

# The Voice

The Voice

VOICE OF THE EDITOR

Kim Steinhauer, PhD

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PHD

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## Vocalises for Vocal-Ease!

BY KIM STEINHAUER, PHD

All of us collect many vocal exercises for our teaching toolbox, but we also return to our favorites regularly. Matthew Edwards, Sari Gruber, and Brian Winnie graciously agreed to share their “go-to” vocalises that expand range, extend power, lengthen endurance, and increase flexibility. Writing

voice exercises is quite a challenge without an audio model; however, our contributors did a fantastic job conveying melody in their text. Enjoy experimenting, and watch for my future issue that will explore Favorite Exercises for the Voice Patient as submitted by our clinical specialists!



VOICE OF THE EDITOR  
KIM STEINHAUER, PHD

Head of Voice  
Point Park University  
Conservatory of Performing Arts  
President, Estill Voice International

# Voice of the Editor

## And the Director's 2¢



BY MARIA RUSSO, MM

There are occasional days when I am just tired of the well-worn vocalizes in my teaching tool-box. Certainly there must be another way to accomplish [fill in the blank], even perhaps, a *better* way? This newsletter is a gold mine for voice teachers who are always searching to augment their choices, and, for others, a glimpse into the whys and what-fors of all that “la, la, la.”

AS ELEKTRA, VOCALIZING HER GRIEF & FRUSTRATION (JUST PLAIN NUTTY)

# TONGUE COORDINATION EXERCISES

BY MATTHEW EDWARDS, DMA

When a student is struggling to produce vowels or consonants, or if their tongue is retracting, teachers will often say the student has “tongue tension.” However, in many cases the issue is actually a lack of coordination. Articulation requires fine motor control of the tongue. If the tongue and the rest of the articulators are not coordinated, singers will often compensate by creating tension in other parts of the mechanism.

While Contemporary Commercial Music singers usually sing in their natural dialect, vowel modifications are often required when belting and/or singing in the upper part of the range. Musical theatre singers must learn to eliminate any regional dialects in favor of a more neutral pronunciation. Classical singers must not only master pronuncia-

tion of English, but also Italian, German, French, and sometimes Czech, Spanish, and Russian. With all of these demands being placed on the motor system, it is no wonder that students will often struggle with tongue tension. The objective of the exercises detailed below is to release posterior tongue tension and improve coordination when producing vowels and consonants.

I begin with extended tongue phonation. This exercise can be used to simultaneously warm-up the instrument and train the body that the tongue does not need to retract when phonating. The student protrudes their tongue and closes their lips in a hum position. Have them begin with sustained pitches to help coordinate the respiratory and phonatory system while resisting the

urge to retract the tongue.

When the student is comfortable with sustained pitches, progress to 1-3-1 glides and then 1-2-3-2-1 scales. The singer does not need to ex-

**"If the tongue and the rest of the articulators are not coordinated, singers will often compensate by creating tension in other parts of the mechanism."**

plore the extremes of their range or dynamics, but rather should focus on the middle part of their range in a register that is appropriate for the genre they sing.

The next step is to separate the movement of the tongue from the jaw. I ask the student to place their hands on their cheeks and drop their jaw to a comfortable position, what I call the

*(Continued on page 3)*

## The Voice of the Baritone

## TONGUE COORDINATION CONTINUED

(Continued from page 2)

“Home Alone face.” If the student needs further guidance to find a comfortable dropped position, have them place the tip of their tongue on the roof of their mouth and lower their jaw. If they feel a stretch or pull of the muscles of the jaw or tongue, they have opened too far. I then have the student sing “la, la, la, la, la” on a 1-2-3-2-1 pattern using only the tip of the tongue to form the consonant and instruct them to form the /a/ vowel without retracting the tongue. I follow “la” with “na” and “da.” I then work on the back consonants /g/ and /k/ using the same formula. For these consonants, I instruct the student to produce the consonant using the mid-part of the tongue against the hard palate. Finally I have the student sing combinations of these consonants, for instance “kada, kada, kada, kada, ka” or “gala, gala, gala, ga” on a 1-2-3-2-1 pattern.

