

## A discussion on moving through the registers

Posted by TVJim - 28 Nov 2011 19:59

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It needs to be understood that the trick to increasing your range, tone quality and the improvement of your voice is to understand that you truly have different areas that build up in tension. These areas are moving up or down through various areas in your range. (The bridges/break areas) starting in chest and moving up to and through your middle voice and into your head voice and then back down again is the study of voice improvement.

Basically as you move up the tendency is for the tension to be felt in very predictable areas in your range. If you do not know how to allow or release into the next area in your voice you will jam up and either break or change so radically in your tone that the sound will not match up in tone, intensity and sound.

The opposite holds true when you are descending meaning your vocal cords will become more and more loose in specific areas when you descend down through your bridges/breaks.

Understand that head voice is smaller and lighter production of notes as you ascend in your range. The trick is to learn how to sing in this position in your range so you can actually feel it and understand it as a very easy place in your voice to sing in this condition and that it is not hard like most people think.

The three parts of the voice are:

Chest,

Head

Middle/mixed voice

The voice needs to be studied/discovered in this order

Chest voice

Head voice

Middle/mix voice

The pharyngeal voice

Edge sound

Chest voice is the foundation of the mix you need a very defined chest voice to be able to have something that will move into the your head voice.

Mix Voice

Is the area in between head and chest which is your mix. Where you use both chest/mouth resonance and head/nasal residence and mix those qualities both above and below chest and head voice.

Head voice is the release of the mixed meaning an area which needs to be released into and will allow your voice to work with out to much pressure in it. It really is easier then people think.

The pharyngeal voice

has to do with the activation of your nasal resonator and appropriate cord closure coordination. The pharyngeal voice has to do with blending head voiced down in the chest and chest up in the head voice using specific exercises to accomplish that. This ability will help the singer understand mix and coordinate their voice in the area of the next. Also adding more top/chest resonance in head voice and more head resonance in chest voice.

Edge sound exercises

Training your edge muscles builds tone quality, helps you master your onsets improves note attack, improves pitch, accuracy in compression and also builds connection between the registers

The Head Voice

The head voice is the head cavity this resonator could also be called the nasal cavity not to be confused with nasal tone which is the jamming of notes into your nose instead of letting the resonance vibrate into the nasal cavity. The nasal cavity actually does vibrate in the mouth resonator internally but in the roof of the mouth into the nasal cavity. This is a sound that very often is confused with falsetto which is an airy sound meaning the cords are not closing as tight as they should. Instead because they do not completely close they give you a breathy sound. Once again the breathy area sound is wrong what we want is an easy clearheaded voice which records well and also cuts through the band in live performances. This is all about air pressure and cord closure in a balance coordination.

The pharyngeal voice cord closure

The main focus of pharyngeal exercises is to build color into the voice.

The pharyngeal voice begins to blend the head voice downward adding more bottom resonance and blending chest upwards adding more top resonance into the chest. These exercises also coordinate the vocal cords in the process of good cord closure.

1 Builds tone quality

2 Accuracy in note attack

3 Pitch accuracy helps the crying quality more for dramatic presence which is a light crying singing quality.

4. Accuracy in compression

6 Builds and improves blending between registers

If your tone is too strong on your bottom notes you are already in trouble because you are starting out wrong in the 1st place. You are more in the ballpark if you start light in your chest on your bottom tones because they will carry up into the higher areas of your range without jamming or breaking.

Which will make it much easier to sing through your bridges. The sooner you do this and physically understand it you will begin to increase your range and dynamics. The strength comes after you have success with your lighter practicing in movement through your range. The connection can be built from soft to loud. But 1st you must develop blending between your bridges. This coordination is a must before you can build the power. All of this and much more will be reflected throughout all of the exercises that are coming both in the intermediate and advance courses. The beginning courses are exercises that are your 1st steps in balancing the air throughout your registers and the advanced exercises are exercises that will start to build in all 3 areas of your voice. Practicing the beginning exercises is preparing you for the work to come.

Keep singing,

TV Jim

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## Re: A discussion on moving through the registers

Posted by luedini - 28 Nov 2011 20:54

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Wow, this is very informative, Jim! Thank You! I've sure got a lot to learn...And then being able to apply it...geez.Thanks Again, for this very informative post.

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