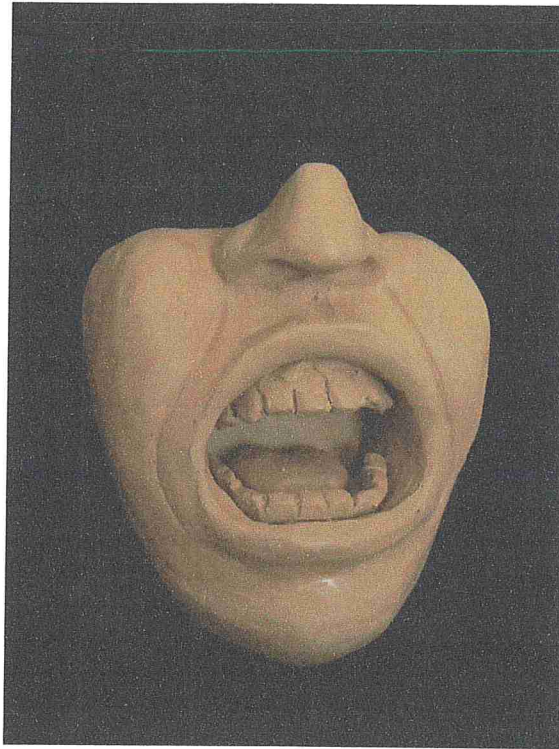


DEVELOPING THE VOICE FOR PERFORMANCE (U20)