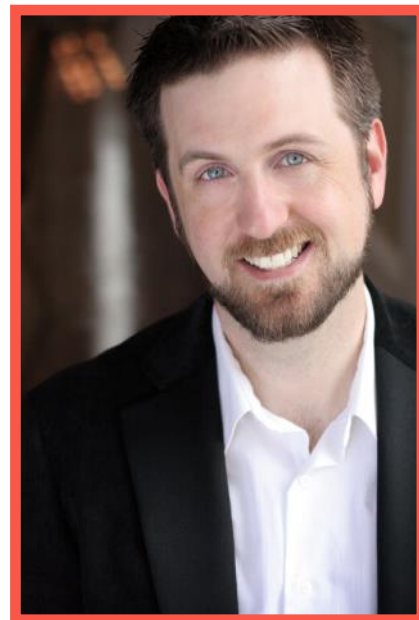
Next I use a variation of a Lessac exercise to improve the formation of vowels.<sup>2</sup> I have the student place an Altoid mint between the molars on both sides (Lessac uses a sliced wine cork). I instruct the student to place the

mint in a vertical position first; if that is uncomfortable I have them switch to a horizontal position. Next I ask the student to sing /i/ on a sustained pitch and help them adjust their tongue position as needed to fine-tune the vowel for the pitch they are singing. We then move to /I/ then /e/ then /ɛ/ then /æ/ then /a/. After the student can successfully navigate vowels on single pitches, I move to glides, then scales, then arpeggios modifying the vowel as necessary. When the student is able to successfully navigate arpeggios, I have them remove the Altoids and repeat the exercise while trying to replicate the tongue positions they found when their jaw was stabilized.

Finally I have the student sing simple word patterns to combine the

**"Finally, I have the student sing simple word patterns to combine the consonant and vowel work.. For example...*Keep your cookies cool...on a 5-4-3-2-1 pattern.*"**

consonant and vowel work. For example “Think a thought throughout” or “Keep your cookies cool” on a 5-4-3-2-1 pattern (for more word phrases see McClosky pages 19-20).<sup>3</sup>



MATTHEW EDWARDS, DMA

Associate Professor, Voice  
Shenandoah University

I have found that in most cases, this series of exercises will increase the student’s awareness of the func-

tion of their tongue when singing. Of course there are other factors that can lead to tongue tension and those should be addressed as they arise. With diligent practice of these exercises, the student’s fine motor skills will improve as will their vocal production.



## References

(Continued on page 4)



# Southern California Chapter Doings



October 23, 2016

## *A Bit on Belting: History, Technique and Pedagogy*

Lisa Popeil

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Email Lisa

### TONGUE COORDINATION CONTINUED

(Continued from page 3)

1. Behrman, A., Haskell, J. *Exercises for Voice Therapy*. San Diego, CA: Plural Publishing; 2008.
2. Lessac, A. *The Use and Training of the Human Voice: A Practical Approach to Speech and Voice Dynamics*. New York, NY: DBS Publications, Inc.; 1967.
3. McClosky, D. B. *Your Voice at its Best, 5<sup>th</sup> ed.* Long Grove, IL: Waveland Press, Inc.; 2011.

# MY TOP THREE TEACHING EXERCISES

BY SARI GRUBER, SOPRANO

1. I always begin a lesson or personal practice session with an easy round of "ng" or "mm" on 1-3-5-3-1, beginning in the lower middle register and moving up by half step until just below the pure "head voice" register. It helps to establish and assess the functionality of the fine edge of the cords as well as an awareness of laryngeal tilt. Being sure to have the jaw hinge in a gen-

*"The main point, even for the virtuoso, is to allow the body to do what it is built to do easily, to stop getting in the body's way by micromanaging our vocalization!"*

tle "sip" rotation (back, up, and around) with the tongue high and wide bridging the upper molars, smear the notes pianissimo from note to note, making sure not to land firmly. Rather, follow where the body wants to lead you in your apparatus when no pressure (and no excess air or tension!) is exerted. You might feel the larynx tilting forward mid-voice, or even a difference in the pharyngeal direction -- or both! The main point, even for the virtuoso, is to allow the body to do what it is built to do easily, to stop getting in the body's way by micromanaging our vocalization! We need only set up the structure organically, and then trust that this foundation is enough to live freely and happily within it. Feel the voice rather than hear the voice.

