


Bring Your Best Voice Dede Nibler

- Alignment**
- Alexander Technique - balance, lead with the hips, not the head. Head, neck and spine are in alignment.
 - Frame your head with your hands. Pull them back slightly and then move your head back, also. Feel the stretch.
 - Feet solidly on the floor (equal balance); shift weight as you hoola hoop. Rise up on your toes and walk around.
 - Lengthen through the crown of your head. This lengthens the back of your neck; shortens the front.


- Breathing**
- Garcia Position: Place the backs of your hands below the small of your back then move them out. Feel the high sternum and expanded thoracic cavity.
 - Breathe in cool air and feel the soft palate lift; exhale warm air.
 - Feet wide apart, squat down slightly, breathe deeply and sigh out. Feel the depth and resonance from the relaxed pelvic floor.
 - In the same position, sing the following exercise; feel the strength in the rolled "r" and the breath support. Go up/down by half step steps.

Voice

1. 

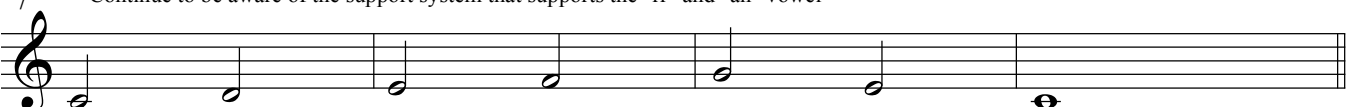
"rr" (continuous) _____ rolled "rr" _____

4 Stand or sit in axial posture, hold out your arms as if holding a barrel (keep shoulders down) and sing the rolled "r" into the vowel sounds

2. 


"rr" _____ ah _____

7 Continue to be aware of the support system that supports the "rr" and "ah" vowel

3. 

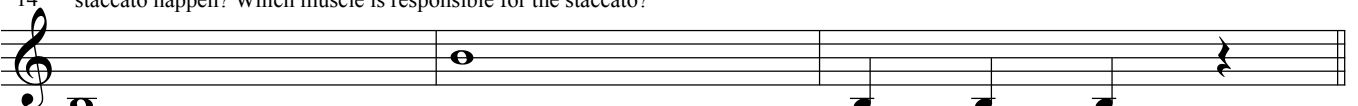
"rr" _____ ah _____

11 Sing only the vowel sound but keep the same air energy (support system) that was used on the rolled "rr" and "ah"

4. 


Ah _____

14 On the singable consonant "nn" find the same air energy that came from the rolled "r". Sing the last three notes staccato. Where does the staccato happen? Which muscle is responsible for the staccato?

5. **Phonation** 


"nn" _____ "nee" "hee" "hee"

17 The "ee" vowel closes the vocal cords completely. This helps correct a breathy onset. This exercise is also staccato.


6. 

Nee hee hee hee nee hee hee hee nee hee hee hee nee _____

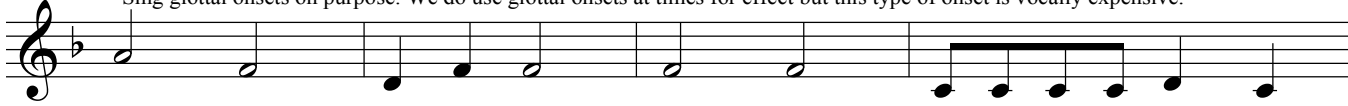
21 Sing a breathy onset on purpose! There are times we use them for effect. There are staccato notes in this exercise as well.

7. **Onsets** 


Ha ha ha, ho ho ho and a coup-le or la - dee - dahs. That's _____

23
8. 


how we laugh the day a - way in the mer-ry old land of OZ!

25 Sing glottal onsets on purpose. We do use glottal onsets at times for effect but this type of onset is vocally expensive.
9. 


Oo ee oo ah ah, ting tang, wal - la wal - la bing bang.

29
10. 