THE PRINCIPALS OF VOICE PRODUCTION

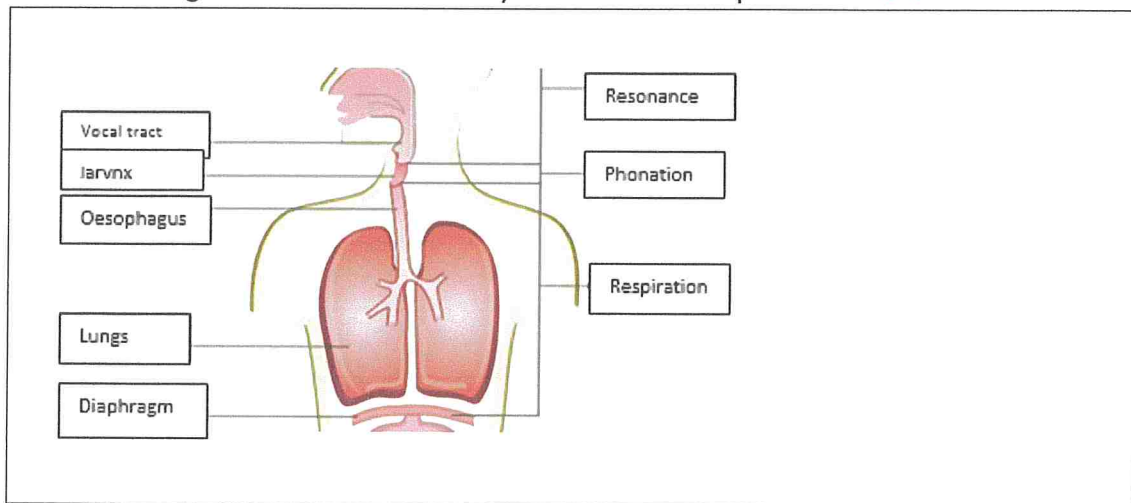


Learning Aim A: Explore the principals of voice production

Name:	Alix Kelly
-------	------------

SECTION I – THE BODY

Here is an image of the areas of the body relevant to voice production. **PI**



Analyse how each area helps with voice production. **MI**

AREA	How it helps with voice production
Soft palate	The soft palate is located at the back of the mouth, just before you would reach the uvula. It helps with voice production because when you make a particular noise, such as hmm, or huh, the soft palate drops, in order for the air to flow out of your nose, one of the 5 resonance areas. As well as this it is apart on the slowing mechanism. Saliva lines the mouth, and makes it moist, thus allowing sound to travel through it without becoming coarse. Sounds are created with the middle area of the tongue, which is referred to as the dorsum. When this passes through the soft palate it is referred to as a velar consonant. This is known as the place of which sound is spoken/articulated from when these two point interact.
Diaphragm	Diaphragm relates and benefits voice production due to the fact that it projects the power from your mouth and it can sustain sound as it leaves the mouth area. It works by expanding when you inhale air, it lowers the ribcage, which inhales air into the lungs, and this fills the lung capacity. This means that the sound can be sustained for longer, and from a more powerful place.
Mouth/lips	The lips are an increasingly important part of voice production due to the fact that they are the main source of articulation. They create clear, and precise sounds which present the words being spoken in the best manner possible. They link to articulation because they form the six sounds such as: dental, alveolar, velar, palatal, labiodental, and bilabial.

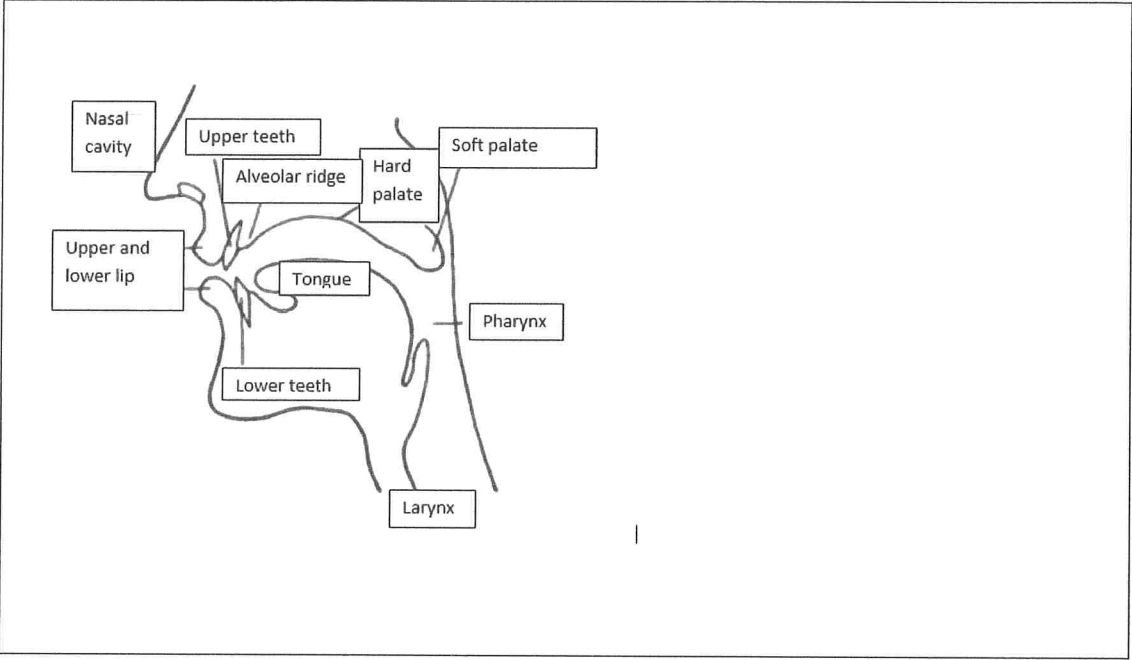
Evaluate one exercise you have undertaken that warms up one of these areas. **DI**

Title of Exercise	Trampoline breath
Area of Development	Diaphragm
Description of exercise	Trampoline breath is when you lie down on your back with your knees in an upward motion. Begin to make sharp inhales and exhales which help to engage your diaphragm. When making these motions use a breath noise and rest your hands on your stomach in order to feel the impact. The aim of this exercise is to expand the rib cage, using your muscles to push out all of the air.

Evaluation of exercise	I personally felt that this exercise was very beneficial due to the fact that I was able to increase my breath capacity and lungs, thus allowing me to be able to sing a note for a longer period of time. I also felt that my ability to comprehend the exercise was high quality due to the fact that I was able to implement the exercise into my practical work. For example, in Loose Lips we performed a piece called Start Swimming, and I placed this emphasis upon my singular line of "h"- during the opening word development scene. This exercise allowed me to reduce shortness of breath and ensure that all of the air stored in my lungs is properly exhaled.
-------------------------------	---

DI

Here is an image of the mouth and the areas relevant to voice production. **PI**



PI

What is meant by centring and how do we do it? **PI | MI**

Centring is bringing balance to the centre of your body, there are a multitude of different exercises that can help to create a centred body such as: Sezia. This exercise enables you to have a centred body. To start you are in a kneeling position and rest your heels on your lower back/buttock area. Keep your back parallel, and after a period of time you should notice a change and begin to feel tension. The literal definition of centring is to place in the middle.

