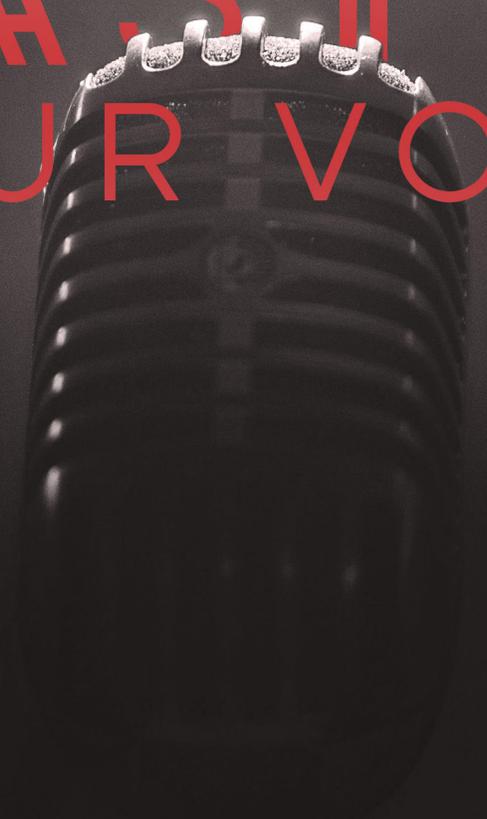


COURSE  
WORKBOOK



MASTER  
YOUR VOICE

THE  
**WORSHIP**  
VOCALIST

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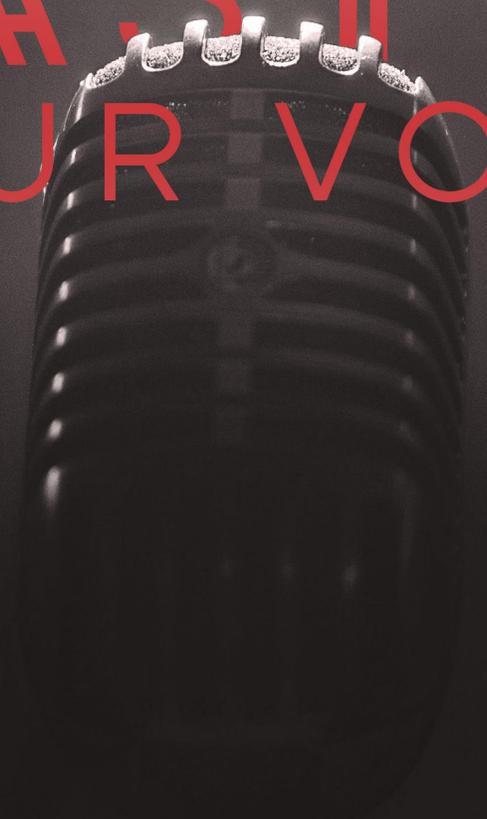
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# PART I

SUGGESTED COURSE  
SCHEDULE

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# SUGGESTED COURSE SCHEDULE // PART 1

Welcome to the “Master Your Voice” course! I’m excited for you to discover new things and achieve new levels of vocal breakthrough and mastery! The goal of the “Master Your Voice” lessons and vocal workouts is not for you to go through it one time and then leave it all behind... but to provide years of vocal instruction and workouts that you can come back to over and over! Feel free to move onto new lessons as per the suggested course schedule, but when you’re finished the course, make sure to come back to any lessons and vocal workouts that were a struggle for you. The more you do them, the more your voice will improve!

## Part 1 of “Master Your Voice” is divided into 8 sections:

▶ Introduction .....	16
▶ Resonance Part 1.....	29
▶ Resonance Part 2.....	58
▶ Effective Practice Strategies .....	78
▶ Breathing.....	97
▶ Getting Rid of Tension .....	107
▶ Expanding Your Range Part 1.....	118
▶ Expanding Your Range Part 2.....	127



The best way to go through the course for the first time is to commit to doing the lessons over a period of **8 weeks** (one new lesson + 4-5 days of vocal exercise per week) or **16 weeks** (one new lesson bi-weekly + 5-6 days of vocal exercise over the course of the two weeks).

## Set a Schedule and Stick To It

In the accompanying course schedule layouts, choose from either the 8-week or 16-week schedule (we've provided both), depending on your capacity and current level of busy-ness. In the 16-week plan, you will move a bit more leisurely through the lessons, with more days "off" of vocal exercise. However, with either plan, you should see the same results achieved in your voice, as long as you are following the schedule to the best of your ability.

At the beginning of each week, I encourage you to **schedule in the days and times** you're going to watch the videos and do the vocal workouts. We all know how quickly a week can get away from us! When we don't schedule things in, they don't happen. Challenge yourself to set goals and keep them, but at the same time, **be realistic** about what those goals are! The last thing you want is to set the bar too high, and then get discouraged and give up on the whole thing.

## Do Not Rush

Do not... I repeat... do not rush this course. I highly recommend that you do not go through more than **one lesson per week**. Also, don't skip lessons! Some lessons will be more interesting to you for sure... but the topics, vocal workouts, and song application exercises are designed to build on one another, and you may very well experience frustrating results later on in the course if you haven't built the proper foundation of strength, stamina, and technique in your voice.

Good, solid vocal training cannot and should not be rushed. You will see the best results in your voice if you take it **slow and steady**. Once you've been through the course, you can come back to individual lessons and work through them as you choose.

## When Do I Practice My Songs?

Please note that singing songs and practicing for your worship sets is **not equivalent to** (and does not take the place of) doing the vocal workouts... in terms of seeing vocal improvement and progress! But of course... you love to sing... and many of you serve on your local church worship teams, so please do not neglect to sing for fun and to diligently practice for your weekend services! The best time to sing and practice your songs is **after doing a vocal workout**, because your voice will be warmed up and ready to go (however, make sure to take a short break if your voice is feeling tired from the workout)! Or, on your "off" days, do a simple vocal warmup and use those days to work on your songs.



Questions? Ask away on the Introduction lesson page!

# 8-WEEK SCHEDULE //

## WEEKLY TIME COMMITMENT

The ideal length of practice time for a vocalist (who is actively seeking vocal improvement) is **25-45 minutes per day, 3-5 times per week.**

The suggested 8-week practice schedule is based on—admittedly, a somewhat aggressive!—4 to 5-day practice week. However, if you are only able to exercise your voice 3 days a week, just skip a day or two on the practice schedule. If on some weeks, you're able to add a practice day, do it!

### DAY 1:

- ▶ Ideally, choose a consistent day of the week where you can sit down and watch the video lesson for that section. The video lessons are typically **20-45 minutes long.**
- ▶ Follow along and make sure you **pause the video to try things out.** Take the time to really feel out and try out the vocal sounds and coordinations that I take you through. If you have time to also go through the accompanying vocal workout that same day, do it! Otherwise, just wait until Day 2 to begin your vocal workouts.

### DAYS 2, 3, 4, 5:

- ▶ Spend the rest of each week doing the accompanying audio vocal workouts. The vocal workouts are typically **15-35 minutes long.**
- ▶ The vocal exercise days can be all in a row (i.e. Monday, Tuesday, Wednesday), or you can spread them out (i.e. Monday, Wednesday, Friday), but **DON'T** just cram everything into one day!
- ▶ Please note that doing the vocal workout twice on one day is **NOT** equivalent to exercising your voice on two separate days. For most people, too much vocal exercise tires out the voice more than it helps it.
- ▶ Be creative with your time. Some days it will work best for you to split the vocal workouts in half, and do one half in the morning, one half in the evening. Or, you can do half the workout on one day, half the workout the next day. This is not a science! The best thing you can do is be focused and attentive as you're going through the workouts, and aim for 3-5 days of vocal exercise per week as much as you can.
- ▶ If you miss a day or a week, don't stress or give up, just pick up again the following week!

# 8-WEEK PRACTICE SCHEDULE

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 1: INTRODUCTION				
Day 1	Watch Introduction Video (28 min)			<input type="checkbox"/>
Day 2	Aim for at least 3 days of doing something vocally for at least 10-15 minutes! Sing just for the fun of it, review lessons and workouts in “Discover Your Voice”, go through some Worship Vocalist song tutorials, etc.			<input type="checkbox"/>
Day 3				<input type="checkbox"/>
Day 4				<input type="checkbox"/>
				<input type="checkbox"/>
WEEK 2: RESONANCE PART 1				
Day 1	Watch Lesson 2 Video (42 min)			<input type="checkbox"/>
	Do Resonance Workout (20 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Resonance Workout (20 min)			<input type="checkbox"/>
Day 3	Do Resonance Workout (20 min)			<input type="checkbox"/>
Day 4	Do Resonance Workout (20 min)			<input type="checkbox"/>
WEEK 3: RESONANCE PART 2				
Day 1	Watch Lesson 3 Video (29 min)			<input type="checkbox"/>
	Do Resonance Workout (35 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Resonance Workout (35 min)			<input type="checkbox"/>
Day 3	Do Resonance Workout (35 min)			<input type="checkbox"/>
Day 4	Do Resonance Workout (35 min)			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 4: EFFECTIVE PRACTICE STRATEGIES				
Day 1	Watch Lesson 4 Video (45 min)			<input type="checkbox"/>
	Do Resonance Workout (35 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 2	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 3	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 4	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
WEEK 5: BREATHING				
Day 1	Watch Lesson 5 Video (30 min)			<input type="checkbox"/>
	Do Breathing Workout (15 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 2	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 3	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 4	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 6: GETTING RID OF TENSION				
Day 1	Watch Lesson 6 Video (34 min)			<input type="checkbox"/>
	Do Tension Workout (20 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 2	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 3	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 4	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 5	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 7: EXPANDING YOUR RANGE PART 1				
Day 1	Watch Lesson 7 Video (39 min)			<input type="checkbox"/>
	Do Low Range Workout (15 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 2	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 3	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 4	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
WEEK 8: EXPANDING YOUR RANGE PART 2				
Day 1	Watch Lesson 8 Video (40 min)			<input type="checkbox"/>
	Do High Range Workout (25 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 2	Do High Range Workout (25 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 3	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 4	Do High Range Workout (25 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 5	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Do High Range Workout (25 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>

# 16-WEEK SCHEDULE //

## WEEKLY TIME COMMITMENT

The ideal length of practice time for a vocalist (who is actively seeking vocal improvement) is **25-45 minutes per day, 3-5 times per week.**

The suggested 16-week practice schedule is based on doing 5-6 days of vocal training over the span of two weeks. I don't recommend doing less than the 5-6 days, but if on some weeks, you're able to add a practice day, do it! If you miss a day or a week, don't stress or give up, just pick up again the following week!

### DAY 1:

- ▶ Ideally, choose a consistent day of the week (bi-weekly) where you can sit down and watch the video lesson for that section. The video lessons are typically **20-45 minutes long.**
- ▶ Follow along and make sure you **pause the video to try things out.** Take the time to really feel out and try out the vocal sounds and coordinations that I take you through. If you have time to also go through the accompanying vocal workout that same day, do it! Otherwise, just wait until Day 2 to begin your vocal workouts.

### DAYS 2, 3, 4, 5, 6:

- ▶ Spend the rest of the two weeks doing the accompanying audio vocal workouts. The vocal workouts are typically **15-35 minutes long.**
- ▶ For best results in the 16-week plan, spread your practice days out over the two weeks, rather than trying to rush or just cram everything into the first week!
- ▶ Please note that doing the vocal workout twice on one day is NOT equivalent to exercising your voice on two separate days. For most people, too much vocal exercise tires out the voice more than it helps it.
- ▶ Be creative with your time. Some days it will work best for you to split the vocal workouts in half, and do one half in the morning, one half in the evening. Or, you can do half the workout on one day, half the workout the next day. This is not a science! The best thing you can do is be focused and attentive as you're going through the workouts, and aim for 2-3 days of vocal exercise per week as much as you can.

# 16-WEEK PRACTICE SCHEDULE

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 1 & 2: INTRODUCTION				
Day 1	Watch Introduction Video (28 min)			<input type="checkbox"/>
Day 2	Aim for at least 4 days of doing something vocally for at least 10-15 minutes! Sing just for the fun of it, review lessons and workouts in “Discover Your Voice”, go through some Worship Vocalist song tutorials, etc.			<input type="checkbox"/>
Day 3				<input type="checkbox"/>
Day 4				<input type="checkbox"/>
Day 5				<input type="checkbox"/>
Day 5				<input type="checkbox"/>
WEEK 3 & 4: RESONANCE PART 1				
Day 1	Watch Lesson 2 Video (42 min)			<input type="checkbox"/>
	Do Resonance Workout (20 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Resonance Workout (20 min)			<input type="checkbox"/>
Day 3	Do Resonance Workout (20 min)			<input type="checkbox"/>
Day 4	Do Resonance Workout (20 min)			<input type="checkbox"/>
Day 5	Do Resonance Workout (20 min)			<input type="checkbox"/>
Day 6	Do Resonance Workout (20 min)			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 5 & 6: RESONANCE PART 2				
Day 1	Watch Lesson 3 Video (29 min)			<input type="checkbox"/>
	Do Resonance Workout (35 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Resonance Workout (35 min)			<input type="checkbox"/>
Day 3	Do Resonance Workout (35 min)			<input type="checkbox"/>
Day 4	Do Resonance Workout (35 min)			<input type="checkbox"/>
Day 5	Do Resonance Workout (35 min)			<input type="checkbox"/>
Day 6	Do Resonance Workout (35 min)			<input type="checkbox"/>
WEEK 7 & 8: EFFECTIVE PRACTICE STRATEGIES				
Day 1	Watch Lesson 4 Video (45)			<input type="checkbox"/>
	Do Resonance Workout (35 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 2	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 3	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 4	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 5	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 6	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 9 & 10: BREATHING				
Day 1	Watch Lesson 5 Video (30 min)			<input type="checkbox"/>
	Do Breathing Workout (15 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 2	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 3	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 4	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 5	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 6	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 11 & 12: GETTING RID OF TENSION				
Day 1	Watch Lesson 6 Video (34 min)			<input type="checkbox"/>
	Do Tension Workout (20 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 2	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 3	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 4	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 5	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 6	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>

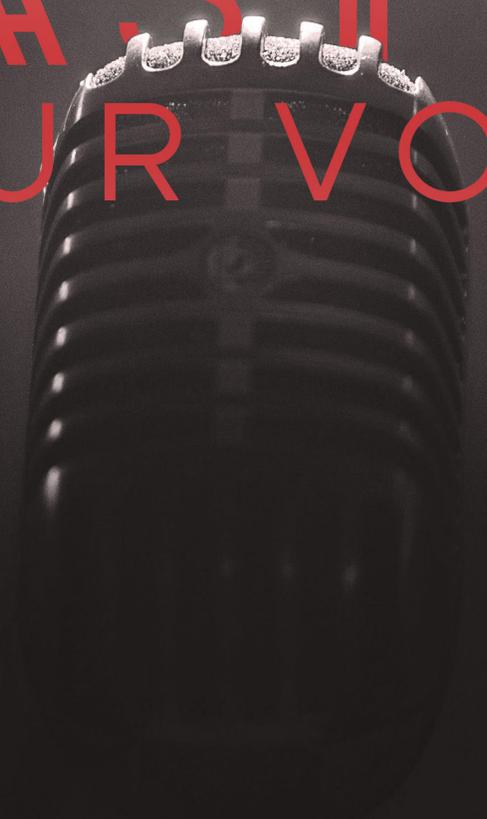
DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 13 & 14: EXPANDING YOUR RANGE PART 1				
Day 1	Watch Lesson 7 Video (39 min)			<input type="checkbox"/>
	Do Low Range Workout (15 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 2	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 3	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 4	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 5	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 6	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 15 & 16: EXPANDING YOUR RANGE PART 2				
Day 1	Watch Lesson 8 Video (40 min)			<input type="checkbox"/>
	Do High Range Workout (25 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 2	Do High Range Workout (25 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 3	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 4	Do High Range Workout (25 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 5	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 6	Do High Range Workout (25 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>

# 01

INTRODUCTION

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# INTRODUCTION

## Welcome to Master Your Voice!

I'm so glad you're here! You should already be proud of yourself (and I'm proud of you!) for embarking on this course! If you're like me (and most singers), you have some frustrations and struggles with your voice... or things you're "ok" at, but you would love to be better at. Perhaps your leader has suggested you get some training to improve certain areas in your singing. Or maybe you're a worship pastor or director and you're looking for ways to take your team to the next level.

That's what this course is for. That's what I'm here for. To help you on your way to vocal success and mastery. To help you build confidence and strength in your singing and worship leading!

## What you will need for this course:

- ✓ Before you begin "Master Your Voice", I *highly recommend* that you go through each of the "[Discover Your Voice](#)" course videos and audio workouts as per the suggested "[Discover Your Voice](#)" [course schedule](#). The lessons there are foundational to what you will learn in this course.
- ✓ A computer, smartphone, or other device where you can watch the lesson videos and go through the audio vocal workouts.
- ✓ A willingness to learn, grow, and commit to improvement!

## Some features of the course:

- ▶ Video lessons with in-depth explanations and vocal demonstrations
- ▶ Practical, step-by-step vocal workouts (the only way you'll actually see results!)
- ▶ Song application
- ▶ Suggested course/practice schedules
- ▶ Lesson notes with summaries, diagrams, extra tips, and vocal challenges
- ▶ Comments section for you to ask your questions and get answers
- ▶ Optional "checkpoints" for you to get personalized feedback on your voice and vocal progress

## What you will learn in this course:

- ▶ How to understand, master, and apply vocal resonance (head, chest, pharyngeal, mix voice, etc.) to your vocal exercise routines and worship songs
- ▶ How to develop healthy vocal technique and habits to ensure longevity in your voice
- ▶ Effective practice strategies for maximum results
- ▶ Effective breathing techniques for maximum breath control, support, and tone quality
- ▶ How to get rid of excess tension and strain in your voice
- ▶ How to expand your range
- ▶ The importance of knowing your vocal strengths and using them
- ▶ The importance of knowing your vocal weaknesses and growing them
- ▶ How and why it's important to be an artist with your voice
- ▶ How to explore vocal tone and colour in order to achieve rich diversity in your sound
- ▶ How to explore vocal style, be creative, and add dynamics to your songs and vocal arrangements
- ▶ How to embrace, master, and hone in on your unique, God-given voice

## Why are you taking this course?

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## What are you most excited to learn and grow in?

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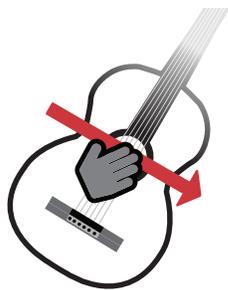
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# UNDERSTANDING YOUR VOICE

**Singing is breath that passes over your vocal cords and resonates in your face.**



Your vocal cords are like strings on an acoustic guitar.



Your fingers plucking/strumming those strings causes the strings to vibrate, just like breath from your lungs causes your vocal cords to vibrate.



Vibration from the strings is then sent into the open body of the acoustic guitar to resonate, which creates the sound of an acoustic guitar. In the same way, the vibrating air from your vocal cords is sent into the open resonant spaces inside your face, creating the sound of your unique voice!



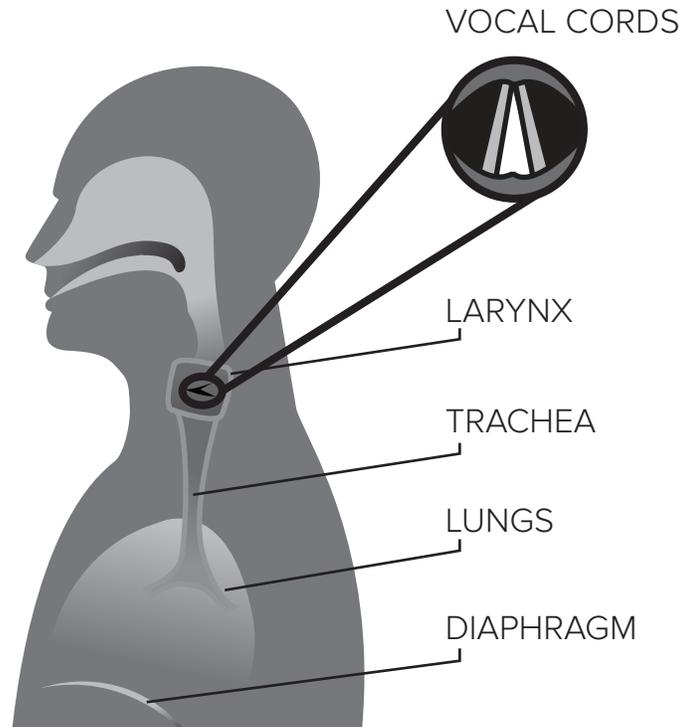
**This process is something that our bodies are created to do, and we do it naturally... all the time!**

## Vocal Cords:

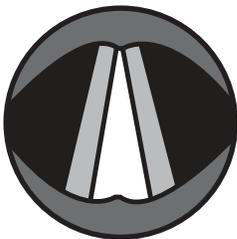
Two muscular folds in a V-shape, located inside the larynx.

## Larynx:

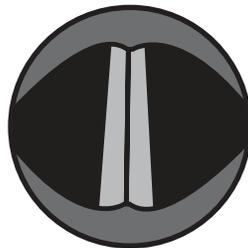
An organ at the top of the trachea.



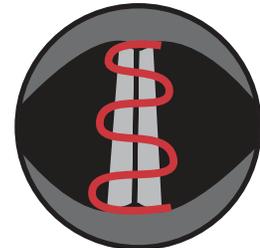
When the vocal cords are resting (when we're just breathing, not making any sound), they remain open to let the air pass through efficiently. When we go to make sound, breath passes over the vocal cords and they close, beginning to vibrate together quickly.



OPEN VOCAL CORDS



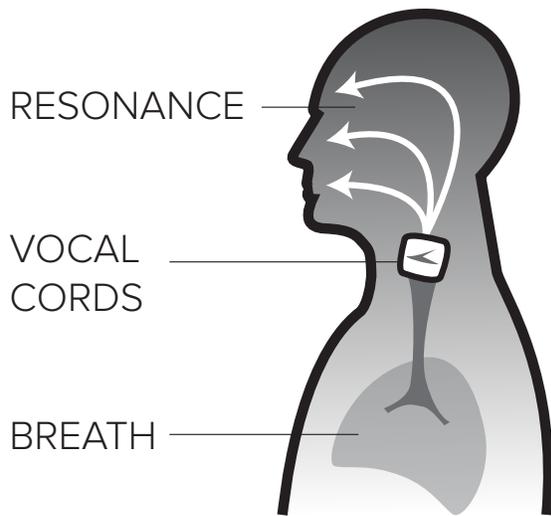
CLOSED VOCAL CORDS



VIBRATING VOCAL CORDS



Try it out—put your fingers on your larynx and feel the vibration as you say UH UH UHHHHH.



In this foundational section of the course, we'll explore 3 basic things: breath, vocal cords, and resonance.

Remember, this is a simple process that our body is designed by God to do, so don't get bogged down by the technical aspects of singing! Just focus on mimicking the sounds that I make and what I tell you your voice should be feeling!

“

If you think about running... so many muscles are used for running... but it's actually just one activity. So don't get overwhelmed or hung up by all the individual things we're gonna learn... just know that as you build your vocal muscles and vocal toolbox, they will all come together to be used in the one activity of singing.”



**NOTES**

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# HAVE THE RIGHT EXPECTATIONS

## Expectation #1: Expect inconsistency (at first).

When learning something new, we should *expect* inconsistency. Some days you'll easily be able to find new coordinations in your voice... other days you'll feel like you're not getting it at all.

WHEN YOUR VOICE ISN'T "COOPERATING", DON'T...

- 🚫 Be discouraged.
- 🚫 Give up.
- 🚫 Think to yourself: "I can't do this."
- 🚫 Let negativity get in the way.

WHAT YOU SHOULD KNOW...

- ✓ Inconsistency is *completely* normal at first (and for awhile).
- ✓ With diligence and practice, you will be able to master these skills!
- ✓ Muscle memory was created by God. It's how He created our bodies to function and learn... which means, we can learn new things!
- ✓ The process does not look like the end result.
- ✓ Negativity slows down the process. Positivity speeds up the process.
- ✓ Patience will be required! Mastery of any skill does not happen overnight.



Be encouraged... and know that you're in the right place! The most expensive voice lesson is the one where you don't see any results. (*Anybody spent some time and money on things that didn't yield results? Yeah... me too.*) The courses and vocal exercises on [www.theworshipvocalist.com](http://www.theworshipvocalist.com) have been proven over and over to yield massive results in singers' voices. You WILL see results, if you commit to the process!



## Expectation #4: Singing is holistic.

Singing involves our whole body, which means we have to take care of our body in order to get the most out of our voice.

Singing involves our whole self. Mind, heart, emotions.

**Mastering your voice is about finding your voice. Your voice is you. Mastering your voice goes so far beyond working on the technical aspects of singing.**

MASTERING YOUR VOICE INVOLVES...

- ✓ Changing the way you think about yourself.
- ✓ Changing the way you practice.
- ✓ Changing the way you view excellence and skill as it relates to worship.
- ✓ Being confident in who you are as a child of God.
- ✓ Aiming to be the best you can be (without putting too much pressure on yourself!).
- ✓ Knowing that you're created in the image of God.
- ✓ Knowing you are worthy of love.
- ✓ Knowing you are designed to be holy and to create beauty.

“

To truly master our voice, we must allow transformation to happen that goes way beyond just our vocal muscles.”

2 CORINTHIANS 3:18 AMP

*“And we all, with unveiled face, continually seeing as in a mirror the glory of the Lord, are progressively being transformed into His image from [one degree of] glory to [even more] glory, which comes from the Lord, [who is] the Spirit.”*

# EMBRACING ARTISTRY & EXCELLENCE

**Do you know that you are designed to be a reflection of the creativity and beauty and glory of God? Do you know that God cares about beauty and skill? He does!**

Read this passage from Exodus 28, and notice how specific the instructions are... and how much emphasis is placed on skill and beauty.

## EXODUS 28:1-43 NASB

<sup>1</sup>“Then bring near to yourself Aaron your brother, and his sons with him, from among the sons of Israel, to minister as priest to Me—Aaron, Nadab and Abihu, Eleazar and Ithamar, Aaron’s sons. <sup>2</sup>You shall make holy garments for Aaron your brother, for glory and for beauty. <sup>3</sup>You shall speak to all the skillful persons whom I have endowed with the spirit of wisdom, that they make Aaron’s garments to consecrate him, that he may minister as priest to Me. <sup>4</sup>These are the garments which they shall make: a breastpiece and an ephod and a robe and a tunic of checkered work, a turban and a sash, and they shall make holy garments for Aaron your brother and his sons, that he may minister as priest to Me. <sup>5</sup>They shall take the gold and the blue and the purple and the scarlet material and the fine linen.

<sup>6</sup>“They shall also make the ephod of gold, of blue and purple and scarlet material and fine twisted linen, the work of the skillful workman. <sup>7</sup>It shall have two shoulder pieces joined to its two ends, that it may be joined. <sup>8</sup>The skillfully woven band, which is on it, shall be like its workmanship, of the same material: of gold,

of blue and purple and scarlet material and fine twisted linen. <sup>9</sup>You shall take two onyx stones and engrave on them the names of the sons of Israel, <sup>10</sup>six of their names on the one stone and the names of the remaining six on the other stone, according to their birth. <sup>11</sup>As a jeweler engraves a signet, you shall engrave the two stones according to the names of the sons of Israel; you shall set them in filigree settings of gold. <sup>12</sup>You shall put the two stones on the shoulder pieces of the ephod, as stones of memorial for the sons of Israel, and Aaron shall bear their names before the LORD on his two shoulders for a memorial. <sup>13</sup>You shall make filigree settings of gold, <sup>14</sup>and two chains of pure gold; you shall make them of twisted cordage work, and you shall put the corded chains on the filigree settings.

<sup>15</sup>“You shall make a breastpiece of judgment, the work of a skillful workman; like the work of the ephod you shall make it: of gold, of blue and purple and scarlet material and fine twisted linen you shall make it. <sup>16</sup>It shall be square and folded double, a span in length and a span in width. <sup>17</sup>You shall mount on it

four rows of stones; the first row shall be a row of ruby, topaz and emerald; <sup>18</sup>and the second row a turquoise, a sapphire and a diamond; <sup>19</sup>and the third row a jacinth, an agate and an amethyst; <sup>20</sup>and the fourth row a beryl and an onyx and a jasper; they shall be set in gold filigree. <sup>21</sup>The stones shall be according to the names of the sons of Israel: twelve, according to their names; they shall be like the engravings of a seal, each according to his name for the twelve tribes. <sup>22</sup>You shall make on the breastpiece chains of twisted cordage work in pure gold. <sup>23</sup>You shall make on the breastpiece two rings of gold, and shall put the two rings on the two ends of the breastpiece. <sup>24</sup>You shall put the two cords of gold on the two rings at the ends of the breastpiece. <sup>25</sup>You shall put the other two ends of the two cords on the two filigree settings, and put them on the shoulder pieces of the ephod, at the front of it. <sup>26</sup>You shall make two rings of gold and shall place them on the two ends of the breastpiece, on the edge of it, which is toward the inner side of the ephod. <sup>27</sup>You shall make two rings of gold and put them on the bottom of the two shoulder pieces of the ephod, on the front of it close to the place where it is joined, above the **skillfully woven band of the ephod**. <sup>28</sup>They shall bind the breastpiece by its rings to the rings of the ephod with a blue cord, **so that it will be on the skillfully woven band of the ephod, and that the breastpiece will not come loose from the ephod**. <sup>29</sup>Aaron shall carry the names of the sons of Israel in the breastpiece of judgment over his heart when he enters the holy place, for a memorial before the LORD continually. <sup>30</sup>You shall put in the breastpiece of judgment the Urim and the Thummim, and they shall be over Aaron's heart when he goes in before the LORD; and Aaron shall carry the judgment of the sons of Israel over his heart before the LORD continually.

<sup>31</sup>"You shall make the robe of the ephod all of blue. <sup>32</sup>There shall be an opening at its

top in the middle of it; around its opening there shall be a binding of woven work, like the opening of a coat of mail, so that it will not be torn. <sup>33</sup>You shall make on its hem pomegranates of blue and purple and scarlet material, all around on its hem, and bells of gold between them all around: <sup>34</sup>a golden bell and a pomegranate, a golden bell and a pomegranate, all around on the hem of the robe. <sup>35</sup>It shall be on Aaron when he ministers; and its tinkling shall be heard when he enters and leaves the holy place before the LORD, so that he will not die.

<sup>36</sup>"You shall also make a plate of pure gold and shall engrave on it, like the engravings of a seal, 'Holy to the LORD.' <sup>37</sup>You shall fasten it on a blue cord, and it shall be on the turban; it shall be at the front of the turban. <sup>38</sup>It shall be on Aaron's forehead, and Aaron shall take away the iniquity of the holy things which the sons of Israel consecrate, with regard to all their holy gifts; and it shall always be on his forehead, that they may be accepted before the LORD.

<sup>39</sup>"You shall weave the tunic of checkered work of fine linen, and shall make a turban of fine linen, and you shall make a sash, the work of a weaver.

<sup>40</sup>"For Aaron's sons you shall make tunics; you shall also make sashes for them, and you shall make caps for them, **for glory and for beauty**. <sup>41</sup>You shall put them on Aaron your brother and on his sons with him; and you shall anoint them and ordain them and consecrate them, that they may serve Me as priests. <sup>42</sup>You shall make for them linen breeches to cover their bare flesh; they shall reach from the loins even to the thighs. <sup>43</sup>They shall be on Aaron and on his sons when they enter the tent of meeting, or when they approach the altar to minister in the holy place, so that they do not incur guilt and die. It shall be a statute forever to him and to his descendants after him.

**When it comes to your voice, don't be afraid of artistry. Rather, embrace it. Embrace the process of *humbly* aiming for artistry and beauty.**

Embrace **excellence** as the posture of your heart. This is not about perfection or even a high level of skill. Excellence is about our spirit. It's integrity, humility, passion for God, honouring authority.

Excellence leads us to desire improving our skill, when we understand that the most high God deserves nothing less than the very best!

“

Then this Daniel became distinguished above all the other high officials and satraps, because an excellent spirit was in him.”

DANIEL 6:3 ESV

**Where do you feel you need transformation in order to truly “master your voice”? In what technical ways do you want your singing to improve? In what areas do you need to renew your mind?**

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**What does embracing artistry and excellence mean to you?**

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**What's one thing that I talked about in the introductory lesson that made you think a little bit differently than you have before?**

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“

I can't afford to have a thought about me in my head that He doesn't have in His head about me.”

PASTOR BILL JOHNSON

**Wow... challenging, right?! Are you ready to embrace what God thinks about you? Are you committed to embracing the process of vocal transformation? Are you excited to master your voice? Are you ready to stay positive and stay inspired? I encourage you to ask the Holy Spirit right now to be your guide, your coach, your strength, and to give you clarity and inspiration in this process. Write out a short prayer here!**

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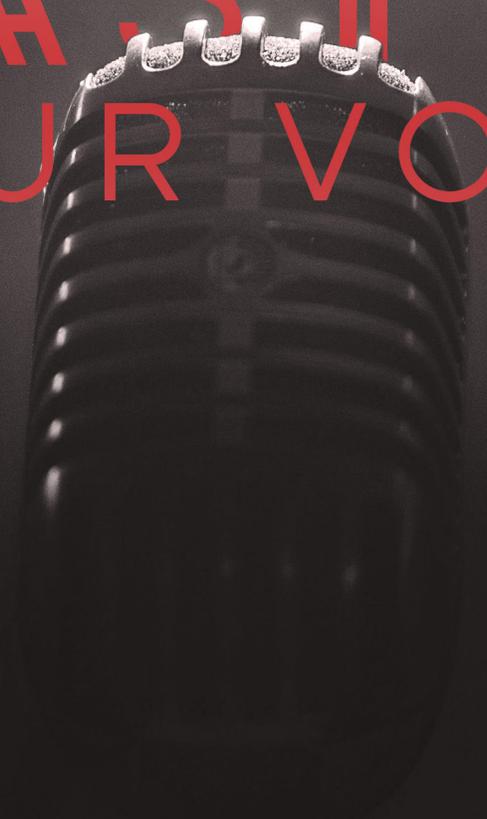


I hope you're excited to embark on this journey! And we're here to help... so make sure to post your questions and comments on the lesson page! Post your goals and strategies! We love to hear from you!

# 02

RESONANCE PART 1

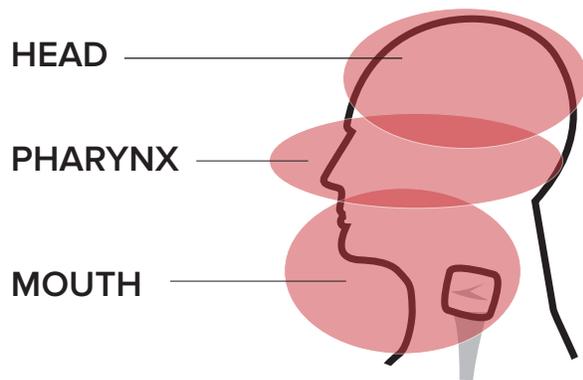
MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# RESONANCE: THE NECESSARY FOUNDATION

These next couple of lessons are designed to give you a **solid foundation of resonance** and freedom in your voice, so that in the upcoming sections of the course, you'll be able to easily explore new tones and colours in your voice, as well as stylistic things like vibrato and ad libs and dynamics!



## Resonance:

The amplification of sound in the facial cavities above the vocal cords.

The mouth (chest voice), the head (head voice), and the pharynx (pharyngeal voice), are all ONE and yet individual resonators.



## NOTES

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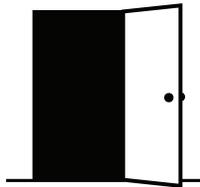
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**In our singing, when we intentionally aim for the open resonant spaces inside our face, naturally we find power and freedom.**



CLOSET

small space, sound does not carry well



CATHEDRAL

natural echo of resonance, voice carries without even trying

**Most singers only use a small percentage of their full resonance potential. If this is you, you may struggle with...**

- ✓ a small vocal range (trouble hitting high and/or low notes)
- ✓ a weak voice that lacks power
- ✓ a tired voice from pushing/straining too much
- ✓ hitting notes off-pitch



**NOTES**

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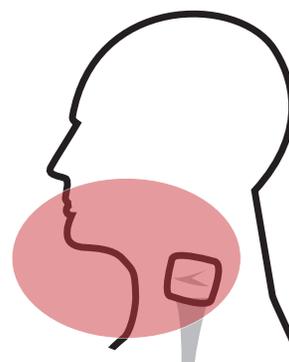
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# CHEST VOICE

## Chest Voice:

Resonates primarily in mouth, some external vibration in chest cavity

- ✓ gives us depth in the lower part of our range
- ✓ helps us achieve a contemporary-sounding tone
- ✓ brings rich, emotional quality to the lower/mid range



**What do you notice in the chest voice video song examples?  
How would you describe the vocal tone?**

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**Can you think of a worship leader/artist who uses chest voice in their singing (*could be all the time or just in certain sections of a song*)? How would you describe their voice? How do you know it's chest voice?**

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**Are you comfortable using chest voice as a resonator?**

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Try it out: Say BUH, YEAH, GUH. Think deep, rich, and full. Make sure the resonance is inside your mouth!

# HEAD VOICE

## Head Voice

Resonates primarily in head and top of nasal cavity

- ✓ gives us freedom/release in the higher range where chest voice can't go
- ✓ allows us to bring a light, delicate quality to a softer part of a song



**What do you notice in the head voice video song examples?  
How would you describe the vocal tone?**

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**Can you think of a worship leader/artist who uses head voice in their singing (*could be all the time or just in certain sections of a song*)? How would you describe their voice? How do you know it's head voice?**

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**Are you comfortable using head voice as a resonator?**

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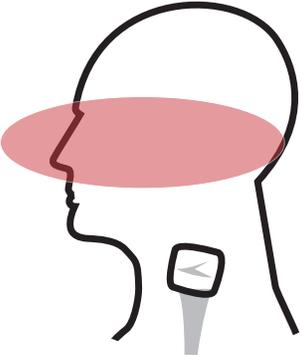
Try it out: Say WOO, GOO, WEE. Think light and heady. Imagine the resonance between your eyebrows!

# PHARYNGEAL VOICE

## Pharyngeal Voice

Resonates primarily in nasal cavity and pharynx

- ✓ helps us access our “mix voice”
- ✓ gives us tons of power without straining our voice
- ✓ allows us to hit high notes with the richness of chest voice AND the freedom of head voice
- ✓ adds a passionate, emotional quality to the voice



**What do you notice in the pharyngeal voice video song examples? How would you describe the vocal tone?**

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**Can you think of a worship leader/artist who uses pharyngeal voice in their singing (*could be all the time or just in certain sections of a song*)? How would you describe their voice? How do you know it’s pharyngeal voice?**

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**Are you comfortable using pharyngeal voice as a resonator?**

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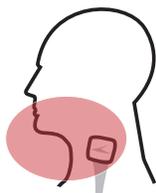
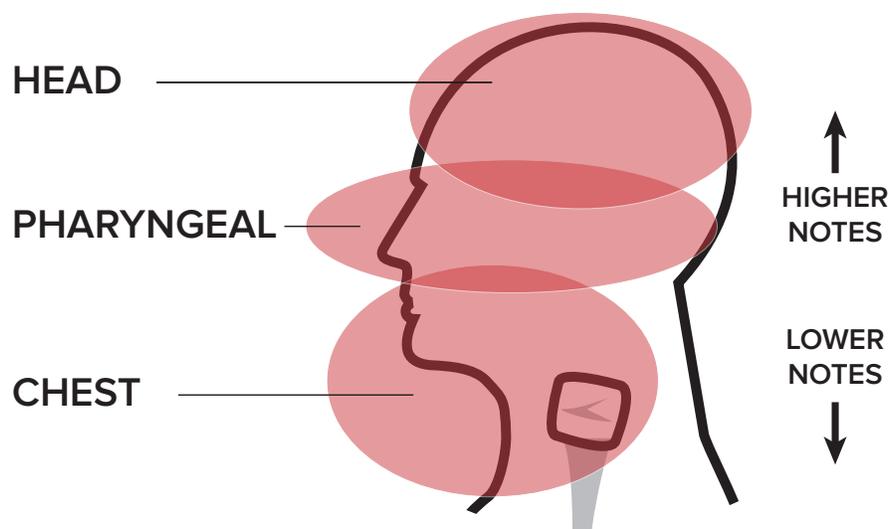
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Try it out: Say WAH, MEH, NAY. Think super ugly and nasally! Focus your resonance in the middle of your face.