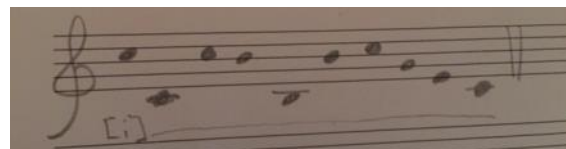
2. As a lighter lyric soprano, I have long sought to balance my weaker middle to lower middle range. My favorite maintenance exercise is on "ee," with a rounded aperture in front and with the jaw hinge in a sip position, high/broad tongue, as above. In these octave leaps, thread from the middle register down into speech register ("chest voice") and back up into middle register again. Move down by half steps until the bottom of the vocal range is reached. I usually start at C5, which also works well for mezzo sopranos. I generally do not use this exercise with my male students.

8-1-8-7-↓7-8-5-3-1



SARI GRUBER, SOPRANO

Vocal Instructor, Duquesne University  
Mary Pappert School of Music and Point  
Park University



Let the notes feel like they are neighbors, even though they may at first feel far apart. It helps, particularly at first, to allow a buoyant, easy yodel between registers, as the thickness and length of the cords change, and the larynx tilts back and forth. Exert no pressure on the speech register! Rather than landing hard, approach the speech register with the same shape and poise as the rest of the instrument. As you move towards the lowest notes of your range, gently move the jaw straight back just a little to get a

(Continued on page 6)

## The Voice of the Soprano



(Continued from page 5)

wider pharyngeal stretch and a cleaner sound. You may also gain a bonus half step or two down there that you didn't know you had!

3. This exercise connects the speech and head registers very efficiently by executing a two octave leap up then down again beginning at G3 on "eh." (This can also be modified to an octave plus a fifth for men begin-

ning at or near B-flat2 or C3.) As with my other exercises, make sure the jaw is in an easy "sip" rotation, tongue is high and broad, etc. At first, this leap may seem impossible, and the immediate tendency for most students is to drag up vocal left by locking at the tongue root, over-opening the mouth, and contracting the back of the neck. In subsequent attempts, try to get the two pitches to feel as if they are next door to each other, rather than so far apart. Allow the Sternocleido-

mastoid muscles next to the larynx to feel wide throughout the exercise, while allowing the larynx to move freely without any interference from the tongue (which should remain by the molars!) or any of the supportive neck muscles. Move up by half steps for several times through the exercise. Remember, sing structurally. Either you hear the concert or the audience does, and they pay!

## Happy singing!



## NATS/TVF CHAT SEASON IS HERE!

The NATS (National Association of Teachers of Singing) Chats, sponsored by Inside View Press, are live online, real-time discussions for voice teachers and singers; SLPs; and Laryngologists. Topics vary widely and have included classical and CCM (Contemporary Commercial Music) vocal technique, vocal repertoire, teaching strategies, business strategies for private studio teachers, resources for university teachers, and arts advocacy. Guests have included prominent teachers, authors, composers, and artists.

### NATS / TVF Chats - interesting for everyone. Support us!

For the **two TVF-sponsored Chats**, **Margaret (Peggy) Baroody**, Singing-Voice Specialist, will co-host with **Dr. Kari Ragan**.

*Register in advance: you'll get a reminder email as the day approaches.*

**December NATS Chat - Guests: Dr. Michael Johns, laryngologist**  
**"The Aging Voice"**

Date: Dec. 11, 2016

Time: 9:30 p.m. ET / 6:30 p.m. PT

Guests: Dr. Michael Johns, laryngologist, and Peggy Baroody

**Register HERE** for the December NATS Chat.



**May NATS Chat - Guest: Paulo Szot, renowned Met and Broadway Star,**  
**"Classical Crossover: From the Met to Broadway and Back"**

Date: May 21, 2017 (Third Sunday)

Time: 9:30 p.m. ET / 6:30 p.m. PT

Guest: Paulo Szot

**Register HERE** for the May NATS Chat.



**FULL CHAT SCHEDULE**  
**NATS CHAT FAQ**  
**NATS CHAT TRANSCRIPTS ARCHIVE**



## Our New New England Chapter

On October 28, 2016, the inaugural meeting of the *New England Chapter of The Voice Foundation* was held. Our organization kicked off with a wonderful crowd and a fantastic lecture by our **Chairman, Dr. Robert T. Sataloff**. 33 people attended, at least 9 of which were current VF members. Dr. Sataloff gave a lecture entitled **Laryngology 2016: State of the Art** which was extremely well received. We look forward to our next Chapter meeting in February! JOIN US—Contact: [voice@partners.org](mailto:voice@partners.org)

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Jennifer Winston, MS, CCC-SLP

Barbara Worth, MS, CCC-SLP

**The New England Chapter is**

for anyone interested in the human voice, including physicians, speech-language pathologists, teachers of singing, voice scientists, singers, allied health providers, and students.