PI

MI

What is meant by weight placement and how do we do it? **PI | MI**

Weight placement is the transferal of weight from one part of the body to another. When leaning on your right leg, your weight placement is focused here and the balanced weight is transferred. If you ground yourself well your weight placement is evenly spread and allows your body to be in neutral. To check your weight placement is in neutral, put your chin parallel to the floor and tuck in your back, then hold the chest high and keep your shoulders down and back. This makes sure your body is not holding weight anywhere specific and allows you to find places you feel tense. One of the most effective ways of achieving a sense of good weight placement is Tai chi. This exercise combine vocals and movement to release unwanted tension and energy, and also centre your weight into a certain point/area of your body. You start by releasing vocal sounds forward, whilst pushing out to the front, side and make, whilst making a huh sound. In class we used the 'parting the wild horse mane' which where you lunge forward putting one arm out. We repeated this four times the changed direction to complete a circle. We then did the same but lunged on the other leg and used the other arm.

PI

MI

It can also be relative to the character, as you may want to change the way you stand, based upon the character/role you are playing.

What do we mean by good posture? **PI**

Posture refers to the body's alignment and positioning. Good posture allows the force from gravity to be evenly distributed through the body so not one part is over stressed. Making a few minor changes to your posture will result in instant improvement on your voice. Good posture can be defined as the stance achieved that allows for an aligned spine (meaning not twisted) and joints that are not bent. Not only does this proper posture improve your breathing (because your ribcage is open) it results in a better sounding voice. The positioning of your head, hands, arms, chest, abdomen, feet, and even knees play a part in improving the voices quality.

I personally feel that my posture could improve whilst performing and in everyday life, and I will do this by employing the alexander technique.

PI

Evaluate one exercise you have undertaken that focuses on posture. **MI | DI**

Title of Exercise	The Alexander technique
Area of Development	Posture
Description of exercise	The Alexander technique improves posture and movement. Start with your feet directly under your shoulders, and your back straight, push your shoulder back. Imagine that there is a string pulling your head straight up.
Evaluation of exercise	<p>Firstly as a professional performing it gives you a large amount of stage presence, which would be necessary for our performances. I felt I performed well in this exercise as I try to implement it regularly, and it improves upon the way I stand.</p> <p>The overall impact of this technique is that I can stand correctly in everyday life as well as the performing industry. As well as this I will be able to implement this skill into things such as auditions. This is because an audition is the opportunity to make a good impression, and one of the best was to do this is to have good posture and open body language. This technique allows you to constantly look professional, and stops you from having postural issues in the future.</p>

PI

DI

What is Good Vocal Health? **PI**

Vocal chords vibrate to make vocal sounds during speaking and singing, and if you don't have a good level of vocal health then they can become tight. Good vocal health involves taking care of your mouth, throat, and voice so that you can project sound from this area.

Health is something that relates to being free from illness- and if you retain good vocal health then the throat, larynx and mouth area can produce the correct sound needed. With regard to being a professional practitioner good vocal health is mandatory, regardless as to whether you are singing or acting. This is because the quality of sound you produce makes the performance better. If your vocal health is not of a high standard then the sound you produce could hurt the vocal area further, and cause long term damage.

In my opinion good vocal health is one of the most important aspects of being a professional practitioner, and in normal situations, as you need the ability to perform simple skills such as speaking in the correct resonance, and projecting your voice.

PI
m

How Can We Improve Our Vocal Health? **MI**

There are a multitude of way which we can improve our vocal health such as:

- Not smoking
- Using steamer
- Drinking water at a room temperature
- Eliminating dust
- Avoiding coffee/energy drinks/acidic products
- Not screaming or straining the throat
- Warm-up before singing
- Use the diaphragm
- Avoid dairy
- Vocal rest

Smoking harms our vocals due to the fact that it effects the easy vibration of the vocal chords as it creates tar which can often fall on top of them and create swelling.