# THE SECRET TO VOCAL POWER AND RANGE

The higher the pitch, the higher the resonance needs to sit in the face.



Some singers consistently keep their resonance **too low in the face**. This puts a ceiling on the voice, causing vocal strain, off-pitch notes, and reducing our capacity for power and resonance.



Some singers consistently keep their resonance **too high in the face**. This causes the voice to “bottom out”, creating a weak sound that lacks depth and resonance in the low to mid range.

Do you tend to fall in one of these categories (using too much chest voice or too much head voice), or did you in the past before you started training your voice? If so, which one? What vocal issues or struggles do you (or did you) tend to have?

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In our singing, the goal is to use all three resonators (chest, pharyngeal, head) and allow the **transition between the resonators to be gradual**. The pharyngeal resonator becomes like this diagonal line that mixes and blends the resonant qualities together to achieve a seamless tone with no “flip”.



When we **don't use the pharyngeal resonator**, the transition between chest and head voice is often dramatic and clunky.

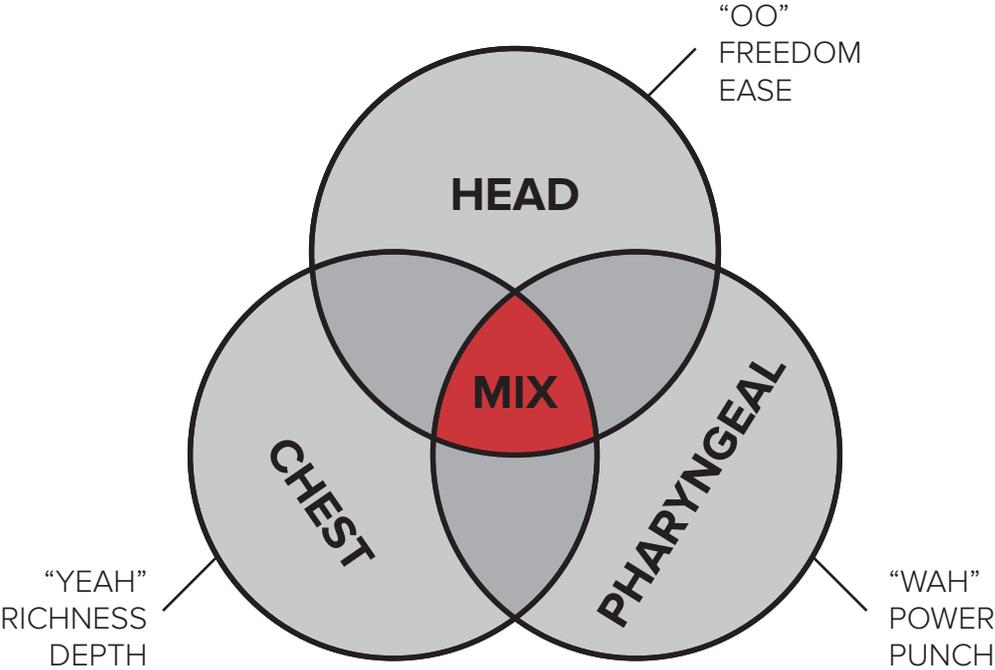


When we think of the voice as **three separate resonators** (chest in the low notes, pharyngeal in the middle notes, head in the high notes), again, the transitions will be clunky and the voice will not have a “seamless” tonal quality.



Try it out: Go back to the 2-octave BUH scale in the video, and try to shift your resonance as gradually as possible. Don't worry if it still flips all over the place! That's what the accompanying vocal exercises are designed to do... balance and smooth out your voice!

They are **THREE**, but they are **ONE**. As you go through the upcoming lessons and vocal workouts, begin to focus on a blend of resonance throughout your range that gradually shifts and changes.



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# DEVELOPING YOUR MIX VOICE

**The most important step to developing a balanced mix voice is to start thinking in MIX all the time! Start thinking about your voice as a slow, steady *migration of vibration* throughout your range.**

“

When geese migrate south, they don't arrive suddenly at their destination. If you've ever been on a long road trip, you know... you see a lot of road, a lot of places before you get to where you're going.”

## **A mix of resonance allows you to:**

- ✓ achieve the depth and fullness of a contemporary-sounding chest voice AND the ease and release that head voice brings... all wrapped into one package
- ✓ match the sound of your low range to your high range
- ✓ take the “ceiling” off chest voice and the “floor” off head voice

**The first step** to developing a mix voice is to have a strong foundation of each of the resonators *on their own*. If one (or more) of your resonators is weaker, your voice will always be unbalanced.

**Step number two** is to build a balanced tone by *mixing the resonators together*. As with anything in life... step two does not work well when you've skipped step one! The accompanying vocal workout contains exercises to help you keep developing each resonator, as well as to mix them together. But... you may find you need to focus on certain exercises more than others, especially if one of your resonators is still weaker than the others!

**What do you notice in the video song examples?**

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**Can you think of a worship leader/artist who sings consistently in a mix voice? How would you describe their voice? How do you know it's mix voice?**

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**In working through the “Discover Your Voice” course lessons and workouts (and/or other vocal training programs), what improvements or breakthroughs did you notice in your voice? Did you begin to discover your mix voice? (Don't worry if you still feel like it's far from perfect! Developing a balanced mix voice takes much time and patience!)**

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**NOTES**

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# THE TILTING LETTER “C”

Another way of visualizing the mix voice is thinking about it as a **tilting letter C**.



LOW RANGE



MID RANGE



HIGH RANGE

Notice how one part of the C is always “hanging out” in the middle part of the face... because the middle (pharyngeal) resonator is what blends chest and head voice together for a flawless sound.



Try it out: Go back to the 2-octave BUH scale in the video, and try to shift your resonance as gradually as possible, while using your hand as a tilting C beside your face. (Remember... don't worry if it still flips all over the place! That's what the accompanying vocal exercises are designed to do... balance and smooth out your voice!)

# AIMING YOUR RESONANCE

“

If you're shooting at a target, you're not gonna hit it unless you aim... The most important thing in your singing is to aim your resonance.”

## **Let's review what a mix voice will do for your singing! A mix voice allows you to:**

- ✓ achieve the depth and fullness of a contemporary-sounding chest voice AND the ease and release that head voice brings... all wrapped into one package
- ✓ match the sound of your low range to your high range
- ✓ take the “ceiling” off chest voice and the “floor” off head voice
- ✓ fix pitch problems (which almost always arise from not putting the resonance in the right place)
- ✓ achieve power, range, efficiency, and dynamics
- ✓ create variety and colour in your songs
- ✓ prevent and save your voice from constant fatigue or damage

**What have you found to be a struggle in your voice as you sing worship songs? What are you most excited about being able to achieve as you develop a balanced mix voice?**

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# RESONANCE WORKOUT: YOUR VOCAL EXERCISE PLAN!

The exercises in the accompanying Resonance Workout are designed to maximize your vocal resonance potential! These exercises will give you greater ease and power throughout your range as you build chest, head, and pharyngeal resonance, and learn to mix them together to achieve a dynamic, powerful sound.

Part 1 of the Resonance Workout is about **15-20 minutes long**. In the next lesson we'll be adding some new exercises to build onto the foundation of this workout, but don't skip ahead! The more you've done these exercises, the more easily your voice will be able to move into the more advanced exercises.

## A few suggestions and tips as you begin the workout:

- ▶ If you're following the 8-week suggested course schedule for "Master Your Voice" Part 1, aim to do this workout **3-5 times this week**.
- ▶ If you're following the 16-week schedule, aim to do this workout **5-6 times over the next two weeks**.
- ▶ Use the simple practice log at the end of these lesson notes to log your practice, and/or use the Suggested Course Schedule to schedule and mark your workouts as completed. *(Remember, when we don't schedule things in, often they don't happen!)*
- ▶ Refer to the video explanations and demonstrations as much and as often as you need to, so you can be confident that you're doing the exercises as accurately and efficiently as possible. Watch the video demonstration for the exercise, pause the video, then do the accompanying audio exercise... and do that for each exercise one by one. You won't need to do this every time you go through the workout, but taking the extra time at first will pay off in the long run!
- ▶ In each of the exercises, only go as low and as high as feels comfortable for your voice (*I can't stress this enough!*). As your voice gets stronger and more flexible, your range will expand and you'll be able to hit those notes with power and ease. But as you begin, it's **most important** that your voice remain relaxed and free from tension, so it's important to sit out for a few scales if you need to, rather than push your voice where it doesn't want to go (yet).

- ▶ Be focused, attentive, and willing to be a bit crazy! As long as you're following the cues I give you, listening to the demonstrations and trying to mimic the sounds as much as possible, the exercises are very specifically designed to build your voice in the right way!
- ▶ In these notes, I've provided tips to make each exercise the most effective for your voice. But... don't be overwhelmed by the number of things to think about... I've included as many tips and tricks as I can think of, so that if you're having trouble with an exercise, you can refer to these tips and hopefully something on the list will help you!
- ▶ Don't be concerned if you feel disconnection or instability in your voice at first (in fact, you almost definitely will!). As your voice strengthens, you'll feel more and more connection and stability (both in your vocal workouts and your songs!).
- ▶ Remember not to aim for power or volume. Aim for freedom, relaxation, and to get the *right* coordinations happening in your voice. When we do the exercises correctly, the voice rewards us with power and volume!
- ▶ Do not try to "perfect" one exercise before moving onto the next one. The exercises are designed to work together to build and strengthen the voice.



Good luck with the workout! If you have questions about this lesson or about any of the exercises, make sure to post them on the lesson page. Let me know in the comments section what your favourite exercise is from this workout! Why do you like it? How does it make your voice feel?

# LIP ROLL WARMUPS: 5-NOTE SCALE & OCTAVE SCALE

## What's so great about the lip roll?

It takes the place of so many traditional exercises to warmup and exercise the voice, by taking pressure and strain off the vocal cords, coordinating and strengthening the vocal cords, expanding our range, and helping to erase the break between chest and head voice.

## Tips to make this exercise most effective:

- ▶ It should feel relaxed and free, never forced.
- ▶ Your lips should feel very relaxed, almost pouty. Try placing your fingers lightly on your cheeks and pressing in towards your mouth to get your lips to buzz most efficiently (I find it helps the majority of singers to gain the most efficiency in doing the lip roll exercises).
- ▶ Sigh into each scale by catching the lip roll on your breath as you're exhaling.
- ▶ The tone should be slightly dopey (imagine a dopey-sounding "BUH"), not a squeezed, whiny, high larynx sound.
- ▶ Make sure the sound is clear, not breathy.
- ▶ As you move up in the scales, you should feel the resonance sitting low in your mouth at first, and then moving up higher in your face and head as the scales get higher.
- ▶ If you're consistently having trouble with the lip roll, you can substitute the tongue trill, as it is an exercise that does very similar things for the voice.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# LIP ROLL WARMUPS: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a dopey or shallow tone? Do you hear a clear or breathy sound? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Are you able to get your lips to buzz efficiently without stopping? Does this exercise feel easy, or is it a struggle?**

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# BUH BUH BUH 5-NOTE SCALE

## What's so great about the BUH exercise?

It builds strength and fullness in the chest voice and vocal muscles.

## Tips to make this exercise most effective:

- ▶ Aim for as deep and full-sounding a chest voice tone as you can.
- ▶ Open your mouth to engage the broadness of the UH vowel sound. The broad vowel will help keep you in chest voice.
- ▶ Make sure the sound is clear, not breathy.
- ▶ Hammer out the “B” consonant in order to give strength and grip to your vocal muscles and lips.
- ▶ Only let the sound exit your mouth. Make sure you are not in head voice or engaging too much nasally pharyngeal resonance.
- ▶ If you're classically trained and your tone is head-voice dominant, you will need to be a bit more gutsy with this exercise!
- ▶ Go back to the “Discover Your Voice” chest voice workout if you're having trouble with this exercise.



### EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# BUH BUH BUH 5-NOTE SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a deep, full-sounding chest voice tone or are you slipping into more of a head or pharyngeal tone? Do you hear a clear or breathy sound? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# AH AS IN “BAT” BOUNCY SCALE

## What’s so great about the AH exercise?

It works to build a mix of chest and pharyngeal resonance and helps eliminate the “break” as you move into the higher notes in your range.

## Tips to make this exercise most effective:

- ▶ Aim for a bright, clear, punchy sound.
- ▶ Do not stay all in head voice, and do not just push up on your chest voice! Stay grounded in your chest voice, but as the notes get higher, allow the resonance to tilt into the pharyngeal cavity in order to find freedom and a mixture of resonance.
- ▶ Open your mouth and drop your jaw to engage the foundation of chest voice.
- ▶ Make sure the sound is not breathy.
- ▶ Keep a slight cry on the voice to help it stay connected.
- ▶ Try putting a bit of a slur between your notes to help them stay connected.
- ▶ Try placing your fingers on your nose to feel the “buzz” / vibration of the pharyngeal resonator. If you feel no buzz, it probably means you’re pushing on your chest voice too much.



### EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You’ll notice things about your voice (probably both good and bad!) that are difficult to notice when you’re doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you’ve done it several (or many) times, and see if you answer the questions differently!

# AH AS IN “BAT” BOUNCY SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It’s totally fine if you can’t hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a bright, punchy chest/pharyngeal mix voice tone, or are you slipping into a pushed-up chest voice or pulled-down head voice? Do you hear a clear or breathy sound? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Can you feel the “buzz” in your nose as you engage the pharyngeal resonator? Does this exercise feel easy, or is it a struggle?**

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# GEE GEE GEE 5-NOTE SCALE

## What's so great about the GEE exercise?

It builds strength and power into the head voice and vocal muscles.

## Tips to make this exercise most effective:

- ▶ Make sure your mouth is narrow, not wide. The narrow “EE” vowel will help pull you towards a pure head voice tone.
- ▶ Only let the sound exit your head. Make sure to stay in your head voice, even when the scales go lower.
- ▶ Hammer out the “G” consonant in order to close and give grip to the vocal cords.
- ▶ Focus on making the notes short and choppy.
- ▶ Make sure the tone is clear, not breathy.
- ▶ Imagine the vibration between your eyebrows as you engage a clear, pointed head voice tone.
- ▶ Go back to the “Discover Your Voice” head voice workout if you’re having trouble with this exercise.



### EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# GEE GEE GEE 5-NOTE SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a clear head voice tone or does it tend to go breathy? Are your notes short and choppy? Do you hear a solid "G" consonant on each note? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# GOO GOO GOO 5-NOTE SCALE

## What's so great about the GOO exercise?

It builds strength and power into the head voice and vocal muscles.

## Tips to make this exercise most effective:

- ▶ Make sure your mouth is narrow, not wide. Keep your lips narrow and puckered, like you're blowing a kiss. The narrow "OO" vowel will help pull you towards a pure head voice tone.
- ▶ Only let the sound exit your head. Make sure to stay in your head voice, even when the scales go lower.
- ▶ Hammer out the "G" consonant in order to close and give grip to the vocal cords.
- ▶ Focus on making the notes short and choppy.
- ▶ Make sure the tone is clear, not breathy.
- ▶ Imagine the vibration between your eyebrows as you engage a clear, pointed head voice tone.
- ▶ Go back to the "Discover Your Voice" head voice workout if you're having trouble with this exercise.



### EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# GOO GOO GOO 5-NOTE SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a clear head voice tone or does it tend to go breathy? Are your notes short and choppy? Do you hear a solid "G" consonant on each note? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# GOO GOO GOO LONG SCALE

## What's so great about the GOO exercise?

It builds strength and power into the head voice and vocal muscles, and helps create a seamless transition between chest and head voice by evening out your vocal tone.

## Tips to make this exercise most effective:

- ▶ Keep your lips narrow and puckered, like you're blowing a kiss. The narrow "OO" vowel will help pull you towards a pure head voice tone.
- ▶ Keep the "OO" sound hooty and owl-like.
- ▶ Hammer out the "G" consonant in order to close and give grip to the vocal cords.
- ▶ As you move up in each scale, feel the resonance tilt fully into the head cavity, then tilt back down into a "sweet" chest voice tone as you come back down.
- ▶ Do not just sing the whole scale in head voice, as you will not have enough presence in the lower notes of the scale.
- ▶ Make sure the tone is clear, not breathy.
- ▶ Do not sing the bottom notes of the scale in a hard, full-sounding chest voice tone—otherwise your voice will flip in the middle of the scale. Instead, keep your low notes light and sweet-sounding, in order to "match" the tone and coordination of your head voice as much as possible. This helps to balance the voice and smooth out the transition between chest and head.



### EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# GOO GOO GOO LONG SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Is your tone clear or does it tend to go breathy? Do you hear a solid "G" consonant on each note? Are you engaging a sweet-sounding chest voice on the bottom, or do you tend to stay all in head voice or engage too full of a chest voice tone? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# VOCAL WARMDOWN

## Why is it important to warm down the voice?

Especially in a workout like this one, where we're covering a lot of range and focusing on many different coordinations and qualities in the voice, it's important to bring our voice back to a neutral, "resting" state as we finish the workout. This doesn't mean your voice will go back to an "un-warmed-up" state (far from it!), but rather, that we're just bringing some extra calm and ease to the vocal muscles (and saying "well done, voice!").

## Tips to make your warmdown most effective:

- ▶ Make sure you're relaxed. Let your voice drift as you go through these exercises.
- ▶ The lip roll slides and humming should feel effortless. Nothing should feel forced or strained whatsoever!
- ▶ Don't worry about the quality of your sound.

## How does your voice feel during and after this warmdown?

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Good work! The more you do this workout, the stronger, more powerful and resonant your voice will become!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice” 8-week or 16-week plan in the Suggested Course Schedule for best results in your voice!)*

## 8-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 2: RESONANCE PART 1				
Day 1	Watch Lesson 2 Video (42 min)			<input type="checkbox"/>
	Do Resonance Workout (20 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Resonance Workout (20 min)			<input type="checkbox"/>
Day 3	Do Resonance Workout (20 min)			<input type="checkbox"/>
Day 4	Do Resonance Workout (20 min)			<input type="checkbox"/>

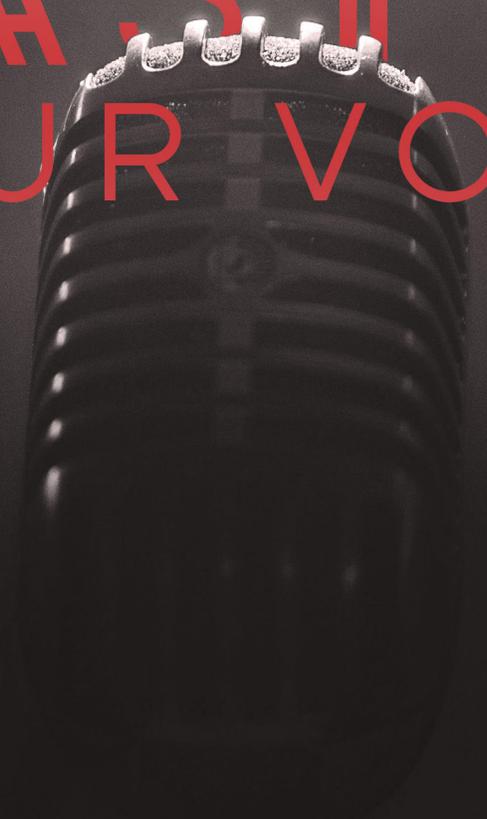
## 16-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 3 & 4: RESONANCE PART 1				
Day 1	Watch Lesson 2 Video (42 min)			<input type="checkbox"/>
	Do Resonance Workout (20 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Resonance Workout (20 min)			<input type="checkbox"/>
Day 3	Do Resonance Workout (20 min)			<input type="checkbox"/>
Day 4	Do Resonance Workout (20 min)			<input type="checkbox"/>
Day 5	Do Resonance Workout (20 min)			<input type="checkbox"/>
Day 6	Do Resonance Workout (20 min)			<input type="checkbox"/>

# 03

RESONANCE PART 2

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# RESONANCE PART 2: CONTINUE THE EXPLORATION!

This lesson is a continuation of our exploration of resonance! Remember, these lessons are designed to give you a **solid foundation of resonance** and freedom in your voice, so that in the upcoming sections of the course, you'll be able to easily explore all the concepts we're going to cover!

Remember not to stress or put pressure on yourself or your voice... or have unrealistic expectations for your voice to improve overnight!

“Vocal training is a process. It can't be rushed... but these exercises ARE proven to work. So as long as you're following the cues you're given... listening to the demonstrations and trying to mimic the sounds as much as possible, the exercises are very specifically designed to build your voice in the right way!”

**How did the workout from the last lesson go? How many times did you do the workout before moving onto this lesson? What exercise did you enjoy the most? Were there any exercises that you found to be a struggle?**

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# RESONANCE WORKOUT: YOUR VOCAL EXERCISE PLAN!

This lesson builds onto the foundation of our previous workout, adding new exercises to the ones we've already been doing from the last lesson! The more you've done the exercises from the previous lesson, the more easily your voice will be able to find these new coordinations. The workout is about **35 minutes long**.

## A few reminders as you begin the workout:

- ▶ If you're following the **8-week suggested course schedule** for "Master Your Voice" Part 1, aim to do this workout **3-5 times this week**.
- ▶ If you're following the **16-week schedule**, aim to do this workout **5-6 times over the next two weeks**.
- ▶ Use the simple **practice log** at the end of these lesson notes to log your practice, and/or use the Suggested Course Schedule to schedule and mark your workouts as completed. *(Remember, when we don't schedule things in, often they don't happen!)*
- ▶ There is an intermission in the middle of the workout. Feel free to split the workout in half and do it at different times in your day or on two separate days if your schedule is particularly busy. If you do split the workout in two sections, make sure to begin with the lip roll warmups again before launching into the second half of the workout, to make sure you're warmed up enough for some of the bigger exercises.
- ▶ Remember to refer to the video explanations and demonstrations as much and as often as you need to, so you can be confident that you're doing the exercises as accurately and efficiently as possible. Watch the video demonstration for the exercise, pause the video, then do the accompanying audio exercise... and do that for each exercise one by one. You won't need to do this every time you go through the workout, but taking the extra time at first will pay off in the long run!
- ▶ In each of the exercises, only go as low and as high as feels comfortable for your voice (*I can't stress this enough!*). As your voice gets stronger and more flexible, your range will expand and you'll be able to hit those notes with power and ease. But as you begin, it's most important that your voice remain relaxed and free from tension, so it's important to sit out for a few scales if you need to, rather than push your voice where it doesn't want to go (yet).

- ▶ Be focused, attentive, and willing to be a bit crazy! As long as you're following the cues I give you, listening to the demonstrations and trying to mimic the sounds as much as possible, the exercises are very specifically designed to build your voice in the right way!
- ▶ In these notes, I've provided tips to make each exercise the most effective for your voice. But... don't be overwhelmed by the number of things to think about... I've included as many tips and tricks as I can think of, so that if you're having trouble with an exercise, you can refer to these tips and hopefully something on the list will help you!
- ▶ Don't be concerned if you feel disconnection or instability in your voice at first (in fact, you almost definitely will!). As your voice strengthens, you'll feel more and more connection and stability (both in your vocal workouts and your songs!).
- ▶ Remember not to aim for power or volume. Aim for freedom, relaxation, and to get the *right* coordinations happening in your voice. When we do the exercises correctly, the voice rewards us with power and volume!
- ▶ Do not try to "perfect" one exercise before moving onto the next one. The exercises are designed to work together to build and strengthen the voice.



Good luck with the workout! If you have questions about this lesson or about any of the exercises, make sure to post them on the lesson page. Let me know in the comments section what your favourite exercise is from this workout! Why do you like it? How does it make your voice feel?

# NG HUM 5-NOTE SCALE

## What's so great about the NG hum?

It's a great exercise to decrease tension in the voice and teach the voice to balance itself.

## Tips to make this exercise most effective:

- ▶ If you're doing the exercise correctly, the NG sound will naturally sit in the pharyngeal resonator. Make sure your mouth is closed off (at the back) as a resonator. It should not be an MM hum or an AH sound with the back of the mouth open. Make sure it's like the end of the word "siNG".
- ▶ You can have your lips open or closed for this exercise, whichever you prefer. Opening or closing should not affect your sound!
- ▶ Make sure to not push or squeeze to try to gain power. In this exercise we're aiming for "light and right"! It should not sound or feel tense in your throat.
- ▶ Make sure the sound is clear, not breathy.
- ▶ Try to slur between your notes so they stay smooth and connected, not choppy.
- ▶ Look in the mirror while you're doing this exercise... there should be no visible tension on your face!
- ▶ Don't be concerned if you feel or hear a break in your voice in this exercise. Often the voice can be stubborn for awhile... but this exercise, along with the others, is designed to build balance in your voice!



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# NG HUM 5-NOTE SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Do you hear a pure pharyngeal tone? Do you hear a clear or breathy sound? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# NAY NAY NAY OCTAVE SCALE

## What's so great about the NAY exercise?

It encourages release and mixture in the voice. The NAY sound builds on the NG hum (which is a pure pharyngeal tone) by now opening up the mouth and allowing the resonance to be shared between multiple resonators. The excessively whiny sound keeps the vocal cords together through the bridge/break by thinning out chest voice to meet head voice.

## Tips to make this exercise most effective:

- ▶ Aim for as whiny and ugly a sound as possible! Without the whiny sound, the voice will tend to break apart because the resonance has to jump over the middle of the face and shift coordinations quickly. The whiny pharyngeal quality allows the shift in resonance and shift in vocal cord coordination to be done gradually. Remember the migration of vibration!
- ▶ Make sure the sound is clear, not breathy.
- ▶ Hammer out the “N” consonant to help you find grip and consistency in your resonance.
- ▶ Think about the tilting letter C as you move higher and lower in the scales. Always aim to hold onto the whiny pharyngeal resonance, but the higher you go, the more the resonance tilts into the head cavity, and the lower you go, the more the resonance tilts into the mouth.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# NAY NAY NAY OCTAVE SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a whiny, ugly pharyngeal sound or do you tend to slip into more of a pure chest and/or head voice tone? Do you hear a clear or breathy sound? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# WAH WAH WAH OCTAVE SCALE

## What's so great about the WAH exercise?

Very similar to the NAY exercise... it encourages release and mixture in the voice! The excessively whiny, “crybaby” sound keeps the vocal cords together through the bridge/break by thinning out chest voice to meet head voice.

## Tips to make this exercise most effective:

- ▶ Aim for as whiny and ugly a sound as possible! Without the whiny sound, the voice will tend to break apart because the resonance has to jump over the middle of the face and shift coordinations quickly. The whiny pharyngeal quality allows the shift in resonance and shift in vocal cord coordination to be done gradually. Remember the migration of vibration!
- ▶ Make sure the sound is clear, not breathy.
- ▶ Emphasize the “W” consonant to help you find grip and consistency in your resonance.
- ▶ Think about the tilting letter C as you move higher and lower in the scales. Always aim to hold onto the whiny pharyngeal resonance, but the higher you go, the more the resonance tilts into the head cavity, and the lower you go, the more the resonance tilts into the mouth.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# WAH WAH WAH OCTAVE SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a whiny, ugly pharyngeal sound or do you tend to slip into more of a pure chest and/or head voice tone? Do you hear a clear or breathy sound? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# MUM MUM MUM OCTAVE SCALE

## What's so great about the MUM exercise?

It helps to build a more balanced, “normal” mix voice tone (not overly whiny!). The MUM sound naturally allows our voice to “multi-task”, lowering the larynx while at the same time engaging the cry sound of the pharyngeal resonator.

## Tips to make this exercise most effective:

- ▶ Aim for a slightly dopey sound to naturally deepen the tone.
- ▶ Remember to also have a slight cry in your voice to keep the pharyngeal resonator engaged.
- ▶ Do not stay all in head voice, and do not just push up on your chest voice! As the notes get higher, allow the resonance to tilt more and more into the pharyngeal and head cavities in order to find freedom and a mixture of resonance.
- ▶ Make sure the sound is clear, not breathy.
- ▶ Focus on keeping a consistent tone throughout the scales.
- ▶ Don't overthink this exercise! It may be difficult at first, but the more you build your resonance in the other exercises, the more your voice will find a neutral, “normal” tone in this MUM exercise.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# MUM MUM MUM OCTAVE SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a consistent “mix” tone throughout the scales, with a slightly dopey, slightly crybaby sound? Or do you find you tend to slip into a pushed-up chest voice or pulled-down head voice? Do you hear a clear or breathy sound? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Can you feel your larynx slightly lowered? Does this exercise feel easy, or is it a struggle?**

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# NO NO NO LONG SCALE

## What's so great about the NO exercise?

It builds a rich, resonant tone in the voice by engaging the low larynx technique and allowing us to find the depth of chest voice along with the release of the pharyngeal and head voice.

## Tips to make this exercise most effective:

- ▶ Make sure it's a slightly whiny, decisive "NO"! Be aggressive... say it like you mean it!
- ▶ Keep your mouth narrow, not wide (making sure to drop your jaw vertically).
- ▶ Feel the natural diphthong (combination of vowels) of the OH → OO on each "NO".
- ▶ Make sure the tone is clear, not breathy.
- ▶ Remember the "tilt" as you move higher and lower in the scales.
- ▶ Don't worry about perfect connection... it will come in time!



### EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# NO NO NO LONG SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a clear or breathy sound? Do each of your "NO's" sound decisive and slightly aggressive? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# BUH BUH BUH LONG SCALE

## What's so great about the BUH exercise?

It builds so much strength and power into the voice! The BUH engages deep vocal cord closure (allowing a rich chest voice quality) while at the same time allowing us to find release and freedom in the higher range.

## Tips to make this exercise most effective:

- ▶ Aim for a slightly dopey, low-larynx tone (like the word “BOOK” but without the “K”), not a whiny, high-larynx tone.
- ▶ Keep the “B” consonant very choppy.
- ▶ Keep the lips loose, not tight, so there's not excess tension in your throat.
- ▶ Make sure the tone is clear, not breathy.
- ▶ As in the other exercises, remember not to aim for a lot of power. Focus on achieving the correct technique and aiming for freedom in your voice... and power will come as a result of having these as your goals!



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# BUH BUH BUH LONG SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a clear or breathy sound? Is your tone slightly dopey? Do you hear a solid, choppy “B” consonant on each note? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# MUM MUM MUM LONG SCALE

## What's so great about the MUM exercise?

It helps to build a more balanced, “normal” mix voice tone (not overly whiny!). It builds strength and power into our resonators and vocal muscles, and helps create a seamless transition between chest and head voice by evening out your vocal tone.

## Tips to make this exercise most effective:

- ▶ Keep your larynx lowered, aiming for a slightly dopey sound to naturally deepen the tone.
- ▶ Remember to also have a slight cry in your voice to keep the pharyngeal resonator engaged.
- ▶ Stay grounded in your chest voice, but as the notes get higher, allow the resonance to tilt more and more into the pharyngeal and head cavities in order to find freedom and a mixture of resonance.
- ▶ Make sure the sound is clear, not breathy.
- ▶ Focus on keeping a consistent tone throughout the scales.
- ▶ As you move up in each scale, feel the resonance tilt and thin out into the head cavity, then tilt back down as the scales get lower.
- ▶ Make sure the tone is clear, not breathy.



### EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# MUM MUM MUM LONG SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a clear or breathy tone? Is your tone slightly dopey? Is there a slight cry in your tone? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# CHECKPOINT #1



I would love to give you personalized feedback on how you're doing with the resonance workout! The resonance exercises are the foundation for everything to come in the course, and it's important to make sure you're doing the exercises correctly so that you can move forward in strength and confidence... and see the quickest results in your voice! For all the details on this checkpoint and how to submit your recording, visit the link below.



## MASTER YOUR VOICE CHECKPOINT #1

<https://theworshipvocalist.com/master-your-voice-checkpoint/>

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice” 8-week or 16-week plan in the Suggested Course Schedule for best results in your voice!)*

## 8-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 3: RESONANCE PART 2				
Day 1	Watch Lesson 3 Video (29 min)			<input type="checkbox"/>
	Do Resonance Workout (35 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Resonance Workout (35 min)			<input type="checkbox"/>
Day 3	Do Resonance Workout (35 min)			<input type="checkbox"/>
Day 4	Do Resonance Workout (35 min)			<input type="checkbox"/>

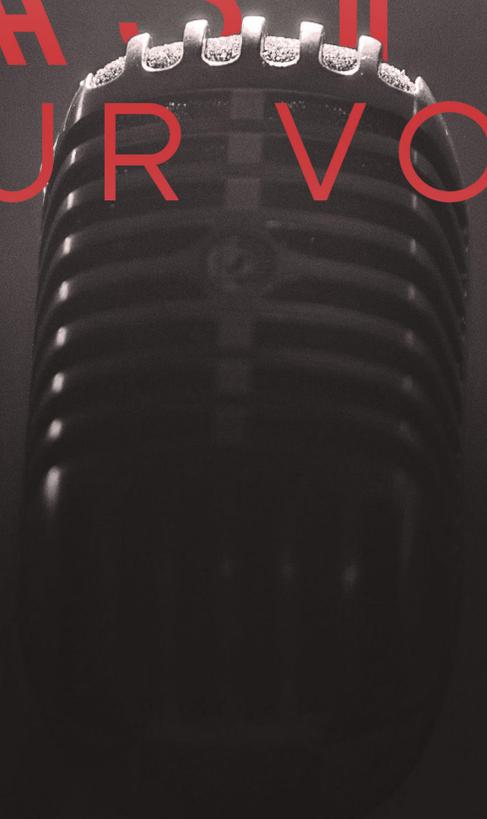
## 16-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 5 & 6: RESONANCE PART 2				
Day 1	Watch Lesson 3 Video (29 min)			<input type="checkbox"/>
	Do Resonance Workout (35 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Resonance Workout (35 min)			<input type="checkbox"/>
Day 3	Do Resonance Workout (35 min)			<input type="checkbox"/>
Day 4	Do Resonance Workout (35 min)			<input type="checkbox"/>
Day 5	Do Resonance Workout (35 min)			<input type="checkbox"/>
Day 6	Do Resonance Workout (35 min)			<input type="checkbox"/>

# 04

EFFECTIVE PRACTICE  
STRATEGIES

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# EFFECTIVE PRACTICE STRATEGIES

You've made it to Lesson 4 in "Master Your Voice"... congrats! I hope the Resonance Workout is going well for you, and that you've been able to get some good vocal workouts in these past couple of weeks. This lesson may not seem like we're moving forward in a huge way... but *trust me*... when you can make your practicing more efficient, it streamlines the process to hitting your goals **BIG TIME!** I encourage you to implement as many of my tips and strategies as you can... it won't all happen overnight, but focus on making small changes here and there, and they will add up over time!

## Top 10 Strategies for Effective Practice

- 1.** Fuel your body well.
- 2.** Find a great practice space.
- 3.** Always warm up before you sing.
- 4.** Practice the right things.
- 5.** Take regular breaks.
- 6.** Quit while you're ahead.
- 7.** Don't rush your practice.
- 8.** Log your practice.
- 9.** Embrace the process.
- 10.** Throw away negative thinking.

# #1 // FUEL YOUR BODY WELL

Your voice is a whole body instrument... so if you want to get the most out of your voice, make sure to give your body the right fuel! Check out the [“Taking Care of Your Voice” videos](http://www.theworshipvocalist.com) on [www.theworshipvocalist.com](http://www.theworshipvocalist.com) for more info, tips, and strategies.

## Tips to fuel your voice:

- ✓ Stay hydrated.
- ✓ Sip water throughout the day as opposed to guzzling water just before you sing.
- ✓ Sip water throughout your vocal workout.
- ✓ Avoid caffeine before/during your vocal workouts, as it tends to dry out the voice.
- ✓ Avoid sugar before/during your vocal workouts, as it causes inflammation in the body.
- ✓ Avoid dairy before/during your vocal workouts, as it causes extra mucus to build up.

“

If you treat your voice like an expensive instrument, you will be rewarded with great tone, stamina, and improvement.”

**Do you fuel your body well? What changes can you make in order to do better at this?**

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# #2 // FIND A GREAT PRACTICE SPACE

## Tip #1:

Get alone if you need to! Find a time and space to practice where you feel comfortable, where you can “let go” and not be worried about what other people think! If you are affected by others around you as you practice, it will affect your vocal progress negatively... causing extra tension in your vocal muscles and causing you to be hesitant, reduce your volume, and/or try to sound “better” than you need to.

## Tip #2:

Practice in a room where you sound good! Find a space where the sound has some echo and reverb (ideally you want to hear the sound “bouncing” back to you a bit). When there’s no reverb (the sound is “dead”), you’ll end up over-singing and potentially strain your voice. Good acoustics add confidence, which means you’ll feel better about yourself and you’ll sing better!

## Tip #3:

Focus on relaxation more than posture. If you prefer to stand as you practice, stand. If you prefer to sit, sit! The main goal is to be relaxed as you exercise your voice.

**Where do you practice? What changes can you make in order to do better at this?**

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# #3 // ALWAYS WARM UP BEFORE YOU SING

It's extremely important to warm up your voice before you work out or sing! If you don't warm up, your voice will become fatigued much more quickly, your range will be limited, and you risk doing damage to your vocal cords.

“ Singing a song is never an efficient way to warm up.”

Why? In a song, our mouth shape is constantly changing and there are different consonant and vowel sounds being used. If we haven't warmed up the voice, it will become fatigued quickly. Vocal warmups are specifically designed to ease the voice into singing and allow the voice to find itself and coordinate itself by staying on a consistent sound. Warmups like lip rolls and humming are light and relaxed, and allow the muscles and lips to stay consistent. Once the muscles are stretched out and working efficiently, they will carry that relaxed efficiency into your songs!

If you practice in the morning... aim to be awake and warming up your voice slowly for a couple hours before jumping into an intense vocal workout. If you practice later in the day, naturally your voice will be more awake, so it will warm up more quickly. All of the workouts in this course begin with a warmup exercise or two... so don't ever skip those first few tracks in the workout!

For a more extensive teaching on how to warm up your voice, and to download a Sunday morning (or ANY morning!) warmup, [check out the "Vocal Warmups" lesson](#) in the ["Taking Care of Your Voice" course](#).

**Do you always warm up before you sing? What changes can you make in order to do better at this?**

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# #4 // PRACTICE THE RIGHT THINGS

If you only ever sing songs, your voice will not improve to nearly the level that you can with a vocal training plan. When you stop and take the time to work on individual things in your voice... it *will* translate to your songs!

“

Singing a song is never an efficient way to work out your voice. If you're looking for efficiency... if you're looking to get the most out of your voice in the least amount of time... what you need to settle in your mind is that vocal exercises are SO applicable to songs.

Vocal exercises create things that WORK in our voice, so that when we're in a song, the voice is like... 'I know how to do this! I've done this before. I've hit this high note in a released way. I've hit this note with texture and grit. I've held a long note with sustained breath and vibrato'... whatever it is. Just singing songs over and over is one of the most inefficient ways to improve your voice... the process will be super slow.”

Why? Lyrics in a song are constantly changing... and they often have tricky consonant/vowel combinations, or they're sung in a more difficult or undeveloped part of our range... which is what makes them difficult to sing sometimes. If we just practice the song over and over, our voice will become fatigued quickly. Vocal exercises (like BUH, GOO, and MUM) are designed to stay very consistent—like training wheels on a bike—and so we need to use them in order to gain stability and to learn new things!

