the high notes farthest away. You may even want to move one hand away from your body as you ascend the scale and back to your side as you descend.

The arpeggio is another helpful exercise. Sing do-mi-so-do-so-mi-do on a vowel sound, such as "oo", "ee", or "ah". Start each new arpeggio a half-step lower than the last.

High Range

These techniques are primarily for sopranos and tenors, but altos and basses can also use them to work on high range.

A good starter exercise for upper range is the vocal siren. Start at a low pitch and go up, then back down. Another is the yawn-slide. Do several, starting each one a bit higher than the last.

The "buzz-slide" helps to get breath flowing for your upper range. When doing the buzz, try to feel the vibration in your nose and sinuses. As with the yawn-slide, start at the top of your range and slide to the bottom. Keep your tone light; don't try to force anything.

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

It takes more breath energy to sing higher notes than lower ones. You should use all of your breath muscles: diaphragm, abdominals, spinals, and intercostals, and fully expand your midsection with each inhalation. As you exhale, keep everything expanded except your abdominals, which control the rate of breath flow.

Once you are breathing properly, focus on your upper resonance, or "head voice". Think of the tone as being vertical rather than horizontal, and imagine the sound coming from your forehead and the top of your head. Think of it as riding up in an elevator, with your breath as the mechanism that makes it ascend.

You should feel vibration in your sinuses and the roof of your mouth (soft palate). Keep your mouth horizontally narrow but vertically tall inside. One voice teacher tells her students to imagine trying to swallow something unpleasant, opening the throat so that it won't touch the sides.

Another good exercise is the rapidly ascending and descending five-tone scale. Start in the middle of your range and use either the buzz or a vowel sound, such as "oo" or "ah". Start each new scale a half-step above the last and continue in that manner. Be sure to use good breath support.

Once you have the feel of your upper resonance, try a few up and down arpeggios. This is a simple broken chord up and down: do-mi-so-do-so-mi-do. Move upward by half-steps with each succeeding repeat. Use the buzz or your favorite vowel sound or syllable.

Discover how to boost your vocal range by more than 8 notes with the world best selling
and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Next, try an upward arpeggio and downward octave with turn. This is a slightly more complex variation on the previous exercise. Sing the upward arpeggio (do-mi-so-do), then do a *turn* (ti do re), then the 8-tone descending octave scale from do to do. Use vowel sounds; do a few on "ee", a few on "oo", and a few on "ah". Start each new arpeggio a half-step higher than the last one, as shown below.



Finally, try the upward arpeggio with a repeated high note. This variation is especially helpful with keeping a light tone on the high notes. Using the syllable "ha", sing the upward arpeggio (do-mi-so-do) and then repeat the high do, staccato, five or six times. See the pattern below. Think about laughing while you do this.



Adding Volume

Once you can comfortably and consistently sing the high and low notes, you can begin to add volume. One good way to do this is with the buzz on a five-tone descending scale (so-fa-mi-re-do). Start each new scale a half-step higher than the last.

When you're comfortable with the exercises, choose a song with a few extreme (high or low) notes. For the first attempt, use a song with just a few extreme notes that aren't sustained; the majority of the song should be in a comfortable mid-range. Later you can work on songs that stay in the extreme range and require sustained notes.

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Be Patient And Persistent

Tone quality and range won't improve overnight. If you're willing to put in the time and effort, you will start to see real results.

IV. Game Day

Warm-up & Practice Tips

Does your voice get very fatigued at the end of a rehearsal? Perhaps you didn't take the time to do a good warm-up beforehand. Just as athletes need to warm up their muscles before a race or a game, singers need to get their voices ready before a practice or performance.

A good warm-up routine has many benefits. It helps to prepare your body and mind for singing, and can prevent vocal strain and injury.

It may seem counterintuitive--*more* exercises to prevent overuse injury? Yes. Your vocal folds are controlled by tiny muscles, and warmed-up muscles are more flexible, easier to use, and less susceptible to injury.

The good news is, vocal warm-ups don't have to be boring. Below are a few fun examples:

Warm-up #1: Relax

Start with the "rag doll" exercise. Stand with your feet about hip-width apart. Bend forward at the hips and allow your arms, head, and upper body to hang loosely. Shake your arms and head a bit, then let them dangle again. Next, stand erect and do a few neck rolls from one side, forward, to the other side, forward, and back. If you're practicing with a group, give each other brief back rubs.

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Warm-up #2: Stretch

Hold your arms straight out in front of your body and clasp your two hands together. Keeping your hands clasped, turn your palms outward and raise your arms overhead. Now slowly lean to one side, come back upright, then lean to the other side.

Follow that with an exercise to align your posture correctly. Stand with your feet flat on the floor, about hip-width apart, and your arms at your sides. Bring your arms rapidly upward and across your body in a circular motion until they are over your head. Rise onto your tiptoes and take in a deep breath as you move your arms up.

As you slowly exhale, bring your arms back down to your sides and come down from your toes to flat feet. Try to keep your chest up and shoulders back, as they were at the top of the stretch, after bringing your arms down.