## Houston Area Chapter News

*November 2, 2016*

Welcome back from a great summer and start of the fall season! Our last gathering was August 23, 2016 where we had a social function at Punk's Simple Southern Food in Rice Village.



Our next meeting will be **Tuesday December 6, 2016, from 6-8pm at Houston Methodist Hospital.** Dr. Dick Stasney announced his retirement early next year, and we wanted to take this opportunity to recognize his contributions to professional voice, as well as his contributions to the Center for Performing Arts Medicine. Save the date and lookout for the announcement. Hope to see y'all there!

**Chapter Mission:** To build a broader community of laryngologists, speech & language pathologists, singing coaches and voice trainers in order to create a venue for discussing challenges in the care of the patient with complex voice and related disorders.

**Officers:** Ken Altman MD PhD, Sharon Radionoff PhD CCC-SLP, Jack Beetle MS

**Contact:** Nicole Trieu





# EXPLORING

## ~ BREATH MANAGEMENT ~

### ~ RIB EXPANSION'S CONNECTION TO ONSET ~

BY BRIAN J. WINNIE, DMA

One of the most integral aspects to achieving healthy singing in all styles is proper breath management as it relates to the onset of sound. When first exploring breath management it is important to learn breath's connection to phonation, which can be achieved through utilizing the concept of *appoggio*; from the Italian *appoggiare* meaning "to lean". Although connected to the *bel canto* tradition, *appoggio* can also be helpful within all styles and qualities of singing. There are many breathing techniques that are espoused by vocal and choral teachers including thoracic/intercostal, abdominal/diaphragmatic, and pelvic breathing. The concept of *appoggio* relates to utilizing not one, but all of these techniques in connection to the onset of phonation. The "leaning" sensation is understood as controlling the pressure built beneath closed vocal folds; known as subglottic pressure. In order to explore this sensation, students must first identify and feel the expansion of the ribcage during inhalation and then during a controlled exhalation. Combining the sensations of rib, back, and epigastric (upper abdominal) expansion allows students to anchor

their breath dependent on the vocal demands of the music. When exploring breath management, students should also utilize a "silent breath" representative of open rather than closed vocal folds during inhalation. Prior to the vocalise in figure 1, students should first find the proper alignment and then explore the following strategies. Have students place their hands on their ribs, back, and upper abdominal area in various combinations while inhaling. Have students feel a stretch, with hands at their sides, from the center mid-line of their body: sternum and spine outward through their shoulders. This helps students feel rib expansion rather than just rib elevation while breathing.

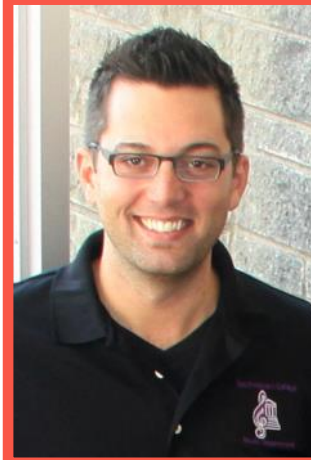
Have students lay palms of their hands on the top of their head with elbows pointed outward to the side. As students inhale in this position they should notice the expansion of their rib cage. Have students maintain this feeling while lowering their arms to a resting position hanging by the side of their body.

Have students press the palms of their hands together in front of their face, fingers pointed upwards, with elbows pointed outward while inhaling. Use various fitness bands that can be gripped by the hands and stretched in front of the body to feel the expansion.

The expansion of the ribcage should be maintained throughout the exhalation. Visual learners can think of an "inverted pyramid" with the four points being two at the ribs, one at the upper abdominal region, and one at the back. Students should focus on expanding all four points/sides at the base of the inverted pyramid throughout singing. The top point of the inverted pyramid then moves slowly upward throughout the exhalation.