## What's the best way to see vocal improvement?

### STEP #1:

Do the vocal workouts consistently and diligently. Be patient with your voice and give it time to build the right foundations and skills. Rushing ahead to stylistic techniques and advanced concepts is like trying to put wallpaper up on walls that aren't yet finished!

### STEP #2:

Apply the vocal exercises to songs. Replace the lyrics with exercises to remind the voice—in the context of that song—that it knows how to do what we want it to do. Use the exercise to direct and inform the lyric... tell it where to go!

## A few other tips:

- ✓ Aim for 25 to 45 minutes of vocal training per day, 3-5 times per week. But... often, less is better than more. A little bit of focused, efficient practice every day (5-10 minutes) is better than going overboard (2-3 hours)! Frequency and quality are way more important than quantity. We're creating new muscle memory and rituals, and the more consistently you practice, the quicker you'll see improvement.
- ✓ Make realistic goals and commitments for how much you're going to practice in a week. Overcommitment often leads to discouragement if we end up not sticking to what we commit to.
- ✓ If you are singing/worship leading or if you have a lengthy rehearsal on a certain day, it's best to not do a long vocal workout that same day, as it may tire out your voice. Vocal workouts are designed to build your voice (like going to the gym), so on heavy singing days, do a warmup instead.
- ✓ Above all, trust that the exercises in this course *will work!* They will give you vocal freedom, take pressure off your voice, and build strength, stamina, and flexibility! All of this is designed to train your voice to adapt to whatever song or melody you need or want to sing.

## Do you practice the right things? What changes can you make in order to do better at this?

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# #5 // TAKE REGULAR BREAKS

Resting your voice is more important than most people think! When we rest our voice (no singing, no speaking!), it allows inflammation to die down and prevents the voice from fatigue and vocal damage. When you come back to singing, your voice should feel more free and relaxed!

- ▶ If you're tired, stop for the day and come back to practicing another day.
- ▶ Within your vocal practice time, take short breaks. Aim for 30 seconds of vocal rest every few minutes, and at least a 5-minute break every 20-25 minutes (try more or less than this depending on how your voice feels!).
- ▶ Know when you need to take time off of singing. If you start into a vocal warmup/workout and your voice is not feeling good, take the day off. If it feels the same for 2-3 days in a row, take a week off to rest your voice. If you have constant hoarseness or pain in your throat, or if you're fighting sickness, rest your voice for several weeks until it recovers.

“

Rest is productive! You might feel like you're losing time when you could be working on your voice... but in the long run, you may actually be sabotaging your own vocal improvement by not listening to the early warning signs of severely fatigued or damaged vocal cords. When we take time off of singing to rest, so often the voice can heal itself on its own. That's the wonderful way that God has created our bodies!”

**Do you take regular breaks to rest your voice? What changes can you make in order to do better at this?**

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# #6 // QUIT WHILE YOU'RE AHEAD

If you've had a good vocal workout, or a productive time practicing a song... resist the temptation to keep going! So much confidence is gained from something going well, and if you can just "walk away", you'll feel more confident coming back to it the next day. And if you feel confident, your voice will probably find that same freedom!

When we don't quit while we're ahead, our voice and brain tend to get fatigued, and all of a sudden we feel like we've "lost it." Then, coming back to the workout the next day, we lack confidence, and our voice doesn't get back to the place of freedom we had gained!

“

Practice should be productive, not frustrating. It should lead to a release in tension, not a buildup of tension. We want it—more often than not—to lead to confidence, not discouragement.”

**Do you quit while you're ahead? What changes can you make in order to do better at this?**

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# #7 // DON'T RUSH YOUR PRACTICE

## **Rushed practice is inefficient practice.**

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Vocal training takes time... many days and weeks of consistently doing the vocal workouts, not one or two days of doing the workout five times in a row. You can't force a flower to bloom... all you can do is give it the right elements that it needs to bloom. That's what we're doing for your voice.”

As you're going through this course, take your time and do it right. Rushing through lessons or rushing through your practicing will leave holes in the foundations of your vocal training. Make sure to watch and listen to the explanations and demonstrations of the exercises until you're really familiar with them. Build strong and build solid... so that in time, you will trust your vocal foundations... and trust the tools you've added to your toolbox. Embrace the process and know that it will take time and patience... but that you *will* reach your goals!

**Do you tend to rush your practicing? What changes can you make in order to do better at this?**

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# #8 // LOG YOUR PRACTICE

I strongly encourage you to make a detailed log of your practice for one month. Sometimes our voice can feel like a complete mystery, and we don't know why we're not getting the results we want. By logging your practice, you can look back and see correlations between days when your practice time went well, and days when it didn't go as well. The goal is to be your own detective! Discover when/where/why/how your voice feels and sounds the best... and then start giving it the right ingredients for success! No need to overanalyze... just get in the habit of writing some things down, and after a month or so, take a look at some of the patterns you see.

## Record the following things:

- ▶ Date
- ▶ Time of day
- ▶ Where you practiced (*what room were you in? were you alone? were people around?*)
- ▶ What you ate/drank within a few hours before you started practicing (*be specific! how much water have you been drinking? have you had coffee today? dairy? sugar? heavy meals? light snacks?*)
- ▶ What you practiced (*which vocal warmup / workout / exercises did you do?*)
- ▶ What practice strategies you used (*did you hone in on specific parts of a song? replace lyrics with exercises?*)
- ▶ How your voice felt (*did you feel tension? fatigue? freedom? were you able to hit high/low notes easily or was it a struggle?*)
- ▶ How your voice sounded (*tone? dynamics? volume? power? record yourself and listen back!*)
- ▶ Which exercises felt the best (*be specific... how did they feel?*)
- ▶ Which exercises felt the worst (*be specific... how did they feel?*)
- ▶ Lightbulb moments (*any breakthroughs? revelations?*)
- ▶ Emotions/mood when starting the workout (*joyful? excited? tired? stressed?*)
- ▶ Emotions/mood when finished the workout (*joyful? excited? tired? stressed?*)

Be a self-aware singer... and be your own teacher! Don't feel overwhelmed by all the different exercises... they are designed and specifically chosen to create multiple "paths" to the results (ie. NAY and WAH are both pharyngeal exercises that do very similar things for the voice... GOO and GEE are both head voice exercises, etc.!) So figure out which ones work best for you! Which exercises do you find the most freedom and release with? Which exercises are a struggle? If an exercise consistently feels strained and uncomfortable, get some help with it (consider submitting a "Checkpoint"), or stop doing the exercise.

**VOCAL MYTH: If I FEEL the effort it must be REALLY working in my voice.** Not true! The goal is to feel less and less in your voice, as your voice improves and the vocal coordinations become easier.

“

There's a difference between a "good" uncomfortable because it's new and your voice is unlocking new territory... or a "bad" uncomfortable... if it's hurting and straining your throat. You should never feel pain or throbbing in your throat while you exercise. There will be and should be a lot of mental effort, but we draw the line at vocal strain and throat tension!”



Use the detailed practice log at the end of these lesson notes (you'll need to print out extra pages!), or use your own journal to record your "data"... whatever you feel most inspired by! I also encourage you to take part in at least one Checkpoint along the way, to get my feedback on some of the exercises you're doing!

# #9 // EMBRACE THE PROCESS

Improving your vocal skills is like learning a new language. It's a time-consuming process for your muscles to get used to new coordinations. So, I can't stress this enough... have patience with yourself and embrace the process of training your voice! Give yourself grace... you're a human instrument! It's totally normal for some (or all) of the exercises to be very challenging for awhile. And when it comes to songs, it's totally normal for it to take several months or more before you see consistent, dramatic improvement (old habits die hard!).

I can't promise you this will be easy, or quick... but I can promise that if you follow the training plan I've laid out, and if you are diligent to put into practice these ten strategies, you will see your voice hit a new level! Have fun along the way!

The more you choose to be childlike and take the pressure off of yourself, the more you'll get out of your voice.

**Are you able to embrace this process? Do you have a difficult time giving yourself grace? Being patient with your progress? What changes can you make in order to do better at this?**

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# #10 // THROW AWAY NEGATIVE THINKING

Perhaps the MOST important strategy... is to make a choice to throw away negative thoughts about your voice, your potential and your progress! Your worth and your value are not determined by what your voice sounds like, by what anyone has said about you, or by how quickly you progress. You are made in the image of a creative, beautiful God. You are worthy of love. You have a divine purpose on your life.

Take a moment and answer this question as honestly as you can.

**What are the negative thoughts you've had about your voice, your singing, your worship leading, your calling and/or your purpose?**

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Now, take a moment and ask this question, then just be quiet and write down the thoughts that come to mind.

**God, what do you say about me? What are the truths that you say about me?**

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“

God is only kind. Only loving. He is never the one saying “you’re not good enough”. He is the one always gently nudging and calling us to greater things, to greater freedom, to a greater awareness of His presence and a greater acceptance of our worth... so that we can walk in the full anointing and calling He’s put on our lives.”



I hope that you’ll make the choice to release the lies! I hope that you will be encouraged on this journey to mastering your voice and that you’ll believe that you have the tools to improve, and to experience freedom in your mind and in your voice! Don’t be afraid to reach out for help... post your questions and comments on the course lesson page!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice” 8-week or 16-week plan in the Suggested Course Schedule for best results in your voice!)*

## 8-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 4: EFFECTIVE PRACTICE STRATEGIES				
Day 1	Watch Lesson 4 Video (45 min)			<input type="checkbox"/>
	Do Resonance Workout (35 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 2	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 3	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 4	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>

# 16-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 7 & 8: EFFECTIVE PRACTICE STRATEGIES				
Day 1	Watch Lesson 4 Video (45 min)			<input type="checkbox"/>
	Do Resonance Workout (35 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 2	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 3	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 4	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 5	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 6	Do Resonance Workout (35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>

# DETAILED PRACTICE LOG

<b>Date / time of day:</b>	<b>Where I practiced:</b>
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<b>What I ate/drank:</b>
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<b>What I practiced:</b>	<b>Practice strategies I used:</b>
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<b>My voice felt...</b>	<b>My voice sounded...</b>
-------------------------	----------------------------

<b>Best exercises:</b>	<b>Worst exercises:</b>
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<b>Mood when beginning:</b>	<b>Mood when ending:</b>
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<b>Lightbulb moments:</b>
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**Other notes/observations:**

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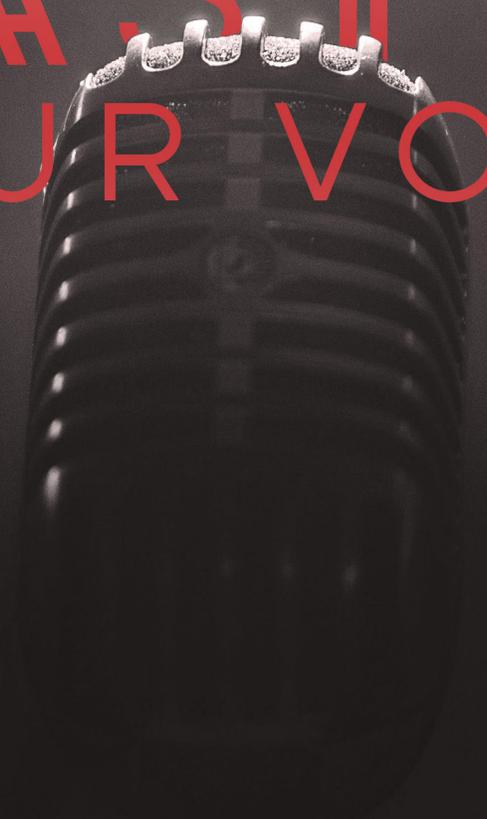
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05

BREATHING

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# LET'S TALK DIAPHRAGMATIC BREATHING!

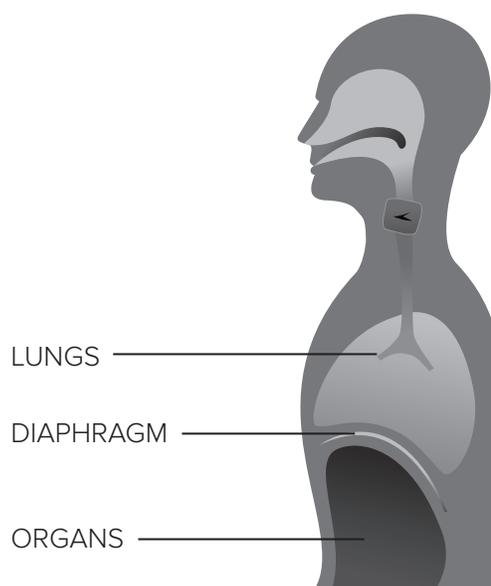
In this lesson, we're exploring the concept of breathing as it relates to singing! Breathing is super important, but sometimes it gets overcomplicated in singing instruction. My goal is to break down the most important concepts for you and show you some simple breathing techniques... so that you can relax and think about leading worship, not about the breaths you're taking!

“

Breathing should be intuitive. It should be natural. You're not thinking about your breathing in your everyday life... you aren't going around worried about your speaking voice cracking and breaking and sounding bad, or not having enough breath for your conversation. We breathe very naturally when we're not focused on it. And so... that's the breathing we want to find in our singing.”

## Diaphragm

A dome-shaped, balloon-like muscle under our rib cage that separates the abdominal cavity from the chest cavity.



MYTH:

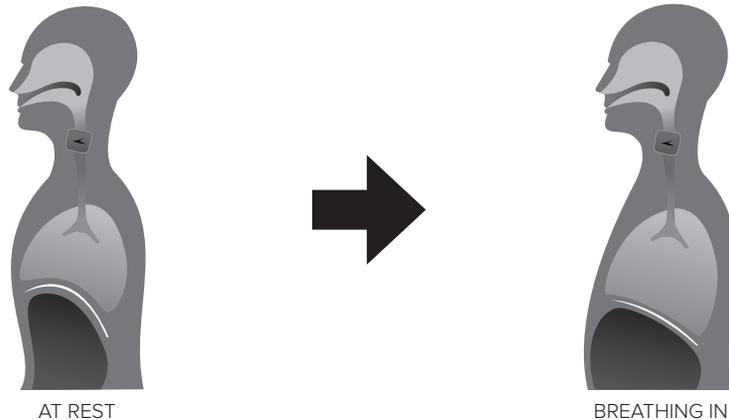
We sing *from* the diaphragm.

TRUTH:

We can sing *more efficiently* by involving the diaphragm muscle.

## Diaphragmatic breathing

Taking in a breath where our lungs fill up downwards, causing the diaphragm muscle to move down so that the lungs can expand fully. The movement of the diaphragm muscle pushes our organs down and out, causing the stomach to expand. Breathing this way is the most efficient because it allows us to take in the most air!



Many singers take in noisy, shallow “chest breaths” when they sing. Shallow “chest breathing” causes tension in the upper chest and throat muscles, and does not engage the diaphragm muscle, so the lungs cannot fill up efficiently.

Maybe you have a habit of breathing this way... if your shoulders go up and your stomach moves in as you breathe, you are NOT engaging the diaphragm as you breathe. Let’s change that!



NOTES

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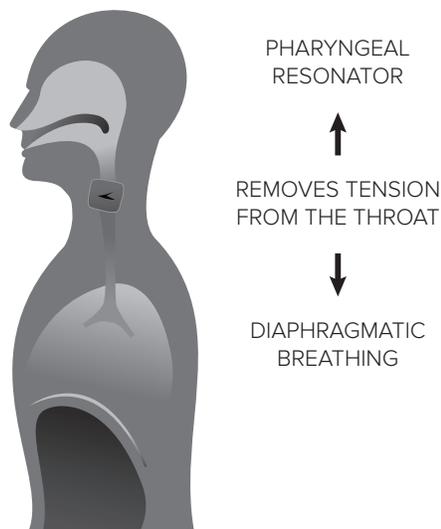
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“

The goal is to release tension from our singing, not add to it! In a similar way to how the pharyngeal resonator takes tension off the throat by moving the resonance higher in the face, diaphragmatic breathing takes tension away from the throat by moving the process of breathing downwards... moving that tension lower in the body.”

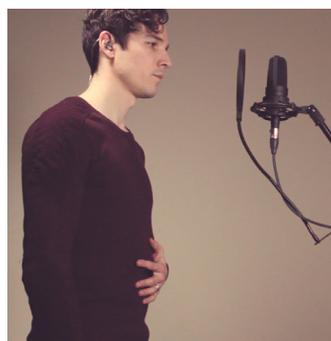


## Try it out!

- ▶ Put your hands on your stomach.
- ▶ Take in a breath and imagine there's a balloon in your stomach that you're filling up.
- ▶ Make sure there's no tension in your chest or throat.
- ▶ Feel your stomach expand (as a result of your organs being pushed down and out).
- ▶ As you exhale, feel your stomach move back in.



INHALE



EXHALE

A great way to get used to this feeling is to lie on the floor or on your bed, put a book on your stomach, and take in a nice, relaxed, deep breath. Feel the book rise as you inhale and come down as you exhale. Once you get used to this technique when you're lying down, it'll be much easier to feel that sensation when you're standing or sitting!



INHALE



EXHALE



## NOTES

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# SUPPORTING FROM BELOW

## STEP 1:

Get used to involving the diaphragm muscle.

## STEP 2:

Learn to support from our diaphragm/abdominal muscles.

## Try it out!

- ▶ Take in a deep breath.
- ▶ Allow the stomach to expand as the lungs fill with air.
- ▶ Once your belly is fully out, imagine tiny hands from the inside holding your belly out (flex your ab muscles!).
- ▶ Let the air out slowly, while keeping the ab muscles engaged.
- ▶ Then, try the same thing, but let your air out on a MUM!

Engaging our ab muscles keeps the air from escaping too quickly by keeping the diaphragm down. Which means... you'll be able to hold your phrases longer and control your voice more easily!

The goal is to memorize this sensation of breathing while engaging your diaphragm, so that when you're singing and leading worship... you'll forget about it. Like the other things we've been working on in your voice, efficient breathing will become instinctive!

## A few other tips...

- ✓ Aim for quiet breathing. Take in silent breaths as much as you can!
- ✓ Aim for speech-like breathing. No need to open your throat more than normal to breathe... otherwise you aren't setting your voice up to sing in an authentic, speech-like tone!
- ✓ You can use your mouth or nose to breathe while singing. Both work well, so see what you find most natural!

# BREATHING WORKOUT

As you go through the breathing workout, here are some tips to make these exercises the most effective:

- ✓ Don't stress about your breathing! Aim for efficiency, but most of all, aim to stay relaxed!
- ✓ Keep your upper body relaxed.
- ✓ Engage the diaphragm as you breathe. Try putting your hands on your stomach so that you feel it expand and contract as you go through the exercises.
- ✓ Your chest and shoulders should not move up as you breathe.
- ✓ Make sure your MUM's are clear-sounding, not breathy... otherwise you are leaking too much air, and even proper breathing technique cannot fix a weak "seal" on your vocal cords! If you find this is an issue for you, go back and work on the foundational exercises in the "Discover Your Voice" course to help get more clarity in your tone.
- ✓ The longer the phrase you're singing (ie MUM scale x 5), the more you need to focus on flexing your ab muscles to support from below.
- ✓ In the "Exhale the MUM" exercise, do not try to conserve your breath... let it all out! Aim to "catch" the MUM as you exhale. Don't squeeze or tense up, and don't worry if your MUM doesn't sound good!



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

**Do you feel your stomach moving out as you inhale and moving in as you exhale?**

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**Do you feel or see your shoulders and chest rising as you inhale (try looking in a mirror to make sure!)?**

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**Do your MUM's sound clear or breathy?**

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**Are your breaths quiet or noisy?**

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**Do you prefer breathing through your mouth or your nose?**

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**Does this concept of diaphragmatic breathing come naturally to you or is it a struggle?**

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Good luck with the workout! If you have questions about this lesson or about any of the exercises, make sure to post them on the lesson page. Let me know in the comments section what your favourite exercise is from this workout! Why do you like it? How does it make your voice feel? Aim to do this workout 3-5 times this week, as well as continuing with the resonance workout 3-5 times if you can!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice” 8-week or 16-week plan in the Suggested Course Schedule for best results in your voice!)*

## 8-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 5: BREATHING				
Day 1	Watch Lesson 5 Video (30 min)			<input type="checkbox"/>
	Do Breathing Workout (15 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 2	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 3	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 4	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 16-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 9 & 10: BREATHING				
Day 1	Watch Lesson 5 Video (30 min)			<input type="checkbox"/>
	Do Breathing Workout (15 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 2	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 3	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 4	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 5	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 6	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>

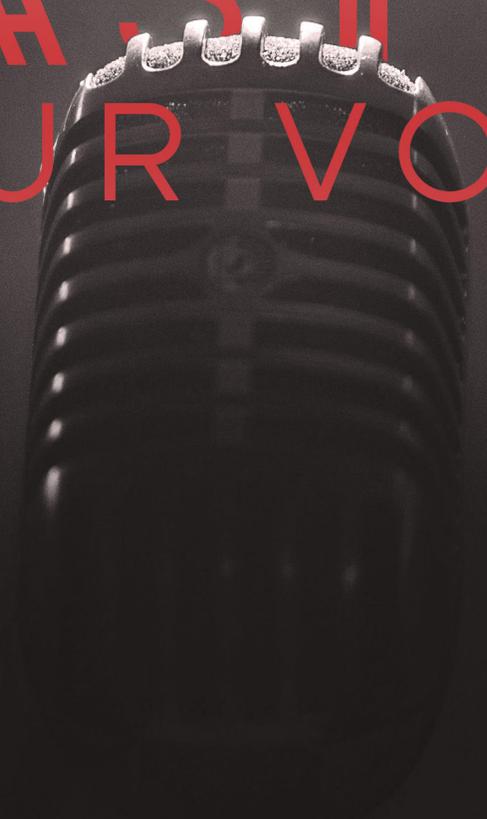


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 06

GETTING RID OF TENSION

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# GETTING RID OF TENSION

This topic is one of the most important for your overall vocal health, your tone, stamina, strength, and longevity... it's so important to get rid of excess tension in our singing!

“ Tension and strain are voice killers. Vocal tension gets in the way of our singing so much! When there's tension in the body, it's actually certain muscles that are trying to 'help' when they perceive that we're trying to do something difficult... but they're not actually being helpful, so we need to train them to not get involved.”

The exercises from the previous lessons are already working to relieve tension from your vocal cords and muscles by training your voice to be the most efficient with your resonance and with your breath, and in this lesson we'll build on that by learning how to get rid of tension in your jaw, tongue, neck, outer larynx muscles, and lower body! Remember that your voice is a whole body instrument... it's way more than just two little vocal cords in your throat!



## NOTES

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**Do you feel tension/strain when you sing and lead worship? If so, where do you feel tension (neck/throat/tongue/jaw/etc.)?**

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**When do you feel tension (high notes/low notes, singing in the morning/night, etc.)?**

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**Do you feel less tension in your voice now than before you started training with the audio workouts from “Discover Your Voice” and “Master Your Voice”?**

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# GETTING RID OF JAW TENSION

When we over-engage and stiffen up the jaw muscles, it causes so much excessive tension. Try out these exercises to release tension in your jaw!

## Tips to make these exercises most effective:

### RELAXED JAW AHHH AS IN “YACHT”

- ▶ Drop your jaw (let it be super relaxed!) and raise your soft palate in your mouth as if you’re yawning.
- ▶ Try massaging your cheeks and jaw gently for even greater relaxation.
- ▶ Move up and down on an AHH sound.

### RELAXED JAW MUM

- ▶ Barely enunciate the “M” consonant as you go through the exercise.
- ▶ Make sure your body is super relaxed and at ease.
- ▶ Your jaw is moving, but there should be no added tension.

**How does your voice feel as you do these exercises? Do you feel tension in your jaw? Does the massaging help you to release excess tension?**

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# GETTING RID OF TONGUE TENSION

Tongue tension has a major impact on our singing! Most of the time when we're singing, the tongue should be relaxed and neutral, lightly resting at the bottom of the mouth with the tip gently touching the back of the bottom teeth. It should not be tense or sitting near the back of the throat, otherwise it causes tension and gets in the way of efficient tone production. Try out these exercises to release tension in your tongue!

## Tips to make these exercises most effective:

### RELAXED TONGUE AH HH AS IN "BAT" WITH TISSUE

- ▶ Lightly fold a piece of paper towel.
- ▶ Stick your tongue out and relax it completely.
- ▶ Grab your tongue with the paper towel.
- ▶ Move up and down on an AH HHH sound.
- ▶ If you feel your tongue tensing up, you'll know these are very important exercises for you to work on! You should be able to do this without your tongue getting involved at all.



### RELAXED TONGUE MUM WITH TISSUE

- ▶ Make sure your tongue is completely relaxed.
- ▶ Don't worry about sounding stupid.
- ▶ The "M" consonant should be super loose.

## RELAXED TONGUE WAH

- ▶ Make sure your tongue is completely relaxed.
- ▶ Cry like a baby! The whiny sound will help release your tone into the pharyngeal resonator.

## EXHALE THE MUM 5-NOTE SCALE

- ▶ Take deep, relaxed breaths.
- ▶ Catch the MUM on the breath out.
- ▶ Don't worry about your tone sounding perfect. Just stay relaxed!
- ▶ The tip of the tongue should be touching the back of your bottom teeth.

**How does your voice feel as you do these exercises? Do you feel tension in your tongue? Does using the paper towel help you to release excess tension?**

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# GETTING RID OF OUTER LARYNX TENSION

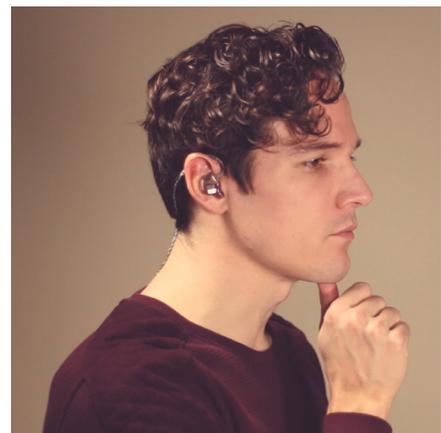
The outer muscles of the larynx, which include the swallowing muscles (they get hard when we swallow... try it out!), often try to “help out” when we sing... and they only cause unnecessary tension in the voice! So many singers who have an issue with getting to their higher range, sustaining long notes, or having a free-flowing vibrato... it’s almost always because there’s too much tension in these throat muscles. Learning to disengage these swallowing muscles will give you way more freedom and longevity in your voice. Try out these exercises to release tension in your outer larynx!

## “LIGHT AND RIGHT” VOCAL FRY

- ▶ Make a groggy vocal fry sound on an MM and UH.
- ▶ Start in vocal fry and then move up and let it go into a squeaky head voice.
- ▶ Let it slide back and forth, from fry to squeak, squeak to fry.
- ▶ Make sure it’s not a loud, powerful sound! We don’t want any excess pressure on the voice in this exercise.

## STACCATO/LEGATO EDGY MM/UH LONG SCALES

- ▶ Allow the edgy vocal fry into your voice.
- ▶ Make sure the sound is super edgy and squeaky!
- ▶ Allow the edge to thin out as you get higher into head voice.
- ▶ Don’t be concerned if your voice feels unstable in these exercises at first.
- ▶ Place your thumb underneath your chin to make sure your swallowing muscles aren’t over-engaging (over time this will teach them to disengage). If you feel them tensing up while you’re doing the exercise, back off on the pressure you’re putting on your voice.





## EXTRA CHALLENGE

Record yourself doing these staccato/legato exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering these questions early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? (Don't push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Do you hear a "light and right" edgy, squeaky tone or a "strong and wrong" loud, squeezed tone? Does the tone thin out into head voice as you get higher? Is your voice connected throughout the range of these scales or is it breaking apart?**

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**What do you feel in your voice/throat as you do this exercise? Does it feel relaxed or forced? Do you feel your larynx muscles tensing up when you place your thumb under your chin?**

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# SOME MORE TIPS ON GETTING RID OF TENSION...

- ✓ Don't neglect your vocal workouts! It's so important to build your voice from a light and right coordination. Only then can you add power and volume... if your foundation is correct! But if you start with a coordination that's strong and wrong, the voice will never build properly.
- ✓ Remember that your voice is a whole body instrument! Any excess tension in the body is going to show up in the sound and quality of your voice. Some simple neck stretches and shaking your body out (like a rag doll!) will go a long way.
- ✓ If you find yourself tensing up and reaching as you get to higher notes in a scale (or even in a song as you're practicing at home!), try this trick: bend over as you're getting to the top of the scale and come back to a normal position as the scale goes back down. Remember that higher notes are not more difficult... they're just different. So if you can trick the brain into *thinking* you're going lower, then you're going to experience way less tension in your voice!
- ✓ Put a straw gently between your lips and start making sound through the straw. Just let the air gently flow through the straw, not putting any extra strain on the throat. Aim to feel the tilt of resonance into your head cavity as you go up, and focus on a relaxed, even flow of air through the straw. You can even try this technique with a song melody to release tension in your voice! Don't worry if your vocal tone doesn't sound perfect, or if your voice feels very unstable at first as you try this. It probably means that you normally over-compress your vocal cords, and your voice needs to learn to relax!
- ✓ Warming up is so important in order to get rid of tension and prepare your voice for singing songs. Get into a habit of doing some lip rolls and light humming in the morning, and make sure to never "judge" your sound as you warm up. The more you try to force your voice to warm up, the longer it will take. Allow your voice to ease your into light coordinations and then build on that.



Good luck with the workout! If you have questions about this lesson or about any of the exercises, make sure to post them on the lesson page. Let me know in the comments section what your favourite exercise is from this workout! Why do you like it? How does it make your voice feel? Aim to do this workout 3-5 times this week, as well as continuing with the resonance and breathing workouts as much as you can!

# PRACTICE LOG

## 8-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 6: GETTING RID OF TENSION				
Day 1	Watch Lesson 6 Video (34 min)			<input type="checkbox"/>
	Do Tension Workout (20 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 2	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 3	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 4	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 5	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 16-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 11 & 12: GETTING RID OF TENSION				
Day 1	Watch Lesson 6 Video (34 min)			<input type="checkbox"/>
	Do Tension Workout (20 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 2	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 3	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 4	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 5	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Breathing Workout (15 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>
Day 6	Do Tension Workout (20 min)			<input type="checkbox"/>
	Do Resonance Workout (half or full, 20-35 min)			<input type="checkbox"/>
	Fill out practice log			<input type="checkbox"/>

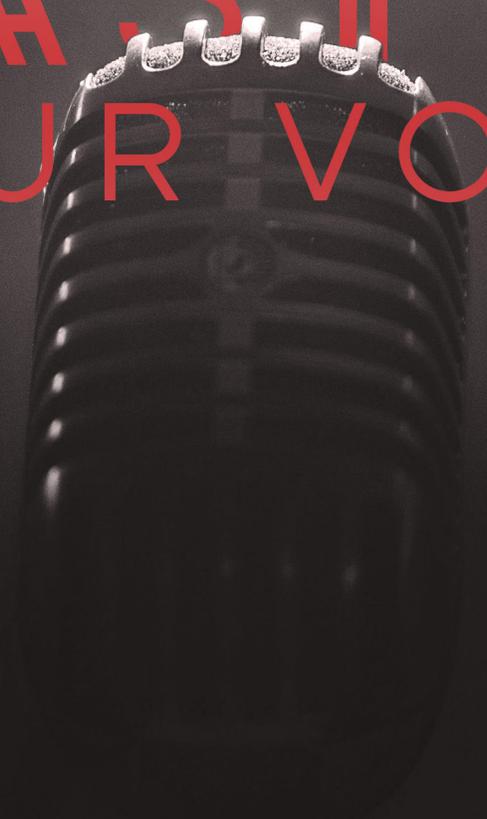


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 07

EXPANDING YOUR RANGE  
PART 1

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# EXPANDING YOUR RANGE //

## PART 1

So many singers want more vocal range... they want to be able to sing high notes and low notes with ease... and they think, "If I just keep trying, hopefully I'll be able to hit those notes!" But this is not about trying! Trying over and over will just wear your voice out. What we need is a strategic vocal plan to gain efficiency in our resonance, breathing and practice habits. We need an awareness of our body and where we carry tension... and we need to do specific exercises and warmups to eliminate that tension. That's how our range will expand—by putting the right foundations in place. Everything you've been doing so far in this course has been laying the foundations for what's to come!

“ There's no shortcut to success in vocal training. It's about being diligent to do the right things. My job is to give you the right things to do... but you need to be diligent on your end to do those things!”

**Are you happy with the vocal range you currently have, or would you like more higher notes? More lower notes?**

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**Can you think of specific songs that you struggle with hitting the low or high notes on pitch?**

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# WHY SHOULD YOU EXPAND YOUR RANGE?

## Having Vocal Range = Having Options

Don't remain boxed in by the limitations of your voice! The more range you build into your voice, the more options you'll have for:

- ▶ what songs you can choose
- ▶ what keys you can do songs in
- ▶ whether you can pull off an octave jump (and do it well... in order to create a dynamic journey in a song!)
- ▶ singing harmony parts

## Having Vocal Range Makes Worship Songs Easy

“

If you can dunk a 10 ft basket, it makes an 8 ft basket a piece of cake.”

— BRETT MANNING

The more you expand your range, the more you create a buffer, where worship songs will fit comfortably within your range (so you won't feel like you're hitting a ceiling on the higher notes in the chorus or bottoming out on the low notes in the verse!).



NOTES

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# THE FOUNDATIONS OF RANGE-BUILDING

## Freedom from tension on the top and bottom ends of your range

Freedom and flexibility are WAY more important than power and tone at this stage in the game. As you're building your range, the new notes you "find" will probably feel weak at first... and that's totally ok!

## Resonance

You absolutely need a solid foundation of chest voice in order to build low range, and head voice in order to build high range!

The voice is similar to a guitar. Each string on an acoustic guitar has a different thickness, and thus a different speed of vibration. Every speed of vibration (frequency) equates to a certain musical note.



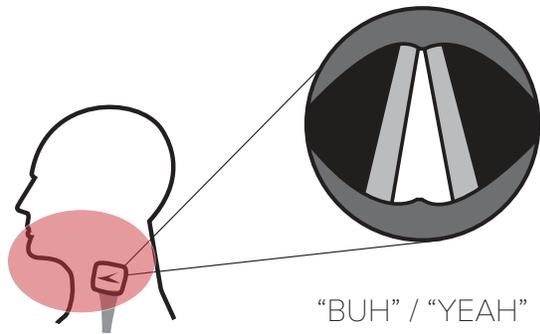
THE THICKEST STRING HITS THE LOWEST NOTE.

The thicker the string, the slower it vibrates.



THE THINNEST STRING HITS THE HIGHEST NOTE.

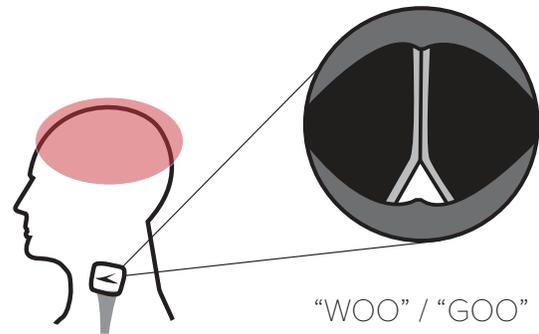
The thinner the string, the faster it vibrates.



### CHEST VOICE COORDINATION

In chest voice, the vocal cords use the full length (and thus the greatest thickness) of the cords.

Because the vocal cords are thick when we're in chest voice, we're able to hit lower notes.



### HEAD VOICE COORDINATION

In head voice, the vocal cords are much thinner, only vibrating with about 1/3 of the cords.

Because the vocal cords are thin when we're in head voice, we're able to hit higher notes.

### The bottom line:

When we try to hit low notes in head voice, it doesn't work. So if you're aiming to hit lower notes, make sure at least part of the resonance is sitting in your mouth, not in your head cavity!



### NOTES

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# LOW RANGE VOCAL WORKOUT

The accompanying workout will help you extend your low range through the use of vocal fry.

## What's so great about vocal fry?

- ▶ It naturally slows down the speed of the vocal cords to become an extension of chest voice on the bottom of our range.
- ▶ It builds strength and relaxation into our low range, which naturally helps to expand it.
- ▶ It gets rid of weakness and breathiness in the low range by building good, healthy vocal cord closure.

## As you go through the low range workout, here are some tips to make these exercises the most effective:

- ✓ If you're having trouble with these exercises, go back and spend more time doing the chest voice workout from the "Discover Your Voice" course.
- ✓ Don't put too much focus on the "mix voice" tone, or on your voice sounding perfect. Our goal is flexibility and freedom, not power or perfection.
- ✓ The more you can relax as you go through these exercises, the more range you'll be able to access.
- ✓ Don't force your voice. Allow your voice to find vocal fry and connection to chest voice in a relaxed way.
- ✓ Don't be concerned with singing on pitch in the low notes. As soon as you feel pressure or feel your voice start to bottom out, slip into vocal fry.
- ✓ Keep your chin neutral and relaxed.
- ✓ Aim for clarity in your chest voice. A breathy, airy tone will not connect efficiently into vocal fry.
- ✓ On the scales that move down, every scale lower should have more vocal fry.
- ✓ On the scales that move up, every scale higher should have less vocal fry.
- ✓ Trust the process! Over time, you won't feel that tense, "froggy", bottoming-out feeling in the same place. Slowly your range will expand and you'll be able to hit those notes in your chest voice!



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering these questions below early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

**How would you describe the sound of your voice in this exercise? Does your vocal fry sound groggy and rumbly? Do you hear a “light and right” edgy, relaxed vocal fry or a “strong and wrong” froggy, squeezed tone? Is your chest voice tone clear or breathy? Is your voice connected throughout the range of these scales or is it breaking apart as you transition from light chest voice into vocal fry?**

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**What do you feel in your voice/throat as you do this exercise? Does it feel relaxed or forced? Do you feel your larynx muscles tensing up? Do you feel your voice bottoming out?**

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Good luck with the workout! If you have questions about this lesson or about any of the exercises, make sure to post them on the lesson page. Let me know in the comments section what your favourite exercise is from this workout! Aim to do this workout 3-5 times this week, as well as choosing your favourite (or most challenging!) workout from the course if you have an extra day to practice!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice” 8-week or 16-week plan in the Suggested Course Schedule for best results in your voice!)*

## 8-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 7: EXPANDING YOUR RANGE PART 1				
Day 1	Watch Lesson 7 Video (39 min)			<input type="checkbox"/>
	Do Low Range Workout (15 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 2	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 3	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 4	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 16-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 13 & 14: EXPANDING YOUR RANGE PART 1				
Day 1	Watch Lesson 7 Video (39 min)			<input type="checkbox"/>
	Do Low Range Workout (15 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 2	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 3	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 4	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 5	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 6	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>

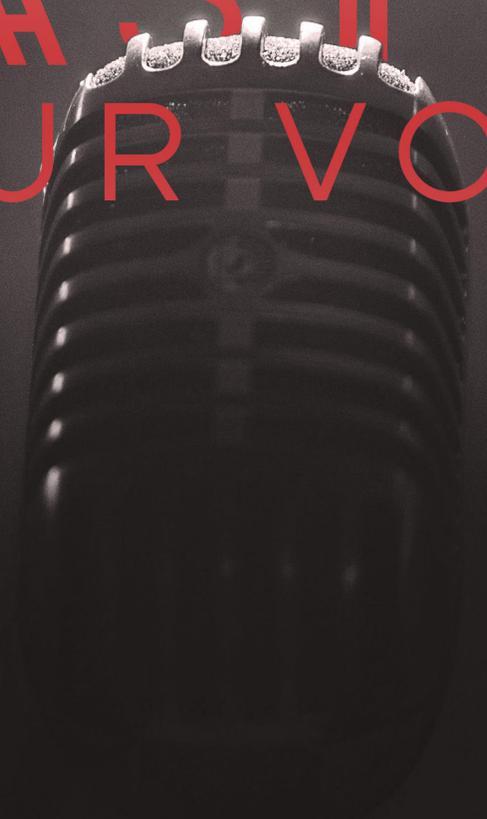


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 08

EXPANDING YOUR RANGE  
PART 2

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# EXPANDING YOUR RANGE //

## PART 2

In this lesson we're talking about how to find high notes easily! Hopefully these tips, techniques, and exercises will unlock a whole new part of your range if high notes are something you've struggled with!

