



Simple, Effective **Voice**
Production Techniques for
Lecturers/Teachers
Presented by Carmel Rooney

Outline

- **“Vocal Hygiene”, taking care of the voice**
- **Posture and Relaxation**
- ❖ **Voice and Breathing**
- ❖ **Voice production exercises**



Outline 2

- ❖ **how to use:**
- ❖ **pitch,pace,tone, pause and inflection**

how to develop a resonant modulated voice.

Recording critique

Learning outcomes: .this workshop will teach you how to:

1. maintain a correct posture to effect a good breathing method in order to:
2. use your voice to maximum effect without damaging or tiring the vocal cords, e.g., getting hoarse or loosing your voice.
3. You will know how to use:
pace, tone, pause for sense and emphasis and how to develop a resonant modulated voice in preparation for vocal recordings.

“Vocal Hygiene”, taking care of the voice

- Your **vocal cords require moisture** to work effectively thus **avoid altogether** before a **presentation** or **strenuous voice use**:
- **Drying environments,**
- **Caffeine, chocolate, alcohol, antihistamines, cigarettes**

“Vocal Hygiene”, taking care of the voice

- Some irritants cause a creation of **copious mucous watch out for:**
- **Nuts, dairy products, allergens and pollutants and dust**
- **Fatigue:** when your body is tired your voice is also.

“Vocal Hygiene”, taking care of the voice

- Drink water
- Warm up the voice at the start of the day.
- Consider the effect your voice needs to have on the listener, project as much as you need to.

“Vocal Hygiene”, taking care of the voice

- **Practise relaxation exercises to ease whole body tension.**
- **Before lectures/recording stretch and relax the facial muscles to release tension from the face and jaw.**

Take time to relax and let the voice recover after prolonged speaking use cooling down exercises and have a warm drink.

“Vocal Hygiene”, taking care of the voice

- **Environments**
- **Wood, stone, ceramics, pottery, brick, metal and glass all reflect sound, while some large spaces produce echoes**
- **Heavily furnished spaces, and low ceilings, absorb sound and the more people in a space the more sound is absorbed.**

“Vocal Hygiene”, taking care of the voice

- Teachers /lecturers should aim to maintain **good posture** and **articulate words using the front of the mouth.**
- **Speak more slowly** than **ordinary conversation.**
- **Project** from the **diaphragm**, don't **shout** from the **larynx**

