

The Chaotic Order of Techniques In Singing

Air pressure
a. against the vocal cords
1. for pitch
2. for muscular reaction
b. in the pharynx
1. for timbre
2. for stylistic changes
3. for tuning the vocal tract
c. in the nasal passages
1. for “twang”
2. for language - such as French or Portuguese, et al
3. as an “escape” valve – allowing a decrease in pharyngeal and/or vocal cord pressure
d. in the mouth
1. for vowels
2. for consonants
3. for timbre
4. for articulation
5. for dramatic effects
6. for tuning the vocal tract
e. at the lips
1. for vowels
2. for consonants
3. for timbre
4. for articulation
5. for dramatic effects
6. for tuning the vocal tract
7. for adding air pressure to certain exercises, helping to reduce pressure beneath the vocal cords
1. The “tuners”
a. the Adam's apple (thyroid cartilage)
1. can be raised, lowered and tilted

b. the epiglottis
1. can be open or closed
2. can be turned into a tiny tube, stifling the standing waves which help to cause “breaks”
c. the tongue
1. the primary tuner of vocal tract resonance
2. a primary articulator of consonants
3. a primary articulator of vowels
4. an articulator of harmonics
d. the soft palate and uvula
1. can be open or closed
2. can be raised or lowered
3. helps to amplify the “ring” in the voice by moving closer to the tongue
4. can help to create more depth by “doming”
e. the jaw
1. can be open or shut
2. can add or subtract to the volume of air by opening more or shutting more
f. the lips
1. The final articulators of vowels and consonants

2.