“

Singing higher is not harder... it's just different! So often we approach high notes like they are more difficult notes. We need to approach them, not like they're more difficult... but just like they're different.”

### Singing is like...



#### Riding a bike

Gears on a bike are designed so we can ride efficiently at different speeds.



#### Driving a manual transmission car

Gears in a car are designed so we can drive efficiently at different speeds.

The “gears” in the voice (or in other words, different vocal coordinations) are designed so we can sing efficiently in different parts of our range. At every pitch, the air and vocal cords are vibrating at a different speed. The higher the pitch, the faster the vibration. The lower the pitch, the slower the vibration. If you only use “first gear” (chest voice) when you sing, your useable vocal range will be small and you will end up pushing and straining to get to the high notes.

# CHANGING GEARS IN THE VOICE

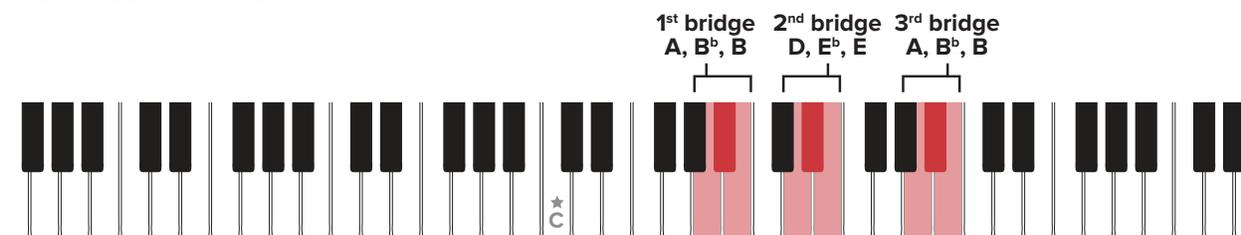
It's so important to switch gears in the voice!



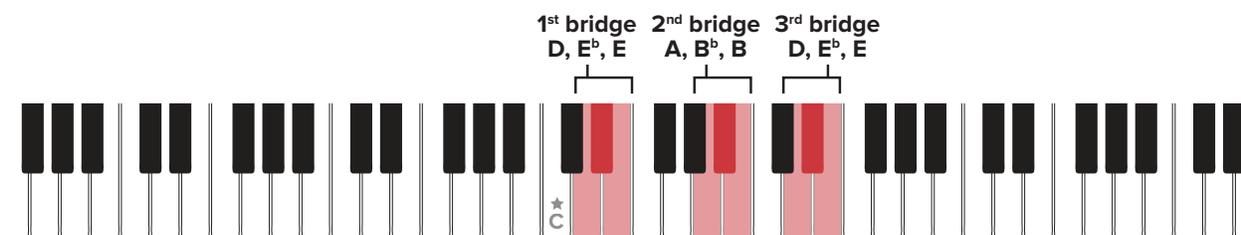
In the **1st bridge/passagio**, use the **pharyngeal** to gradually shift the resonance and vocal cord coordination between chest and head voice.

In the **2nd bridge/passagio**, allow the vocal cords to thin out even more in order to get through this transition. This second bridge (transition into high head voice) is often trickier than the first because the vocal coordination changes but the resonance stays the same. Thus the “gear” change is not as noticeable because the voice doesn’t sound much different.

## FEMALE RANGE



## MALE RANGE



“

In order to hit high notes, we can't TAKE ON more weight... we have to LET GO of the weight so that the vocal cords can vibrate faster the higher we go. In our high range, we're lifting a feather, not a weight!”

### The bottom line:

When you get to any place in your voice where you start to feel a ceiling... if you start to feel the temptation to push on your voice... instead of pushing, let go! The goal is to relax the vocal cords so that they thin out, because they can only transition into the next gear (get through the next bridge/passagio) if they are thinned out. If we put MORE weight and tension on them by tensing up the muscles, they have a very difficult time transitioning!



### NOTES

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# HIGH RANGE VOCAL WORKOUT

The exercises in the accompanying High Range Workout are designed to maximize your vocal range potential! Building on the foundations of chest, head, and pharyngeal resonance, these exercises will give you greater ease and power throughout your range, and especially in the high notes!

## A few suggestions and tips as you begin the workout:

- ✓ As always, only go as high or as low as feels comfortable for your voice! Do not push on your current vocal ceiling. Remain relaxed and at ease and your range will expand much more easily than if you try to force it!
- ✓ Don't worry if you can't hit all the notes in the scales at first. The scales are designed to allow for range expansion and to accommodate for many different skill levels and vocal ranges.
- ✓ Remember the trick we learned in the "getting rid of tension" lesson... if you're feeling tense as you near the top of your scales or if you feel your neck wanting to jut up, counteract that by bending over as you go up.
- ✓ Remember the tilting letter C. The higher we go, the more we transfer the resonance into the higher part of the face.
- ✓ Treat every note in your range with the same amount of mental and physical energy.
- ✓ The first couple tracks are intended to warmup and ease your voice into the workout... so don't ever skip those lip rolls!
- ✓ Remember that expanding your range is a process. It takes time and patience... and we can't force new things on the voice, but little by little... if you lay the right foundations and do the right things, you will see your range slowly (and perhaps dramatically!) expand.



Good luck with the workout! If you have questions about this lesson or about any of the exercises, make sure to post them on the lesson page. Let me know in the comments section what your favourite exercise is from this workout! Aim to do this workout 3-5 times this week, as well as continuing with the Low Range Workout a couple times as well.

# VOCAL FRY TO NG HUM

## 9-NOTE SCALE

### What's so great about the NG hum?

It's a great warmup and exercise to decrease tension and teach the voice to balance itself.

### Tips to make this exercise most effective:

- ▶ If you're doing the exercise correctly, the NG sound will naturally sit in the pharyngeal resonator. Make sure your mouth is closed off (at the back) as a resonator.
- ▶ Start in an edgy vocal fry and transition into a clear-sounding pharyngeal NG sound.
- ▶ You can have your lips open or closed for this exercise, whichever you prefer.
- ▶ Make sure to not push or squeeze to try to gain power. In this exercise we're aiming for "light and right"! It should not sound or feel tense in your throat.
- ▶ Make sure the sound is clear, not breathy.
- ▶ Look in the mirror while you're doing this exercise... there should be no visible tension on your face!
- ▶ Don't be concerned if you feel or hear a break in your voice in this exercise. Often the voice can be stubborn for awhile... but this exercise, along with the others, is designed to build balance in your voice!



### EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# VOCAL FRY TO NG HUM

## 9-NOTE SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a clear or breathy sound? Do you hear edgy vocal fry at the beginning of your scales and pure pharyngeal as you move higher? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# WATER DRIPPING BWOOP EXERCISE

## What's so great about the BWOOP exercise?

It helps to thin out the vocal cords in the higher range.

## Tips to make this exercise most effective:

- ▶ Allow the “B” consonant to help you gain clarity in your tone.
- ▶ Narrow your mouth on the W-O-O in order to encourage the vocal cords to thin out.
- ▶ Imagine the shape of a water droplet... thick on the bottom and thin on the top! Release the pressure on your voice as you go up.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# WATER DRIPPING BWOOP

## EXERCISE: OBSERVATIONS

**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a clear or breathy sound? Does the sound thin out as you move up?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# NAY NAY NAY DOUBLE LONG SCALE

## What's so great about the NAY exercise?

It encourages release and mixture in the voice. The NAY sound allows our vocal resonance to be shared between multiple resonators. The excessively whiny sound keeps the vocal cords together through the bridge/break by thinning out chest voice to meet head voice.

## Tips to make this exercise most effective:

- ▶ Aim for as whiny and ugly a sound as possible! Without the whiny sound, the voice will tend to break apart because the resonance has to jump over the middle of the face and shift coordinations quickly. The whiny pharyngeal quality allows the shift in resonance and shift in vocal cord coordination to be done gradually. Remember the migration of vibration!
- ▶ Make sure the sound is clear, not breathy.
- ▶ Hammer out the “N” consonant to help you find grip and consistency in your resonance.
- ▶ Think about the tilting letter C as you move higher and lower in the scales. Always aim to hold onto the whiny pharyngeal resonance, but the higher you go, the more the resonance tilts into the head cavity, and the lower you go, the more the resonance tilts into the mouth.



### EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# NAY NAY NAY DOUBLE LONG SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a whiny, ugly pharyngeal sound or do you tend to slip into more of a pure chest and/or head voice tone? Do you hear a clear or breathy sound? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# EDGY STACCATO MONKEY HOOT

## What's so great about the monkey hoot?

It uses pharyngeal and head resonance to release tension in our high range. Done correctly (child-like!!), it frees up our mind and our perceptions of the ceilings in our voice!

## Tips to make this exercise most effective:

- ▶ Be very playful! Think about it as a crazy monkey sound... don't think about it as singing!
- ▶ Aim for an edgy staccato to start each note, not a breathy "H" sound.
- ▶ The more you develop the vocal fry coordination in your voice, the better and easier this exercise will become.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# EDGY STACCATO MONKEY HOOT: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear an edgy staccato or a breathy "H" at the beginning of each note?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle? Are you able to be playful and childlike as you do this exercise?**

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# LIP ROLLS 2-OCTAVE SCALE

## What's so great about the lip roll?

It takes the place of so many traditional exercises to warmup and exercise the voice, by taking pressure and strain off the vocal cords, coordinating and strengthening the vocal cords, expanding our range, and helping to erase the break between chest and head voice.

## Tips to make this exercise most effective:

- ▶ It should feel relaxed and free, never forced.
- ▶ Your lips should feel very relaxed, almost pouty. Try placing your fingers lightly on your cheeks and pressing in towards your mouth to get your lips to buzz most efficiently (I find it helps the majority of singers to gain the most efficiency in doing the lip roll exercises).
- ▶ The tone should be slightly dopey (imagine a dopey-sounding “BUH”), not a squeezed, whiny, high larynx sound.
- ▶ Make sure the sound is clear, not breathy.
- ▶ As you move up in the scales, you should feel the resonance sitting low in your mouth at first, and then moving up higher in your face and head as the scales get higher.
- ▶ If you're consistently having trouble with the lip roll, you can substitute the tongue trill, as it is an exercise that does very similar things for the voice.
- ▶ The double octave scale covers so much range that your voice will need to switch gears and thin out several times as it passes through the vocal bridges every few notes. When you start to feel pressure, relax and release!



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# LIP ROLLS 2-OCTAVE SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a dopey or shallow tone? Do you hear a clear or breathy sound? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Are you able to get your lips to buzz efficiently without stopping? Does this exercise feel easy, or is it a struggle?**

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# MOOM MOOM MOOM LONG SCALE

## What's so great about the MOOM exercise?

It helps train your vocal cords to thin out at the right places naturally and instinctively.

## Tips to make this exercise most effective:

- ▶ Keep your mouth very small with slightly puckered lips. It's MOOM, not MUM.
- ▶ Do not aim for power. The voice should be very light in this exercise!
- ▶ Make sure the sound is clear, not breathy.
- ▶ Keep a slightly lowered larynx and dopey sound, in order to keep your larynx from jumping up and creating too much tension in the high notes.
- ▶ Remember the tilting letter C as you move higher and lower in your scales.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# MOOM MOOM MOOM LONG SCALE: OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! It's totally fine if you can't hit the lowest/highest notes at first.)**

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**How would you describe the sound of your voice in this exercise? Is it strong or shaky? Do you hear a clear or breathy sound? Is your tone slightly dopey? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# PART 1 EVALUATION

**Congrats on finishing Part 1! In what area(s) have you noticed the biggest improvement in your voice since you began this course?**

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**What was your favourite workout and why? What was your least favourite workout and why?**

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**In what area(s) do you feel your voice still needs improvement? What steps can you take toward improving?**

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Remember, the goal of the “Master Your Voice” lessons and vocal workouts is not for you to go through it one time and then leave it all behind... but to provide years of vocal instruction and workouts that you can come back to over and over!

# CHECKPOINT #2



I would love to give you personalized feedback on how you're doing! This second checkpoint contains exercises from several different lessons in this first section of the course. Some you may have a good handle on, some may still be a huge challenge for you. Remember that these checkpoints are not about you sending me something perfect... they're about getting an accurate, realistic view of where you're at, so that I can help you make sure you're doing the exercises as accurately as possible. For all the details on this checkpoint and how to submit your recording, visit the link below.



## MASTER YOUR VOICE CHECKPOINT #2

<https://theworshipvocalist.com/master-your-voice-checkpoint/>

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice” 8-week or 16-week plan in the Suggested Course Schedule for best results in your voice!)*

## 8-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 8: EXPANDING YOUR RANGE PART 2				
Day 1	Watch Lesson 8 Video (40 min)			<input type="checkbox"/>
	Do High Range Workout (25 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 2	Do High Range Workout (25 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 3	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 4	Do High Range Workout (25 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 5	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Do High Range Workout (25 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 16-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 15 & 16: EXPANDING YOUR RANGE PART 2				
Day 1	Watch Lesson 8 Video (40 min)			<input type="checkbox"/>
	Do High Range Workout (25 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 2	Do High Range Workout (25 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 3	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 4	Do High Range Workout (25 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 5	Do Low Range Workout (15 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>
Day 6	Do High Range Workout (25 min)			<input type="checkbox"/>
	Fill out detailed practice log			<input type="checkbox"/>

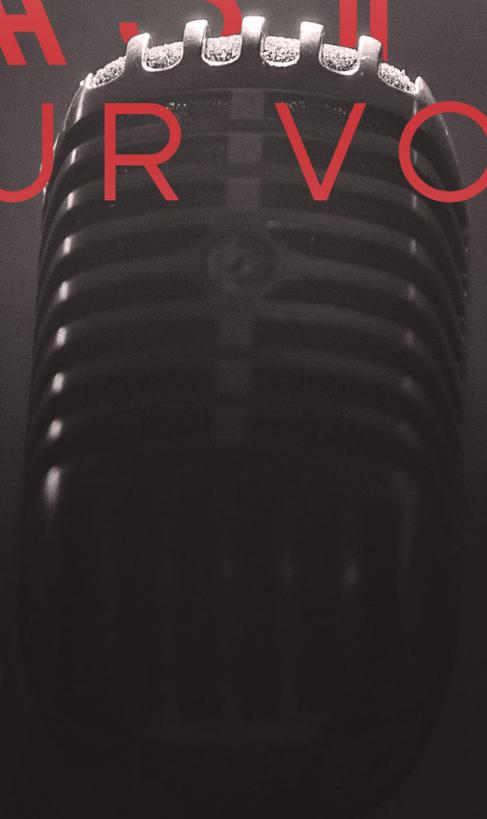


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# PART II

SUGGESTED COURSE  
SCHEDULE

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# SUGGESTED COURSE SCHEDULE // PART 2

Welcome to “Master Your Voice” Part 2! I’m excited for you to discover new things and achieve new levels of vocal breakthrough and mastery!

## Part 2 of “Master Your Voice” is divided into 12 sections:

▶ Finding Your Sweet Spot.....	17
▶ Identifying Your Natural Tone.....	50
▶ Playing to Your Strengths.....	78
▶ The Art of Singing Vowels .....	97
▶ The Art of Singing Consonants .....	118
▶ The Power Voice .....	147
▶ The Light Voice.....	170
▶ Playing with Texture Part 1.....	190
▶ Playing with Texture Part 2 .....	203
▶ Playing with Tone .....	215
▶ Dynamics: Exploring Soft & Loud.....	232
▶ Crafting a Song Journey .....	250



The best way to go through Part 2 for the first time is to commit to doing the lessons over a period of **12 weeks** (one new lesson + 4-5 days of vocal exercise per week) or **24 weeks** (one new lesson bi-weekly + 5-6 days of vocal exercise over the course of the two weeks).

## Set a Schedule and Stick To It

In the accompanying course schedule layouts, choose from either the 12-week or 24-week schedule (we've provided both), depending on your capacity and current level of busy-ness. In the 24-week plan, you will move a bit more leisurely through the lessons, with more days "off" of vocal exercise. However, with either plan, you should see the same results achieved in your voice, as long as you are following the schedule to the best of your ability.

At the beginning of each week, I encourage you to **schedule in the days and times** you're going to watch the videos and do the vocal workouts. We all know how quickly a week can get away from us! When we don't schedule things in, they don't happen. Challenge yourself to set goals and keep them, but at the same time, **be realistic** about what those goals are! The last thing you want is to set the bar too high, and then get discouraged and give up on the whole thing.

## Do Not Rush

Do not... I repeat... do not rush this course. I highly recommend that you do not go through more than **one lesson per week**. Also, don't skip lessons! Some lessons will be more interesting to you for sure... but the topics, vocal workouts, and song application exercises are designed to build on one another, and you may very well experience frustrating results later on in the course if you haven't built the proper foundation of strength, stamina, and technique in your voice.

Good, solid vocal training cannot and should not be rushed. You will see the best results in your voice if you take it **slow and steady**. Once you've been through the course, you can come back to individual lessons and work through them as you choose.

## When Do I Practice My Songs?

Please note that singing songs and practicing for your worship sets is **not equivalent to** (and does not take the place of) doing the vocal workouts... in terms of seeing vocal improvement and progress! But of course... you love to sing... and many of you serve on your local church worship teams, so please do not neglect to sing for fun and to diligently practice for your weekend services! The best time to sing and practice your songs is **after doing a vocal workout**, because your voice will be warmed up and ready to go (however, make sure to take a short break if your voice is feeling tired from the workout)! Or, on your "off" days, do a simple vocal warmup and use those days to work on your songs.



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 12-WEEK SCHEDULE //

## WEEKLY TIME COMMITMENT

The ideal length of practice time for a vocalist (who is actively seeking vocal improvement) is **25-45 minutes per day, 3-5 times per week.**

The suggested 12-week practice schedule is based on—admittedly, a somewhat aggressive!—4 to 5-day practice week. However, if you are only able to exercise your voice 3 days a week, just skip a day or two on the practice schedule. If on some weeks, you're able to add a practice day, do it!

### DAY 1:

- ▶ Ideally, choose a consistent day of the week where you can sit down and watch the video lesson for that section. The video lessons are typically **30-60 minutes long.**
- ▶ Follow along and make sure you **pause the video to try things out.** Take the time to really feel out and try out the vocal sounds and coordinations that I take you through. If you have time to also go through the accompanying vocal workout that same day, do it! Otherwise, just wait until Day 2 to begin your vocal workouts.

### DAYS 2, 3, 4, 5:

- ▶ Spend the rest of each week doing the accompanying audio vocal workouts. The vocal workouts are typically **20-40 minutes long.**
- ▶ The vocal exercise days can be all in a row (i.e. Monday, Tuesday, Wednesday), or you can spread them out (i.e. Monday, Wednesday, Friday), but **DON'T** just cram everything into one day!
- ▶ Please note that doing the vocal workout twice on one day is **NOT** equivalent to exercising your voice on two separate days. For most people, too much vocal exercise tires out the voice more than it helps it.
- ▶ Be creative with your time. Some days it will work best for you to split the vocal workouts in half, and do one half in the morning, one half in the evening. Or, you can do half the workout on one day, half the workout the next day. This is not a science! The best thing you can do is be focused and attentive as you're going through the workouts, and aim for 3-5 days of vocal exercise per week as much as you can.
- ▶ If you miss a day or a week, don't stress or give up, just pick up again the following week!

# 12-WEEK PRACTICE SCHEDULE

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 1: FINDING YOUR SWEET SPOT				
Day 1	Watch Lesson 9 Video (60 min)			<input type="checkbox"/>
Day 2	Do High Range Workout from Lesson 8 (25 min)			<input type="checkbox"/>
	Do Finding Your Sweet Spot Workout (25 min)			<input type="checkbox"/>
Day 3	Do High Range Workout from Lesson 8 (25 min)			<input type="checkbox"/>
	Do Finding Your Sweet Spot Workout (25 min)			<input type="checkbox"/>
Day 4	Do High Range Workout from Lesson 8 (25 min)			<input type="checkbox"/>
	Do Finding Your Sweet Spot Workout (25 min)			<input type="checkbox"/>
	Complete the Listening Back Exercises			<input type="checkbox"/>
WEEK 2: IDENTIFYING YOUR NATURAL TONE				
Day 1	Watch Lesson 10 Video (50 min)			<input type="checkbox"/>
	Do Identifying Your Natural Tone Workout (30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
Day 3	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
Day 4	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
	Complete the Listening To My Own Voice Exercise			<input type="checkbox"/>
	Complete the Listening To Other Voices Exercise			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 3: PLAYING TO YOUR STRENGTHS				
Day 1	Watch Lesson 11 Video (45 min)			<input type="checkbox"/>
	Do Playing To Your Strengths Workout (15-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>
Day 3	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>
Day 4	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>
WEEK 4: THE ART OF SINGING VOWELS				
Day 1	Watch Lesson 12 Video (50 min)			<input type="checkbox"/>
	Do Vowels Workout (30-40 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Vowels Workout (30-40 min)			<input type="checkbox"/>
Day 3	Do Vowels Workout (30-40 min)			<input type="checkbox"/>
Day 4	Do Vowels Workout (30-40 min)			<input type="checkbox"/>
WEEK 5: THE ART OF SINGING CONSONANTS				
Day 1	Watch Lesson 13 Video (37 min)			<input type="checkbox"/>
	Do Vowels & Consonants Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>
Day 3	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>
Day 4	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 6: THE POWER VOICE				
Day 1	Watch Lesson 14 Video (67 min)			<input type="checkbox"/>
	Do Power Voice Scales Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Do Power Voice Song Application <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>
Day 3	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>
Day 4	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>
WEEK 7: THE LIGHT VOICE				
Day 1	Watch Lesson 15 Video (45 min)			<input type="checkbox"/>
	Do Light Voice Scales Workout (15-20 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Do Light Voice Song Application <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>
Day 3	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>
	Do Power Voice Scales Workout <i>(optional)</i>			<input type="checkbox"/>
Day 4	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 8: PLAYING WITH TEXTURE PART 1				
Day 1	Watch Lesson 16 Video (43 min)			<input type="checkbox"/>
	Do Breathy Texture Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 2	Do Breathy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 3	Do Breathy Texture Workout (30-45 min)			<input type="checkbox"/>
WEEK 9: PLAYING WITH TEXTURE PART 2				
Day 1	Watch Lesson 17 Video (29 min)			<input type="checkbox"/>
	Do Edgy Texture Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 2	Do Edgy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 3	Do Edgy Texture Workout (30-45 min)			<input type="checkbox"/>
WEEK 10: PLAYING WITH TONE				
Day 1	Watch Lesson 18 Video (57 min)			<input type="checkbox"/>
	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>
Day 3	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>
Day 4	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 11: DYNAMICS: EXPLORING SOFT & LOUD				
Day 1	Watch Lesson 19 Video (46 min)			<input type="checkbox"/>
	Do Dynamics Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>
Day 3	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>
Day 4	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>
WEEK 12: CRAFTING A SONG JOURNEY				
Day 1	Watch Lesson 20 Video (52 min)			<input type="checkbox"/>
	Vocal Workout or Song Crafting <i>(optional, if you have time)</i>			<input type="checkbox"/>
	What I focused on: _____			
Day 2	Vocal Workout or Song Crafting			<input type="checkbox"/>
	What I focused on: _____			
Day 3	Vocal Workout or Song Crafting			<input type="checkbox"/>
	What I focused on: _____			
Day 4	Vocal Workout or Song Crafting			<input type="checkbox"/>
	What I focused on: _____			

# 24-WEEK SCHEDULE //

## WEEKLY TIME COMMITMENT

The ideal length of practice time for a vocalist (who is actively seeking vocal improvement) is **25-45 minutes per day, 3-5 times per week.**

The suggested 24-week practice schedule is based on doing 5-6 days of vocal training over the span of two weeks. I don't recommend doing less than the 5-6 days, but if on some weeks, you're able to add a practice day, do it! If you miss a day or a week, don't stress or give up, just pick up again the following week!

### DAY 1:

- ▶ Ideally, choose a consistent day of the week (bi-weekly) where you can sit down and watch the video lesson for that section. The video lessons are typically **30-60 minutes long.**
- ▶ Follow along and make sure you **pause the video to try things out.** Take the time to really feel out and try out the vocal sounds and coordinations that I take you through. If you have time to also go through the accompanying vocal workout that same day, do it! Otherwise, just wait until Day 2 to begin your vocal workouts.

### DAYS 2, 3, 4, 5, 6:

- ▶ Spend the rest of the two weeks doing the accompanying audio vocal workouts. The vocal workouts are typically **20-40 minutes long.**
- ▶ For best results in the 24-week plan, spread your practice days out over the two weeks, rather than trying to rush or just cram everything into the first week!
- ▶ Please note that doing the vocal workout twice on one day is NOT equivalent to exercising your voice on two separate days. For most people, too much vocal exercise tires out the voice more than it helps it.
- ▶ Be creative with your time. Some days it will work best for you to split the vocal workouts in half, and do one half in the morning, one half in the evening. Or, you can do half the workout on one day, half the workout the next day. This is not a science! The best thing you can do is be focused and attentive as you're going through the workouts, and aim for 2-3 days of vocal exercise per week as much as you can.

# 24-WEEK PRACTICE SCHEDULE

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 1 & 2: FINDING YOUR SWEET SPOT				
Day 1	Watch Lesson 9 Video (60 min)			<input type="checkbox"/>
Day 2	Do High Range Workout from Lesson 8 (25 min)			<input type="checkbox"/>
	Do Finding Your Sweet Spot Workout (25 min)			<input type="checkbox"/>
Day 3	Do High Range Workout from Lesson 8 (25 min)			<input type="checkbox"/>
	Do Finding Your Sweet Spot Workout (25 min)			<input type="checkbox"/>
Day 4	Do High Range Workout from Lesson 8 (25 min)			<input type="checkbox"/>
	Do Finding Your Sweet Spot Workout (25 min)			<input type="checkbox"/>
	Complete the Listening Back Exercises			<input type="checkbox"/>
WEEK 3 & 4: IDENTIFYING YOUR NATURAL TONE				
Day 1	Watch Lesson 10 Video (50 min)			<input type="checkbox"/>
	Do Identifying Your Natural Tone Workout (30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
Day 3	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
Day 4	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
Day 5	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
Day 6	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
	Complete the Listening To My Own Voice Exercise			<input type="checkbox"/>
	Complete the Listening To Other Voices Exercise			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 5 & 6: PLAYING TO YOUR STRENGTHS				
Day 1	Watch Lesson 11 Video (45 min)			<input type="checkbox"/>
	Do Playing To Your Strengths Workout (15-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>
Day 3	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>
Day 4	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>
Day 5	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>
Day 6	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>
WEEK 7 & 8: THE ART OF SINGING VOWELS				
Day 1	Watch Lesson 12 Video (50 min)			<input type="checkbox"/>
	Do Vowels Workout (30-40 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Vowels Workout (30-40 min)			<input type="checkbox"/>
Day 3	Do Vowels Workout (30-40 min)			<input type="checkbox"/>
Day 4	Do Vowels Workout (30-40 min)			<input type="checkbox"/>
Day 5	Do Vowels Workout (30-40 min)			<input type="checkbox"/>
Day 6	Do Vowels Workout (30-40 min)			<input type="checkbox"/>
WEEK 9 & 10: THE ART OF SINGING CONSONANTS				
Day 1	Watch Lesson 13 Video (37 min)			<input type="checkbox"/>
	Do Vowels & Consonants Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>
Day 3	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
Day 4	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>
Day 5	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>
Day 6	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>

## WEEK 11 & 12: THE POWER VOICE

Day 1	Watch Lesson 14 Video (67 min)			<input type="checkbox"/>
	Do Power Voice Scales Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Do Power Voice Song Application <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>
Day 3	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>
Day 4	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>
Day 5	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>
Day 6	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>

## WEEK 13 & 14: THE LIGHT VOICE

Day 1	Watch Lesson 15 Video (45 min)			<input type="checkbox"/>
	Do Light Voice Scales Workout (15-20 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Do Light Voice Song Application <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
Day 3	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>
	Do Power Voice Scales Workout ( <i>optional</i> )			<input type="checkbox"/>
Day 4	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>
Day 5	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>
Day 6	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>
WEEK 15 & 16: PLAYING WITH TEXTURE PART 1				
Day 1	Watch Lesson 16 Video (43 min)			<input type="checkbox"/>
	Do Breathy Texture Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 2	Do Breathy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 3	Do Breathy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 4	Do Breathy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 5	Do Breathy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 6	Do Breathy Texture Workout (30-45 min)			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 17 & 18: PLAYING WITH TEXTURE PART 2				
Day 1	Watch Lesson 17 Video (29 min)			<input type="checkbox"/>
	Do Edgy Texture Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 2	Do Edgy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 3	Do Edgy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 4	Do Edgy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 5	Do Edgy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 6	Do Edgy Texture Workout (30-45 min)			<input type="checkbox"/>
WEEK 19 & 20: PLAYING WITH TONE				
Day 1	Watch Lesson 18 Video (57 min)			<input type="checkbox"/>
	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>
Day 3	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>
Day 4	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
Day 5	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>
Day 6	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>

### WEEK 21 & 22: DYNAMICS: EXPLORING SOFT & LOUD

Day 1	Watch Lesson 19 Video (46 min) Do Dynamics Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/> <input type="checkbox"/>
Day 2	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>
Day 3	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>
Day 4	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>
Day 5	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>
Day 6	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>

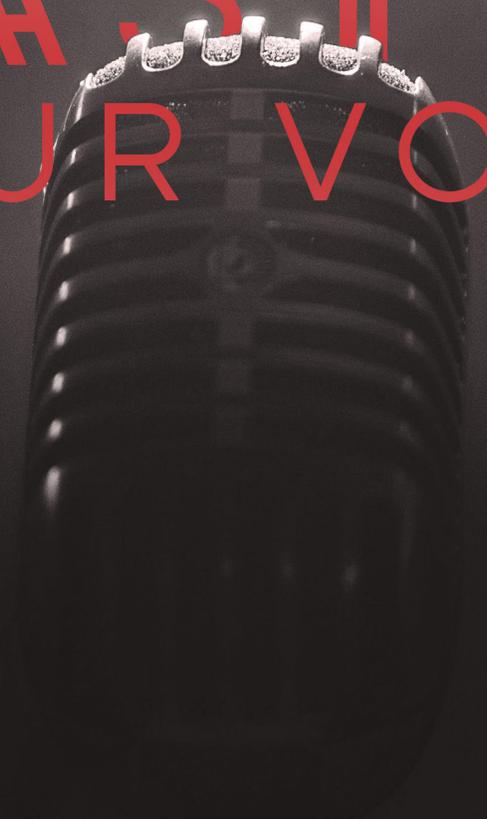
### WEEK 23 & 24: CRAFTING A SONG JOURNEY

Day 1	Watch Lesson 20 Video (52 min) Vocal Workout or Song Crafting <i>(optional, if you have time)</i> What I focused on: _____			<input type="checkbox"/> <input type="checkbox"/>
Day 2	Vocal Workout or Song Crafting What I focused on: _____			<input type="checkbox"/>
Day 3	Vocal Workout or Song Crafting What I focused on: _____			<input type="checkbox"/>
Day 4	Vocal Workout or Song Crafting What I focused on: _____			<input type="checkbox"/>

09

FINDING YOUR SWEET  
SPOT

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# FINDING YOUR UNIQUE VOICE

Welcome to Master Your Voice Part 2! My goal as we move forward is to help you **discover and embrace your unique vocal sound**... and to give you tips, tricks, and techniques to have a **better-sounding voice** RIGHT AWAY! The biggest question I get asked by vocal students is... when will my voice be able to “do it” in songs? Hit the high note... connect into mix voice without a break, etc. etc. etc. For your voice to consistently do the things you want it to do, it will take many weeks and months of diligent practice, building the right foundations and habits for success. But hopefully, through the previous lessons, your foundation is becoming stronger and stronger... so that now we can hone in on the artistic quality and style of your voice as you sing songs!

“ It’s important to start thinking intentionally about what makes a voice a voice, and start listening for qualities—see what you can recognize in other voices! Developing an awareness of vocal qualities and fine-tuning your ear will help you go so much further in discovering new things and bringing more mastery to your own voice!”



## NOTES

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## **Mastering your voice involves as much listening and analysis as it does singing!**

Start asking (and answering!) these questions, and make sure to use descriptive terms... not good/bad/powerful... but words like bright, dark, smooth, rough, gritty, low, deep, high, shrill, etc. Do you hear head voice? Chest voice? Pharyngeal? Mix voice qualities?

**What distinguishes your voice from other voices? How would you describe your own voice? How do you think someone else would describe your voice?**

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**Think of someone you know that has a very “recognizable” singing or speaking voice. (As in, you wouldn’t need to see their face to recognize their voice!) How would you describe their voice?**

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**What singers’ voices would you recognize, even if you had never heard that song before? Name two or three singers, and describe their voices.**

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# SELF-ASSESSMENT

As always in these courses, our goal is to develop a relaxed, free, powerful, speech-like tone to apply to contemporary worship songs. It's important to stay positive, but stay aware of the areas that need work. Very quickly (without over-analysis!), answer the following questions:

## **Does your vocal tone/style lean more toward classical or contemporary?**

- Classical
- Contemporary
- Not sure

## **Do you feel like your singing voice authentically represents your speaking voice (for the most part)?**

- Yes
- No
- Not sure

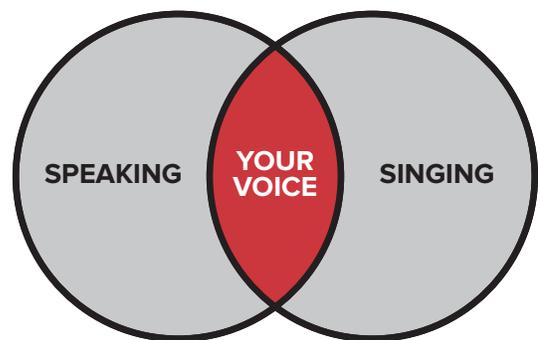
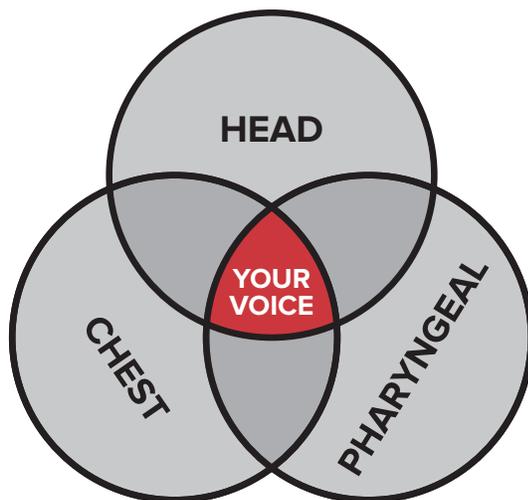
## **What foundations still need some work in your voice?**

- Chest voice
- Head voice
- Pharyngeal resonance
- Mix voice
- Getting rid of tension
- Breathing
- Low range
- High range

If you're still working on growing your range and/or solidifying your mix voice, welcome to the club! But be encouraged... you probably use more of your range, and more of a mix voice than you think, in your everyday conversation! Start being aware of the following, in your own voice and others' voices:

- ▶ laughter
- ▶ exclamations (pain / pleasure)
- ▶ greetings

The goal is to have **ONE** voice... **YOUR** voice!



NOTES

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# KNOWING YOUR MAIN GOAL

Now, just take a deep breath... and let go of the expectations you have on yourself! Let go of the idea of the “perfect” or “amazing” voice that always seems out of reach, and will always seem out of reach if your goals and priorities are not in the right place!

“ Here’s my main goal for you: I want you to sound like you. I want you to find home for your voice. I want you to authentically be who God has created you to be!”

## Embracing who God created you to be means...

- 🚫 not just copying another singer / wishing you had their voice
- 🚫 not resigning yourself to the vocal sound/quality/skill level you have now, making excuses, and just staying there

Two acoustic guitars may have different sounds and price tags, depending on what they were made from, and the craftsmanship and care that went into the making. But no matter the price tag, both guitars can play the same notes, consistently on pitch. And... a great guitar player can make even a less-expensive guitar sound good!

Same with the voice. Some people are born with incredible vocal tone, but they waste it. Some people are not born with incredible tone, but they work diligently and their voice is transformed! In my years of coaching, I’ve seen both sides of the spectrum... many times! ‘

“ It’s disrespectful to the creator of an instrument to say ‘my instrument can’t do that’... when in many cases, what you can or can’t do vocally is up to you.”

# YOUR VOICE IS LIKE A HOUSE

**Your voice is like a house, and you must first lay the foundations (the things we've been working on in Part 1, of course!). There's just no way around it. If you want a voice that will last, this is a non-negotiable! Now, we furnish, decorate, and put on the finishing touches! Think... FUN... BEAUTY... CREATIVITY! Here are some principles to keep in mind:**

YOUR VOCAL INSTRUMENT IS MORE CAPABLE THAN YOU THINK IT IS!  
ONCE YOU HAVE THE FOUNDATIONS LAID...

- ▶ Give yourself permission to pursue the voice you want (go after those fun stylistic things!).
- ▶ Give yourself permission to decide you don't want to master some things (don't bother with certain stylistic things if you have no desire for them!).

OPERATE WITHIN YOUR VOCAL BUDGET.

- ▶ Your budget is what your voice can do currently.
- ▶ Your budget should always be growing!

YOU SHOULD FEEL COMPLETELY AT HOME IN YOUR VOICE.

- ▶ Try things out (colour/style/texture), but always come back to centre.
- ▶ What feels like YOU? What sounds like YOU?

INSTEAD OF SAYING, "I WANT TO SOUND LIKE THAT PERSON"...

- ▶ Ask: "What do I like about that person's instrument? What do I like about the way they sing? Why do I feel inspired when I listen to them?"
- ▶ Say: "I want to sound like ME... doing something similar to how they do it!"

**Getting inspiration from someone is very different from just copying someone. Other singers are not your competition, and they're also not your model or your mold. Mimicking adds tools to our toolbox that come in handy, but it's not the end goal.**

“

Trying to sound like someone else is a very unhealthy way to approach singing and worship leading, and so often, insecurity creeps up and says either, 'I could never sound like them'... or 'I should sound exactly like them because that's the ultimate.' But it is so healthy and right and exactly how God wants it to be that we feel inspired when we listen to certain people sing... and inspiration kicks insecurity to the curb!”

**Think about a worship leader you listen to, or an accomplished vocalist on your worship team, and pray this prayer today:**

Wow, God, what an instrument you have created! Thank you for their voice and thank you for the time and effort they have put in to pursuing their craft. God, I want to bring you glory! Help me discover how to use my instrument. Help me to not strive and think I need to work so hard to attain something... work so hard to create a piece of art... but rather, thank you for creating me! Thank you that I am the piece of art! I am created in your likeness! I exist to bring you glory! May your Holy Spirit guide me every step of the way as I continue on my vocal journey.



**NOTES**

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“

Artists want their work on display. Worshipers want Jesus on display. The model of ‘heaven on earth’ isn’t artistry. It’s ministry. The four living creatures of Revelation 4 — they understand that they themselves ARE art. Who we are declares more about God than anything we create.”

— JAYE THOMAS

**Being who God created you to be takes tremendous courage. Loving yourself takes courage. Embracing your uniqueness and the need for diversity and creativity... takes courage. What are ways you can choose be more courageous (in the vocal/singing realm)? Embrace your uniqueness? Love yourself?**

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“

At bottom every man knows well enough that he is a unique being, only once on this earth; and by no extraordinary chance will such a marvellously picturesque piece of diversity in unity as he is, ever be put together a second time.”