Steamers are products of which help to open our throat and also kill of bacteria, which can make us ill.

Water moistens the throat, but you need to ensure that the water you are drinking isn't too cold, otherwise it can numb the throat.

If dust gets caught in your throat and on your vocal chords is can make them raspy when you speak or sing.

One technique that helps you to improve your vocal health is simply yawning. Firstly drink water to ensure that you throat is moistened, and there is not dust caught in the mouth area. Then tilt your head back (in order to not close of the larynx) and yawn, with your mouth as wide as feels comfortable, and exhale any remaining air. I have used this technique before shows to ensure that I am able to access all areas of my vocals, and I felt that it helped as my voice did not feel tight nor strained.

Evaluate your Vocal Health giving areas for improvement and techniques to help you improve. **DI**

As a practitioner I try to protect my voice very well, by frequently steaming, which adds moisture to my vocals folds. I am a non-smoker, thus reducing strain on my throat, which would be added if I were to smoke. I also ensure that I have my water bottle on me, especially when rehearsing or training, as there is a higher risk of dehydration.

I think that my weaknesses are that I do not always push my voice down into my chest resonance, and I don't always engage my diaphragm. This is a weakness because this is the best way to project sound, without putting strain on your throat. In order to correct this I am doing regular exercises such as trampoline breath. This exercise physically helps me to feel the air being pushed from my diaphragm.

Using the Harvard Reference System, give all your sources for Section 1.

(Dodds, 31st march 1969)

(Sing)

(Dimon, 19th october 2011)

(The Voice, n.d.)

More detail at end of LAA

SECTION 2 – THE BREATH

Discuss the diaphragm and the role of the abdominal support muscles to develop breath capacity – include discussion about – lungs, rib cage, breath placement, breath capacity. **PI**

When breathing, it is very important to engage the diaphragm, as when you inhale the diaphragm contracts, therefore trapping all of the air in your system. As this occurs the rib cage begins to expand along with the intercostal muscles, which still makes sure the air is trapped, and also allows for as much air as possible to be stored in the lungs.

The skill of engaging the diaphragm is crucial for a professional practitioner, as when you sing or perform you have to be able to sustain a note, or say a line with confidence, which is very difficult to do if you are lacking breath.

Lungs:
Lungs are part of the Respiratory System- which is a multitude of different organs such as the nose, pharynx, larynx, trachea, bronchi, lungs, and alveoli; their job is to take in oxygen and take it around the body, on red blood cells, and expel it as carbon dioxide.

Breath capacity:
Breath capacity is the ability to expel a large amount of air from your lungs, for a long period of time. This is a very helpful skill because you need to be able to sustain sound.

P1

Analyse how each area helps with voice production. **MI**

AREA	How it helps with voice production
LUNGS	Lungs mainly focuses on breathing, and this is where you store the air. You need air with regard to voice production due to the fact that that the air in the lungs links to air capacity. The more air you have in your lungs the stronger your projection will be, as you deliver a line, due to the fact that you have enough air powering the word out.
RIB CAGE	The rib cage protects a large number of valuable organs inside the stomach area. As you breath the air in your lungs force the ribcage to expand and contract, therefore pushing more air through the windpipe, and enhancing the power in the your speech. This also allows for more air capacity, because the space around the lungs increases, and you are able to hold more air.
BREATH PLACEMENT	Breath is what propels the words. This is because if you do not have enough breath when delivering a line, then you would not be able to finish said word. As well as this the placement of the breath can completely change the meaning in a phrase. For example if you were to be raspy and sort of breathe then it would portray a character who was flustered, or unorganised. Whereas if someone spoke with conviction, and using the air to support their lines then their character would seem calm and collected.

