

"How to keep your Head Voice in your Voice throughout your entire range."

It is important to effectively use the Head-Voice throughout our range as well as in our Falsetto. The Falsetto is used when needed by all of us. As a singer in the Barbershop style, or any other choral style, this awareness is essential for any singer.

When I was in my under graduate and Masters programs I learned a lot about the chest voice; a mix (a combination of our lower & upper voice) and then our upper head voice range. Now, before you become confused, remember, when our music directors and coaches use the term "Head-Voice", they are talking about focusing our sound throughout our range. I'm talking about the actual use of your instrument you use to sing with before you go into a voice that is called "Falsetto".



Our falsetto is another voice above our upper Head-Voice, when used correctly, can extend our range by at least another octave.

We should also be aware that the part of our voice that connects our full voice to our falsetto, is actually called the "break". More commonly known in other circles as the "Passagio" or "Passage".

To be able to sing from the very top of our range including the use of ones Falsetto to the very bottom, without any noticeable change in quality or break, is the optimum any singer should want.

This can be done by understanding the importance of keeping your "head" voice (focus) in your voice throughout your range.

Here are some exercises that will help you do this.

Exercises:

Upper Range work.

1. "warm air"
2. On a "ZOO - EE" do a slow glissando (slide) from your most comfortable highest quality pitch down one octave. Then repeat the same exercise going down 1/2 steps on a regular scale.

3. Then on a "**ZEE - OO**" do the same exercise from your highest quality pitch down one octave with that same slow slide as you did with #2. Then repeat the same exercise going down 1/2 steps on a regular scale.
4. Then on a "**ZEE - EH**" do the same exercise from your highest quality pitch down one octave with that same slow slide as you did with #2. Then use just an "**OO**" *without* the "zee".
5. Then use just an "**OO**" without the "zee".
6. Then use just an "**EE**" without the "zee".
7. Remember, to not raise our chin as we sing higher.
8. Going into our Falsetto from our Head-Voice we can use the following **Singable Consonants**: 'NG', 'MM', 'L', 'N', 'Z', '
9. These are the **Vowels**: 'OO', 'IH', 'UH', 'EE', 'EH'

Lower Range work:

1. Starting on the Bb just below Middle C sing the same exercise using "**NAY - OH**"

Note: tenors, if needed as this exercise goes out of your range, you may sing this exercise up an octave.

2. Once again, you will use a slow glissando (slide) from the Bb down one octave. Then repeat the same exercise going down 1/2 steps on a regular scale.
3. use "**ZING - OH**" or "**DING - OH**" if necessary (working on lower end of range)
 1. (**Note: less is more, no muscle should ever be involved in our singing, especially in our lower and highest ranges**)

4. The higher we sing, the more space we need. Be careful not to project your tone too forward. We want a broader, fuller tone the higher we sing . . . not a *too forward thinner tone.*

5. You may find you will use less air in higher range.

Things to remember:

1. The lower we sing, the more forward we must project our tone.
2. Allow yourself to have less space as you sing lower.
3. We should not lower our chins as we sing lower.
4. Nor should we raise our chins as we sing higher.

5. You will need a little more air the lower we sing.

Ideas to help you improve your singing:

- A. “Biting an apple” imagery creates the inner smile that is needed for singing.**
- B. Remember the phrase (“less is more”) when singing in your lower & upper ranges. This will allow you to sing lower notes more easily.**
- C. We will hear ourselves more if we sing *with* tension (muscled tone).**
- D. We will hear you more than you will yourself if you sing with a freely produced, well supported and resonant tone.**
- E. Having a vertical mouth posture, not a horizontal mouth posture, helps to produce more resonance in your vocal sound.**

I realize this might have given you more information concerning our voices than you might have wanted to know, then again, enlightenment is the key to becoming a better singer.

Thank you for taking the time to use this document to help you become a better singer.

Jim DeBusman