— FREIDRICH NIETZSCHE

# UNDERSTANDING YOUR VOICE TYPE

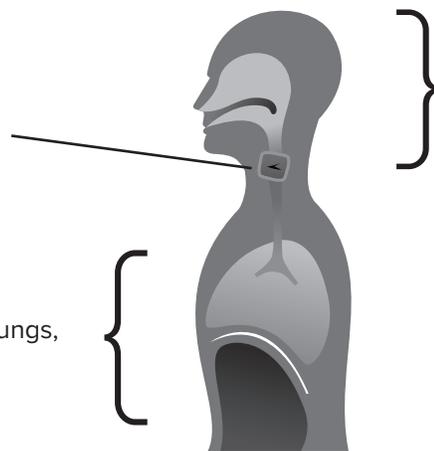
**We all have the same basic anatomy for our speaking and singing voices.**

## **VIBRATOR**

The larynx (vocal cords, cartilage, muscles and nerves in your throat)

## **RESPIRATOR**

The respiratory system (lungs, diaphragm, ab muscles)



## **RESONATOR**

The resonant spaces above the vocal cords (mouth, pharynx, nasal passages, sinus and head cavities)

All of these things are working together to create the sound of your voice!



## **NOTES**

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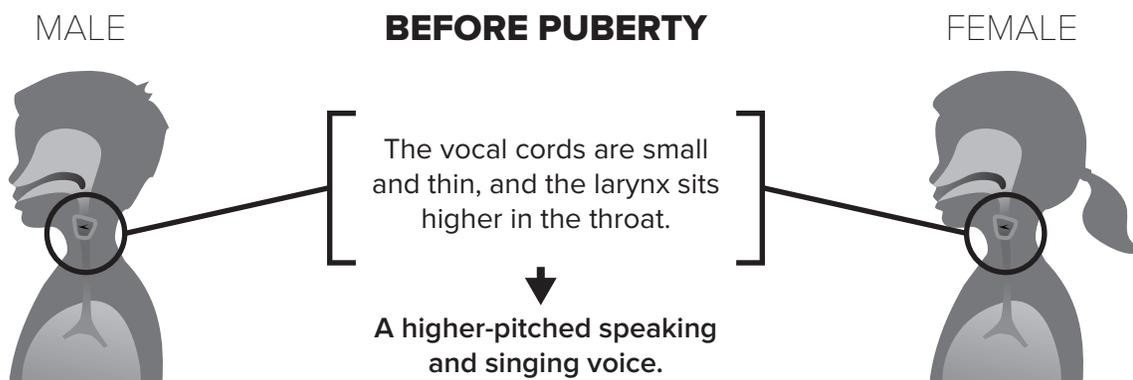
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# There are many reasons why peoples' voices sound different from one another.

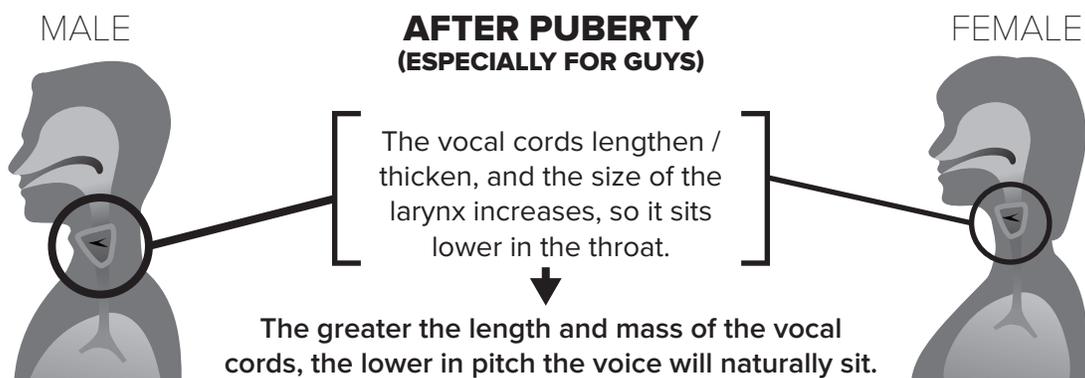
## 1. SIZE/SHAPE OF LARYNX

The size and placement of the larynx and vocal cords in your throat determines where your speaking/singing voice will naturally sit.

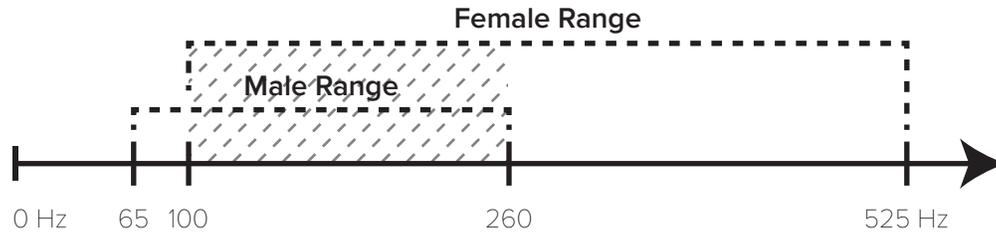
Before puberty, girls and boys have roughly the same size and position of their larynx.



After puberty hits, there are many changes to the larynx, especially for guys. Adult males tend to have bigger, longer vocal cords, so their voices sound lower.



**Males** tend to speak in the 65-260 hertz range. Because their vocal cords are longer and thicker, they vibrate slower. **Females** generally speak between 100-525 hertz. Because their vocal cords are shorter and thinner, they vibrate faster. Notice the wide range of where your speaking voice may sit, and the overlap between male and female voices.

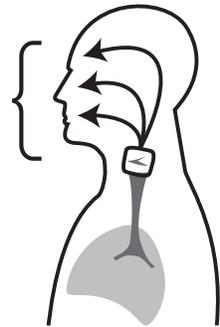


**Light voices** are bright and very agile and tend to be very comfortable in the mid to higher range. If this is you, it probably means you have thinner vocal cords. **Heavy voices** are more powerful, rich and dark, and tend to be more comfortable in the low to mid range. If this is you, it probably means you have thicker vocal cords.

## 2. SIZE/SHAPE OF VOCAL TRACT

The shape of your vocal tract has an impact on how your voice will resonate. Just like the outside shape of the face is unique from person to person, so is the inside shape of the face. Everyone has unique sizes and shapes of their vocal tract, and even in your own body, that shape can change slightly from day to day!

DIFFERENT  
FOR EVERY  
PERSON!



## 3. SIZE/SHAPE OF NECK/CHEST/TONGUE

The shape of your body, especially your upper body / neck, has an impact on the sound of your voice.



### TRY IT OUT

Record yourself speaking, then singing in a comfortable range. Does your speaking voice naturally sit high or low? What does it sound like? Where do you naturally feel comfortable singing? What does your singing voice sound like?

Comparing your voice to other singers is futile... physically, you are not that singer! It's time to allow your natural, God-given tone qualities to shine through!

# FINDING YOUR SWEET SPOT

We do have a **fair bit of control over our vocal range** (all the notes you can sing from low to high). Range can be expanded and developed. But...

## Myth:

A huge vocal range = a great singer.

## Truth:

Vocal range is only a small part of the overall package.

“

I would rather have four notes that can move an audience than four octaves that are boring... what about you?”

We have **less control over our tessitura** (big word that you don't need to know), which is “the most aesthetically acceptable and comfortable vocal range for a given singer.” Just think of it as your sweet spot!

## More important questions than knowing how much range you have are these...

- ▶ What is the best part of your range?
- ▶ What is your sweet spot?
- ▶ Where does your voice sound the best?
- ▶ Where do you feel most comfortable singing?

## What you need to know about your “sweet spot”:

- ✓ The questions on the previous page are VERY IMPORTANT to ask when you’re choosing songs, choosing song keys, and writing songs... because it’s fine for a note or two in a song to go outside your sweet spot, but it’s a whole different thing if the chorus is hammering over and over on notes that aren’t in the best part of your range.
- ✓ Two singers can have the exact same range, but have very different “sweet spots”.
- ✓ There’s a “natural habitat” for your voice. You can live in other places, but there’s a range your voice prefers, and thrives in.
- ✓ Your voice will function most effectively when you spend most of your time in your sweet spot.
- ✓ The original key is not the “best” key. It’s the best key for that singer’s range!



### NOTES

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# SWEET SPOT CASE STUDIES

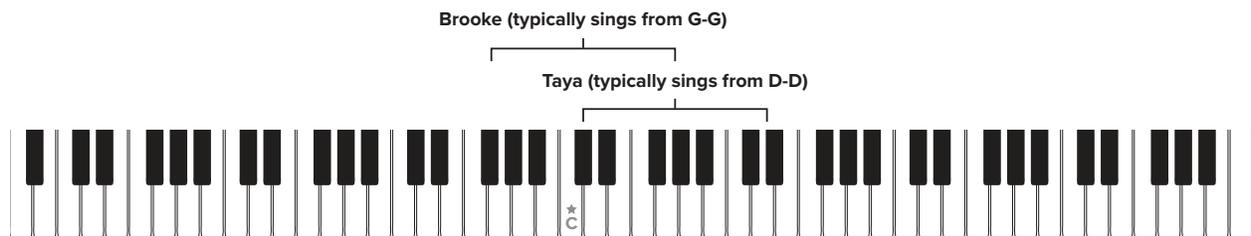
## Female

### BROOKE FRASER (LIGERTWOOD)

- ▶ tends to sing low to mid range (G3-G4)
- ▶ choruses / bridges of songs tend to stay in the F-A range (her sweet spot), and perhaps go up higher for a note or two (but the melody doesn't stay there!)
- ▶ Songs: What a Beautiful Name, Who You Say I Am, New Wine, Lead me to the Cross, Desert Song, None but Jesus

### TAYA SMITH (GAUKRODGER)

- ▶ tends to sing mid to higher range (D4-D5)
- ▶ choruses / bridges of songs tend to go up (and stay up!) in an A-D range (her sweet spot)
- ▶ Songs: Oceans, So Will I, Not Today, Touch the Sky, Broken Vessels



Different sweet spots, but both voices are equally powerful in the way they deliver their songs.



## LISTENING EXERCISE

Check out this Worship Together New Song Cafe live version of “New Wine”, where Brooke sings the (low/mid-range) melody, Taya sings the (mid/high-range) harmony. Listen to their very different sweet spots! <https://www.youtube.com/watch?v=7Z-YIEvG2fo>

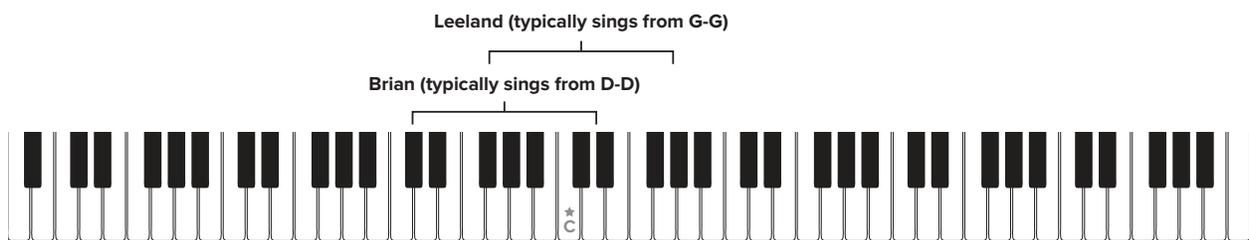
## Male

### BRIAN JOHNSON

- ▶ tends to sing low to mid range (D3-D4)
- ▶ choruses / bridges of songs tend to stay in the G-D range (his sweet spot), and perhaps go up higher for a note or two (but the melody doesn't stay there!)
- ▶ Songs: Have it All, We Will Not Be Shaken, Only Jesus, Seas of Crimson, To Our God

### LEELAND MOORING

- ▶ tends to sing mid to higher range (G3-G4)
- ▶ choruses / bridges of songs tend to go up (and stay up) in an E-A range (his sweet spot)
- ▶ Songs: Lion and the Lamb, Where You Are, Christ Be All Around Me, Yes You Have, Carried to the Table



Different sweet spots, but both voices are equally powerful in the way they deliver their songs.



### LISTENING EXERCISE

Check out this studio version of “Son Was Lifted Up” (from Leeland’s album “Invisible”), where Brian Johnson sings in the lower octave, Leeland in the higher octave. Listen to their very different sweet spots! [https://www.youtube.com/watch?v=yWj\\_XyzqVg8](https://www.youtube.com/watch?v=yWj_XyzqVg8)

# HIGHER = BETTER IS A FLAWED APPROACH!

## “What key should I sing this song in?”

The best key to sing in is the best key for YOUR voice. It’s the key that operates within your “budget”... and stays primarily within the sweet spot in your range. The chorus / bridge (and/or whatever the most “epic” moment of the song is) typically should be in the top end of your sweet spot, so you get the most brightness and passion out of your tone. If you STAY outside your sweet spot for too long (more than a passing high note or two here and there), you’ll be prone to vocal fatigue... you may end up pushing up chest voice, or singing in a lighter head voice that lacks power.

I encourage you to discover your sweet spot (through the upcoming exercises and lessons!), and if you don’t already know how, learn how to find and play a simple piano melody on a keyboard or piano app.



### NEED IDEAS FOR A GOOD PIANO APP?

**iOS:** [The Piano.](#), [Piano](#), [Virtuoso Piano Free 3](#), [Perfect Piano](#)

**Android:** [Perfect Piano](#), [Piano Free](#)



### NOTES

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## SWEET SPOT

The point or area on a bat, club, or racket at which it makes most effective contact with the ball.

“

You can hit the ball in many ways, with different parts of the bat... but if you want to hit a home run, you need the sweet spot. I want you to find the sweet spot in your voice so that you can use your instrument the most effectively, have confidence when you sing, and have fun when you sing.”

Going outside of your sweet spot in a song is like going on a little adventure, but we always want to come back home... and spend most of our time at home. There's nothing wrong with trying things out, but I want you to always come back to your vocal "home", because if you constantly try to "put on" or force something that isn't naturally you, it could be damaging for the voice over time, and probably frustrating for you. Singing should be enjoyable, not stressful!

### A NOTE FOR THOSE WHO SING HARMONY:

If you can find your sweet spot, you can be even more effective in your harmony singing. Do you sing low parts well? Do you prefer high parts? Doesn't mean that's all you should ever sing, but it's good to know what you do best!

### A NOTE FOR PASTORS AND LEADERS:

If you're in charge of assigning songs or assigning harmony parts, look at people on your team according to their strengths... not their weaknesses. Know their sweet spots and give people songs and parts that set them up to win, not to fail!

# FINDING YOUR SWEET SPOT WORKOUT

## WORKOUT INSTRUCTIONS

- ▶ Print out these worksheets (or if you can “write” on them on your computer or device, feel free to do that!), and fill them out EACH day that you do this workout.
- ▶ Follow along with the exercise worksheets as you sing along with each exercise.
- ▶ Make sure you warm up your voice before you go through this workout. I recommend that you do the Lesson 8: “Expanding Your High Range” exercises in order to best prepare your voice for these song exercises.
- ▶ Aim to do this workout 3 times (and fill in your notes/observations) before moving onto “Master Your Voice” Lesson 10.
- ▶ At least once this week (or every time!), record yourself doing the exercises and fill out that extra portion of the worksheet.
- ▶ Try to sing each of these exercises in as much of a “mix voice” as you can... ideally not pushing up chest voice or pulling down head voice! Aim for a balanced, connected sound throughout your range.



## NEED IDEAS FOR HOW TO RECORD YOURSELF?

The simplest option is often to use the built-in voice memo or voice recorder app on your smartphone. Most computers will also have a basic microphone and recording software, such as GarageBand, QuickTime, and Audacity on Mac; or Sound Recorder or Voice Recorder for Windows.

# EXERCISE #1

As you sing through the exercise, rate each key on a scale of 1-5 for how easy or difficult it feels for your voice. Feel free to pause the recording to make extra notes. (This is not an exact science... no need to over-analyze... just go with your gut!)

- ▶ 5 = Feels amazing, low and high notes feel easy, no straining to reach any notes. Doesn't get better than this!
- ▶ 2-4 = So-so. Not the best, not the worst. Not necessarily straining to reach notes, but it doesn't feel easy.
- ▶ 1 = Feels terrible, straining to hit some of the notes, voice breaking/cracking, etc.
- ▶ Girls, start from the top with the key of A (note: your exercises only go up to the key of G). Guys, start with the key of D (partway down the page), and then move back up to the top when you get to the key of A (note: your exercises only go up to the key of C).

DAY #1 DATE: _____	RATE ON A SCALE OF 1-5 AS YOU SING THROUGH THE EXERCISE					NOTES/OBSERVATIONS
Key of A <i>*first female key</i> low note: A, high note: E	1	2	3	4	5	
Key of Bb low note: Bb, high note: F	1	2	3	4	5	
Key of B low note: B, high note: F#	1	2	3	4	5	
Key of C low note: C, high note: G	1	2	3	4	5	
Key of C# <i>*female key only</i> low note: C#, high note: G#	1	2	3	4	5	
Key of D <i>*first male key</i> low note: D, high note: A	1	2	3	4	5	
Key of Eb low note: Eb, high note: Bb	1	2	3	4	5	
Key of E low note: E, high note: B	1	2	3	4	5	
Key of F low note: F, high note: C	1	2	3	4	5	
Key of F# low note: F#, high note: C#	1	2	3	4	5	
Key of G low note: G, high note: D	1	2	3	4	5	
Key of Ab <i>*male key only</i> low note: Ab, high note: Eb	1	2	3	4	5	

Extra notes/observations about my voice today (*did you warm up? are you fighting sickness? stress? what time of day did you do this workout?*):

# EXERCISE #1

As you sing through the exercise, rate each key on a scale of 1-5 for how easy or difficult it feels for your voice. Feel free to pause the recording to make extra notes. (This is not an exact science... no need to over-analyze... just go with your gut!)

- ▶ 5 = Feels amazing, low and high notes feel easy, no straining to reach any notes. Doesn't get better than this!
- ▶ 2-4 = So-so. Not the best, not the worst. Not necessarily straining to reach notes, but it doesn't feel easy.
- ▶ 1 = Feels terrible, straining to hit some of the notes, voice breaking/cracking, etc.
- ▶ Girls, start from the top with the key of A (note: your exercises only go up to the key of G). Guys, start with the key of D (partway down the page), and then move back up to the top when you get to the key of A (note: your exercises only go up to the key of C).

DAY #2 DATE: _____	RATE ON A SCALE OF 1-5 AS YOU SING THROUGH THE EXERCISE					NOTES/OBSERVATIONS
Key of A <i>*first female key</i> low note: A, high note: E	1	2	3	4	5	
Key of Bb low note: Bb, high note: F	1	2	3	4	5	
Key of B low note: B, high note: F#	1	2	3	4	5	
Key of C low note: C, high note: G	1	2	3	4	5	
Key of C# <i>*female key only</i> low note: C#, high note: G#	1	2	3	4	5	
Key of D <i>*first male key</i> low note: D, high note: A	1	2	3	4	5	
Key of Eb low note: Eb, high note: Bb	1	2	3	4	5	
Key of E low note: E, high note: B	1	2	3	4	5	
Key of F low note: F, high note: C	1	2	3	4	5	
Key of F# low note: F#, high note: C#	1	2	3	4	5	
Key of G low note: G, high note: D	1	2	3	4	5	
Key of Ab <i>*male key only</i> low note: Ab, high note: Eb	1	2	3	4	5	

Extra notes/observations about my voice today (*did you warm up? are you fighting sickness? stress? what time of day did you do this workout?*):

# EXERCISE #1

As you sing through the exercise, rate each key on a scale of 1-5 for how easy or difficult it feels for your voice. Feel free to pause the recording to make extra notes. (This is not an exact science... no need to over-analyze... just go with your gut!)

- ▶ 5 = Feels amazing, low and high notes feel easy, no straining to reach any notes. Doesn't get better than this!
- ▶ 2-4 = So-so. Not the best, not the worst. Not necessarily straining to reach notes, but it doesn't feel easy.
- ▶ 1 = Feels terrible, straining to hit some of the notes, voice breaking/cracking, etc.
- ▶ Girls, start from the top with the key of A (note: your exercises only go up to the key of G). Guys, start with the key of D (partway down the page), and then move back up to the top when you get to the key of A (note: your exercises only go up to the key of C).

DAY #3 DATE: _____	RATE ON A SCALE OF 1-5 AS YOU SING THROUGH THE EXERCISE					NOTES/OBSERVATIONS
Key of A <i>*first female key</i> low note: A, high note: E	1	2	3	4	5	
Key of Bb low note: Bb, high note: F	1	2	3	4	5	
Key of B low note: B, high note: F#	1	2	3	4	5	
Key of C low note: C, high note: G	1	2	3	4	5	
Key of C# <i>*female key only</i> low note: C#, high note: G#	1	2	3	4	5	
Key of D <i>*first male key</i> low note: D, high note: A	1	2	3	4	5	
Key of Eb low note: Eb, high note: Bb	1	2	3	4	5	
Key of E low note: E, high note: B	1	2	3	4	5	
Key of F low note: F, high note: C	1	2	3	4	5	
Key of F# low note: F#, high note: C#	1	2	3	4	5	
Key of G low note: G, high note: D	1	2	3	4	5	
Key of Ab <i>*male key only</i> low note: Ab, high note: Eb	1	2	3	4	5	

Extra notes/observations about my voice today (*did you warm up? are you fighting sickness? stress? what time of day did you do this workout?*):

## EXERCISE #1: LISTENING BACK

At least once this week, record yourself doing this exercise, then listen back and rate each one on a scale of 1-5 for how it sounds.

- ▶ 5 = Sounds amazing, low and high notes sound great, don't hear any strain. Doesn't get better than this in my voice!
- ▶ 2-4 = So-so. Doesn't sound the best, or the worst.
- ▶ 1 = Sounds terrible, noticeable vocal strain, cracking, off-pitch.
- ▶ Girls, start from the top with the key of A (note: your exercises only go up to the key of G). Guys, start with the key of D (partway down the page), and then move back up to the top when you get to the key of A (note: your exercises only go up to the key of C).

DATE: _____	RATE ON A SCALE OF 1-5 AS YOU LISTEN BACK THROUGH YOUR RECORDING					NOTES/OBSERVATIONS
Key of A <i>*first female key</i> low note: A, high note: E	1	2	3	4	5	
Key of Bb low note: Bb, high note: F	1	2	3	4	5	
Key of B low note: B, high note: F#	1	2	3	4	5	
Key of C low note: C, high note: G	1	2	3	4	5	
Key of C# <i>*female key only</i> low note: C#, high note: G#	1	2	3	4	5	
Key of D <i>*first male key</i> low note: D, high note: A	1	2	3	4	5	
Key of Eb low note: Eb, high note: Bb	1	2	3	4	5	
Key of E low note: E, high note: B	1	2	3	4	5	
Key of F low note: F, high note: C	1	2	3	4	5	
Key of F# low note: F#, high note: C#	1	2	3	4	5	
Key of G low note: G, high note: D	1	2	3	4	5	
Key of Ab <i>*male key only</i> low note: Ab, high note: Eb	1	2	3	4	5	

## EXERCISE #2

As you sing through the exercise, rate each key on a scale of 1-5 for how easy or difficult it feels for your voice. Feel free to pause the recording to make extra notes. (This is not an exact science... no need to over-analyze... just go with your gut!)

- ▶ 5 = Feels amazing, low and high notes feel easy, no straining to reach any notes. Doesn't get better than this!
- ▶ 2-4 = So-so. Not the best, not the worst. Not necessarily straining to reach notes, but it doesn't feel easy.
- ▶ 1 = Feels terrible, straining to hit some of the notes, voice breaking/cracking, etc.

DAY #1 DATE: _____	RATE ON A SCALE OF 1-5 AS YOU SING THROUGH THE EXERCISE					NOTES/OBSERVATIONS
Key #1	1	2	3	4	5	
Key #2	1	2	3	4	5	
Key #3	1	2	3	4	5	
Key #4	1	2	3	4	5	
Key #5	1	2	3	4	5	
Key #6	1	2	3	4	5	
Key #7	1	2	3	4	5	
Key #8	1	2	3	4	5	
Key #9	1	2	3	4	5	
Key #10	1	2	3	4	5	
Key #11	1	2	3	4	5	

Extra notes/observations about my voice today (*did you warm up? are you fighting sickness? stress? what time of day did you do this workout?*):

## EXERCISE #2

As you sing through the exercise, rate each key on a scale of 1-5 for how easy or difficult it feels for your voice. Feel free to pause the recording to make extra notes. (This is not an exact science... no need to over-analyze... just go with your gut!)

- ▶ 5 = Feels amazing, low and high notes feel easy, no straining to reach any notes. Doesn't get better than this!
- ▶ 2-4 = So-so. Not the best, not the worst. Not necessarily straining to reach notes, but it doesn't feel easy.
- ▶ 1 = Feels terrible, straining to hit some of the notes, voice breaking/cracking, etc.

DAY #2 DATE: _____	RATE ON A SCALE OF 1-5 AS YOU SING THROUGH THE EXERCISE					NOTES/OBSERVATIONS
Key #1	1	2	3	4	5	
Key #2	1	2	3	4	5	
Key #3	1	2	3	4	5	
Key #4	1	2	3	4	5	
Key #5	1	2	3	4	5	
Key #6	1	2	3	4	5	
Key #7	1	2	3	4	5	
Key #8	1	2	3	4	5	
Key #9	1	2	3	4	5	
Key #10	1	2	3	4	5	
Key #11	1	2	3	4	5	

Extra notes/observations about my voice today (*did you warm up? are you fighting sickness? stress? what time of day did you do this workout?*):

## EXERCISE #2

As you sing through the exercise, rate each key on a scale of 1-5 for how easy or difficult it feels for your voice. Feel free to pause the recording to make extra notes. (This is not an exact science... no need to over-analyze... just go with your gut!)

- ▶ 5 = Feels amazing, low and high notes feel easy, no straining to reach any notes. Doesn't get better than this!
- ▶ 2-4 = So-so. Not the best, not the worst. Not necessarily straining to reach notes, but it doesn't feel easy.
- ▶ 1 = Feels terrible, straining to hit some of the notes, voice breaking/cracking, etc.

DAY #3 DATE: _____	RATE ON A SCALE OF 1-5 AS YOU SING THROUGH THE EXERCISE					NOTES/OBSERVATIONS
Key #1	1	2	3	4	5	
Key #2	1	2	3	4	5	
Key #3	1	2	3	4	5	
Key #4	1	2	3	4	5	
Key #5	1	2	3	4	5	
Key #6	1	2	3	4	5	
Key #7	1	2	3	4	5	
Key #8	1	2	3	4	5	
Key #9	1	2	3	4	5	
Key #10	1	2	3	4	5	
Key #11	1	2	3	4	5	

Extra notes/observations about my voice today (*did you warm up? are you fighting sickness? stress? what time of day did you do this workout?*):

## EXERCISE #2: LISTENING BACK

At least once this week, record yourself doing this exercise, then listen back and rate each one on a scale of 1-5 for how it sounds.

- ▶ 5 = Sounds amazing, low and high notes sound great, don't hear any strain. Doesn't get better than this in my voice!
- ▶ 2-4 = So-so. Doesn't sound the best, or the worst.
- ▶ 1 = Sounds terrible, noticeable vocal strain, cracking, off-pitch.

DATE: _____	RATE ON A SCALE OF 1-5 AS YOU LISTEN BACK THROUGH YOUR RECORDING					NOTES/OBSERVATIONS
Key #1	1	2	3	4	5	
Key #2	1	2	3	4	5	
Key #3	1	2	3	4	5	
Key #4	1	2	3	4	5	
Key #5	1	2	3	4	5	
Key #6	1	2	3	4	5	
Key #7	1	2	3	4	5	
Key #8	1	2	3	4	5	
Key #9	1	2	3	4	5	
Key #10	1	2	3	4	5	
Key #11	1	2	3	4	5	

# FINAL OBSERVATIONS

COMPLETE THESE QUESTIONS AFTER DOING THE WORKOUT AT LEAST THREE TIMES, AND LISTENING BACK TO YOUR VOICE AT LEAST ONCE.

**Look back through your worksheets. In Exercise #1, what key(s) felt best to you? What are the low notes and high notes in those keys? How would you describe how your voice felt in those keys in contrast with the other keys? Was it the same, or different, on the different days you went through the workout?**

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**When you recorded your voice, what key(s) in Exercise #1 sounded best to you? What are the low notes and high notes in those keys? How would you describe how your voice sounded in those keys in contrast with the other keys? If you recorded your voice on more than one day, were your observations the same, or different?**

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**In Exercise #2, what Key #'s felt best to you? How would you describe how your voice felt in those keys in contrast with the other keys? Was it the same, or different, on the different days you went through the workout?**

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**When you recorded your voice, what Key #'s in Exercise #2 sounded best to you? How would you describe how your voice sounded in those keys in contrast with the other keys? If you recorded your voice on more than one day, were your observations the same, or different?**

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**In Exercise #2, here are the keys that correspond with each #.**

KEY	FEMALE	MALE
Key #1	Key of A: low note A, high note E	Key of D: low note D, high note G
Key #2	Key of C#: low note C#, high note G#	Key of F#: low note F#, high note C#
Key #3	Key of E: low note E, high note B	Key of Bb: low note Bb, high note F
Key #4	Key of C: low note C, high note G	Key of F: low note F, high note C
Key #5	Key of Bb: low note Bb, high note F	Key of Eb: low note Eb, high note Bb
Key #6	Key of D: low note D, high note G	Key of G: low note G, high note D
Key #7	Key of F: low note F, high note C	Key of B: low note B, high note F#
Key #8	Key of B: low note B, high note F#	Key of A: low note A, high note E
Key #9	Key of G: low note G, high note D	Key of E: low note E, high note B
Key #10	Key of F#: low note F#, high note C#	Key of Ab: low note Ab, high note Eb
Key #11	Key of Eb: low note Eb, high note Bb	Key of C: low note C, high note G

**Figure out which keys were your “best” keys from Exercise #2. What are the low and high notes in those keys, for this song? Were they the same, or different “best” keys, than in Exercise #1?**

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**What singers do you love singing along with? Whose range feels easy for you? If you have time, listen to a few of their songs and, using a keyboard or a piano app on your phone/computer, find where the majority of their songs sit (high notes/low notes).**

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**Based on your answers from the previous two questions, you've found your sweet spot! Congrats! It's totally normal if it spans a few keys, but take note of what those keys are, and what the low and high notes are, because we'll use those as we move forward. And... record any final observations or notes! What were your lightbulb moments in this lesson and as you went through the workout?**

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This concept of your sweet spot may be totally and completely new to you! Before now, maybe you just sang and didn't pay any attention to where it was in your range... so don't worry if you do these exercises and at first you don't even know where it feels best or where it sounds best... keep doing them and keep listening! The more you do this, and the more we learn in the upcoming lessons, the more you'll start to be aware of these things in your own voice and other voices. Make sure to post your questions and comments on the lesson page! I love to hear from you!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 2” 12-week or 24-week plan in the Suggested Course Schedule for best results in your voice!)*

## 12-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 1: FINDING YOUR SWEET SPOT				
Day 1	Watch Lesson 9 Video (60 min)			<input type="checkbox"/>
Day 2	Do High Range Workout from Lesson 8 (25 min)			<input type="checkbox"/>
	Do Finding Your Sweet Spot Workout (25 min)			<input type="checkbox"/>
Day 3	Do High Range Workout from Lesson 8 (25 min)			<input type="checkbox"/>
	Do Finding Your Sweet Spot Workout (25 min)			<input type="checkbox"/>
Day 4	Do High Range Workout from Lesson 8 (25 min)			<input type="checkbox"/>
	Do Finding Your Sweet Spot Workout (25 min)			<input type="checkbox"/>
	Complete the Listening Back Exercises			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 24-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 1 & 2: FINDING YOUR SWEET SPOT				
Day 1	Watch Lesson 9 Video (60 min)			<input type="checkbox"/>
Day 2	Do High Range Workout from Lesson 8 (25 min)			<input type="checkbox"/>
	Do Finding Your Sweet Spot Workout (25 min)			<input type="checkbox"/>
Day 3	Do High Range Workout from Lesson 8 (25 min)			<input type="checkbox"/>
	Do Finding Your Sweet Spot Workout (25 min)			<input type="checkbox"/>
Day 4	Do High Range Workout from Lesson 8 (25 min)			<input type="checkbox"/>
	Do Finding Your Sweet Spot Workout (25 min)			<input type="checkbox"/>
	Complete the Listening Back Exercises			<input type="checkbox"/>

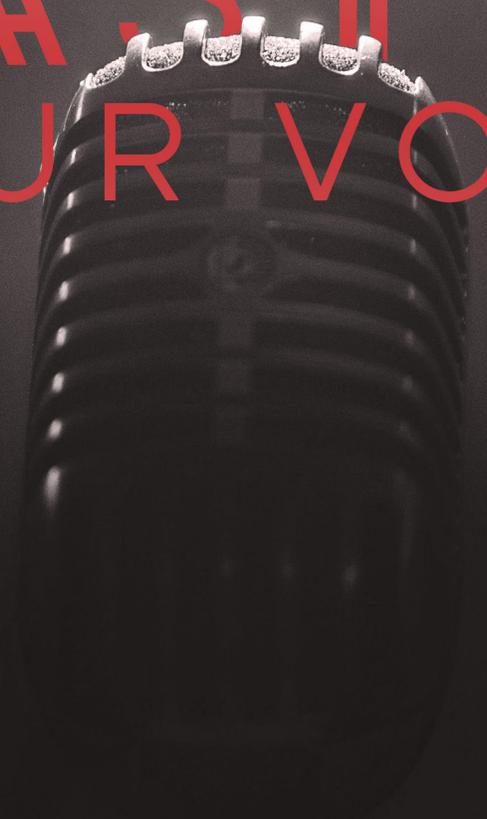


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 10

IDENTIFYING YOUR  
NATURAL TONE

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# DIFFERENT WAYS TO MIX

In the last lesson, we focused on your “sweet spot” in terms of range... but your voice has not only a **range** that it loves to live in, but it also has a **sound** that it loves to live in. Your unique, God-given vocal tone! And when we put those two things together, we can discover and maximize your vocal potential! One first step is to try to identify where your voice falls on the **spectrum of tone**. Even when we learn to do many things vocally, every voice will still naturally lean towards a certain sound / tone!

Does your voice lean towards a **bright nasality (NEH / MEOW)**? Many singers naturally have nasality in their voice, or the pharyngeal helps them find their mix voice.



Or does it lean towards a **deeper, darker sound (BUH / WOH)**? Some singers naturally have a deeper, darker, “hooty” tone, or low larynx technique helps them find their mix voice.



Or does it sit pretty **balanced between those two qualities (MUM)**? Some singers have a balanced tone, neither excessively nasal or hooty.



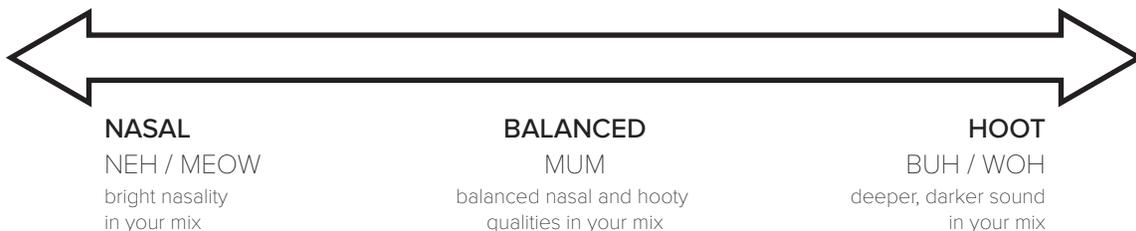
**“How do I know?” A good start is to ask yourself these questions:**

- ▶ How do I connect my registers?
- ▶ How do I find my mix voice most naturally?
- ▶ What exercises are the easiest for me?

**As you sang along with the video scale demonstrations, which scales felt the most natural / easy for your voice (overall... but especially to connect into your mix voice in the higher range!)?**

- Nasal / Pharyngeal (NEH / MEOW)
- Hoot / Low larynx (BUH / WOH)
- Balanced / Neutral (MUM)
- Not sure! *(It's ok! The more you stick with this, the more you'll start to be more aware!)*

**Plot yourself on the spectrum where you think your mix voice sits most of the time in a song.**



**NOTES**

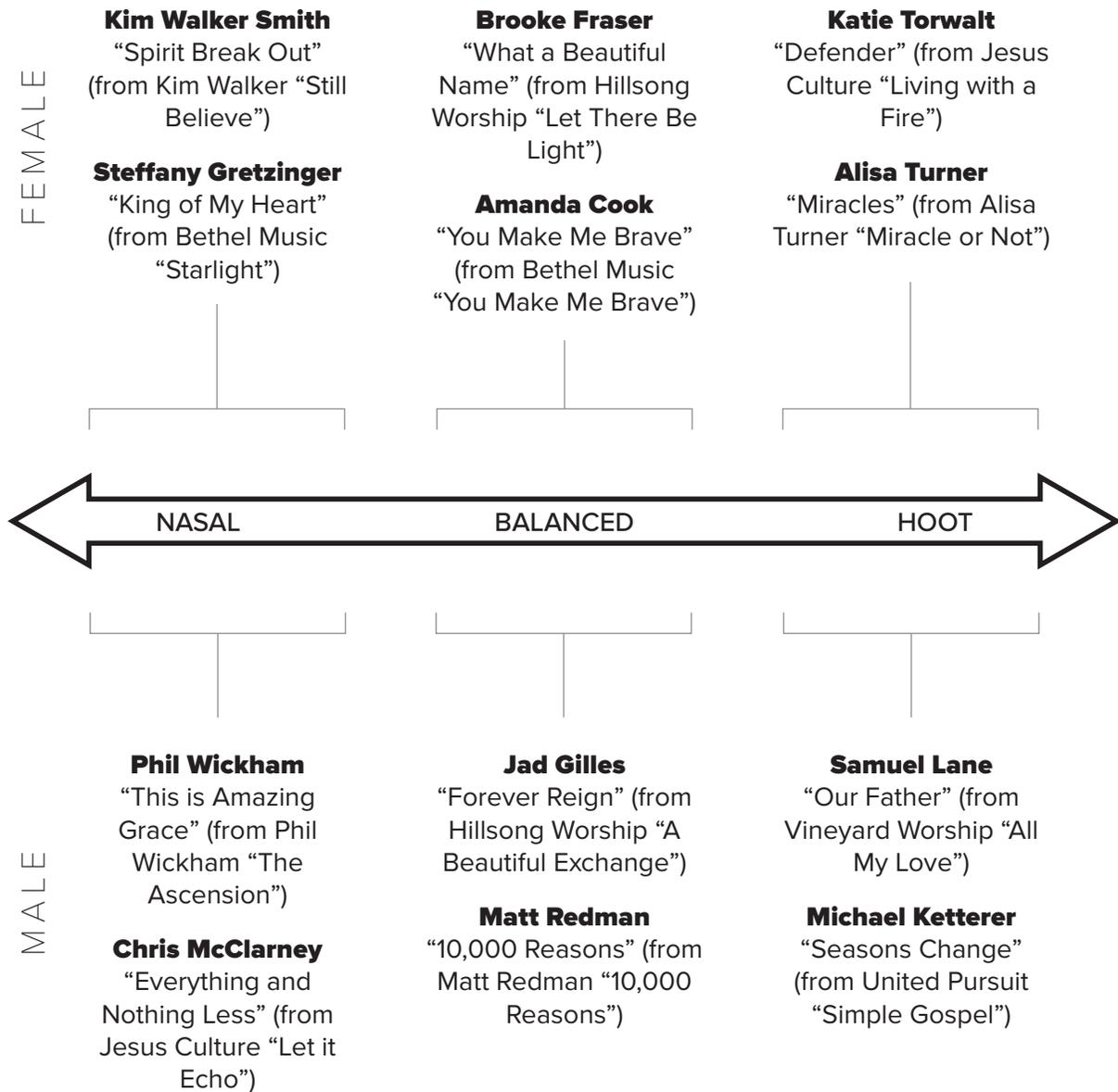
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## Check out these songs to hear examples of different tonal qualities in action!



### EXTRA CHALLENGE

Write down any other singers or songs that come to mind in these categories and plot them on the spectrum graph!