P1
MI

P1
MI

P1
MI

Evaluate one exercise you have undertaken that focuses on breath control. **MI | DI**

Title of Exercise	Breathing through a straw
Area of Development	The 'counts/beats' should increase as you develop and improve lung capacity.
Description of exercise	Get a straw and place it in your mouth, exhale through the straw for ten seconds (count in head), then do the same thing whilst inhaling. Continue with this exercise, and ensure that you are breathing in and out for the same period of time. Do not push it, you should naturally feel it if you need to release.
Evaluation of exercise	I personally did not feel that this exercise was effective with only holding for 10 seconds. Due to this I decided to do the in and out breath for 15 counts, in order to increase the lung capacity. The overall impact when changing the amount of time I held it for was far more effective and allowed me to implement the skill into my practical work. I feel that I would need to use this skill far more regularly if it were to have a significant impact to my work. As well as this the fact that it requires me to use a straw (in order to direct the breath, and ensure that all elements of air are exhaled) is a slight inconvenience for any professional

P1
MI

D1

	practitioner, however may be helpful before beginning a rehearsal, to ensure that all parts of the body are warmed up and ready for use.
--	--

Using the Harvard Reference System, give all your sources for Section 2.	
(NHS, n.d.) (htt10)	
Dimon, T. (2018). Anatomy of the Voice. California: North Atlantic books.	
Haffer, M. (2016). Teaching Voice. London: NHB.	
kdjh. (d). d. d: d.	
Nelson, J. (2018). The Voice exercise book. London: NHB.	

See end of LAA

SECTION 3 – THE SOUND

Define what the following terms mean – analyse what effect is created when you stress this sound **PI | MI**

FRICATIVES	Define: A fricative is defined as the sounds f and th, and it you form this sound by bringing your moth into a tight nearly close position, but not fully close, in order to somewhat stop the airstream.	
	Analyse: Fricatives are used to show that someone is frustrated with a situation, or it can also portray anger, such as: 'for good sake', you would emphasise the f in for. A fricative sound is often being 'spat out', depicting that the character is frustrated, and are almost tripping over the words of which they are speaking. Fricatives often imply that they character has endowed bad characteristics to whomever or whatever they are talking about or to.	p m

SIBILANCE	Define: Sibilance is made by stressing the consonant sounds, and piecing the lips and tongue together, in order to had greater airflow, and making a snake like s sound.	p
	Analyse: Sibilance sounds are used to create a snake like feel and can often portray that a certain character cannot be trusted. These sounds can often be elongated to emphasise the hissing of the sound. I personally use this technique when talking to a character or a about a situation of which my character does not like, or is unfamiliar with.	m

GLOTTAL	Define: Glottal often is defined as the stop, and it is where you are saying a word and then rapidly close the vocal chords, most commonly with the letter h.	p
	Analyse: This is a very impactful sound as it often depicts the end of a phrase, due to the fact it is a glottal stop.	

	<p>When performing you would use this skill to show that you wanted people attention. A glottal sound is commonly used by a professional practitioner to depict that they are confused or stunted by a situation or an event. These words often come to a sudden stop, which would implement a sense of confusion for the audience, relating them to the character, thus enhancing the actor/audience bond.</p>
--	---

MI

<p>PLOSIVES</p>	<p>Define: A plosive sound is the sound of p or d, and it sounds like a burst of air. In order to create this sound you need to purse your lips together and exhale the sound in a forceful manner.</p>
	<p>Analyse: This sound can often be quite intimidating and powerful due to the fact that it is a sudden emphasis, and a large release of air. If a character (professional practitioner) uses this technique then they are implying that they have a higher status, and are trying to place themselves higher than another character.</p>

PI

MI

What are resonance areas? PI

<p>Resonance areas are place your voice within your body. Primarily focusing on where you place the sound. There are multiple different locations where you can place sound such as the head, nasal area, throat, chest, and the bottom of the ribs. It is often defined as the action of expressing sound, through phonation, and directed from a certain area. They are used in order to express forms of sound, and can often have a certain effect on the quality of sound. Certain areas such as the chest, can be more sustainable but others such as the throat, which can put strain on your vocal chords. This would mean that the projection drops and the sound produced is not clear, precise or consistent. Each resonance area portrays a different emotion or feeling, that allows the audience to emote or relate to, thus creating a more believable and authentic piece.</p>
--

PI

How do you explore and develop resonance areas? MI

There are multiple different ways to explore and travel through the resonance areas, such as making a sound whilst traveling through each section.

