

VOICE MAXIMS AND TECHNIQUES

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Maxims

1. Singing at one's full vocal potential is achieved through a *simple process* that many singers have difficulty mastering, primarily because of *psycho-emotional factors* typically associated with imbalanced personality characteristics that create mind-body blockages.
2. The integral vocalist may be considered a *vocal athlete*, one committed to addressing such mind-body issues as proper diet/nutrition, exercise/fitness, rest/recreation, and psycho-emotional/social development in creating an overall balanced life.
3. The ultimate goal in singing and teaching is to discover and develop one's *authentic voice*, according to natural principles and a process involving the integration of numerous opposites in creating a balanced approach.
4. The primary goal in singing should be to develop *efficient voice production*, which ultimately enables authentic and expressive vocal communication.
5. No single voice exercise will automatically develop a voice using long-term, mindless repetition. Rather, *effective singing* first begins with learning how to produce a single efficiently produced tone, and then using the same approach in producing every pitch and vowel throughout a singer's voice range.
6. Developing an *acute hearing/listening capacity* to discern a wide variety of vocal sounds—and learning to diagnose voice productions by sensing (empathizing) how singers produce certain tones—will aid each singer in developing efficient, expressive voice use.

Techniques

1. Identify various types of voice productions, notably *breathy, pressed, and balanced* phonation.
2. Identify where a singer's tone is predominantly heard or sensed in his/her vocal tract: *throat, mouth, head (nasal cavity), or balanced*.
3. Identify and learn to mimic fundamental *stereotypical voice productions* according to *vocal-fold activity* (breathy/pressed/balanced) and *adjustments of the vocal resonator tract* (throat/mouth/nasal cavity).

BREATHY	• Throat/breathy	PRESSED	• Throat/pressed
	• Mouth/breathy		• Mouth/pressed
	• Nasal/breathy		• Nasal/pressed
4. Experiment with using the *singing sphere* (balloon-like) concept.
5. Use simple vocal exercises, e.g. “nyam” (5-4-3-2-1) and a simple song, e.g. “Sing, sing, sing a song with a ringing tone. Mee, may, mah, moh, we are not alone” (tune of “Row, Row, Row Your Boat”).