Oo ee, oo ah ah ting tang wal - la wal - la bing bang

33 Coordinated or soft onsets are most frequently as they do not interrupt our legato, vowel-to-vowel flow.
11. 

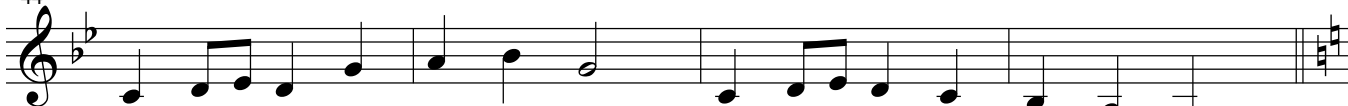
Ah poor bird, take your flight. Far a - bove the sor - row on this sad night.

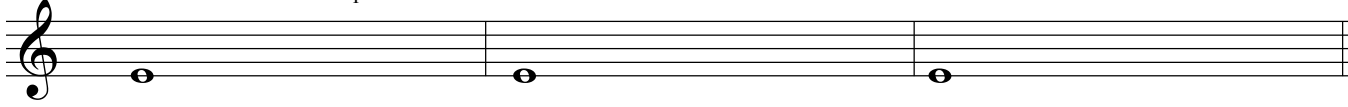
37 "Loo" is great for practicing soft/coordinated onsets.
12. 

Loo oo Loo oo Loo loo loo loo loo oo

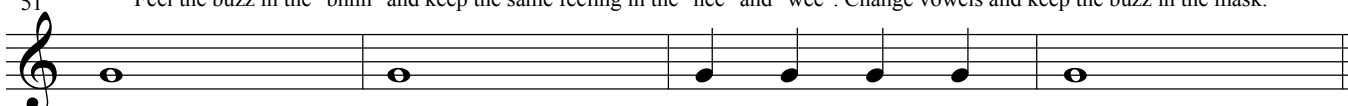
40 Vowels should stay free and open; higher range notes need more soft palate lift and air energy
13. 

Loo, loh or lee

44 

14. Resonance
48 The "ee" vowel is good when exploring resonance if the soft palate is kept activated. Also, keep the "ee" in the same place as the "nn" - on the hard palate.


Bubble/"rrr" "nn" ee

51 Feel the buzz in the "bnnn" and keep the same feeling in the "nee" and "wee". Change vowels and keep the buzz in the mask.
15. 

Bnnnn nee wee wee wee wee


55 The "m" and "n" consonants will help you feel resonance in the mask. Learn to keep the sound beam on the hard palate.


16. 
Min nie min - nie min - nie - min nie min min min min

57 
what a pit - y what a pit - y what what what what zoom zoom zah zah

61 Keep the cheeks loose and the lips barely touching. Keep resonant by using air energy, a lifted soft palate, and the sound beam on the hard palate.

17. Articulation 
Moh mah moh mah moh mah moh - mah moh mah moh mah moh mah moh mah


63 
moh mah moh mah moh mah moh mah moh mah moh mah moh mah moh mah

65 
moh mah moh mah moh mah moh mah moh mah moh mah moh mah moh mah moh!

68 Use very little effort and muscle when changing from one syllable to another. Keep your lips, tongue and jaw relaxed.

18. 
Zoo-oo zoo-oo zoo-oo zoo-oo zee-ah zee-ah zee-ah zee-ah zee-ah zee-ah zee-ah zee-ah zoo

73 Relaxation, no muscle, loose lips and a lively attitude will help the delivery of this wordy vocalise.

19. 
Doub-le, bub-ble, doub-le bub-ble gum. Doub-le bub-ble, doub-le bub-ble gum

77 A vocalise used by college and professional level musicians for consistent vowel resonance and legato connection

20. 
Lah - beh - dah - meh - nee - poh - too - lah - beh.

80 Keep the air flowing and sing long vowel sounds. The ending consonant of each word should go on the beginning of the next word.

80 
Tip tip tip tip top top top top tip top tip top tip top stop. Tip top stop!