Once achieved, students can begin exploring various elongated spoken sounds on [v], [z], [m], [u], [a], [i] while maintaining the sensation of

(Continued on page 10)



BRIAN J. WINNIE,  
DMA

Director of Choral Activities  
& Voice  
Southwestern College

The Voice  
of  
the  
Choral  
Conductor

EXPLORING... CONTINUED



FIGURE 1

*(Continued from page 9)*

expansion. When connecting these sensations to singing it is important to maintain the expanded posture and continue to feel that these areas are being engaged and connected, not rigid, until this becomes habit. Singers should take note of the amount of air needed to produce these sounds, and the balance between subglottic pressure and the onset as it relates to *appoggio* or the “leaning” sensation.

The following vocal exercise in figure 1, can then be used to connect these sensations to singing while focusing on expanding the ribcage prior to each onset and on each eighth

rest. Have students place one hand on either the ribs or epigastrium, and one hand on the upper abdomen or pelvic area during these exercises. During inhalation students should focus on expanding the rib cage and upper abdominal areas while feeling subtle natural movement inward and slightly upward in the lower abdominal area. On each eighth rest the students should take a new breath and repeat the expansion of the rib cage. As the exercise ascends to the 3<sup>rd</sup> scale degree, the rib expansion should increase and should not reset until the next inhalation. The vocalise then continues up chromatically by half step.

This exercise should be done a cappella in order to focus on the expanding sensation, sound, and to develop audiation skills. Additionally, while conducting the exercise the teacher should focus on connecting sensations of expansion into their conducting gesture and body. An advanced step to the exercise is to have the students conduct the sensations of rib expansion with the teacher during the vocalise. In this sense there is an imaginary ribcage in between their palms as they conduct. After careful practice of this exercise, the singers will be able to expand the entire ribcage prior to and during inhalation, maintain the expansion during singing, and quickly reset the sensation with a new breath during each rest.



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# China Chapter Doings

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The members of **The Voice Foundation China Chapter** met in Tianjin, China on October 29<sup>th</sup>. We got together to talk about the role and the next meeting for The Voice Foundation and how to promote the field of voice in China. A few senior members of The Voice Foundation attended the gathering. I am including a photo from the meeting for you. 31 people participated in this gathering.



We also had the 3<sup>rd</sup> China Voice Symposium which was well participated. The format is very much like the Voice Foundation. It was attended by physicians, singing teachers, as well as speech therapists. We also had a gala dinner where there was a performance by people from our field. I have attached a few photos for your information.

The influence of the Voice Foundation is spreading internationally. The founders, including Dr. Sataloff's contributions, have helped to make a new field.

Long-time TVF active members Voice Trainer William Riley, MM and Linda Carroll, PhD, CCC-SLP, ASHA Fellow presented.





# THE TEXAS VOICE SYMPOSIUM

*"Evidence-Based Treatments for Voice Disorders"*

**Saturday, January 21, 2017 Fort Worth, TX**

**In partnership with**



## OBJECTIVES

At the end of this workshop learners will be able to:

- Describe strategies for detecting paralaryngeal tension
- Describe circumlaryngeal approaches for treating MTD
- Identify the hierarchical structure of Stretch-and-Flow voice therapy
- Explain the role of videostroboscopy in laryngeal evaluation
- Appraise the research evidence related to MTD
- Discuss the steps and progression of VFE
- Summarize the process of RVT

## SYMPOSIUM TOPICS

Muscle Tension Dysphonia	Vocal Function Exercises
Circumlaryngeal Techniques	Evidence-Based Practice
Stretch-and-Flow Therapy	Resonant Voice Therapy
Laryngeal Videostroboscopy	Expert Panel Discussion

## SCHEDULE OUTLINE

7:30–8:30	Registration / Check-In
8:30–8:40	Welcome & Introductions ( <b>C. Watts</b> )
8:40–10:40	Manual Circumlaryngeal Techniques for Muscle Tension Dysphonia ( <b>N. Roy</b> )
10:40–11:00	<b>BREAK</b>
11:00–12:00	Stretch-and-Flow Voice Therapy ( <b>L. Toles</b> )
12:00–1:00	<b>LUNCH (provided)</b>
1:00–1:30	The Role of Videostroboscopy in Laryngology ( <b>T. Mau &amp; L. Childs</b> )
1:30–2:00	Acoustics & Aerodynamics ( <b>C. Watts</b> )
2:00–2:45	MTD: Research Update ( <b>C. Atkinson</b> )
2:45–3:00	<b>BREAK</b>
3:00–3:45	Vocal Function Exercises ( <b>J. Deane</b> )
3:45–4:30	Resonant Voice Therapy ( <b>K. Coker</b> )
4:30–5:00	Panel Discussion & Closing Remarks

