



## Unvoiced → Voiced sequence

### Preparation

1. Make sure you have layers of clothing to put on if your body temperature drops during this.
2. Lie on your back, your knees raised, with your head supported on a low pillow (to keep the neck extended).

### Breathing

3. Feel your body sinking into the floor, and your back being supported by the floor.
4. As you take slightly deeper breaths, notice how your whole torso expands; your ribs widen and open, and you feel your back 'spread' across the floor; notice how your belly rises and falls gently as well.

### Jaw, face, lips, tongue, larynx – phonatory (P) and articulation (A) mechanisms

5. Let your jaw, face, lips and tongue go slack, so that you also feel your larynx sits free and low in your throat.

### Unvoiced consonants – s, sh, f

6. Feel your whole body expand as you breathe in.
7. As you breathe out on the letter 's', make sure your 'P' and 'A' mechanisms are loose. The 's' should not engage any activity in the face or throat.
8. The 's' is produced by a 'whole body' feeling.
9. When doing this exercise, I imagine the whole body expanding even though I am breathing out. This makes the creation of the 's' feel more spacious.
10. Do the same with 'sh' and 'f'.
11. This is your basic template. Through all the subsequent steps, keep returning to this to remind yourself of the basic principles and feel.

### Rhythmic pulses

12. Create two pulses of air – 's, ssss'.
13. Check that you are still doing the 'whole body' feel, and keeping the P and A mechanisms free and open.
14. Check for what happens in your throat between the two pulses. Do you close in your throat at the end of the first pulse, or start the second pulse with a slight 'click'? It is crucial to monitor this. The sounds (unvoiced in this case), must be managed with the breath and not the throat.
15. Do the same with 'sh' and 'f'.
16. Experiment with 3 pulses.
17. Keep checking that you are using the whole body way of breathing, and not introducing any energy in the P and A mechanisms.

### **Unvoiced to voiced – z, dz (j), and v**

18. Return to a single pulse on ‘s’ to check everything is at its optimum.
19. With the same set-up and feel, now do ‘z’, the voiced version of ‘s’.
20. You can also play with starting with ‘s’ and turning it into ‘z’.
21. Check that you have not introduced new tension or exertion in the P and A mechanisms. The ‘z’ can be produced with exactly the same process as the ‘s’.
22. Check that you allow enough supportive air through the expansive whole body process, otherwise the voice will ‘die’.
23. Check that you stay just above the sub-vocal, ‘gravelly’ sound – don’t let the pitch drop into a ‘rough’ register.
24. Check that you don’t ‘push’ into voice. (NB point 20)
25. Check that your neck is still long at the back.
26. Play with ‘j’ and ‘v’, and with rhythmic pulses.
27. When in doubt, return to the template of ‘s’.

### **Voiced to vowels**

28. Return to a single pulse on ‘s’ to check everything is at its optimum.
29. Use the voiced consonant that you find the easiest, and check that everything is working easily and the voice feels smooth.
30. Do two pulses on your best voiced consonant, and glide into a vowel – e.g. oo, oh, uh
31. Check that the transition from consonant to vowel is smooth – no extra push in the throat or P and A mechanisms, and stay above the ‘gravelly’ pitch; the sound should ‘ride’ smoothly.
32. This process works best when you keep the whole body process, free P and A mechanisms, and a double pulse; don’t introduce lip, tongue or jaw activity to create the vowels.
33. If any vowels seem more difficult, ride into an easier vowel and then change to the vowel you found tricky – e.g. v, vvvv-oo-ah

### **Two options**

34. You can either repeat the whole of the above sequence SEATED, and then STANDING...
35. ...or you can remain on your back, and gently explore moving from the ‘speechy’ version of vowels into a more sustained tone that takes you into singing. As for all the previous transitions (e.g. steps 20 and 30), aim for smoothness from ‘speechy’ to singing, so there is no ‘bump’.