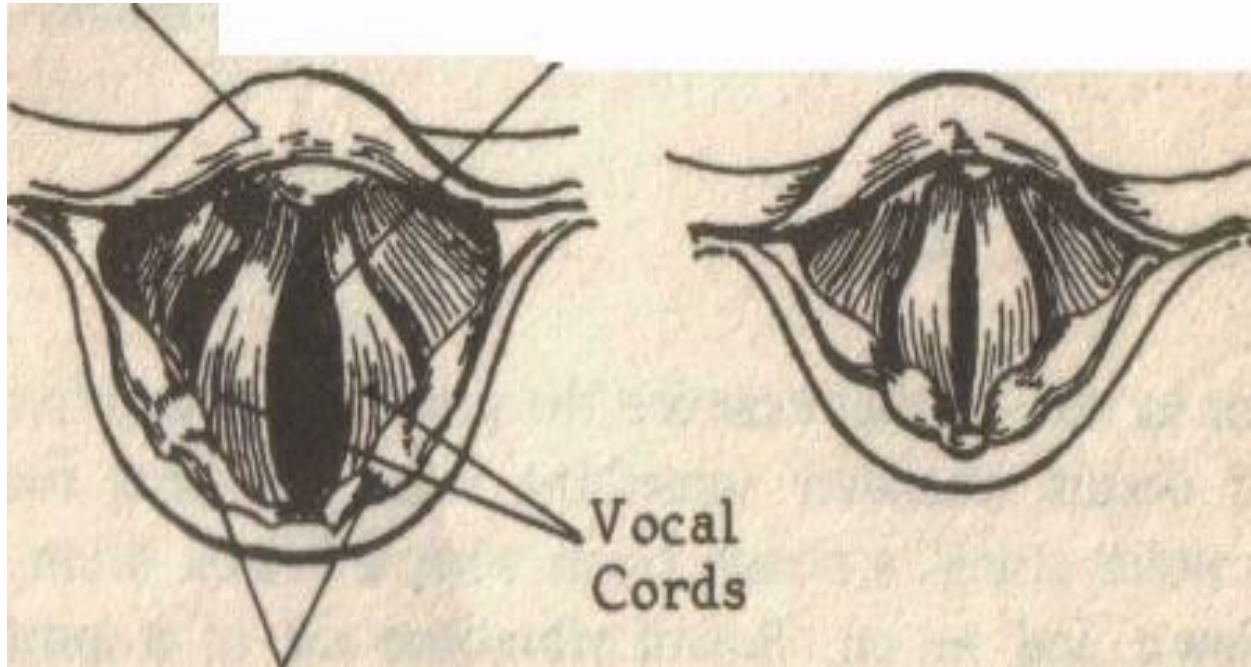
Posture and Relaxation

- A good **head,neck,spine** alignment
- **Relaxation**, recognising **tension** in the body.
- If the **big muscles** in the **body** are not **relaxed** the **smaller muscles** in the **vocal cords** won't be relaxed

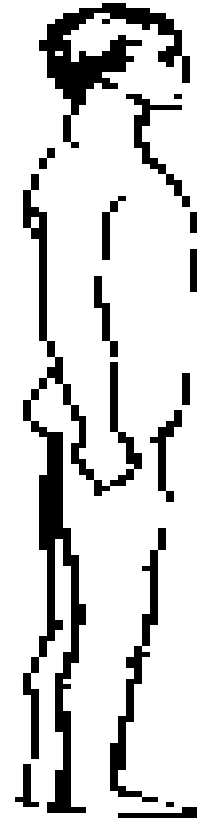
Voice and Breathing

- **Voice** is made on **breath**
- **Breath** is the **exciter** in **speaking**
- The **vocal cords** coming together and **chopping** the **air** or **breath** as it **exhales** makes the **sound**