### Symposium Location:

**Smith Entrepreneurs Hall, room 104**  
**Texas Christian University**  
**West Loudon Street, Fort Worth, Texas 76129**

### Hotel Info

The Courtyard by Marriott is located approximately one mile from the TCU campus at:  
 3150 Riverfront Drive, Fort Worth, Texas 76107  
 1-888-236-2427

### Disclosures

Dr. Roy is compensated by the Voice Foundation for his symposium presentation. All other presenters have no financial or non-financial disclosures.



## KEYNOTE SPEAKER

**Nelson Roy, Ph.D., CCC-SLP**  
**ASHA Fellow**

**Professor of Communication Sciences & Disorders**  
**University of Utah**

## SYMPOSIUM FACULTY

- Ted Mau, M.D., Ph.D.
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- Cory Atkinson, M.A, CCC-SLP
- Kimberly Coker, M.S. CCC-SLP
- Janis Deane, M.S., CCC-SLP
- Laura Toles, M.S., CCC-SLP
- Christopher R. Watts, Ph.D., CCC-SLP

## **VOICE FOUNDATION: North Texas Chapter**

The North Texas Chapter of the Voice Foundation was formed in 2014 to act as a resource for professional and personal development of medical, allied health, and vocal arts professionals serving professional voice users and voice impaired populations. In addition, the chapter aims to educate members, associated healthcare professionals, and the public with regards to knowledge and advances in medical and behavioral management of voice impaired populations.

For resources and information about joining our chapter contact: **Christopher R. Watts, Ph.D.:** [c.watts@tcu.edu](mailto:c.watts@tcu.edu)

## REGISTRATION

- Registration fee: **\$95.00**
- Fee includes 0.65 ASHA approved CE units (**6.5 hours**)
- Space is limited, please register early.
- A 90% refund will be granted up to 2 weeks prior to symposium provided that a written notice of cancellation is received prior to **January 5**. No refunds will be given after that date.

## **Register online at:**

<http://voicefoundation.org/about/local-chapters/north-texas-chapter/>

## Continuing Education



Anytime, LLC is approved by the Continuing Education Board of the American Speech-Language-Hearing Association (ASHA) to provide continuing education activities in speech-language pathology and audiology. See course information for number of ASHA CEUs, instructional level and content area. ASHA CE Provider approval does not imply endorsement of course content, specific products or clinical procedures.

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**January 21, 2017** **CLICK HERE**



**VOICE FOUNDATION NEWS****46<sup>TH</sup> ANNUAL SYMPOSIUM:  
CARE OF THE PROFESSIONAL VOICE**

CHAIRMAN, ROBERT T. SATALOFF

**MAY 31—JUNE 4, 2017 PHILADELPHIA PENNSYLVANIA****Wednesday, May 31**

Basic Science Tutorials

Accent Reduction Coaching

**Thursday, June 1**

Science Sessions

Quintana Awardee: RJ Baken PhD

Keynote Speech: Joseph Zabner, MD

Panels

Poster Session

**Friday, June 2**

Special Session:

Nancy P. Solomon, PhD, Lance Wahlert, PhD, Wylie Hembree, MD, Adrienne Hancock, PhD, CCC-SLP, Jenni Oates, PhD, M App Sc. & Georgia Dacakis, B App Sc (Sp Path), Grad Dip Comm Dis., M. Ed., and a Special Guest

**Friday, June 2**

Young Laryngologists Study Group

Vocal Workshops

*Voices of Summer Gala***Saturday, June 3**

Mixed Sessions and Panels

G. Paul Moore Lecture - Sten Ternström, PhD

Vocal Master Class

**Sunday, June 4**

Mixed Sessions and Panels

**FRIDAY MORNING SPECIAL SESSION**

**What in the WORLD does  
Nancy Pearl Solomon, PhD have  
in store for us on  
Friday, June 2<sup>nd</sup>, 2017?**





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Advancing understanding of the voice through interdisciplinary scientific research & education

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