# DO YOU SING EDGY?

## Different voices lean toward different modes of connection.

Using **pharyngeal resonance** and **lowering the larynx** are two ways that commonly help singers connect into their mix voice in the mid to higher range. A third way that may help you connect into your mix voice is through **edge**. You may find that you can easily get into your mix voice through edge coordination exercises (like the staccato/legato MM / UH), or you may find that your voice falls apart on those ones!



In a song, some singers use an edgy, textured onset for some of their words, especially ones that begin with a vowel. Others have a smooth onset (no edge) at the beginning of their words. Start taking note of whether you use an edgy texture when you sing (and we'll learn more about this in an upcoming lesson!).

## Check out these songs to hear examples of edgy texture in action!

- ▶ Natalie Grant - "Your Great Name" (from Natalie Grant "Love Revolution")
- ▶ Bryan Torwalt - "Holy Spirit" (from Bryan & Katie Torwalt "Here on Earth")



### NOTES

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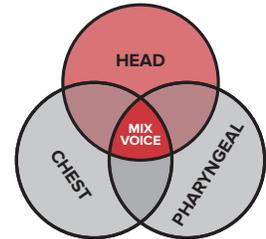
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# POWER MIX & LIGHT MIX

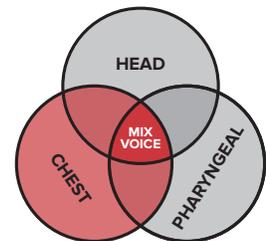
## Light Mix / Head Mix

The thinner your vocal cords, the more your mix will tend to **tilt toward head voice** (meaning there's more head resonance than chest resonance in the mix). This gives the mix a lighter sound.



## Power Mix / Chest Mix

The thicker your vocal cords, the more your mix will tend to **tilt toward chest voice** (meaning there's more chest resonance than head resonance in the mix). This gives the mix a deeper, richer sound.



## Does your voice tend toward a heady “light” mix or a chesty “power” mix?

- Light mix
- Power mix
- Not sure

## What has been (or is) your dominant resonator?

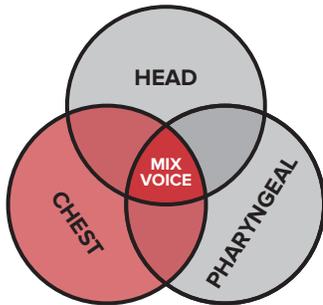
- Chest voice
- Head voice
- Not sure

“

It's so important to work with and not fight against what our voice does best!”

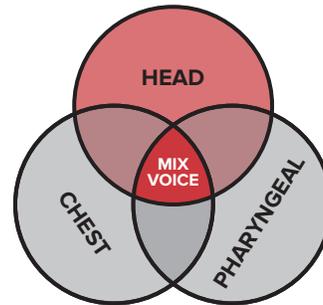
## Check out these songs to hear examples of power mix and light mix in action!

POWER MIX / CHEST MIX



- ▶ **Kim Walker-Smith**  
“In the River” (from Jesus Culture - “Let it Echo”)
- ▶ **Katie Torwalt**  
“Defender” (from Jesus Culture - “Living with a Fire”)
- ▶ **Jeremy Riddle**  
“This is Amazing Grace” (from Bethel Music - “For the Sake of the World”)
- ▶ **Kristian Stanfill**  
“Glorious Day” (from Passion - “Worthy of Your Name”)

LIGHT MIX / HEAD MIX



- ▶ **Kari Jobe**  
“Forever” (from Kari Jobe - “Majestic”)
- ▶ **Mariah McManus**  
“Tremble” (from Mosaic MSC - “Glory and Wonder”)
- ▶ **Leeland Mooring**  
“Lion and the Lamb” (from Bethel Music - “Have it All”)
- ▶ **Ben Hastings**  
“Seasons” (from Hillsong Worship - “There is More”)



### NOTES

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# LISTENING EXERCISE #1: LISTENING TO MY OWN VOICE

**Go back to your recording of “Nothing but the Blood”, and find the key you identified as your “sweet spot”.**

- ▶ Listen to the nasal demo in the audio workout.
- ▶ Now listen to your recording. Does your voice sound similar to the nasal demo, or different? Do you hear a bright nasality in your tone?

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- ▶ Listen to the hoot demo in the audio workout.
- ▶ Now listen to your recording. Does your voice sound similar to the hoot demo, or different? Do you hear a dark, hooty tone?

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- ▶ Listen to the balanced tone demo in the audio workout.
- ▶ Now listen to your recording. Does your voice sound similar to the balanced tone demo, or different? Do you hear a neutral tone, neither excessively bright or dark?

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**I also encourage you to listen to the nasal, hoot, and balanced tone examples from page 53 to hear a wider variety of vocal tones! After listening to each demonstration (and the examples from page 53 if you have time), answer the questions on the following page.**

**Which tone does your voice sound the most similar to? (It won't sound the **SAME**... but listen for similar tone qualities!)**

- Nasal / Pharyngeal
- Hoot / Low larynx
- Balanced

**Do you tend towards a chest-voice-dominant power mix or a head-voice-dominant light mix?**

- Power mix (chest-dominant mix voice tone)
- Light mix (head-dominant mix voice tone)

**Do you hear an edgy texture in your voice as you sing (listen especially to the words that start with vowels... “Oh”, “is”, “other”)?**

- Yes
- No



Remember that there are no right or wrong answers here, as long as you're singing in a healthy way... we're just developing an awareness of what your voice naturally tends toward!



**Does their mix voice sound more like chest resonance (power mix) or head resonance (light mix) to you?**

- Power mix / chest mix       Light mix / head mix       Not sure

**Would you classify their voice as more light and bright? Or dark and rich?**

- Light and bright       Dark and rich       Not sure

**Is their range similar to yours? Do you find it easy to sing along (can you hit the high notes/low notes easily)?**

- Yes       No (*what do you have trouble with?*)
- 

**Listen to your “Nothing but the Blood” sweet spot recording (or a different recording) of your voice back-to-back with this singer’s voice. Does your tone sound similar to theirs, or different? In what ways? Now try singing along with their voice. Does your voice blend in, or does it stand out?**

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**What is your “reaction” to their voice / vocal qualities?**

- “I like it... I can already do it.” (*your voice can do similar things!*)       “I like it... I want to be able to do it.” (*you have not developed that quality/skill in your voice*)       “I like it... but I don’t want to be able to do it.” (*you like listening but have no desire to develop that skill*)

**The first two “reactions” are so important in the process of identifying who you are (“I can already do it”) and who you want to be (“I want to be able to do it”) as a vocalist. Explain in more detail the ways you identify with this singer and/or how their voice inspires you to work on certain things in your voice.**

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**Listen to your “Nothing but the Blood” sweet spot recording (or a different recording) of your voice back-to-back with this singer’s voice. Does your tone sound similar to theirs, or different? In what ways? Now try singing along with their voice. Does your voice blend in, or does it stand out?**

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- “I like it... I can already do it.” *(your voice can do similar things!)*
- “I like it... I want to be able to do it.” *(you have not developed that quality/skill in your voice)*
- “I like it... but I don’t want to be able to do it.” *(you like listening but have no desire to develop that skill)*

**The first two “reactions” are so important in the process of identifying who you are (“I can already do it”) and who you want to be (“I want to be able to do it”) as a vocalist. Explain in more detail the ways you identify with this singer and/or how their voice inspires you to work on certain things in your voice.**

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**Listen to your “Nothing but the Blood” sweet spot recording (or a different recording) of your voice back-to-back with this singer’s voice. Does your tone sound similar to theirs, or different? In what ways? Now try singing along with their voice. Does your voice blend in, or does it stand out?**

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**What is your “reaction” to their voice / vocal qualities?**

- “I like it... I can already do it.” *(your voice can do similar things!)*
- “I like it... I want to be able to do it.” *(you have not developed that quality/skill in your voice)*
- “I like it... but I don’t want to be able to do it.” *(you like listening but have no desire to develop that skill)*

**The first two “reactions” are so important in the process of identifying who you are (“I can already do it”) and who you want to be (“I want to be able to do it”) as a vocalist. Explain in more detail the ways you identify with this singer and/or how their voice inspires you to work on certain things in your voice.**

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**Listen to your “Nothing but the Blood” sweet spot recording (or a different recording) of your voice back-to-back with this singer’s voice. Does your tone sound similar to theirs, or different? In what ways? Now try singing along with their voice. Does your voice blend in, or does it stand out?**

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**What is your “reaction” to their voice / vocal qualities?**

- “I like it... I can already do it.” *(your voice can do similar things!)*
- “I like it... I want to be able to do it.” *(you have not developed that quality/skill in your voice)*
- “I like it... but I don’t want to be able to do it.” *(you like listening but have no desire to develop that skill)*

**The first two “reactions” are so important in the process of identifying who you are (“I can already do it”) and who you want to be (“I want to be able to do it”) as a vocalist. Explain in more detail the ways you identify with this singer and/or how their voice inspires you to work on certain things in your voice.**

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Listen to your “Nothing but the Blood” sweet spot recording (or a different recording) of your voice back-to-back with this singer’s voice. Does your tone sound similar to theirs, or different? In what ways? Now try singing along with their voice. Does your voice blend in, or does it stand out?

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### What is your “reaction” to their voice / vocal qualities?

- “I like it... I can already do it.” (*your voice can do similar things!*)
- “I like it... I want to be able to do it.” (*you have not developed that quality/skill in your voice*)
- “I like it... but I don’t want to be able to do it.” (*you like listening but have no desire to develop that skill*)

The first two “reactions” are so important in the process of identifying who you are (“I can already do it”) and who you want to be (“I want to be able to do it”) as a vocalist. Explain in more detail the ways you identify with this singer and/or how their voice inspires you to work on certain things in your voice.

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In listening to several vocalists, you probably found that some have **similar vocal qualities to yours** (which is why you love listening and singing along!), and some have very **different qualities to yours** (qualities you may want to develop in your voice, which is why you love singing along!). But... if in the singers you listened to, there were none that fell into one of these categories... keep listening! It’s important to find both vocalists that we can identify with vocally (whose range and tone are similar to our own range and tone), and vocalists that inspire us to keep working at our craft.

# WORKOUT PART 1: SCALE EXERCISES

## A few notes before you begin:

- ▶ The goal of these exercises is to help you further identify your natural tone, and to try out all the different tonal qualities that we talked about in this lesson! The most important thing here is to give yourself permission to explore. We will learn more about these things in upcoming lessons, but for now, focus on exploration and identification, not perfection!
- ▶ I've provided a couple warm ups, as it is important to always warm up your voice before starting into the more advanced workout exercises and song application.
- ▶ Stay in a comfortable range for your voice. Only go as high and as low as feels comfortable and relaxed.
- ▶ Use these worksheets to guide you and to take notes as you go through the scales. Make sure you take notes as you go through the scales at least once this week, or every day if you want! Aim to go through the workout 3-5 times this week.

NASAL / PHARYNGEAL NEH & MEOW

**Describe how your voice feels and sounds as you go through these scales.**

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**Do the pharyngeal exercises help you get into a mix voice? Do they help you to connect your chest and head voice?**

Yes

No

Not sure

**Other notes/observations:**

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HOOT / LOW LARYNX BUH & WOH

**Describe how your voice feels and sounds as you go through these scales.**

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**Do the low larynx exercises help you get into a mix voice? Do they help you to connect your chest and head voice?**

Yes

No

Not sure

**Other notes/observations:**

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BALANCED MUM

**Describe how your voice feels and sounds as you go through these scales.**

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**Do the balanced tone exercises help you get into a mix voice? Do they help you to connect your chest and head voice?**

Yes

No

Not sure

**Other notes/observations:**

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EDGY STACCATO/LEGATO MM & UH

**Describe how your voice feels and sounds as you go through these scales.**

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**Do the edge coordination exercises help you get into a mix voice? Do they help you to connect your chest and head voice?**

- Yes                       No                       Not sure

**Other notes/observations:**

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**Of the four sets of scales we did, which ones feel the best? Sound the best? Help you to connect into mix?**

- |  |  |
|--|--|
| <input type="checkbox"/> Nasal/pharyngeal NEH/MEOW | <input type="checkbox"/> Edgy staccato/legato MM/UH              |
| <input type="checkbox"/> Hoot/low larynx BUH/WOH   | <input type="checkbox"/> All of them (congrats! that's amazing!) |
| <input type="checkbox"/> Balanced tone MUM         | <input type="checkbox"/> Not sure                                |

**Other notes/observations:**

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# WORKOUT PART 2: SONG APPLICATION

## A few notes before you begin:

- ▶ The goal of these exercises is to mimic all the different tones you hear in the demonstrations! Some will feel natural... others will feel very unnatural. Again, the most important thing here is to give yourself permission to explore. We'll learn more about these things in upcoming lessons, but for now, focus on exploration, not perfection!
- ▶ Aim to go through the song application 3-5 times this week, and make sure to do the warmups and scale exercises first, as they will get your voice primed and ready!
- ▶ Stay in a comfortable range for your voice. Choose the key that fits your range best, or try it out in multiple keys... but make sure your voice feels comfortable and relaxed, and that you're not reaching or straining to hit the notes!

	IN LESSON 9, IF YOUR BEST KEYS WERE...	THEN YOU'LL PROBABLY FIND THIS KEY WORKS BEST...
GUYS	D, Eb	C# (low note C#, high note G#)
	Eb, E	Eb (low note Eb, high note Bb)
	E, F, F#, G, Ab	F (low note F, high note C)
	A, Bb, B, C	Bb (low note Bb, high note F)
GIRLS	A, Bb, B, C	Bb (low note Bb, high note F)
	C, C#, D	C# (low note C#, high note G#)
	E, Eb, E	Eb (low note Eb, high note Bb)
	E, F, F#, G	F (low note F, high note C)

- ▶ Girls, you will sing on par with my demonstrations. Guys, please note that in the keys of C#, Eb, and F, you will be singing one octave below me, and in the key of Bb, you will sing on par with me (it is right on the male bridge/passagio, so that key will most likely feel pretty high in your voice!).
- ▶ Make sure to listen through the demonstrations without singing along! Often we underestimate the power of training our ear!
- ▶ Use these worksheets to guide you, and make sure to take notes as you go through these song application exercises at least once this week, or every day if you want!
- ▶ At least once this week, record yourself doing these exercises and listen back!

**LIGHT MIX SONG APPLICATION: Keep the sound light, and allow the mix to tilt more towards head voice than chest.**

LIGHT NASAL MIX:

LIGHT/HEADY NEH » PRAISE FATHER, SON AND HOLY GHOST

**Describe how your voice feels/sounds as you mimic the light nasal mix. Does this feel/sound close to your natural tone?**

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LIGHT HOOTY MIX:

LIGHT/HEADY BUH » PRAISE FATHER, SON AND HOLY GHOST

**Describe how your voice feels/sounds as you mimic the light hooty mix. Does this feel/sound close to your natural tone?**

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LIGHT BALANCED MIX:

LIGHT/HEADY MUM » PRAISE FATHER, SON AND HOLY GHOST

**Describe how your voice feels/sounds as you mimic the light balanced mix. Does this feel/sound close to your natural tone?**

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**What key was best for your range in these light mix exercises?**

- |  |   |   |  |
|--|---|---|--|
| <input type="checkbox"/> Bb<br>(low note Bb,<br>high note F) | <input type="checkbox"/> C#<br>(low note C#,<br>high note G#) | <input type="checkbox"/> Eb<br>(low note Eb,<br>high note Bb) | <input type="checkbox"/> F<br>(low note F,<br>high note C) |
|--|---|---|--|

**POWER MIX SONG APPLICATION: Keep the sound full, and allow the mix to tilt more towards chest voice than head.**

POWER NASAL MIX:

POWER/CHESTY NEH » PRAISE FATHER, SON AND HOLY GHOST

**Describe how your voice feels/sounds as you mimic the power nasal mix. Does this feel/sound close to your natural tone?**

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POWER HOOTY MIX:

POWER/CHESTY BUH » PRAISE FATHER, SON AND HOLY GHOST

**Describe how your voice feels/sounds as you mimic the power hooty mix. Does this feel/sound close to your natural tone?**

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POWER BALANCED MIX:

POWER/CHESTY MUM » PRAISE FATHER, SON AND HOLY GHOST

**Describe how your voice feels/sounds as you mimic the power hooty mix. Does this feel/sound close to your natural tone?**

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**What key was best for your range in these power mix exercises?**

- |  |   |   |  |
|--|---|---|--|
| <input type="checkbox"/> Bb<br>(low note Bb,<br>high note F) | <input type="checkbox"/> C#<br>(low note C#,<br>high note G#) | <input type="checkbox"/> Eb<br>(low note Eb,<br>high note Bb) | <input type="checkbox"/> F<br>(low note F,<br>high note C) |
|--|---|---|--|

**Of the song application exercises, which ones feel the best? Sound the best? Help you connect into mix? Feel/sound the most similar/comparable to your natural tone?**

- Light nasal mix
- Light hooty mix
- Light balanced mix
- Power nasal mix
- Power hooty mix
- Power balanced mix
- Not sure

**Other notes/observations:**

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Good work! You've embarked on a process of discovering and exploring your natural, God-given tone! Being able to identify, recognize, and describe tonal qualities in your voice and in other voices will help you so much as we move forward... both to hone in on your strengths and to work on your weaker areas. Don't forget to share your lightbulb moments and questions on the lesson page—we all benefit so much by doing this journey together!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 2” 12-week or 24-week plan in the Suggested Course Schedule for best results in your voice!)*

## 12-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 2: IDENTIFYING YOUR NATURAL TONE				
Day 1	Watch Lesson 10 Video (50 min)			<input type="checkbox"/>
	Do Identifying Your Natural Tone Workout (30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
Day 3	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
Day 4	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
	Complete the Listening To My Own Voice Exercise			<input type="checkbox"/>
	Complete the Listening To Other Voices Exercise			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 24-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 3 & 4: IDENTIFYING YOUR NATURAL TONE				
Day 1	Watch Lesson 10 Video (50 min)			<input type="checkbox"/>
	Do Identifying Your Natural Tone Workout (30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
Day 3	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
Day 4	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
Day 5	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
Day 6	Do Identifying Your Natural Tone Workout (30 min)			<input type="checkbox"/>
	Complete the Listening To My Own Voice Exercise			<input type="checkbox"/>
	Complete the Listening To Other Voices Exercise			<input type="checkbox"/>

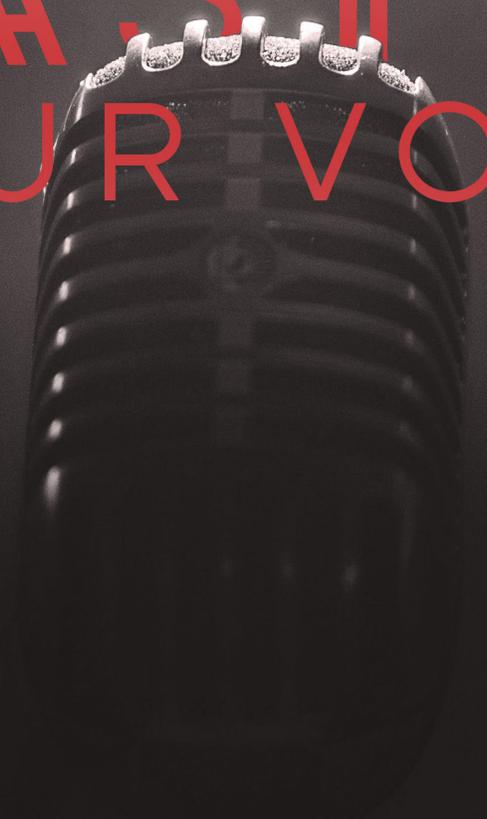


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 11

PLAYING TO YOUR  
STRENGTHS

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# FOCUS ON STRENGTH, NOT WEAKNESS

## 2 Corinthians 12:9

My power works best in weakness. (NLT)

My strength comes into its own in your weakness. (MSG)

My power finds its full expression through your weakness. (TPT)

This lesson is about playing to our strengths—shifting our focus from a place of weakness and what we *can't do* to a place of strength and *can do*. To “play to one’s strength” means “to focus one’s energy and effort on that which one is skilled in or passionate about; to put someone in a position that allows them to perform to the best of their natural abilities or skill sets.” We’ve spent the last couple lessons identifying where your sweet spots are in terms of range and vocal tone, and whether you like them or not, those things you’ve discovered are your strengths! It’s so important to not only identify what your voice does best... but to learn to love and embrace what your voice does best.

“

Learning to play to your strengths is probably the most valuable skill you can have as a vocalist! The best vocalists are not the ones that can do a million things with their voice... they’re the ones who know what their strengths are and they play to those strengths. They leverage the things that their voice tends towards... those sweet spots... and they use them to their advantage.”

It's good to identify what you want in your voice, what you're not great at yet... but in order to master your voice, you can't focus on that. We need to learn to value who we are and value our natural, unique vocal qualities. If you can learn to love what you have, it makes the journey of vocal improvement and gaining things you don't have way more enjoyable and way less frustrating! And the most important reason to love your voice? **God loves your voice.**

“

I can't afford to have a thought in my head that He doesn't think about me.”

— BILL JOHNSON

Instead of learning to sing, focus on **finding your voice.**

Instead of learning secrets, focus on **unlearning bad habits.**

Instead of rejecting your voice for what it's not, **embrace your voice for what it is.**



## NOTES

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# WHAT DO YOU DO BEST?

## Take a moment to briefly answer these questions.

What do I do best? \_\_\_\_\_

What feels truly easy for me? \_\_\_\_\_

What do I like about my voice? \_\_\_\_\_

What do people compliment me on? \_\_\_\_\_

Who do people say I sound like? \_\_\_\_\_

What type of songs are my comfort zone? \_\_\_\_\_

“

Your strength might not be honed yet... what you 'do best' might not be 'awesome' by your standards yet... but it's still what you do best. And sometimes, what we've seen as a weakness, we actually need to start viewing it as a strength... and if we can shift our focus, it can actually help us overcome the inherent weakness.”



## NOTES

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## TOO NASAL

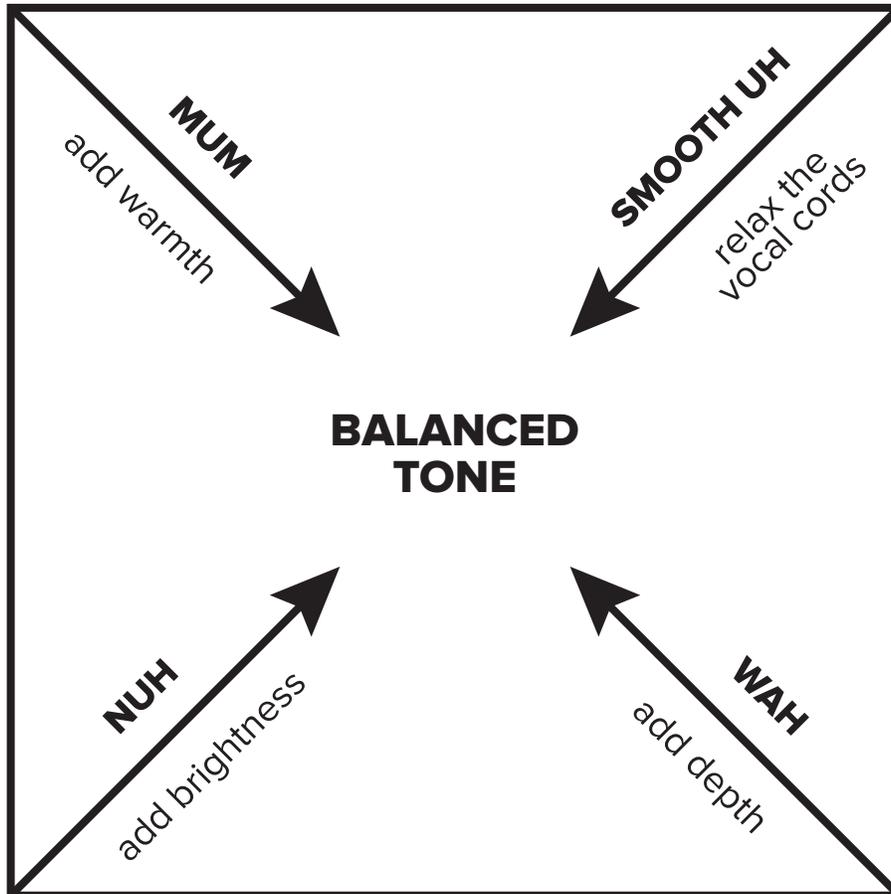
- + easy access to pharyngeal resonator
- + power in mid-high range
- + bright, focused tone
- *potentially unpleasant sound*

In the vocal workout, we will play to the strength of a nasal voice, but at the same time work toward letting go of some of the nasality so that it moves toward a warmer, more balanced tone.

## TOO TIGHT

- + edgy, textured sound
- + power
- + easy access to mix voice
- *fatigues the voice quickly*

In the vocal workout, we will play to the strength of a tight, edgy voice, but at the same time work toward relaxing the vocal cords and letting go of the excess tension.



## TOO HEAVY

- + easy access to chest voice
- + power in low range
- + deep, rich tone
- *tendency to push and strain*

In the vocal workout, we will play to the strength of a heavier voice, but at the same time work toward lightening up the voice so that you have more freedom in the high range.

## TOO LIGHT

- + easy access to head voice
- + freedom in higher range
- + flexibility/agility
- *lacks power and volume*

In the vocal workout, we will play to the strength of a lighter voice, but at the same time work toward adding power to the tone.

# VOCAL WORKOUT

**The double scales in this workout will play to your strength in order to improve a weak area.**

- ▶ Scale/sound #1 - play to your strength
- ▶ Scale/sound #2 - improve a weak area

The reason why scales like this (movement from one sound to another sound) work so well is because your voice knows how to do one thing well, so you're able to start the exercise confidently. So, for example, if your voice is "too nasal", we use scale/sound #1 (NEH) to play to your strength (using nasality/pharyngeal resonance to connect your voice into a mix).

Then we use scale/sound #2 (MUM) to improve a weak area (achieve a warmer, more balanced tone). If we go straight into this second scale without taking a breath/break, we can quickly change the focus (ie from a nasal/pharyngeal tone to a more balanced-sounding tone), and your voice "remembers" how to easily connect into a mix, because you just did it.

This is the power of **short-term muscle memory!**

## **A few tips to make this workout the most effective:**

- ▶ We haven't "graduated" from the workouts in Part 1 of this course, so make sure to continue working diligently on your weaker areas (chest voice, head voice, pharyngeal, breathing, etc)! The exercises in this lesson are specifically related to tweaking and balancing the mix voice tone, but they do not take the place of any of the foundational exercises.
- ▶ You don't need to do every exercise. Nobody has a voice that's "too nasal", "too heavy", "too light", and "too tight"! It certainly won't hurt your voice to do all the exercises, but make sure to focus on the areas where you need the most improvement. Remember, quality over quantity!

- ▶ In the scale exercises, take a relaxed, diaphragmatic breath before each set of scales, and ideally not during the exercise. In the song application exercises, here's where I recommend taking a quick breath:

NEH → MUM → Mo other (*breath*) fount I know (*breath*)  
No other (*breath, if needed*) fount I know

BUH → NUH → No other (*breath*) fount I know (*breath*)  
No other (*breath, if needed*) fount I know

WEE → WAH → Woh other (*breath*) fount I know (*breath*)  
No other (*breath, if needed*) fount I know

UH → UH → Oh other (*breath*) fount I know (*breath*)  
No other (*breath, if needed*) fount I know

- ▶ Drop your jaw on the vowels to create more openness and get rid of tension. Try this pronunciation: NOH UH THUH(R) FOWN TAH NOH (we'll learn more about this in upcoming lessons!).
- ▶ Do not sing in all the keys provided. Choose the best keys for your voice (stay right around your "sweet spot")! Your sweet spot keys from Lesson 9 are a good place to start as you try out the song application exercises.
- ▶ Aim to do this workout 3-5 times this week, and fill in the exercise worksheets after you have familiarized yourself with the exercises (perhaps on Day 2, 3, or 4 of doing the workout).
- ▶ Don't be discouraged if you find these exercises challenging! They are advanced, and they will take time to master!
- ▶ Be self-aware. Stop if it hurts or feels tight, tense, or strained. There's no point in getting the tone you "want" if it's physically painful or if it fatigues your voice too much!
- ▶ Submit a Checkpoint if you would like some feedback on your voice!

# THE “TOO NASAL” VOICE: NEH TO MUM

This exercise is especially for you if your mix voice is **too nasal**. In the first scale (NEH), we’re playing to the strengths of a nasal voice, then on the second scale we’re aiming to maintain the same freedom in the mix as you take on a warmer, more balanced tone (MUM).

**Do you feel like your mix voice tends toward too much nasality? Have you been told that your voice is too nasal?**

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## SCALE EXERCISE:

Pharyngeal NEH → Balanced MUM  
(*exaggerate the nasality!*) (aim for a slightly dopey sound by lowering the larynx)

## SONG APPLICATION:

NEH → MUM → Mo other fount I know → No other fount I know



This exercise will help to balance out your tone if your mix voice tends toward too much of a pharyngeal-dominant sound, but it will not fix all nasality issues. If the soft palette is too raised or if the mouth is too closed off as a resonator, the result is a throaty, nasally sound. **To check if this is you: try singing a phrase, then plug your nose and sing it again.** If you sound similar, then you are using nasal resonance correctly. If you sound quite different, you are singing through your nose.

- ▶ Continue working on resonance exercises and/or get coaching in order to help solve this issue!

## EXERCISE ASSESSMENT

How did these exercises (both scale and song application) feel for you? If you recorded and listened back, how did they sound? Especially if this is an area you need to improve in, take time to answer the following questions. Remember to stay in a comfortable range for your voice (right around your sweet spot!)... and base your comments only on how your voice sounds in your “sweet spot” keys. Don’t judge your voice because you don’t sound amazing in every key!

**In the song application, what key(s) worked best for you? \_\_\_\_\_**

**How would you describe the sound of your voice in these exercises? Does your voice sound connected or is it flipping/breaking apart? Do you hear a whiny, pharyngeal sound on the NEH? Do you hear a deeper, warmer sound on the MUM?**

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**How does your voice sound as you sing “No other fount I know”? Are you able to carry the same freedom and tone into the lyrics as you have on the scale exercises?**

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**How does your voice feel as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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**Overall, how did you find this exercise worked to help balance your voice? If your voice tends to be “too nasal”, did you find the progression from NEH to MUM helped you to let go of the excessive nasality and achieve a warmer, more balanced tone?**

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# THE “TOO HEAVY” VOICE: BUH TO NUH

This exercise is especially for you if your mix voice is **too heavy** (too much chest voice pushed up into the higher range). In the first scale (BUH), we’re playing to the strengths of a heavy voice, then on the second scale we’re aiming to maintain the same power in the mix as you take on a brighter, more released tone (NUH).

**Do you feel like your mix voice tends to be too heavy? Do you tend to push chest voice into the higher range? Have you been told that you sing flat (off-pitch)? Does your voice get tired easily?**

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## SCALE EXERCISE:

Deep, chesty BUH  
*(exaggerate the depth and dopiness!)*



Bright, pharyngeal NUH  
*(aim for a slightly dopey, slightly whiny sound)*

## SONG APPLICATION:

BUH → NUH → No other fount I know → No other fount I know

## EXERCISE ASSESSMENT

How did these exercises (both scale and song application) feel for you? If you recorded and listened back, how did they sound? Especially if this is an area you need to improve in, take time to answer the following questions. Remember to stay in a comfortable range for your voice (right around your sweet spot!)... and base your comments only on how your voice sounds in your “sweet spot” keys. Don’t judge your voice because you don’t sound amazing in every key!

**In the song application, what key(s) worked best for you? \_\_\_\_\_**

**How would you describe the sound of your voice in these exercises? Does your voice sound connected or is it flipping/breaking apart? Do you hear a deep, chest-dominant sound on the BUH? Do you hear a lighter, brighter sound on the NUH?**

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**How does your voice sound as you sing “No other fount I know”? Are you able to carry the same freedom and tone into the lyrics as you have on the scale exercises?**

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**How does your voice feel as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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**Overall, how did you find this exercise worked to help balance your voice? If your voice tends to be “too heavy”, did you find the progression from BUH to NUH helped you to let go of the excessive heaviness and achieve a brighter, more released tone?**

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# THE “TOO LIGHT” VOICE: WEE TO WAH

This exercise is especially for you if your mix voice is **too light** (too much head voice pulled down into the lower range). In the first scale (WEE), we’re playing to the strengths of a lighter voice, then on the second scale we’re aiming to maintain the same release in the higher-range mix as you take on a fuller, more powerful tone (WAH).

**Do you feel like your mix voice tends to be too light? Do you tend to pull head voice down into the lower range? Have you been told that you sing sharp (off-pitch)?**

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## SCALE EXERCISE:

Light, heady WEE →  
*(make sure it’s nice and pure!)*

Bright, pharyngeal WAH  
*(drop your jaw and aim for a deeper pharyngeal tone!)*

## SONG APPLICATION:

WEE → WAH → Woh other fount I know → No other fount I know

## EXERCISE ASSESSMENT

How did these exercises (both scale and song application) feel for you? If you recorded and listened back, how did they sound? Especially if this is an area you need to improve in, take time to answer the following questions. Remember to stay in a comfortable range for your voice (right around your sweet spot!)... and base your comments only on how your voice sounds in your “sweet spot” keys. Don’t judge your voice because you don’t sound amazing in every key!

**In the song application, what key(s) worked best for you? \_\_\_\_\_**

**How would you describe the sound of your voice in these exercises? Does your voice sound connected or is it flipping/breaking apart? Do you hear a light, head-dominant sound on the WEE? Do you hear a deeper, brighter sound on the WAH?**

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**How does your voice sound as you sing “No other fount I know”? Are you able to carry the same freedom and tone into the lyrics as you have on the scale exercises?**

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**How does your voice feel as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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**Overall, how did you find this exercise worked to help balance your voice? If your voice tends to be “too light”, did you find the progression from WEE to WAH helped you to maintain the same release in your higher-range mix while taking on a fuller tone?**

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# THE “TOO TIGHT” VOICE: UH STACCATO / LEGATO

This exercise is especially for you if your mix voice is **too tight** (a lot of edgy quality, tendency to squeeze/tense up to get in a mix). In the first scale (UH staccato/legato), we’re playing to the strengths of an edgier voice, then on the second scale we’re aiming to maintain the same connection in your mix voice as you take on a more relaxed tone (UH legato).

**Do you feel like your mix voice tends to be too tight? Do you tend to feel tension in your throat when you sing (especially on the high notes)? Do you sing with a gritty/edgy texture? Does your voice get tired easily?**

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## SCALE EXERCISE:

Edgy UH → Smooth UH  
*(make sure it's light, edgy, and squeaky!)*      *(relax your voice... better to allow it to crack than to hold too much tension!)*

## SONG APPLICATION:

Edgy UH → Smooth UH → Oh other fount I know → No other fount I know

## EXERCISE ASSESSMENT

How did these exercises (both scale and song application) feel for you? If you recorded and listened back, how did they sound? Especially if this is an area you need to improve in, take time to answer the following questions. Remember to stay in a comfortable range for your voice (right around your sweet spot!)... and base your comments only on how your voice sounds in your “sweet spot” keys. Don’t judge your voice because you don’t sound amazing in every key!

**In the song application, what key(s) worked best for you? \_\_\_\_\_**

**How would you describe the sound of your voice in these exercises? Does your voice feel connected or is it flipping/breaking apart? Do you hear a light, edgy sound on the first scale? Do you hear a relaxed, smooth UH on the second scale?**

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**How does your voice sound as you sing “No other fount I know”? Are you able to carry the same freedom and tone into the lyrics as you have on the scale exercises?**

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**How does your voice feel as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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**Overall, how did you find this exercise worked to help balance your voice? If your voice tends to be “too tight”, did you find the progression from choppy to smooth helped you to maintain connection in your mix while taking on a more relaxed tone?**

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# CLOSING THOUGHTS

Good work! We all have weaknesses in our voice, and it's important that we know where those areas are... but certain issues in the voice, if you look at them from a different perspective, you find that there are inherent strengths... and we can use those strengths to help us work on our weaker areas! So please... learn to embrace your voice for what it is, not reject it for what it's not. Throw self-doubt and negativity in the garbage where they belong!

“

When you remember what Jesus thinks about you, you proactively build new roads in your mind and alter your destiny.”

— KRIS VALLOTTON



Don't forget to share your lightbulb moments and questions on the lesson page—we all benefit so much by doing this journey together!

# CHECKPOINT #3



I would love to give you personalized feedback on how you're doing! Remember that these checkpoints are not about you sending me something perfect... they're about getting an accurate, realistic view of where you're at, so that I can help you make sure you're doing the exercises as accurately as possible. For all the details on this checkpoint and how to submit your recording, visit the link below.



## MASTER YOUR VOICE CHECKPOINT #3

<https://theworshipvocalist.com/master-your-voice-checkpoint/>

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 2” 12-week or 24-week plan in the Suggested Course Schedule for best results in your voice!)*

## 12-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 3: PLAYING TO YOUR STRENGTHS				
Day 1	Watch Lesson 11 Video (45 min)			<input type="checkbox"/>
	Do Playing To Your Strengths Workout (15-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>
Day 3	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>
Day 4	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 24-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 5 & 6: PLAYING TO YOUR STRENGTHS				
Day 1	Watch Lesson 11 Video (45 min)			<input type="checkbox"/>
	Do Playing To Your Strengths Workout (15-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>
Day 3	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>
Day 4	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>
Day 5	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>
Day 6	Do Playing To Your Strengths Workout (15-30 min)			<input type="checkbox"/>

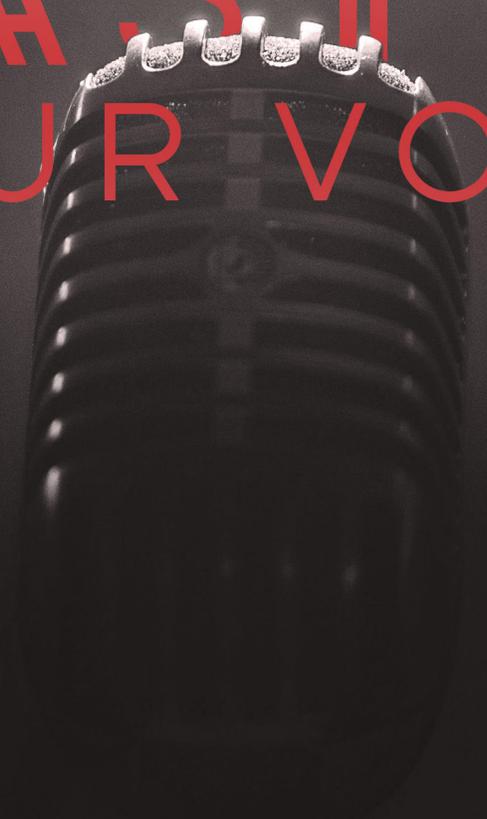


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 12

THE ART OF SINGING  
VOWELS

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

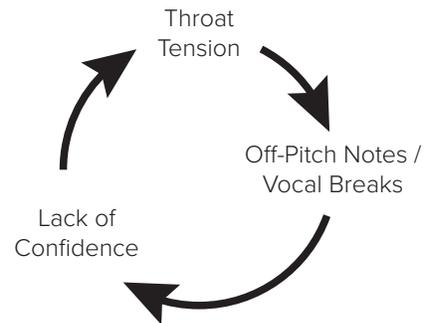
# THE ART OF SINGING VOWELS

We're really getting into the goods here! In this lesson we're talking about singing vowels... which truly is an art... a skill that must be developed! So often I get asked to do tutorials for specific songs (*and I wish I had time to make tutorials for every one!*), but my goal is to give you as many behind-the-scenes tips of what I teach and how to do it yourself, so that you can apply the techniques to whatever song you're singing, even if there's not a tutorial for it!

## Why do songs seem more difficult than exercises?

In a vocal exercise, typically the sound of the exercise **stays consistent** the whole time.