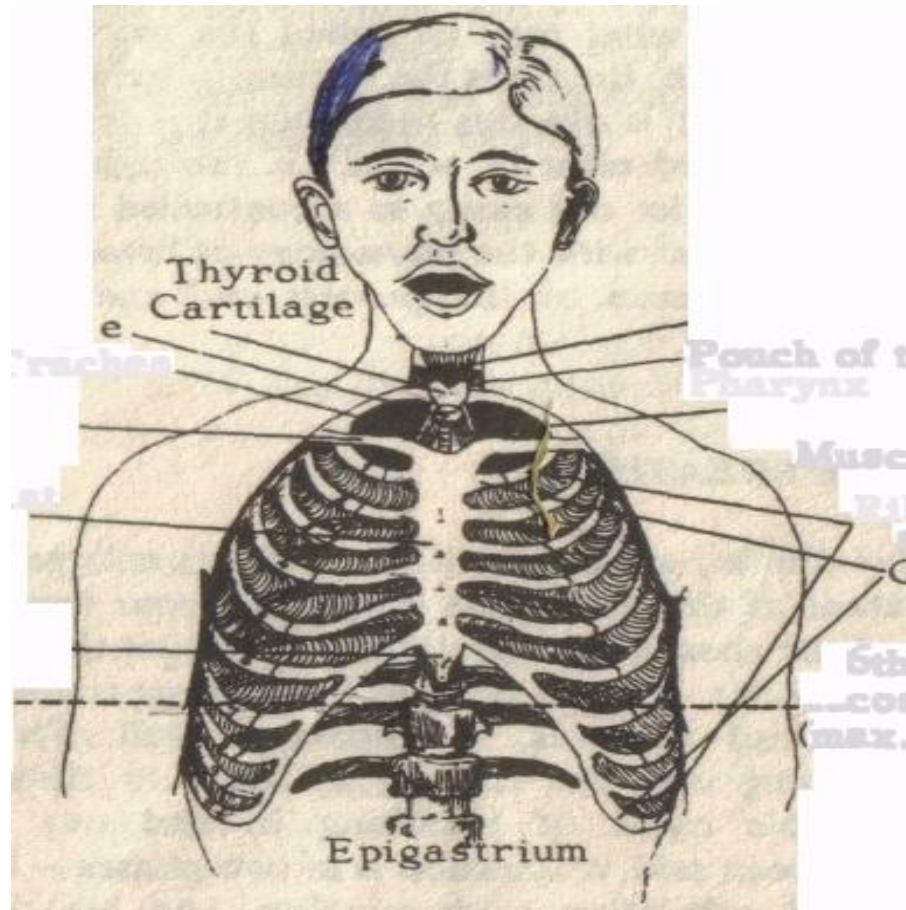
The Vocal Cords



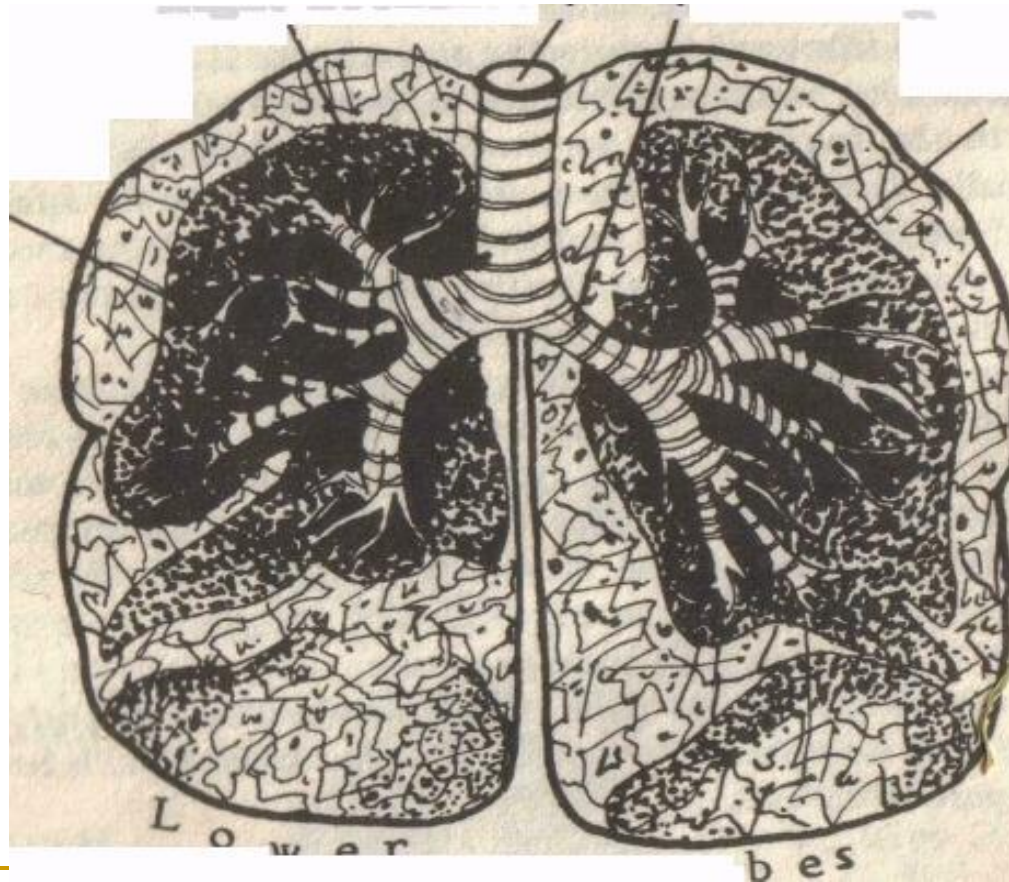
Whole Chest Breathing and Projecting from the Diaphragm