The sounds you make for each resonance area:

Head- mee

Nasal-ng

Throat-argh

Chest-ma

Bottom of ribs-ma

To develop a resonance are you need to develop ways of constantly sitting in a certain area such as the chest, which means that you have to push the sound down.

When speaking from the head place your hands at the top of your head and push down lightly in order to feel the vibrations.

As a professional practitioner you need to be access each resonance area with ease so that you can transfer, no matter which character you are playing. A technique which I personally find helpful is to explore a scale using each resonance, starting with my head (as this is where I naturally speak) and then beginning to work my way down until I get to the bottom of my ribs.

Head resonance is often quite a weak sound, which may mean that you struggle to project- a professional practitioner would use this to depict that their character was weak or frightened.

Nasal resonance is an unpleasant sound, which is often where people speak when they are ill, and can connote that they are exhausted.

Chest resonance is the strongest place to project from and creates an intimidating atmosphere. It can often be used by a character to depict that they are angry, or shares an emotion relating to this.

Bottom of ribs is still somewhat powerful, and the deepest sound, so is often used to portray simple events, such as it is morning- a time of which most people wake up with their voice having dropped a natural scale for a short period of time.

m 1

m 1

Analyse and evaluate each resonance area - by placing your sound in each resonance area what effect is created? **PI**

Head resonance is when you raise the position of your larynx to create a higher and softer sound. This could be useful if you were playing a softer characters, with breezy Laban efforts.

Nose resonance is the sound that you portray when you get into the nasal cavity. This is not the most pleasant sound, and can create a sense that a character is slightly weaker.

The chest resonance is a very controlled sound, as the air has come from a wider space, meaning you can engage things such as your diaphragm when you are speaking. This sound creates a sense of power and authority over another person. It would be a good vocal technique to use if you were to portray that you had status.

The throat resonance is one of the easiest resonance areas to reach as the larynx is relatively tense but also in a neutral position. It is a very good technique to depict that you are not in control of the situation, hence you are unstable or upset.

P 1

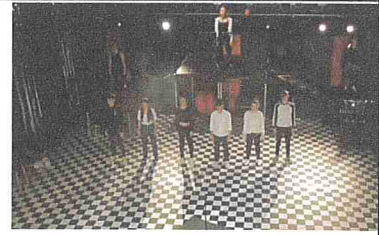
P1/M1

Using evidence from your LOOSE LIPS performance, evaluate your use of all the above sound formation techniques mention in Section 3. **DI**

Loose Lips-

Start Swimming by James Fitz:

This performance piece was all about the development of words. One of the key skills I wanted to apply to it was resonance areas, and being able to change between them. I demonstrated this skill when starting off in my throat resonance, changing to head as we passed the red ball around, and then pushing down to chest when I become the judge stood on the platform. The reason I wanted to use my chest



resonance was because this had the most authority, and would allow me to demonstrate my higher status upon others (in a literal manner as I was stood above them). I think that this an important skill to demonstrate as I was attempting to change resonance areas each time a new section began in the piece, as this often initiated a new character.

As well as this I wanted to emphasise the plosive sounds, in order to emphasise the authority I had through my voice. I accompanied this skill with a deep tone in order to demonstrate that I had power. This was important because this was a definitive change for my script, because my first character was very excited about the formation of word, and so I switched between throat and head to show innocence and a sense of unsteadiness, to show I had not quite grasped the technique yet. I wanted to show the development of my characters speaking, as this piece is about grasping language and being able to express how they feel, so as the piece went on I wanted to implement more power and emphasis in my voice.

The Hunger Striker by Joelle Taylor:

In this piece I incorporated the use of sibilance on the line "soft and satisfied", by emphasising the s sounds. I did this to create an intensified more mysterious atmosphere, in order to provoke thought in the audience about what events may occur. I felt that I could have still pushed the s sounds more, to give the piece a more snake like feel.

As well as sibilance I also included diaphragm breathing sounds, such as when we were in choral singing the 'ee, ii, ee, ii, o' sounds, I was pushing the air out in a very fast and intense motion, but then slightly closing my lips in order to ensure that not all the air was released, giving it a short and unfinished sound. I think that this technique created a very cynical atmosphere, and it was much more impactful as we were doing it in choral.