In song lyrics, the consonants and vowels are **constantly changing**, and some sounds can be more tricky than others for the voice, especially in the higher range. If we're not intentional about the way we form our words, we end up tensing up the throat and closing the mouth too much, which results in so many frustrating vocal issues! These bad habits become muscle memory in the voice, and it often leads to a discouraging cycle of tension and frustration.



Through the consistency of vocal exercises, we're **re-training the muscle memory and forming new habits** in your vocal muscles so you can sing in a new and better way. In the upcoming lessons, we'll be doing more and more song application, building on the foundations we've been laying over these past months!



## NOTES

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# VOWEL MODIFICATION: THE WHAT & WHY

## What is vowel modification?

To make subtle adjustments to the vowel sound in order to make it easier to sing.

## What does vowel modification do?

- ✓ creates more efficiency for our instrument
- ✓ improves our tone quality
- ✓ takes strain off the vocal cords

*Please be aware:* The shaping of vowels and vowel modification techniques are different in different genres of music. In classical styles, the tone is typically head-voice-dominant, the throat is more open, and the soft palate is more raised. In contemporary styles, the tone is typically chest-voice-dominant and the soft palate is not as raised, creating a speech-like, conversational tone. Also, you may pronounce your vowels slightly different, based on your accent/dialect, and that's fine! But, take note that when we sing, generally we aim for similar vowel sounds and techniques, in order to bring maximum freedom and efficiency to the voice!



## NOTES

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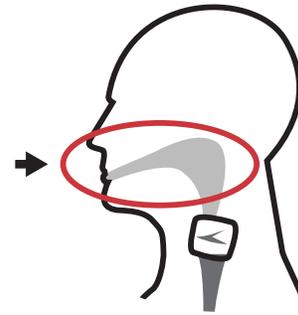
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## Changing the shape of the vocal tract creates different vowel sounds.

TRY IT OUT:

Slowly change vowel sounds from AW - AY - EE - OH - OO, feeling the slight shift inside your mouth.



### SLOPPY VOWELS

Yelling, pushing, straining.  
Every key higher gets harder.

VS

### INTENTIONAL VOWELS

Freedom, ease, improved tone.  
Higher keys are no longer more difficult!

“

Especially as we get into the higher range in the voice, modifying vowels is like tuning a guitar... it's absolutely necessary in order for our instrument to be on pitch and to operate efficiently and freely.”

Vowel modification is most helpful in the higher range in order to have pitch accuracy and vocal freedom. When we intentionally shape our vowels, naturally the resonance will shift and tilt into the right places (if we've built the foundations of resonance in the voice!), and help us get through the bridge/passaggio much more easily.



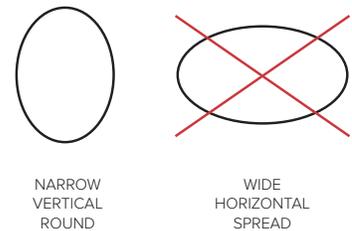
These are advanced concepts, so be patient with your voice! These techniques will help anyone's voice, wherever you're at... however, they don't take the place of the resonance and mix voice exercises we've already been doing. So make sure to keep diligently building the foundations in your voice! This course is intended to give you many tools, resources, and approaches to help you get to the next level, and give you things you can work on long after you've been through all the lessons in this course!

# THE SHAPE OF THE MOUTH

The shape of your mouth (both inside and outside) has so much to do with the sound that comes out of your mouth.

## VOWEL MODIFICATION PRINCIPLE #1:

Narrow your mouth as you sing vowels. The shape of your mouth should be slightly vertical, not horizontal.

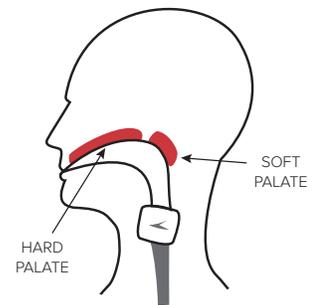


## VOWEL MODIFICATION PRINCIPLE #2:

Keep (just the right amount of!) open space inside the mouth.

When the soft palate is **too raised**, it often results in a classical, head-voice-dominant (not balanced/blended) tone.

When the soft palate is **too collapsed**, it often results in pushed/strained higher notes, and a chest-voice-dominant (not balanced/blended) tone.



To get more efficient resonance on our vowels (especially as we get into the higher range singing in a mix voice), we need to aim for a **slightly-raised soft palate**, and **drop the jaw** to create openness and freedom.

## Why should I pay attention to the shape of my mouth?

When the **mouth is spread wide**, the vocal cords can't thin out and adjust properly, and the resonance does not tilt into the mix easily.

When the **mouth is narrow**, the vocal cords naturally thin out, and the resonance more easily tilts into a mix.

# THE EE VOWEL

## EE and OO

- ▶ typically more difficult vowels to sing in the higher range (in mix voice)
- ▶ “small” vowels (there’s not much space in the mouth)
- ▶ tend towards head voice
- ▶ many singers tend to spread their mouth wide

### VOWEL MODIFICATION:

EE modifies to IH

EE as in BEET → IH as in BIT

### WHAT TO DO:

In a song, when there’s an EE vowel sound (especially in your higher mix voice range), aim for the sound of EE, but with the slightly more open mouth shape (inside the mouth) of IH.

### TRY IT OUT ON THIS LYRIC:

Aim for a blend of chest/head/pharyngeal resonance (mix voice) as you practice the vowel modifications:

Holy Spirit speak to me → HOLIH SPIHRIT SPIHK to MIH

### TRY IT OUT ON THESE WORDS:

Here are some words commonly found in worship songs:

be → BIH

free → FRIH

Jesus → JIHUSUS

see → SIH

enemy → ENEMIH

he → HIH

mighty → MIGHTIH

speak → SPIHK

feel → FIHL

holy → HOLIH

need → NIHD

spirit → SPIHRIT

# THE OO VOWEL

## VOWEL MODIFICATION:

OO modifies to UUH

OO as in **BOOT** → UUH as in **BOOK**

## WHAT TO DO:

In a song, when there's an OO vowel sound (especially in your higher mix voice range), aim for the sound of OO, but with the slightly more open mouth shape (inside the mouth) of UUH. Narrow the mouth, narrow the vowel, always keeping the corners of the mouth in.

## TRY IT OUT ON THIS LYRIC:

Aim for a blend of chest/head/pharyngeal resonance (mix voice) as you practice the vowel modifications:

**You make me new, that's what you do → YUUH make me NUUH it's what YUUH DUUH**

## TRY IT OUT ON THESE WORDS:

Here are some words commonly found in worship songs:

do → DUUH

through → THRUUH

true → TRUUH

you → YUUH

new → NUUH

to/too → TUUH

who → WHUUH

# AW, UH, AH, EH, IH VOWEL SOUNDS

## AW, UH, AH, EH, and IH

- ▶ naturally more open vowels (in the mouth) than EE and OO
- ▶ many singers tend to let these vowels get trapped in chest voice (too much open space in the mouth)

**Too little space** inside the mouth will create tension.

**Too much space** inside the mouth will result in yelling... or a heady, classical sound.

An efficient mouth shape (**just the right amount of space** inside the mouth!) will allow the tone to naturally tilt into the pharynx.

## Remember...

- ▶ On the EE and OO vowel sounds, we need to create *more* space in the mouth for maximum efficiency. In these more open vowel sounds, we need to narrow in order to create less space in the mouth for maximum efficiency.
- ▶ With all vowel modifications, the goal is to move *toward* the new vowel sound, not all the way. Don't over-sing the modification... otherwise it doesn't sound like the word anymore!
- ▶ The higher you go in your range, the more these techniques will revolutionize the way you sing.
- ▶ These vowel modification techniques work best when used along with the other techniques we've learned... blending resonators, lowering the larynx, getting rid of tension, diaphragmatic breathing, etc.
- ▶ These techniques will become new muscle memory for your voice as you train it diligently!

## AW

VOWEL MODIFICATION:

AW modifies to UH

AW as in BACH → UH as in BUCK

TRY IT OUT ON THESE WORDS:

Here are some words commonly found in worship songs:

promise → PRUHMISE

all → UHLL

father → FUHTHER

awesome → UHSOME

God → GUHD

## UH

VOWEL MODIFICATION:

UH modifies to UUH

UH as in BUCK → UUH as in BOOK

TRY IT OUT ON THESE WORDS:

Here are some words commonly found in worship songs:

of → UUHV

nothing → NUUHTHING

the → THUUH

come → CUUHME

none → NUUHNE

us → UUHS

hallelujah → HALLELUJUUH

one → WUUHNE

what → WHUUHT

love → LUUHVE

run → RUUHN

Jesus → JESUUHS

sun/son → SUUHN

## AH

VOWEL MODIFICATION:

AH modifies to EH

AH as in BAT → EH as in BET

TRY IT OUT ON THESE WORDS:

Here are some words commonly found in worship songs:

hallelujah → HEHLLELUJAH

at → EHT

that → THEH

## EH

VOWEL MODIFICATION:

EH modifies to IH

EH as in BET → IH as in BIT

TRY IT OUT ON THESE WORDS:

Here are some words commonly found in worship songs:

against → AGIHNST

and → IHND

compares → COMPIHRES

endless → IHNDLIHSS

hand → HIHND

heaven → HIHVEN

never-ending → NIHVER-IHNDING

overwhelming → OVERWHIHLMING

presence → PRIHSIHNCE

reckless → RIHCKLIHSS

# IH

VOWEL MODIFICATION:

IH modifies to EE

IH as in BIT → EE as in BEET

TRY IT OUT ON THESE WORDS:

Here are some words commonly found in worship songs:

is → EES

until → UNTEEL

sin → SEEN

**Write down a few other words that come to mind, and try finding and experimenting with these vowel modification techniques!**

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NOTES

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# HOW DOES THIS APPLY TO A SONG?

There are many ways to apply this technique to a song. Every voice is different, every singer is different. One singer will have trouble with a particular vowel/lyric, another singer will have no trouble at all, but have trouble with something different. Some vocalists sing their vowels **small and tense**. Some vocalists sing with the mouth **too wide and open**.

## STEP #1:

Sing the line, and take note of which lyrics/words are giving you trouble. Do any words sound off-pitch or feel tense and strained?

## STEP #2:

Find the vowel sounds, then the vowel modifications for the words you need help with. *(Here I'm showing you all of them, but you won't need to modify every vowel... just the ones that need more freedom, improved tone, etc!)*

VOWEL SOUNDS:

OO UH EH IH EH IH OO UH

who was and is and is to come

VOWEL MODIFICATIONS:

UUh UUh IH EE IH EE UUh UUh

who was and is and is to come

## STEP #3:

Experiment with your tone and mouth shape as you apply the vowel modifications! For many singers, visualizing the vowel modifications is helpful as a reminder to keep the mouth narrow for greater efficiency! So make a habit of not just “imagining” the modifications in your head, but actually writing them down on paper. We’ll do more of this in the next lesson!

# HOW TO SING DIPHTHONGS

## MONOPHTHONG (“pure” vowel):

a single vowel sound.

bat = AH

in = IH

*Try it out: notice how there is no vowel shift as you say the word.*

## DIPHTHONG (“gliding” vowel):

a sound formed by the combination of two vowels in a single syllable, in which the sound begins as one vowel and moves towards another.

day = EH EE

night = AH EE

*Try it out: notice how the vowel shifts as you say the word. Now try singing the lyric “day and night”... experiment with closing the first vowel sound right away (feel the tension?!) and keeping the first vowel sound open for longer (feel the freedom?!).*

## Rule of thumb for singing diphthongs:

Hold onto the first vowel sound for longer, then shift to the second vowel sound at the end of the word. Closing the diphthong too soon often creates tension in the voice, but holding the first vowel sound open for longer frees the voice!



## NOTES

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TRY IT OUT ON THESE WORDS:

Here are some words commonly found in worship songs:

**OY → OH EE**

join  
joy  
voice

**OH → OH OO**

no  
so  
oh

**AY → EH EE**

say            day  
amaze        face  
praise        grace

**OW → AH OO**

loud  
down  
mountain

**EA(R) → EE UH**

near  
fear  
fierce  
feel

**EYE → AH EE**

night        price  
rise         fight  
light        eye  
side         time  
high         find  
die          life

TRY IT OUT ON THESE LYRICS:

Aim for a blend of chest/head/pharyngeal resonance (mix voice) as you practice the diphthongs technique:

In the night, you are fighting for me → in the **NAH(EE)T**, you are **FAH(EE)ting** for me

*hold the AH vowel open, and morph to the EE vowel as you close the word*

I hear the sound, I am found → I hear the **SAH(OO)ND**, I am **FAH(OO)ND**

*hold the AH vowel open, and morph to the OO vowel as you close the word*

You're always by my side → You're always **BAH(EE) MAH(EE) SAH(EE)D**

*hold the AH vowel open, and morph to the EE vowel as you close the word*

# VOCAL WORKOUT

For all of these exercises, the goal is to create efficiency, freedom, and improved tone in your mix voice as you sing vowels! Aim for narrowness and consistency in your mouth shape as you go through your scales. Think vertical, not horizontal... make sure your mouth does not spread wide! Experiment with the vowel modifications, but don't overthink them... remember that they are tools, to be used on an as-needed basis. The main place you will need to use them is in your higher range, in order to keep your mix voice connected as you navigate the (often-tricky!) bridges in your voice.

## Here's a summary of the vowel modifications:

EE as in BEET → IH as in BIT

AH as in BAT → EH as in BET

OO as in BOOT → UUH as in BOOK

EH as in BET → IH as in BIT

AW as in BACH → UH as in BUCK

IH as in BIT → EE as in BEET

UH as in BUCK → UUH as in BOOK

## A few reminders as you begin the workout:

- ▶ If you're following the 12-week suggested course schedule for "Master Your Voice" Part 2, aim to do this workout 3-5 times this week. If you're following the 24-week schedule, aim to do this workout 5-6 times over the next two weeks.
- ▶ Use the simple practice log at the end of these lesson notes to log your practice, and/or use the Suggested Course Schedule to schedule and mark your workouts as completed.
- ▶ Remember to refer to the video explanations and demonstrations as much and as often as you need to, so you can be confident that you're doing the exercises as accurately and efficiently as possible.
- ▶ In each of the exercises, only go as low and as high as feels comfortable for your voice.
- ▶ Don't be concerned if you feel disconnection or instability in your voice at first. As your voice strengthens, you'll feel more and more connection and stability.
- ▶ Remember not to aim for power or volume. Aim for freedom, relaxation, and to get the right coordinations happening in your voice. When we do the exercises correctly, the voice rewards us with power and volume!
- ▶ Watch yourself in a mirror to keep an eye on your mouth shape!

# EE & OO 5-NOTE SCALES

WEE → Aim for the sound of EE, but a slightly more open shape of IH inside the mouth.

NOO → Aim for the sound of OO, but a slightly more open shape of UUH inside the mouth.

*Remember, don't overthink the vowel modification. It's a tool to be used on an as-needed basis!*

**How would you describe the sound of your voice in these exercises? Is it clear or breathy? Is your voice connected throughout the range of these scales or is it flipping/breaking apart? Do you hear the vowel sound you were aiming for?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Does it feel relaxed or forced? Do these exercises feel easy, or are they a struggle?**

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**Was the vowel modification technique helpful for you? If so, for which vowel (EE/OO), or both?**

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# SLOW VOWEL SHIFTS

EH → IH → EE, then EE → IH → EH

OO → UH → AH → UH → OO

*Keep your mouth shape as consistent as possible as you slowly change vowel sounds!*

**How would you describe the sound of your voice in these exercises? Is it clear or breathy? Do you hear a slow shifting of the vowel sounds, or abrupt changes?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Does it feel relaxed or forced? Do these exercises feel easy, or are they a struggle?**

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# AW, UH, AH, EH & IH

## DESCENDING OCTAVE SCALES

AW → Aim for the sound of MAW, but narrow the mouth towards UH.

UH → Aim for the sound of MUH, but narrow the mouth towards UUH.

AH → Aim for the sound of MAH, but narrow the mouth towards EH.

EH → Aim for the sound of MEH, but narrow the mouth towards IH.

IH → Aim for the sound of MIH, but narrow the mouth towards EE.

*Remember, don't overthink the vowel modification. It's a tool to be used on an as-needed basis!*

**How would you describe the sound of your voice in these exercises? Is it clear or breathy? Is your voice connected throughout the range of these scales or is it flipping/breaking apart? Do you hear the vowel sound you were aiming for?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Does it feel relaxed or forced? Do these exercises feel easy, or are they a struggle?**

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**Was the vowel modification technique helpful for you? If so, for which vowels (AW, UH, AH, EH, IH)?**

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# OO & OH DOUBLE LONG SCALES

MOOM → Aim for the sound of OO, but a slightly more open shape of UUH inside the mouth.

NO → Round the mouth and keep the diphthong open for the majority of the scale.

*These exercises are challenging! Don't worry if your voice isn't holding together perfectly!*

**How would you describe the sound of your voice in these exercises? Is it clear or breathy? Is your voice connected throughout the range of these scales or is it flipping/breaking apart? Do you hear the vowel sound you were aiming for?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Does it feel relaxed or forced? Do these exercises feel easy, or are they a struggle?**

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**Was the vowel modification and diphthong technique helpful for you? If so, for which exercise, or both?**

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Good work! This is challenging stuff! Make sure to be patient with your voice as you get used to these new techniques. The most important thing is to experiment with these vowel sounds to get them to sound and feel right in YOUR voice! And... don't forget to share your lightbulb moments and questions on the lesson page!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 2” 12-week or 24-week plan in the Suggested Course Schedule for best results in your voice!)*

## 12-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 4: THE ART OF SINGING VOWELS				
Day 1	Watch Lesson 12 Video (50 min)			<input type="checkbox"/>
	Do Vowels Workout (30-40 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Vowels Workout (30-40 min)			<input type="checkbox"/>
Day 3	Do Vowels Workout (30-40 min)			<input type="checkbox"/>
Day 4	Do Vowels Workout (30-40 min)			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 24-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 7 & 8: THE ART OF SINGING VOWELS				
Day 1	Watch Lesson 12 Video (50 min)			<input type="checkbox"/>
	Do Vowels Workout (30-40 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Vowels Workout (30-40 min)			<input type="checkbox"/>
Day 3	Do Vowels Workout (30-40 min)			<input type="checkbox"/>
Day 4	Do Vowels Workout (30-40 min)			<input type="checkbox"/>
Day 5	Do Vowels Workout (30-40 min)			<input type="checkbox"/>
Day 6	Do Vowels Workout (30-40 min)			<input type="checkbox"/>

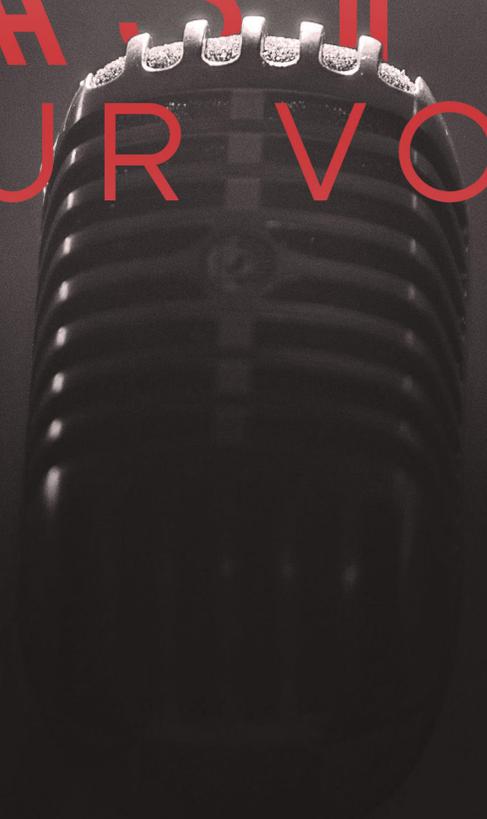


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 13

THE ART OF SINGING  
CONSONANTS

MASTER  
YOUR VOICE

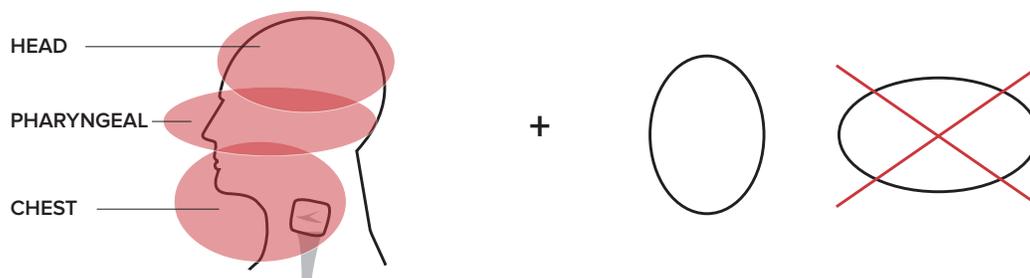


THE  
**WORSHIP**  
VOCALIST

# CREATING EFFICIENCY

This lesson is a continuation of [“The Art of Singing Vowels”](#)... our goal is to create efficiency with our vocal instrument as we shape our song lyrics! Working on vowel and consonant sounds takes a lot of mindfulness. It takes care, practice, diligence... it takes looking at things intently and singing intentionally. Some of this stuff feels so strange, but it sounds so good when it’s done right!

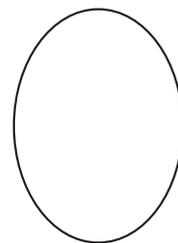
**The bottom line... we need BOTH efficient resonance AND an efficient mouth shape as we sing.**



## Mouth Shape

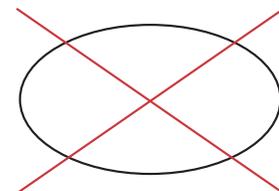
VERTICAL MOUTH = HORIZONTAL MINDSET FOR THE VOICE/BRAIN

- ▶ Notes are all on the same playing field
- ▶ Try it out: a side-to-side hand movement helps teach our brain to think of the notes as equal (not easier/harder/higher/lower)



HORIZONTAL MOUTH = VERTICAL MINDSET FOR THE VOICE/BRAIN

- ▶ Notes are NOT on the same playing field (higher is harder)



“

The techniques in these lessons are intended to be tools to help you create more efficiency, get better tone, and feel more freedom in your voice when you sing higher. If you try singing a high note or a line of a song over and over and it's just not happening in your voice... that's where this stuff is the secret sauce!”

### A couple things to remember...

- ▶ These techniques are for you to use on an as-needed basis! Which means... no need to overhaul your voice and modify every little thing. Nope. Just use what you need!
- ▶ There's no ONE correct way to sing vowels and consonants, especially because every voice is different, and every singer will sing things different stylistically. But... we can only add style to a solid foundation, so these techniques will help give you a good starting point of efficiency in your voice!



### NOTES

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# CONSONANTS

Vowels carry the sound of our voice, but consonants give definition to our words. Depending on your voice type, accent, past vocal training, and/or your vocal habits, you may find you have an issue with specific consonants (*certain ones cause tension and prevent you from singing freely and/or with good tone*). It's important that you start to be aware of which consonants give you trouble!

## Some general “rules of thumb”...

- ✓ Consonants tend to constrict, so we need to allow the resonance from the vowels to continue with as little restriction as possible.
- ✓ Singing good consonants requires good technique on your vowel sounds.
- ✓ The higher you go, the more these techniques will come in handy!
- ✓ Remember not to over-modify or over-use these techniques. The word should still sound like the word!
- ✓ Emphasize consonants at the beginning of words but minimize them in the middle and at the end of words (in many/most cases). When a lyric is over-enunciated, typically we lose the speech-level, conversational, authentic tone... but, “under-singing” the consonants in the middle and at the end of words results in a contemporary, conversational tone.

Ma(tch)le(ss) beau(t)y o(n) di(spl)ay

We can'(t) tu(rn) ou(r) eye(s) a(w)ay

You a(r)e beau(t)i(ful), beau(t)i(ful) i(n) a(ll) you(r) way(s)

**Do you know of any consonant sounds that tend to give you trouble? What are some some lyric phrases you have trouble with?**

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# RESONANT CONSONANTS

## Resonant Consonants (ex. M, N, L, R, W, Y)

Speech sounds that are produced with continuous, non-turbulent airflow in the vocal tract (meaning, they carry resonance / allow resonance to happen without obstruction).

### M & N

- ▶ typically easier consonants to sing
- ▶ they are nasal consonants, so they're helpful in accessing mix voice

### TRY IT OUT

Feel the pharyngeal/nasal resonance as you sing M's and N's, and allow it to help you access a mixed resonant tone!

### L & R

- ▶ trickier consonants to sing
- ▶ often sung with tongue tension, especially in the middle or at the end of a word

### THE "FIX"

Keep the vowel sound open and the resonance flowing by not fully pronouncing L's and R's.

- ▶ drop/minimize R's
- ▶ allow L's to become a quick flip of the tongue rather than a complete closing of the mouth

## TRY IT OUT

Sing these lyrics (*pick any melody you want!*), aiming to minimize the L's and R's (*and incorporating the vowel/consonant techniques we've learned as much as you can!*):

### Freedom → F(R)IH DUUH(M)

- ▶ minimize the R consonant (so that there's no excess vocal tension!)
- ▶ EE sound (free) modifies to IH (especially if you're singing in a higher-range mix voice)
- ▶ UH sound (dom) modifies to UUH (especially if you're singing in a higher-range mix voice)
- ▶ minimize the M consonant (because it's at the end of the word)

### You are all I want → YUUH UH(R) UH(LL) AH(E) WUH(NT)

- ▶ OO sound (you) modifies to UUH
- ▶ AW sound (are) modifies to UH
- ▶ minimize the R consonant (so that there's no excess vocal tension!)
- ▶ AW sound (all) modifies to UH
- ▶ L's (all) become a quick flip of the tongue rather than clamping up the mouth
- ▶ EYE sound (I) is a diphthong, so don't close down on the vowel too soon
- ▶ AW sound (want) modifies to UH
- ▶ minimize the NT on "want" (because it's at the end of the word)

## W & Y

- ▶ trickier consonants to sing
- ▶ like many other consonants, they can tend to get "stuck" in the throat

## THE "FIX"

Start W's and Y's with the resonance of a vowel.

- ▶ W = OO, Y = EE

## TRY IT OUT

Sing these lyrics, aiming to begin the consonant with a resonant OO or EE vowel sound:

we can't turn → OOWEE can't turn

what → OOWHAT

you are beautiful → EEYOU are beautiful

yes → EEYES

# NON-RESONANT CONSONANTS

## Non-resonant Consonants (ex. K, C, G, P, B, S, T)

Speech sounds that are created by constricting the flow of air through the vocal tract (meaning, they do not carry resonance / allow resonance to happen without obstruction).

### K, C & G

- ▶ requires closure of the vocal cords to make the consonant sound
- ▶ like other non-resonant consonants, they can tend to get “stuck” in the throat

#### THE “FIX”

Once the voice has proper compression (vocal cord closure), it’s better to bring the consonants forward. Don’t allow these consonants to get stuck in the throat!

#### TRY IT OUT

Feel the freedom in your voice when the consonant is brought forward into the mouth. Try the “wet” consonant trick demonstrated in the video on the words “God” and “confidence”... a neat little stylistic trick (best used in moderation!) that may help you bring the consonants forward.

### P & B

- ▶ trickier consonants to sing
- ▶ some vocalists release too much air

#### THE “FIX”

Get past the P or B consonant and into the next sound quickly.

#### TRY IT OUT

Sing these words, aiming for a quick release of your P and B consonants:

**promise**

**praises**

**open**

**before**

**believe**

## S & T

- ▶ trickier consonants to sing
- ▶ some vocalists release too much air, making the consonant sound harsh, or like a “hiss”

### THE “FIX”

Get past the S or T consonant and into the next consonant quickly. If an S is at the end of a word/phrase, think of it like an afterthought.

### TRY IT OUT

Practice a quick, efficient articulation of these S’s and T’s:

tune my heart to sing thy grace

my delight is in you Lord

the battle’s won

### Vocal Tip:

When there’s a consonant at the end of a word/syllable/pitch, headed straight into an open vowel, use the consonant to launch into the vowel sound. (It’s more of a mental trick than anything... it helps stop your brain/voice from being intimidated by the open vowel, especially when a melody is moving up in our higher range!)

saved a wretch like me → SAVE DA

open up my eyes → OPE NUP

praises rise → PRAI ZES

**Think of some worship song lyrics where you can use this “trick” and write them down!**

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# VOWEL/CONSONANT “CHEAT SHEET”

VOWELS	CONSONANTS
<i>Remember: Keep a vertical/narrow mouth shape!</i>	<i>Remember: Allow the resonance from the vowels in the word/phrase to continue without excess restriction/tension!</i>
EE → IH	M, N → Find pharyngeal resonance to help get into a mix
OO → UUH	R → Drop/minimize R's
AW → UH	L → Quick flip of the tongue rather than clamping the mouth
UH → UUH	W → Find a resonant OO at the beginning of a W
AH → EH	Y → Find a resonant EE at the beginning of a Y
EH → IH	K, C, G → Bring the articulation forward in the mouth
IH → EE	P, B → Quick release (rather than too much air)
Diphthongs: keep the first vowel sound open for longer, ex. OW → AH(OO)	S → Quick release (rather than too much air), minimize at end of words
	T → Quick articulation



## NOTES

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# VOCAL WORKOUT & SONG APPLICATION

## A few tips before you begin:

- ✓ If you're following the 12-week suggested course schedule for "Master Your Voice" Part 2, aim to do this workout 3-5 times this week. If you're following the 24-week schedule, aim to do this workout 5-6 times over the next two weeks.
- ✓ Use the simple practice log at the end of these lesson notes to log your practice, and/or use the Suggested Course Schedule to schedule and mark your workouts as completed.
- ✓ The workout begins with about 10-15 minutes of warmups and exercises. Do not skip these, as they are specifically designed to get your voice warmed up and ready for the song application!
- ✓ In these song application exercises, try to stay within a few keys of your sweet spot. There's no need to sing in every key! Especially when you're singing songs, it's important to always sing in a healthy and comfortable range for your voice! Make sure to follow along with the worksheets in the upcoming pages to help you choose the best key for your voice and guide you through the process of honing in on the songs.
- ✓ Choose 1, maximum 2 song application exercises per day, spending at least 15 minutes per song. It's better to focus in on fewer things and do them well! Feel free to work on all the song application exercises over the week, or just focus on 1 or 2 and skip the others completely (especially if some are more difficult for you, melodically/rhythmically).
- ✓ These techniques are meant to be tools to help you if you're having trouble with a specific lyric in a song. You don't need to obsess over small things or overhaul your whole voice if you don't have trouble with some of these concepts (ie certain consonants, vowels, etc.).
- ✓ The things I've laid out for you are not rules... they are only guidelines, which means, you're not going to use them every time you come across that particular sound! So much of this is subjective, so make sure to use your judgement to assess if certain vowels/ consonants need modification.
- ✓ Typically, the higher you're singing in your range (in mix voice), the more these techniques will come in handy.
- ✓ The point is NOT for you to sing these songs exactly like my demos! Those demos are mainly to show you the timing and melodic movement!

# Female Key Suggestions

IN LESSON 9 (“NOTHING BUT THE BLOOD”), IF YOUR BEST KEYS WERE...	THEN YOU'LL PROBABLY FIND THIS KEY WORKS BEST...
<p><b>Key of A</b> low note: A, high note: E</p>	<p>Blessing and Glory: key of F (low note Bb, high note F) Matchless Beauty: key of B (low note B, high note F#) Better is One Day: key of C (low note C, high note F) What Can Wash: key of F# (low note F#, high note F#) Come Thou Fount: key of F# (low note F#, high note F#)</p>
<p><b>Key of Bb</b> low note: Bb, high note: F</p>	<p>Blessing and Glory: key of F (low note Bb, high note F) Matchless Beauty: key of B (low note B, high note F#) Better is One Day: key of C (low note C, high note F) What Can Wash: key of F# (low note F#, high note F#) Come Thou Fount: key of F# (low note F#, high note F#)</p>
<p><b>Key of B</b> low note: B, high note: F#</p>	<p>Blessing and Glory: key of F# (low note B, high note F#) Matchless Beauty: key of B (low note B, high note F#) Better is One Day: key of C# (low note C#, high note F#) What Can Wash: key of F# (low note F#, high note F#) Come Thou Fount: key of F# (low note F#, high note F#)</p>
<p><b>Key of C</b> low note: C, high note: G</p>	<p>Blessing and Glory: key of G (low note C, high note G) Matchless Beauty: key of C (low note C, high note G) Better is One Day: key of D (low note D, high note G) What Can Wash: key of G (low note G, high note G) Come Thou Fount: key of G (low note G, high note G)</p>
<p><b>Key of C#</b> low note: C#, high note: G#</p>	<p>Blessing and Glory: key of Ab (low note Db, high note Ab) Matchless Beauty: key of C# (low note C#, high note G#) Better is One Day: key of Eb (low note Eb, high note Ab) What Can Wash: key of Ab (low note Ab, high note Ab) Come Thou Fount: key of Ab (low note Ab, high note Ab)</p>
<p><b>Key of D</b> low note: D, high note: A</p>	<p>Blessing and Glory: key of A (low note D, high note A) Matchless Beauty: key of D (low note D, high note A) Better is One Day: key of E (low note E, high note A) What Can Wash: key of A (low note A, high note A) Come Thou Fount: key of A (low note A, high note A)</p>
<p><b>Key of Eb</b> low note: Eb, high note: Bb</p>	<p>Blessing and Glory: key of Bb (low note Eb, high note Bb) Matchless Beauty: key of Eb (low note Eb, high note Bb) Better is One Day: key of F (low note F, high note Bb) What Can Wash: key of Bb (low note Bb, high note Bb) Come Thou Fount: key of Bb (low note Bb, high note Bb)</p>
<p><b>Key of E</b> low note: E, high note: B</p>	<p>Blessing and Glory: key of B (low note E, high note B) Matchless Beauty: key of E (low note E, high note B) Better is One Day: key of F# (low note F#, high note B) What Can Wash: key of B (low note B, high note B) Come Thou Fount: key of B (low note B, high note B)</p>
<p><b>Key of F</b> low note: F, high note: C</p>	<p>Blessing and Glory: key of C (low note F, high note C) Matchless Beauty: key of F (low note F, high note C) Better is One Day: key of G (low note G, high note C) What Can Wash: key of C (low note C, high note C) Come Thou Fount: key of C (low note C, high note C)</p>
<p><b>Key of F#</b> low note: F#, high note: C#</p>	<p>Blessing and Glory: key of C# (low note F#, high note C#) Matchless Beauty: key of F# (low note F#, high note C#) Better is One Day: key of Ab (low note Ab, high note C#) What Can Wash: key of C# (low note C#, high note C#) Come Thou Fount: key of C# (low note C#, high note C#)</p>
<p><b>Key of G</b> low note: G, high note: D</p>	<p>Blessing and Glory: key of C# (low note F#, high note C#) Matchless Beauty: key of G (low note G, high note D) Better is One Day: key of Ab (low note Ab, high note C#) What Can Wash: key of D (low note D, high note D) Come Thou Fount: key of D (low note D, high note D)</p>

# Male Key Suggestions

IN LESSON 9 (“NOTHING BUT THE BLOOD”), IF YOUR BEST KEYS WERE...	THEN YOU'LL PROBABLY FIND THIS KEY WORKS BEST...
<p><b>Key of D</b> low note: D, high note: A</p>	<p>Blessing and Glory: key of Bb (low note Eb, high note Bb) Matchless Beauty: key of E (low note E, high note B) Better is One Day: key of F# (low note F#, high note B) What Can Wash: key of C (low note C, high note C) Come Thou Fount: key of C (low note C, high note C)</p>
<p><b>Key of Eb</b> low note: Eb, high note: Bb</p>	<p>Blessing and Glory: key of Bb (low note Eb, high note Bb) Matchless Beauty: key of E (low note E, high note B) Better is One Day: key of F# (low note F#, high note B) What Can Wash: key of C (low note C, high note C) Come Thou Fount: key of C (low note C, high note C)</p>
<p><b>Key of E</b> low note: E, high note: B</p>	<p>Blessing and Glory: key of B (low note E, high note B) Matchless Beauty: key of E (low note E, high note B) Better is One Day: key of F# (low note F#, high note B) What Can Wash: key of C (low note C, high note C) Come Thou Fount: key of C (low note C, high note C)</p>
<p><b>Key of F</b> low note: F, high note: C</p>	<p>Blessing and Glory: key of C (low note F, high note C) Matchless Beauty: key of F (low note F, high note C) Better is One Day: key of G (low note G, high note C) What Can Wash: key of C (low note C, high note C) Come Thou Fount: key of C (low note C, high note C)</p>
<p><b>Key of F#</b> low note: F#, high note: C#</p>	<p>Blessing and Glory: key of C# (low note F#, high note C#) Matchless Beauty: key of F# (low note F#, high note C#) Better is One Day: key of Ab (low note Ab, high note C#) What Can Wash: key of C# (low note C#, high note C#) Come Thou Fount: key of C# (low note C#, high note C#)</p>
<p><b>Key of G</b> low note: G, high note: D</p>	<p>Blessing and Glory: key of D (low note G, high note D) Matchless Beauty: key of G (low note G, high note D) Better is One Day: key of A (low note A, high note D) What Can Wash: key of D (low note D, high note D) Come Thou Fount: key of D (low note D, high note D)</p>
<p><b>Key of Ab</b> low note: Ab, high note: Eb</p>	<p>Blessing and Glory: key of Eb (low note Ab, high note Eb) Matchless Beauty: key of Ab (low note Ab, high note Eb) Better is One Day: key of Bb (low note Bb, high note Eb) What Can Wash: key of Eb (low note Eb, high note Eb) Come Thou Fount: key of Eb (low note Eb, high note Eb)</p>
<p><b>Key of A</b> low note: A, high note: E</p>	<p>Blessing and Glory: key of E (low note A, high note E) Matchless Beauty: key of A (low note A, high note E) Better is One Day: key of B (low note B, high note E) What Can Wash: key of E (low note E, high note E) Come Thou Fount: key of E (low note E, high note E)</p>
<p><b>Key of Bb</b> low note: Bb, high note: F</p>	<p>Blessing and Glory: key of F (low note Bb, high note F) Matchless Beauty: key of Bb (low note Bb, high note F) Better is One Day: key of C (low note C, high note F) What Can Wash: key of F (low note F, high note F) Come Thou Fount: key of F (low note F, high note F)</p>
<p><b>Key of B</b> low note: B, high note: F#</p>	<p>Blessing and Glory: key of F# (low note B, high note F#) Matchless Beauty: key of B (low note B, high note F#) Better is One Day: key of C# (low note C#, high note F#) What Can Wash: key of F# (low note F#, high note F#) Come Thou Fount: key of F# (low note F#, high note F#)</p>
<p><b>Key of C</b> low note: C, high note: G</p>	<p>Blessing and Glory: key of F# (low note B, high note F#) Matchless Beauty: key of C (low note C, high note G) Better is One Day: key of D (low note D, high note G) What Can Wash: key of G (low note G, high note G) Come Thou Fount: key of G (low note G, high note G)</p>

# SONG EXERCISE #1: BLESSING AND GLORY

I've provided 9 keys for you to choose from (*use the chart from pages 128-129 to choose your best key*), and in each key, you'll sing the melody four times before moving to the next key. (*Remember, the point is not for you to sing in all the keys, but to find the ones that are right for you and hone in on those.*)

## **Keep in mind these general rules of thumb in order to achieve vocal freedom and a pleasant tone!**

- ✓ narrow your vowels
- ✓ refine your transitions—changes in your mouth shape moving from one vowel sound to the next should be made gradually and efficiently
- ✓ minimize consonants in the middle and at the end of words
- ✓ keep your resonance as consistent as possible



## NOTES

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VOWEL MODIFICATIONS:

VOWEL SOUNDS:

LYRICS:

IH IH IH OH(OO) IH  
 EH EE EH OH EE  
**BLE - SSING AND GLO - RY**

quick articulation of the B consonant

don't let out too much "hiss" (excess air)

bring the articulation forward in the mouth

allow the final pitch to sort of "fall away" (minimize the end of the word)

quick flip of the tongue, don't let the mouth clamp down and restrict the resonance

minimize the "ND" so it becomes more like "EH(N)"

quick flip of the tongue, don't let the mouth clamp down and restrict the resonance

UH UUH IH AH(OO) UUH OH(OO) IH UUH  
 AW UH EH OW UH OH EH UH  
**HO - NOUR AND POW - ER FO - REVER**

allow each word to flow smoothly, one into the next (see below)

minimize the "ND" so it becomes more like "EH(N)"

minimize these R's, allowing the resonance of the vowels to continue with as little restriction as possible

allow the natural resonance of the "N" to help you find your mix

AWNuh(R)EHNPOWUHFOH(R)EHVUH

**Use this page to make your own notes and observations!**

**BLE - SSING AND GLO - RY**

**HO - NOUR AND POW - ER FO - REVER**

**Describe how your voice feels/sounds as you sing through the song. Then, record your voice and listen back, taking note of how your voice sounds, what needs work, etc.**

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**Which vowel modifications and/or lyric pronunciation strategies worked best for you?**

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**What key(s) did you find were best for your voice in this song? Were you able to sing higher (and sound better) after using the strategies you've learned?**

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# SONG EXERCISE #2: MATCHLESS BEAUTY

I've provided 9 keys for you to choose from (*use the chart from pages 128-129 to choose your best key*), and in each key, you'll sing the melody twice before moving to the next key. (*Remember, the point is not for you to sing in all the keys, but to find the ones that are right for you and hone in on those.*)

## **Keep in mind these general rules of thumb in order to achieve vocal freedom and a pleasant tone!**

- ✓ narrow your vowels
- ✓ refine your transitions—changes in your mouth shape moving from one vowel sound to the next should be made gradually and efficiently
- ✓ minimize consonants in the middle and at the end of words
- ✓ keep your resonance as consistent as possible



### NOTES

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VOWEL MODIFICATIONS:

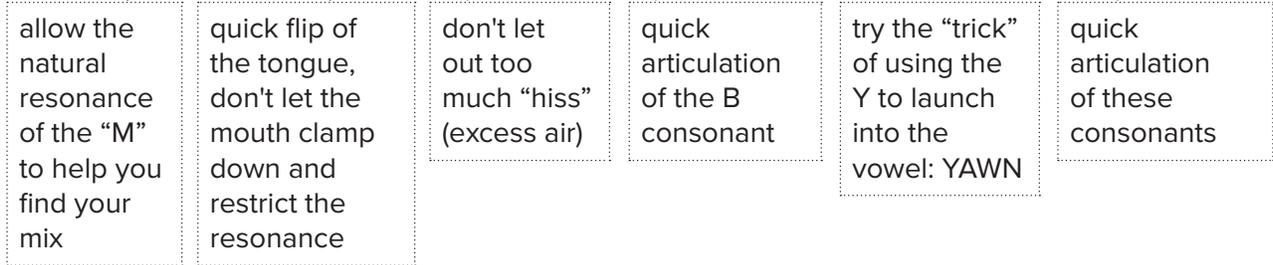
EH IH IH UUH IH UH EE EH(EE)

VOWEL SOUNDS:

AH EH EE OO EE AW IH AY

LYRICS:

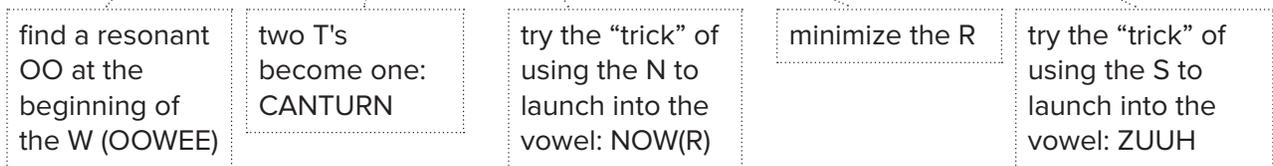
**MATCHLESS BEAUT - Y ON DISPLAY**



IH IH UUH AH(OO) AH(EE) UUH EH(EE)

EE EH UUH OW EYE UH AY

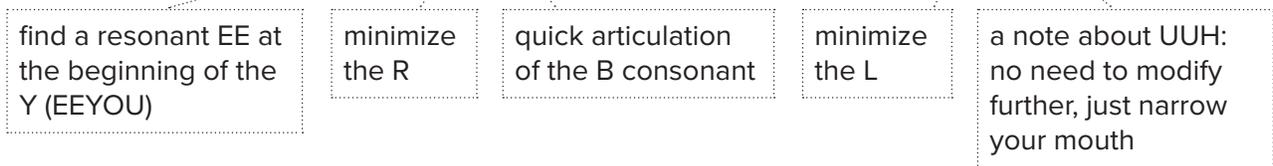
**WE CAN'T TURN OUR EYES A - WAY**



UUH UH IH UUH EE UUH

OO AW EE OO IH UUH

**YOU ARE BEAU - TI - FUL**



IH UUH EE UUH EE UH OH(OO) EH(EE)

EE OO IH UUH IH AW OH AY

**BEAU - TI - FUL IN ALL YOUR WAYS**



Use this page to make your own notes and observations!