Warm-up #3: Breathe

Take in a deep breath that expands your midsection. Exhale slowly with a hissing sound, maintaining the expansion as you breathe out. Do that several times.

Follow that with the Fontanelli exercise (named for the person who developed it). Breathe in and out to a steady count: inhale-2-3-4, exhale-2-3-4. Gradually increase the count. When you can comfortably do 7 or 8, add a hold phase: in-2-3-4, hold-2-3-4, out-2-3-4. Again, gradually increase the count.

Warm-up #4: Produce Good Tone

Do a few yawn-slides or vocal sirens. For the yawn-slide, inhale as if to yawn, then exhale on the syllable "hoo" or "hee", starting at the top of your range and sliding rapidly to the bottom. For the siren, start at the bottom of your range and slide to the top, then back down, on a hum.

The next exercise uses a technique that goes by many names: buzz, bubble lips, lip roll, or lip trill. Exhale through puckered lips so that they vibrate. It should sound a bit like a motorboat or a "raspberry".

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Use the buzz to do a fifth-slide. Start on the fifth tone and slide down to the base (so-do): in C major again, it would be G, C. Repeat on the same tones with "zoo", then move up a half-step and repeat, "wee" and "zoo" on A^b and D^b. Continue moving up by half-steps.

Warm-up #5: Vocalize

There are many different vocalizing exercises. Here are a few of the most effective:

1. Up & down arpeggios. This is a simple broken chord up and down: do-mi-so-do-so-mi do. Move upward by half-steps with each succeeding repeat, using the buzz or your favorite vowel sound or syllable.
2. Upward arpeggio and downward octave with turn. This is a slightly more complex variation on the previous exercise. Sing the upward arpeggio (do-mi-so-do), then do a *turn* (ti-do-re), then the 8-tone descending octave scale from do to do. Use vowel sounds; do a few on "ee", a few on "oo", and a few on "ah". Start each new arpeggio a half-step higher than the last one, as shown below.

ee-----
oo----- etc.

3. Ascending triplet scale. This exercise is complicated to explain, but easy if you read the notes below. Using the solfege syllables (do, re, mi, etc.), sing an eighth-note triplet upward starting on each syllable; when you get to the top of the scale, reverse and sing each triplet downward. Sing the exercise as rapidly as you can.

do re mi fa so la ti do ti la so fa mi re do

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

Performance Tips

The key to a successful performance is preparation. You prepare by working on your vocal technique, choosing songs that are well-suited for your voice, and learning them thoroughly. Choose flattering clothes to wear, and hone your instrumental skills if you play one.

Preparation also includes learning about the performance conditions at the venue. What kind of sound system do they have? How big will the audience be? Will there be other things going on in the room, or will everyone just be watching you? In many bars, for example, there may be darts or pool tables in use during performances.

Information is power. The more you know, the more confidently and competently you can perform.

V. In Conclusion

We hope you have found the information in this book helpful. It isn't intended as a substitute for in-person voice lessons, but it can help you get started. If you're returning to the industry after a break, it can help you ease back in.

Good luck and happy singing!

Discover how to boost your vocal range by more than 8 notes with the world best selling
and most effective Vocal Training

<http://tinyurl.com/4bwgbek>

He also noticed that most untrained singers (including the stars) find it difficult to control their voice and hit notes perfectly in tune – let alone increase their range! Roger himself had multiple difficulties in his first 10 years of singing, eventually falling into so many bad habits he would lose his voice after every performance.

So what did he do about it? He turned to the master for help. Seth Riggs is a guy who has helped more than 120 Grammy winners achieve success and was responsible for developing legends like Michael Jackson, Michael Bolton and Ray Charles. Seth spent 2 years training Roger Burnley and essentially re-taught him to sing.

At the end of this time, Seth was so impressed with Roger's grasp of singing technique he insisted Roger should become a vocal coach. So Roger has developed a learn-to-sing method that incorporates everything he learned from Seth over the years. It hones in on these common problems quickly and helps you to refine your voice and reach the next level in 30 days or less.

With this training program, you can learn to get a star-like tone quickly, hit those incredible high notes (aka Mariah Carey or Bono) and wow your audience with a slick vibrato. Roger has since used his methods on the likes of Macy Gray, Brandy, Ray J, Nona Gaye – who all literally come running to him whenever they hit a vocal snag to get help taking their voice to the next level. This guy is truly an extraordinary teacher.

I'm sure it's already becoming clear to you why it's perfectly reasonable to expect good, solid results in 30 days with his program. Roger has developed some superb short cuts to developing a good singing voice, and with his program your vocal range should expand dramatically. His students also gain a crisp, clear tone, rich with character – and most importantly, all the strain and tension in your throat will melt away. Singing will literally become as easy as talking and you no longer need to fear the day you open your mouth to sing...and nothing comes out.

Grab a copy of Singing Made Simple today and increase your range by more than 8 notes while avoiding putting further strain on your voice with bad techniques.

You can pick up a copy from the link below:

<http://www.yoursite.com/go/singingms>

Discover how to boost your vocal range by more than 8 notes with the world best selling and most effective Vocal Training

<http://tinyurl.com/4bwgbek>