I felt that this piece is where I had the least vocal diversity, as both of the characters I played expressed similar views, and therefore I found it difficult to make drastic changes. In order to show that I had the ability to be more diverse I emphasised plosive and glottal sounds when using choral voice.

The Vile Stuff and A Parents Address:

During the singing of the piece 'a parents address'-by 'Richard Dawson, I was engaging my chest resonance in order to push out the notes in a clean and powerful way, even though the notes were out of normal range. Due to this I had to really engage my diaphragm, in order to fully air my lungs, in order to have the power to push the sound out.

I felt this was an important skill because when performing you may have to sing a song which is slightly out of your vocal range, and not where you would comfortably sing, so you need to push the voice down and even connect the bottom of ribs resonance area.

For the spoken part of the piece I worked on putting emphasis on some of my lines, for example: 'straight through my hand and through the laminate worktop'. I projected this sound from my throat resonance to show frustration and pain.

As well as this, on the line 'Mathew Mooney's hockle in my hair' I was emphasising the glottal sounds, to demonstrate that I am annoyed with the situation.

I finish the piece with the line "to buy a fresh pad of paper", and this line brings closure to Richard Dawson's piece, so I wanted to produce a thorough sound, by projecting and keeping it on a monotone level.

Monologue:

For my monologue I wanted to start of small; very intensified, and then slowly begin to get more and more frustrated until eventually I just flip out, and lose all sense of respect for the situation. In order to archive this I started off in my head resonance, keeping my volume vaguely low, and slowly pushing down into throat, to show that I had lost all sense of control, and depict how upset I was. Then after this point I wanted to bring it back down, but show myself slowly getting more upset again, by remaining in throat, and starting to increase the volume.

For my last line 'I don't know why, but I am', I wanted to create an immersive atmosphere, so I brought the volume back down and was once again speaking from my head. Speaking from the throat resonance area can often be very dangerous as you could strain your voice is shouting, however I was only in this area for a short period of time, and I made sure to warm down after the performance.

Using the Harvard Reference System, give all your sources for Section 3.

(Vocal techniques , n.d.)

(Chest resonance , n.d.)

PI
MI
DI

Criteria evidenced

Bibliography

- (n.d.). Retrieved from <https://www.nidcd.nih.gov/health/taking-care-your-voice>
- (n.d.). Retrieved from <https://fitness.mercola.com/sites/fitness/archive/2018/11/16/how-to-increase-lung-capacity.aspx>
- (n.d.). Retrieved from <https://www.thoughtco.com/vocal-resonance-exercises-4018962>
- (n.d.). Retrieved from <https://www.dummies.com/art-center/music/singing/the-role-of-resonance-in-singing/>
- (n.d.). Retrieved from <https://en.oxforddictionaries.com/definition/plosive>
- A Simple Breath Control Exercise for Actors & Singers.* (n.d.). Retrieved from <https://www.theatrefolk.com/blog/a-simple-breath-control-exercise-for-actors-singers/>
- Anthony F. Jahn, T.-H. (2016). *Vocal Health for Singers: A Leading Voice Doctor Answers Over 100 Questions from Vocalists.* Tc-Helicon.
- Breathing for Peak Performance: Functional Exercises for Dance, Yoga, and Pilates . (26 Oct 2018). In E. Franklin.
- Corporation, H. L. (n.d.). *Pro Vocal: Vocal Warm-Ups.*
- Dimon, T. (19 Oct 2011). *Your Body, Your Voice: The Key to Natural Singing and Speaking.*
- Fricative consonant.* (n.d.). Retrieved from https://simple.wikipedia.org/wiki/Fricative_consonant
- Glottal Stop.* (n.d.). Retrieved from <https://thesoundofenglish.org/glottal-stop/>
- How to Increase Lung Capacity in 5 Easy Steps.* (n.d.). Retrieved from <https://lunginstitute.com/blog/increase-lung-capacity-5-easy-steps/>
- <https://www.inter-activ.co.uk/presentation-skills/voice/>. (n.d.).
- Lewis, L. (n.d.). Retrieved from <https://thesingersworkshop.com/vocal-health/>
- Literary Devices.* (n.d.). Retrieved from <https://literarydevices.net/sibilance/>
- Matthews, S. (n.d.). *How to Improve Voice Resonance.* Retrieved from <http://www.myvoiceexercises.com/how-to-improve-voice-resonance/>
- Medical News Today* . (n.d.). Retrieved from <https://www.medicalnewstoday.com/releases/29118.php>
- School of Rock* . (n.d.). Retrieved from <https://www.schoolofrock.com/resources/vocals/7-tips-on-how-to-keep-your-singing-voice-healthy>
- Singing Exercises for Actors.* (n.d.). Retrieved from <http://www.myvoiceexercises.com/singing-exercises-for-actors/>
- Sounds in Poetry: Sibilant, Plosive, Liquids, Fricatives, Nasals.* (30 Apr 2013). Retrieved from <http://englishtutorhome2.blogspot.com/2013/04/sounds-in-poetry-sibilant-plosive.html>
- Stanislavski, C. (1989-04-01). *An Actor Prepares.* Taylor & Francis Inc.
- The Alexander Technique Manual: Take Control of Your Posture and Your Life. (n.d.). In R. Brennan.
- Voice and the Alexander Technique: Active Explorations for Speakin. (2005). In J. R. Heirich.