The Rib Cage/ Thorax or Chest contains the Lungs and the Heart

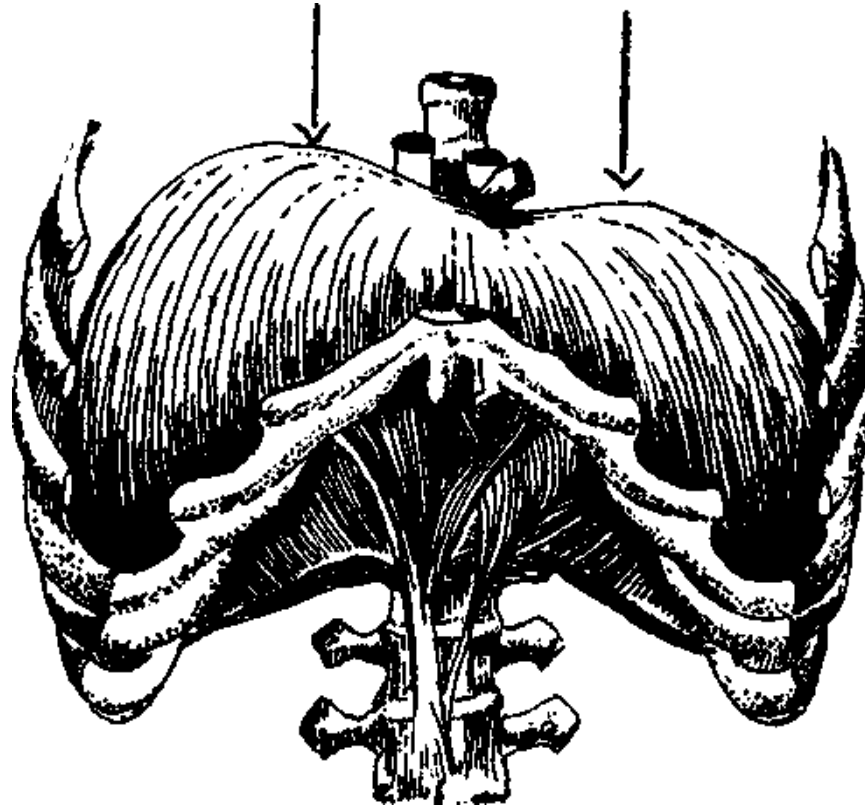


THE LUNGS



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Fig. 3 The **Diaphragm**: forms the floor of the thorax and the abdomen.



Intercostal Diaphragmatic Breathing

is the best method of breathing for **Speech**

■ Inhalation:

Ribs drawn upwards and outwards,

diaphragm descends,

abdominal muscles relax

■ Exhalation

Abdominal muscles contract,

diaphragm rises,

Ribs drawn downwards and inwards

Advantages of Intercostal Diaphragmatic Breathing

The lungs are speedily replenished with sufficient air.

There is good control over the diaphragm by the abdominal muscles, thus ensuring an even flow of exhaled air.

The method avoids gasping for air at the end of long phrases

Advantage of Intercostal Diaphragmatic Breathing

There is adequate projection and the fault of dropping the voice at the end of phrases is avoided

No strain is placed on the larynx

Other methods of Breathing

- **Breathing of repose or tidal breathing**
- **Abdominal breathing –exhaling in a breathy rush**
- **Clavicular breathing – shoulders drawn up, the breathing is shallow and uncontrolled and the tone is strained.**

Breathing Faults

Consequences

- Noisy inhalation
- Dropping of the voice
- A tremolo
- A rebound
- Breathy tone

Open throat

- The vowel sound Ah as in Car, far, bar.
- Practise the Ah vowel sound projecting from the diaphragm.

Summary

Simple, Effective Voice Production Techniques for Lecturers/Teachers

- **Posture and Relaxation**
- **Voice and Breathing**
- **The Vocal Cords**
- **The Rib Cage**
- **The Diaphragm**

- **Projecting**

Modulation 1

- ❖ **pitch** (height and depth of the voice)
 - ❖ **pace** (how quickly or slowly you speak)
 - ❖ **pause**, for **sense** and **pause** for **emphasis** (to **emphasis** a word, phrase or sentence, **pause before** or **after** the word, phrase or sentence or you can **pause both before** and **after**.)
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Modulation 2

❖ **power** (carrying power)

tone (emotional quality)

inflection (upward/downward)

(modulation is a combination and variety of all of the above)

The aim is to acquire a **resonant modulated voice**



The Pharynx (throat)

The Mouth

The Nose

Head (Secondary) 

~~**The Chest (secondary)**~~

The Sinuses (secondary – merely act as a sounding board to aid tonality)

Vocal Cords: the pitch of the voice in relation to the vocal cords is dependent on:

- **The Length – the longer the cords, the lower the note and vice versa**
- **The thickness or mass of muscular tissue – the more weight there is, the lower the note**
- **The degree of tension – the less the tension the lower the note**
- **The elasticity – the greater the elasticity, the greater the flexibility of notes produced.**

Some exercises to develop Resonance

- Throat – intone ONG – put a consonant on the front – e.g. song, tong etc.
- Nose – intone NOO, NAW, NAH, CON, AWN
- MOUTH – intone HUM, COME, HOME, ROOM

Summary -

- **Posture and Relaxation**
- **Voice and Breathing**
- **The Vocal Cords**
- **The Rib Cage**
- **The Diaphragm**
- **Projecting**
- **Elements of modulation i.e., pitch, pace ,
pause, power, tone and inflection**
- **Resonation**
- **Recording**