

3. **Motor Boat - Lip-rolls:** The idea here is to keep the head flat, blow air and roll the lips. (*Technique by Seth Riggs - Speech Level Singing*) Place your fingers against your cheek to feel your mouth relaxed. Too much air will tighten, while too less air will loosen. Lip-roll through the notes with one consistent breath. When you feel tightening on high notes, bend down over your stomach and back up. Connect each note by the same controlled breath - no breaks. Use a half-voice dynamic.

60-100 bpm Smooth & Connected

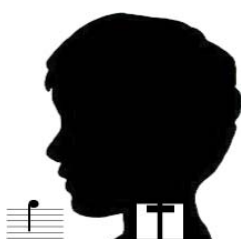


Speech Level Singing: when you naturally speak, your larynx is at rest (middle) position. Your singing voice can duplicate this method in freeing your outer muscles to not overtake your inner vocal cords.

- Outer and Inner muscles are relaxed at speech-level.
- Middle position is the blend and connected tone between chest and head voice.
- When breath (air), tone and muscles are relaxed evenly, you can sing high and low notes easily, evenly and connected.

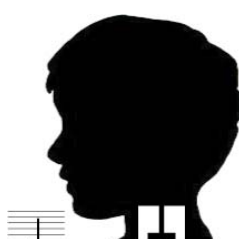
a. High Notes:
with too much air,
jams-up the cords
and pushes the
larynx up.

*Head tilted up
"to reach notes"
Strains the voice
- Pitch slips down.



b. Low Notes:
with too much air,
smashes the cords
and pushes the
larynx down.

*Head tilted down
"to dig notes"
Weakens the voice
- Pitch wavers.



c. When Relaxed:
at middle position,
with natural air
all notes can be
reached evenly.

*Head is leveled
Larynx is at rest
The voice is free
- Pitch is solid.



*A common mistake occurs when people sing - they over-sing. If you watch American TV Talent Shows, you will see this often. Full voice is generally used, but most of the time there is little or no throttle control. As over-singing occurs, problems in the larynx as seen above happens. You can hear it and feel it when people try to "reach" those high notes or "dig" those low ones. Again, like an athlete, their most versatile and maximized efficiency is at a "relaxed" or "rest" position. This takes time and patience to learn.

4. **Chest Voice & Head Voice:** Crossing the Bridge - Here we want to use both chest and head voice to have an even plane between low and high notes. In the middle of the register usually around A-Bb-C is the "break," you know, that difficult place in making the switch from low to high voice. Falsetto is not encouraged because it produces a disconnect from the head and chest voice as well as its dynamic can not be increased.

- Sing Half of the scale in Full Voice (modulate by 1/2 steps each repeated exercise - scales up and down.)
- Sing the other half in Head Voice
- Put them together and sing the whole scale.



Sing all the way through with one relaxed, consistent and controlled breath.

Connect all notes from chest, to head and back to chest.
Each note - high and low - need the same support, dynamic and relaxation.

5. **Skips:** this exercise will work the varying registers as you keep your larynx at middle position and relaxed. Higher notes will seem thinner - relax the cords and approach the phrase as you would speak-it.

As before, repeat each measure and modulate up or down by 1/2 steps. Try using Na's, Ne's and later try with lip-rolls.

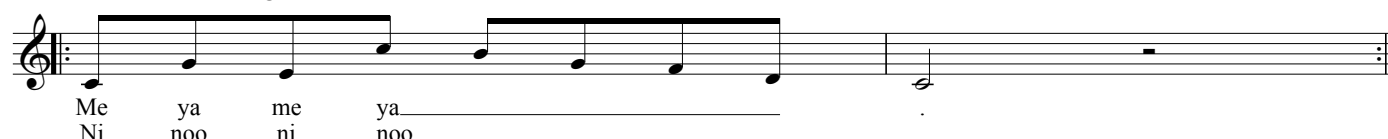
a. Built on 1st Scale Degree.



b. Built on 4th Scale Degree.



c. Built on 1st Scale Degree.



On Exercise 5.c, position your sound forward, placing the "n" sound behind the nose - with out force - let the nasal tone speak by itself.