EVALUATION OF LEARNING AIM A

When developing my vocals as a performer, I need to be aware of the level of good vocal health that I need to retain. This is due to the fact that when expanding and developing my skills I do not want to cause any damage or put too much strain on my vocal chords. For example when practicing switching resonance areas I need to make sure I am not forcing too much sound from my throat, or it will weaken the sound that I am producing. I also need to ensure that when developing and expanding my new skills I need to ensure I do not lose any of my basic skills, such as articulation or projection-as these are mandatory skills for a professional practitioner.

I understand my weaknesses in this area are that I have not been ensuring that skills such as projection are utilized whilst trying to employ new techniques such as utilizing other resonance areas and employing Laban efforts. A Laban effort was created by Rudolf Laban and entails employing different techniques, such as bound or direct, to a word or line.

As well as this I need to make sure I am constantly looking after my voice by drinking a large amount of water, thus ensuring my throat is constantly moist and my vocals will be presented as smooth. If I do not look after my voice then I would not be able to perform in 8 shows a weeks- which is mandatory whilst having a career in the performing industry, and a large number of performers do.

One of my main weaknesses is that my voice predominately sits in head resonance- which makes it harder to project, especially when performing. As a performer I would like to be able to engage my chest resonance more naturally, rather than having to constantly use exercises to access it. This will happen as long as I practice exercises more regularly.

The exercises I found most useful was trampoline breath because it allowed me to engage my diaphragm, which improves the power of my voice as well as the projection. This is due to the fact that it pushes all of the air out of my lungs and therefore creates the most sustained sound, as it allows you to contract the power to empty your lungs and as a professional practitioner gives you a more engaged stage presence.

Another exercise which I found beneficial is humming. This is due to the fact that the gentle vibrations on my lips allowed me to feel looser when pronouncing lines from a script, or speaking naturally. I think that it is one of the best vocal warmups because it allows me to relax my lips, and use my nasal passages, thus opening more elements of my vocals. I like to develop the exercises by humming on different notes, for example following a scale and using staccato and legato sounds. This allows me to have more control over my voice, and helps to eliminate any source of tension.

Another vocal exercise that I like to use is sirens as it allows me to work on my vocal range-which is necessary for any performer. I often use sounds like I and E, since they allow me to have fluidity in my speech. This is a very helpful technique for singers, as well as actors due to the fact that when extending your range you make yourself more employable, since you can play a wider variety of roles.

To improve my vocals in the future I will ensure that I am constantly doing warm-up's and down's to ensure that my vocals remain healthy, and I am able to constantly use my vocal to the best of my ability. I will also try to engage a large variety of vocal elements, thus ensuring that my performance level is at the best standard possible. As well as this I will try to do as many vocal warmups as possible meaning that I can develop a larger range of skills.

M1
D1