MATCHLESS BEAUT - Y ON DISPLAY

WE CAN'T TURN OUR EYES A - WAY

YOU ARE BEAU - TI - FUL

BEAU - TI - FUL IN ALL YOUR WAYS

Describe how your voice feels/sounds as you sing through the song. Then, record your voice and listen back, taking note of how your voice sounds, what needs work, etc.

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Which vowel modifications and/or lyric pronunciation strategies worked best for you?

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What key(s) did you find were best for your voice in this song? Were you able to sing higher (and sound better) after using the strategies you've learned?

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# SONG EXERCISE #3: BETTER IS ONE DAY

I've provided 9 keys for you to choose from (*use the chart from pages 128-129 to choose your best key*), and in each key, you'll sing the melody four times before moving to the next key. (*Remember, the point is not for you to sing in all the keys, but to find the ones that are right for you and hone in on those.*)

## Keep in mind these general rules of thumb in order to achieve vocal freedom and a pleasant tone!

- ✓ narrow your vowels
- ✓ refine your transitions—changes in your mouth shape moving from one vowel sound to the next should be made gradually and efficiently
- ✓ minimize consonants in the middle and at the end of words
- ✓ keep your resonance as consistent as possible



### NOTES

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VOWEL MODIFICATIONS:

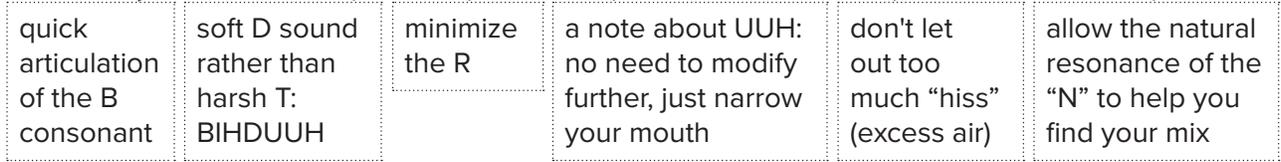
IH UUH EE UUH EH(EE)

VOWEL SOUNDS:

EH UUH IH UH AY

LYRICS:

**BETTER IS ONE DAY**



IH UUH EE UUH EH(EE) EE OH(OO) AH(OO)

EH UUH IH UH AY IH OH OW

**BETTER IS ONE DAY IN YOUR HOUSE**



IH UUH EE UUH EH(EE)

EH UUH IH UH AY

**BETTER IS ONE DAY**



IH UUH AH(OO) IH IH IH IH IH

EH UH OW EH EH EE EH EH

**THAN A THOU - SAND ANY - WHERE ELSE**



**Use this page to make your own notes and observations!**

**BETTER IS ONE DAY**

**BETTER IS ONE DAY IN YOUR HOUSE**

**BETTER IS ONE DAY**

**THAN A THOU - SAND ANY - WHERE ELSE**

**Describe how your voice feels/sounds as you sing through the song. Then, record your voice and listen back, taking note of how your voice sounds, what needs work, etc.**

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**Which vowel modifications and/or lyric pronunciation strategies worked best for you?**

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**What key(s) did you find were best for your voice in this song? Were you able to sing higher (and sound better) after using the strategies you've learned?**

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# SONG EXERCISE #4: WHAT CAN WASH

I've provided 9 keys for you to choose from (*use the chart from pages 128-129 to choose your best key*), and in each key, you'll sing the melody twice before moving to the next key. (*Remember, the point is not for you to sing in all the keys, but to find the ones that are right for you and hone in on those.*)

## **Keep in mind these general rules of thumb in order to achieve vocal freedom and a pleasant tone!**

- ✓ narrow your vowels
- ✓ refine your transitions—changes in your mouth shape moving from one vowel sound to the next should be made gradually and efficiently
- ✓ minimize consonants in the middle and at the end of words
- ✓ keep your resonance as consistent as possible



### NOTES

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VOWEL

MODIFICATIONS: UUH IH UH UUH EH(EE) AH(EE) EE

VOWEL SOUNDS: UH EH AW UH AY EYE IH

LYRICS: WHAT CAN WASH A - WAY MY SIN

find a resonant OO at the beginning of the W's	bring the articulation forward in the mouth	try the "trick" of using the SH to launch into the vowel: SHUUH	allow the natural resonance of the "M" to help you find your mix	don't let out too much "hiss" (excess air)
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OH(OO) UUH IH UUH UUH UUH  
 OH UH EE UH UH UH  
 OH NOTHING BUT THE BLOOD

allow the natural resonance of the "N" to help you find your mix	quick articulation of the B	barely there, basically: BUUHTUUH	quick articulation of the B	barely there, minimize the D
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UUH IH UUH UUH UUH  
 UH EE UH UH UH

same as Line 2  
 NOTHING BUT THE BLOOD

UUH IH EH(EE) IH OH(OO) UUH IH  
 UH EH AY EE OH UH EH  
 WHAT CAN MAKE ME WHOLE A - GAIN

find a resonant OO at the beginning of the W	bring the articulation forward in the mouth	quick articulation of the K	allow the natural resonance of the "M" to help you find your mix	try the "trick" of using the L to launch into the vowel: LUUH	bring the articulation forward in the mouth
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OH(OO) UUH IH UUH UUH UUH  
 OH UH EE UH UH UH  
 OH NOTHING BUT THE BLOOD

same as Line 2  
 OH NOTHING BUT THE BLOOD

UUH IH UUH UUH UUH UUH IH UUH  
 UH EE UH UH UH UH EE UH  
 NOTHING BUT THE BLOOD OF JESUS

same as Line 3	try the "trick" of using the D to launch into the vowel: DUUH	minimize the S's, not too much hiss
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Use this page to make your own notes and observations!

WHAT CAN WASH A - WAY MY SIN

OH NOTHING BUT THE BLOOD

NOTHING BUT THE BLOOD

WHAT CAN MAKE ME WHOLE A - GAIN

OH NOTHING BUT THE BLOOD

NOTHING BUT THE BLOOD OF JESUS

Describe how your voice feels/sounds as you sing through the song. Then, record your voice and listen back, taking note of how your voice sounds, what needs work, etc.

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Which vowel modifications and/or lyric pronunciation strategies worked best for you?

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What key(s) did you find were best for your voice in this song? Were you able to sing higher (and sound better) after using the strategies you've learned?

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# SONG EXERCISE #5: COME THOU FOUNT

Time for some analysis of your own! This should be fun, not stressful, so don't overanalyze or worry about not getting everything perfect! I've provided 9 keys for you to choose from (*use the chart from pages 128-129 to choose your best key*), and in each key, you'll sing the melody once before moving to the next key. (*Remember, the point is not for you to sing in all the keys, but to find the ones that are right for you and hone in on those.*)

## Keep in mind these general rules of thumb in order to achieve vocal freedom and a pleasant tone!

- ✓ narrow your vowels
- ✓ refine your transitions—changes in your mouth shape moving from one vowel sound to the next should be made gradually and efficiently
- ✓ minimize consonants in the middle and at the end of words
- ✓ keep your resonance as consistent as possible



### NOTES

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**COME THOU FOUNT OF EVERY BLESSING**

**TUNE MY HEART TO SING THY GRACE**

**STREAMS OF MERCY NEVER CEASING**

**CALL FOR SONGS OF LOUDEST PRAISE**

**TEACH ME SOME MELODIOUS SONNET**

**SUNG BY FLAMING TONGUES ABOVE**

**PRAISE THE MOUNT I'M FIXED UPON IT**

**MOUNT OF THY REDEEMING LOVE**

**Describe how your voice feels/sounds as you sing through the song. Then, record your voice and listen back, taking note of how your voice sounds, what needs work, etc.**

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**Were you able to find the vowel modifications and strategies that you needed? Which vowel modifications and/or lyric pronunciation strategies worked best for you?**

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**What key(s) did you find were best for your voice in this song? Were you able to sing higher (and sound better) after using the strategies you've learned?**

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**What are your biggest takeaways from these past couple of lessons? Are there strategies that you know you will use moving forward as you work on songs?**

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Good work! Hopefully this gives you a good starting point for singing your lyrics in a way that frees up tension in your voice. Don't forget to leave your comments and questions on the lesson page—I love hearing from you!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 2” 12-week or 24-week plan in the Suggested Course Schedule for best results in your voice!)*

## 12-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 5: THE ART OF SINGING CONSONANTS				
Day 1	Watch Lesson 13 Video (37 min)			<input type="checkbox"/>
	Do Vowels & Consonants Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>
Day 3	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>
Day 4	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 24-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 9 & 10: THE ART OF SINGING CONSONANTS				
Day 1	Watch Lesson 13 Video (37 min)			<input type="checkbox"/>
	Do Vowels Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>
Day 3	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>
Day 4	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>
Day 5	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>
Day 6	Do Vowels & Consonants Workout (30-45 min)			<input type="checkbox"/>

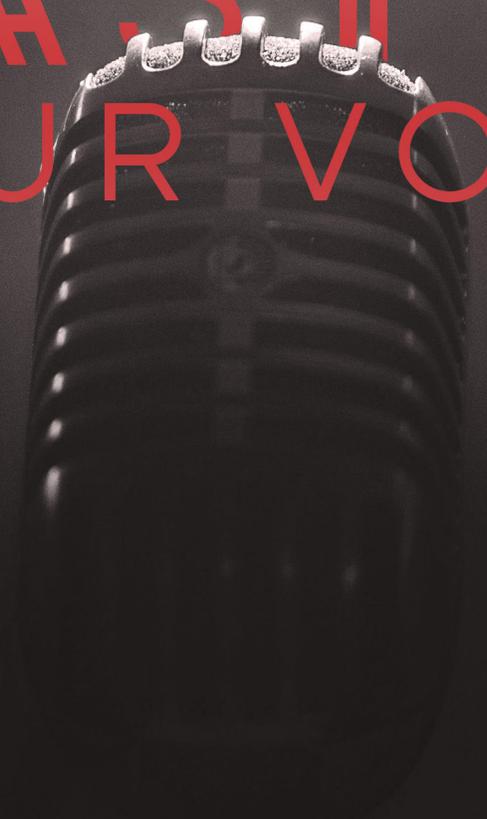


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 14

THE POWER VOICE

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

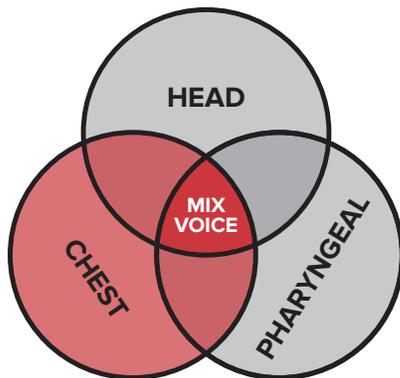
# THE POWER VOICE

This lesson is designed to give you tools, techniques, and a challenging vocal workout to build your power voice! It's important to be able to achieve a deep, full tone... not so you can sing as loudly or powerfully as "so-and-so worship leader" you listen to, but so that you can have dynamic contrast in your songs. In the lessons on "The Light Voice" and "Dynamics", we'll learn more about why this is so important and how to do it well! Remember... there is no ONE secret to singing loudly and powerfully and freely... there are many things that have to come together in the voice! But the exciting thing is... you already know them. We've learned so many things already throughout these lessons, and now we're really starting to put it all together!

“

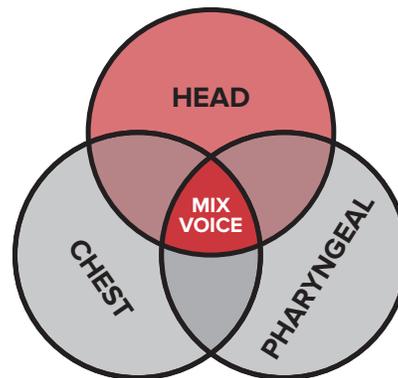
The world needs your big voice to be unleashed. Not my big voice, not her big voice, not his big voice. Your big voice.”

POWER MIX / CHEST MIX



Typically used in contemporary worship to achieve maximum fullness, volume and a contemporary sound in the low to mid range.

LIGHT MIX / HEAD MIX



Typically used in contemporary worship to achieve a softer, more delicate sound in the mid to high range.

Remember, there are always exceptions! Every voice is unique and functions a bit differently from one to the next. But... don't put yourself in the "exception" category too quickly. A head-voice-dominant tone almost always sounds more classical than contemporary. If you tend to sing in a head mix throughout your range... just because it is comfortable and habitual, doesn't mean it's necessarily natural!

“

If you want to achieve a contemporary sound, the true test is to ask: is my singing voice truly an extension of my speaking voice?”

**Try recording your speaking voice (*speak as “normally” as you can for at least a few sentences*) and your singing voice (*in a song that covers a fair bit of range*). Do you think that your singing voice is truly an extension of your speaking voice? If so, why? Or do they sound quite different? If so, how?**

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NOTES

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# YOUR VOCAL HOME & BUDGET

It's so important to know your voice, your vocal budget (*what you are able to do well and do confidently*), and how you want to grow that budget. The goal is to discover what the “power voice” sounds like within the natural qualities of **your vocal tone and range**, not someone else's! Take a few minutes and do a quick self-assessment of your vocal home and budget (*jot down a few notes in the margins of these next couple pages!*). No need to over-analyze... this is intended to be a simple reminder of some things to focus on moving forward! Remember that there is no ONE secret to singing loudly and powerfully and freely... there are many things that have to come together in the voice, so it's important to be in a constant state of self-awareness.

## Resonator

How's your resonance work going?

What's your dominant resonator (chest / head / pharyngeal)?

Do you still need to work on one or more of these?

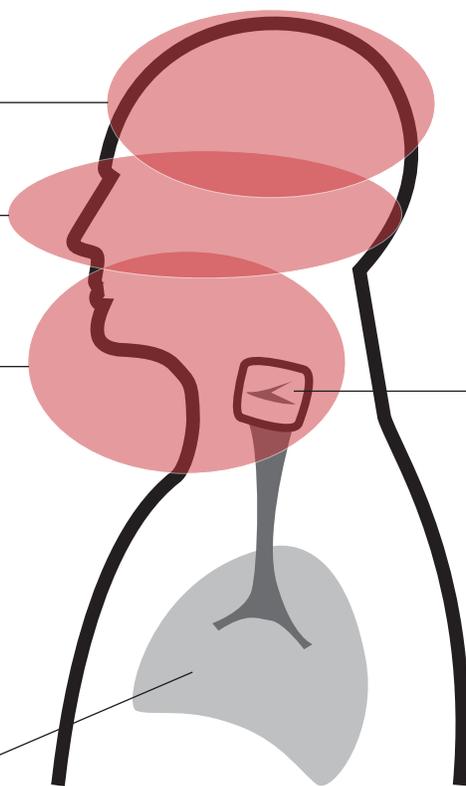
Are you able to consistently get into a connected mix voice?

Does your mix tend to tilt toward head or chest?

## Respirator

How's your breathing technique?

Are you getting better at the relaxed, diaphragmatic breathing?



## Vibrator

How's the health of your vocal cords and muscles?

Are you taking care of them?

Are you eating right?

Are you getting enough rest?

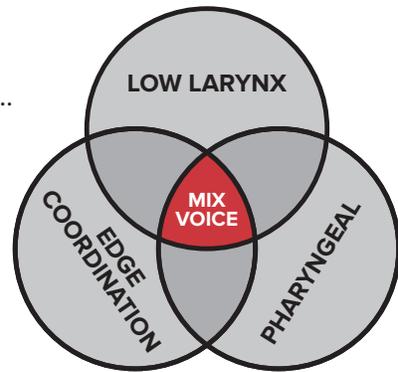
Are you warming up before singing?

Are you aiming to sing with as little tension as possible?

## MODES OF CONNECTION

How do you get into your mix voice most easily? Do you connect...

- ▶ by means of resonance, using the pharyngeal?
- ▶ by means of coordination, using the low larynx hoot?
- ▶ by means of musculature, using edgy texture?



## TONAL QUALITIES

Where do you tend to fall on the sound spectrum?

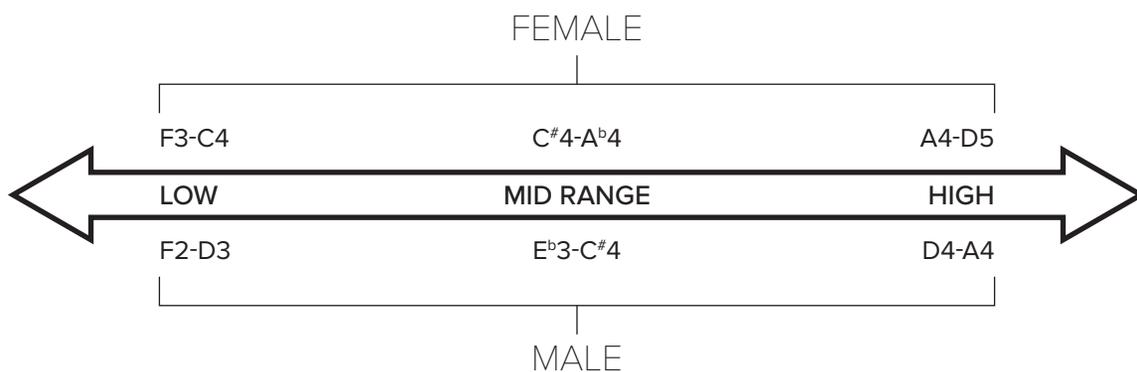
Does your tone lean one way or is it balanced in the middle?



## TYPICAL RANGE IN CONTEMPORARY WORSHIP SONGS

What is your sweet spot in terms of range?

Do you like singing low, mid-range, or high?



Remember... higher is not better, higher is not harder, higher is **just different!**

### 3 STRENGTHS (your vocal budget)

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### 3 AREAS FOR GROWTH (how you want to grow your budget)

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“

We've gotta stay in our sweet spot of range and of natural resonance and tone. Anything outside of that, we're still gonna do it sometimes for sure, but it's more about play and adventure and contrast... and we always come back home.”



### NOTES

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# GIVE YOURSELF PERMISSION

## What we can learn from babies...

- ✓ diaphragmatic breathing
- ✓ vocal relaxation
- ✓ vocal freedom
- ✓ vocal power without strain and damage
- ✓ how to be gutsy and unreserved
- ✓ vocal connection via pharyngeal resonance

It's difficult to "think your way" to a better-sounding voice. But... a strategic exercise can place the voice exactly where we need it! Many of the "crazy" sounds we use in vocal training naturally place our voice in a connected mixed tone without even trying. For example... the MEOOW exercise is anything but random:

**M** - finds pharyngeal resonance

**EE** - finds release in head voice

**OW** - (AH-OO diphthong) opens the mouth to bring chest resonance, then narrows

Even though it goes by quickly, all the different sounds in the MEOOW work together to free the voice!

“

We overthink things way too much when we sing. If you're always playing it safe, you won't grow... so leap out of your comfort zone! Trust that your voice is capable. Give yourself permission to make these crazy sounds!”

So... give yourself permission to play, to be loud, and to make embryonic, immature sounds! Don't aim for volume. Aim for vocal presence and freedom. Freedom always comes before true power in the voice!

# VOCAL WORKOUT

## A few reminders as you begin the workout:

- ▶ If you're following the 12-week suggested course schedule for "Master Your Voice" Part 2, aim to do this workout 3-5 times this week. If you're following the 24-week schedule, aim to do this workout 5-6 times over the next two weeks.
- ▶ Use the simple practice log at the end of these lesson notes to log your practice, and/or use the Suggested Course Schedule to schedule and mark your workouts as completed.
- ▶ Remember to refer to the video explanations and demonstrations as much and as often as you need to, so you can be confident that you're doing the exercises as accurately and efficiently as possible.
- ▶ In each of the exercises, only go as low and as high as feels comfortable for your voice.
- ▶ Remember that we need efficient compression (vocal cord closure), especially for singing with power and fullness! So aim for a clear (not breathy) tone in all of the exercises.
- ▶ Remember not to aim for volume. Aim for freedom, relaxation, and to get the right coordinations happening in your voice. When we do the exercises correctly, the voice rewards us with power and volume!
- ▶ Watch yourself in a mirror to keep an eye on your mouth shape, and to make sure you're staying relaxed!
- ▶ The workout begins with a few warmups. Do not skip these, as they are specifically designed to get your voice warmed up and ready for the bigger exercises and song application! Don't aim for perfection, aim for relaxation.
- ▶ Take a 5-10 minute break in the middle of the workout and before you move to the song application, to give your voice a rest before continuing.
- ▶ If you don't have time for the full workout in a day, just do the first half of the scales workout (up to the intermission), and do the other half of the workout the next day (making sure to warm up the voice first!). In any case, I highly recommend doing the warmups plus at LEAST half of the scale exercises before doing the song application exercises, to ensure you get the most out of your voice!
- ▶ I recommend choosing 1-2 song application exercises per day. Remember that it's better to focus in on fewer things and do them well! Feel free to work on all the song application exercises over the week, or just focus on 1 or 2 and skip the others completely (especially if some are more difficult for you, melodically/rhythmically).

# NOO TO NAY/MEOW DESCENDING OCTAVE SCALES

NOO → Find clarity and release in your head voice. Use the OO to UUH vowel modification if you need to, to achieve a more efficient mouth shape.

NAY / MEOW → Open up into a power mix and give yourself permission to be crazy!

**How would you describe the sound of your voice in these exercises? Is it clear or breathy? Is your voice connected throughout the range of these scales or is it flipping/breaking apart? Do you hear head voice on the NOO? Powerful pharyngeal resonance on the NAY/MEOW?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Does it feel relaxed or forced? Do these exercises feel easy, or are they a struggle?**

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# NG TO MM HUM SCALES

NG → Begin in a more nasal-driven, pharyngeal sound (like the end of the word “sing”).

MM → Transition to a more chest-dominant resonance (but still a mix!). You will feel some healthy pressure in your mouth on this scale, but do not push and strain from the throat!

**How would you describe the sound of your voice in these exercises? Is it clear or breathy? Is your voice connected throughout the range of these scales or is it flipping/breaking apart? Do you hear a slight shift in the tone as you switch from NG to MM?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Can you feel a change in the resonance/pressure as you switch from NG to MM? Does it feel relaxed or forced? Do these exercises feel easy, or are they a struggle? Were the octave and long scales equally challenging (or easy!), or did you find one more challenging than the other?**

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# MUH/WAH “LET GO” SCALES

MM to MUH → Begin in a smooth, chest-dominant MM hum and let go into a big MUH on the way down!

Staccato WAH to legato WAH → Begin in a whiny, staccato WAH and let go into a big WAH on the way down! Use the EH to IH vowel modification if you need to, to achieve a more efficient mouth shape.

*For both the scales, aim for a narrow (think vertical!), consistent mouth shape, and keep the mix tone grounded in chest and pharyngeal resonance. Let your voice explode into power... no holding back! Try watching yourself in a mirror to make sure you're keeping a narrow, consistent mouth shape as you go through the scales!*

**How would you describe the sound of your voice in these exercises? Is it clear or breathy? Is your voice connected throughout the range of these scales or is it flipping/breaking apart? Does it sound powerful and free as you LET GO into the MUH/WAH on the way down?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Can you feel freedom in the voice as you open up into the MUH/WAH on the way down? Does it feel relaxed or forced? Do these exercises feel easy, or are they a struggle? Were the MUH/WAH scales equally challenging (or easy!), or did you find one more challenging than the other?**

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# BUH TO MUM SCALES

BUH → Allow the B consonant to help your voice find deep cord compression and a foundation of chest resonance in the mix. Aim for a slightly “hooty”, low larynx tone.

Staccato MUM → Allow the M consonant to help you find your mix. Even in the “hooty” tone scales, we still need to engage the pharyngeal resonator to create a seamless transition and prevent the tone from sounding dull.

Legato MUM → Stay relaxed, but intentional as you finish off the set of scales!

*In each of the scales, make sure to keep a narrow, consistent mouth shape, a slightly lowered larynx, and imagine the sound staying in a “mask” at the front of your face (as we learned in the video lesson!). Try watching yourself in a mirror to make sure you’re keeping a narrow, consistent mouth shape as you go through the scales!*

**How would you describe the sound of your voice in these exercises? Is it clear or breathy? Is your voice connected throughout the range of these scales or is it flipping/breaking apart? Do you hear a hooty/dopey tone? A powerful chest-dominant mix voice?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Does it feel relaxed or forced? Do these exercises feel easy, or are they a struggle? Were the octave and long scales equally challenging (or easy!), or did you find one more challenging than the other?**

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# GO/GUH TO NO/NUH SCALES

GO/GUH → Allow the G consonant to help your voice find deep cord compression and a foundation of chest resonance in the mix. The staccato (choppy movement!) scales build power and create a pathway for the voice to follow, so be gutsy with this!

Staccato NO/NUH → Allow the N consonant to help you find (and keep!) that bright, pharyngeal “mask” placement in the mix.

Legato NO/NUH → Stay relaxed, but intentional as you finish off the set of scales! Remember to keep your mouth shape as consistent as possible on the open vowel.

*Don't push and strain, but challenge your voice and see what happens! In each of the scales, make sure to keep a narrow, consistent mouth shape, a slightly lowered larynx, and imagine the sound staying in a “mask” at the front of your face (as we learned in the video lesson!). Try watching yourself in a mirror to make sure you're keeping a narrow, consistent mouth shape as you go through the scales!*

**How would you describe the sound of your voice in these exercises? Is it clear or breathy? Is your voice connected throughout the range of these scales or is it flipping/breaking apart? Do you hear a powerful chest-dominant mix voice?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Does it feel relaxed or forced? Do these exercises feel easy, or are they a struggle? Were the GO/NO and NO/NUH scales equally challenging (or easy!), or did you find one more challenging than the other?**

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# PUFFY CHEEKS TO AW EXERCISE

**Puffy cheeks** → Think chipmunk cheeks! Puff your cheeks out with air and make a closed mouth “B” sound in a chest-dominant mix tone. You should feel a healthy pressure in your mouth and your diaphragm/ab muscles. This is a powerful exercise for building deep cord compression while protecting your vocal cords from strain. It’s a workout, but also therapy for a tired voice!

**AW octave/long scale** → Relax your voice as you head into the open vowel! Release, don’t tense up. Aim for a narrow mouth, slightly lowered larynx, and pharyngeal resonance to allow for the tilt of resonance into the higher range.

*Try watching yourself in a mirror to make sure you’re keeping a narrow, consistent mouth shape as you go through the scales!*

**How would you describe the sound of your voice in these exercises? Is it clear or breathy? Is your voice connected throughout the range of these scales or is it flipping/breaking apart? Do you hear a powerful chest-dominant mix voice?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Does it feel relaxed or forced? Can you feel a release in pressure as you transition from the puffy cheeks to the open AW? Does this exercise feel easy, or is it a struggle?**

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# SONG APPLICATION: CHOOSING AN EXERCISE

“

When internal conditions are right and ready, the singing voice appears... not before.”

— G. B. LAMPERTI

Exercises are your pathway to a released power voice! Vocal exercises not only strengthen and build your resonance and vocal coordination, but they are also directly applicable to songs as we work on them. We can use these same “sounds” to build new muscle memory and teach our voice where to place the sound! The best exercise is whichever one unlocks your voice at any given time, so song application is a “choose your own adventure” experience! It requires experimentation and self-awareness to discover which exercises unlock freedom, tone, and power in your voice!

## For applying to songs, it’s important to find exercises that...

- ✓ free your voice
- ✓ help you hit notes in a power mix voice
- ✓ connect your voice through the transition spots
- ✓ correspond with the lyrics you need to sing

**Here are some typical vocal exercises that I use with students to help find a power mix! Which ones do you feel unlock the most freedom, power, and tone in your voice?**

NAY	BUH	MEH	YEAH
NO	NG hum	MEOW	GO
NUH	MM hum	WAH	GUH
NEH	MUM	WOH	Other: _____

# SONG STRATEGIES

Feel free to experiment with many different sounds as you go through the song application exercises (and practice your own songs!), but I recommend starting with the ones you chose from the list! Don't be afraid of the tone in the exercise sounding crazy (too nasally, dopey, etc.)! The voice naturally normalizes things when we sing the lyric. And... don't over-analyze the process ("what's the BEST choice")... experiment and find a good choice!

## Song Strategy #1:

Sing the melodic phrase of a song, replacing the lyric with a strategic exercise. Then, allow the lyric to fall in the pathway that the exercise creates for it. The exercise sets up a **muscular pattern in the throat** and a **resonance pathway in the face** for the lyric to follow.

EXAMPLES:

NO/MEOW (sung on whole melodic phrase) → "blessing and glory, honour and power forever"

MUM/WAH (sung on whole melodic phrase) → "what can wash away my sin"

## Song Strategy #2:

Use a strategic exercise to "place" the first note in a melodic phrase. Without taking a breath/break, allow the lyric to fall in the pathway that the exercise creates for it. This strategy uses the power of **short-term muscle memory** to its fullest!

EXAMPLES:

"BUH BUH Praise Father, Son, and Holy Ghost" / "NAY NAY Praise Father..."

"GUH GUH God in three persons, blessed trinity" / "NUH NUH God in three persons..."



### EXTRA TIP

It's often helpful to look for what sound or sounds you predominantly need to "master" in the lyrics, and find an exercise that corresponds with it. For example:

NAY → praise (rhyme)

WAH → what can wash (W's)

GUH → God (G)

# SONG APPLICATION: CHOOSING A KEY

Especially when you're singing in a full-out power mix, it's important to take note of where the highest note in the melody falls, as that will typically be the most challenging for the voice to stay in a connected tone! In this workout, feel free to experiment with multiple keys, but I recommend starting with the keys that have a similar range to what you've found works well for you in previous lessons. For each song, I've provided 6 keys for you to choose from, and if none of those seem best for your voice, check out the alternate keys in the male/female workout.

**In previous song application exercises, what have typically been your highest “sweet spot” notes (in cases where you were aiming for a full, power mix tone)?**

*For girls, the power mix sweet spot generally falls somewhere between a G-D.  
For guys, it generally falls somewhere between a D-A.*

**In “Blessing and Glory”, “What Can Wash”, and “Holy Holy Holy”, here are the high notes (per key) in the song application melody:**

KEY	D	E <sub>b</sub>	E	F	F <sub>#</sub>	G	A <sub>b</sub>	A	B <sub>b</sub>	B	C	C <sub>#</sub>
HIGHEST NOTE	D	E <sub>b</sub>	E	F	F <sub>#</sub>	G	A <sub>b</sub>	A	B <sub>b</sub>	B	C	C <sub>#</sub>

**In “Doxology”, here is the high note (per key) in the song application melody:**

KEY	D	E <sub>b</sub>	E	F	F <sub>#</sub>	G	A <sub>b</sub>	A	B <sub>b</sub>	B	C	C <sub>#</sub>
HIGHEST NOTE	A	B <sub>b</sub>	B	C	C <sub>#</sub>	D	E <sub>b</sub>	E	F	F <sub>#</sub>	G	G <sub>#</sub>

# SONG EXERCISE #1: BLESSING AND GLORY

**Use this page to make notes and observations! Apply the power mix exercises, as well as any other vocal strategies that are helpful for you!**

Using the previous worksheets, choose an exercise and a key that works well for you (you'll need to experiment!), and follow this pattern: EXERCISE → LYRIC → EXERCISE → LYRIC. You'll hear a 6-count before singing each melodic phrase.

BLESSING AND GLORY HONOUR AND POWER FOREVER

**Which exercise(s) worked best for you? Did the exercise help you to unlock more freedom, power, and tone in your voice? Were you able to carry that into the lyric? Were you able to sing higher (and sound better) after using the strategies you've learned?**

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**What key(s) worked best for your voice in this song exercise?**

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# SONG EXERCISE #2: WHAT CAN WASH

**Use this page to make notes and observations! Apply the power mix exercises, as well as any other vocal strategies that are helpful for you!**

Using the previous worksheets, choose an exercise and a key that works well for you (you'll need to experiment!), and follow this pattern: EXERCISE → LYRIC → EXERCISE → LYRIC. You'll hear a 4-count before you begin singing, and then the exercise/lyrics are sung back-to-back (then repeat!).

## WHAT CAN WASH AWAY MY SIN

**Which exercise(s) worked best for you? Did the exercise help you to unlock more freedom, power, and tone in your voice? Were you able to carry that into the lyric? Were you able to sing higher (and sound better) after using the strategies you've learned?**

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**What key(s) worked best for your voice in this song exercise?**

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# SONG EXERCISE #3: DOXOLOGY

**Use this page to make notes and observations! Apply the power mix exercises, as well as any other vocal strategies that are helpful for you!**

Using the previous worksheets, choose an exercise and a key that works well for you (you'll need to experiment!), and follow this pattern: EXERCISE → LYRIC → EXERCISE → LYRIC. Here's the timing of the exercise: (12341) WAH WAH Praise Father Son and Holy Ghost (2341) WAH WAH Praise Father, Son and Holy Ghost

## PRAISE FATHER SON AND HOLY GHOST

**Which exercise(s) worked best for you? Did the exercise help you to unlock more freedom, power, and tone in your voice? Were you able to carry that into the lyric? Were you able to sing higher (and sound better) after using the strategies you've learned?**

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**What key(s) worked best for your voice in this song exercise?**

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# SONG EXERCISE #4: HOLY HOLY HOLY

**Use this page to make notes and observations! Apply the power mix exercises, as well as any other vocal strategies that are helpful for you!**

Using the previous worksheets, choose an exercise and a key that works well for you (you'll need to experiment!), and follow this pattern: EXERCISE → LYRIC → EXERCISE → LYRIC. Here's the timing of the exercise: (23412) NUH NUH God in three persons blessed trinity NUH NUH God in three persons, blessed trinity

GOD IN THREE PERSONS BLESSED TRINITY

**Which exercise(s) worked best for you? Did the exercise help you to unlock more freedom, power, and tone in your voice? Were you able to carry that into the lyric? Were you able to sing higher (and sound better) after using the strategies you've learned?**

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**What key(s) worked best for your voice in this song exercise?**

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Good work! Make sure to apply these same concepts and exercises to the worship songs you're working on! Our instruments were made for power, but so many singers don't choose to tap into it. So... make the choice to sing with boldness and authority! Let me know how it goes—please leave a comment or question on the lesson page!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 2” 12-week or 24-week plan in the Suggested Course Schedule for best results in your voice!)*

## 12-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 6: THE POWER VOICE				
Day 1	Watch Lesson 14 Video (67 min)			<input type="checkbox"/>
	Do Power Voice Scales Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Do Power Voice Song Application <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>
Day 3	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>
Day 4	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 24-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 11 & 12: THE POWER VOICE				
Day 1	Watch Lesson 14 Video (67 min)			<input type="checkbox"/>
	Do Power Voice Scales Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Do Power Voice Song Application <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>
Day 3	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>
Day 4	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>
Day 5	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>
Day 6	Do Power Voice Scales Workout (20-30 min)			<input type="checkbox"/>
	Do Power Voice Song Application			<input type="checkbox"/>

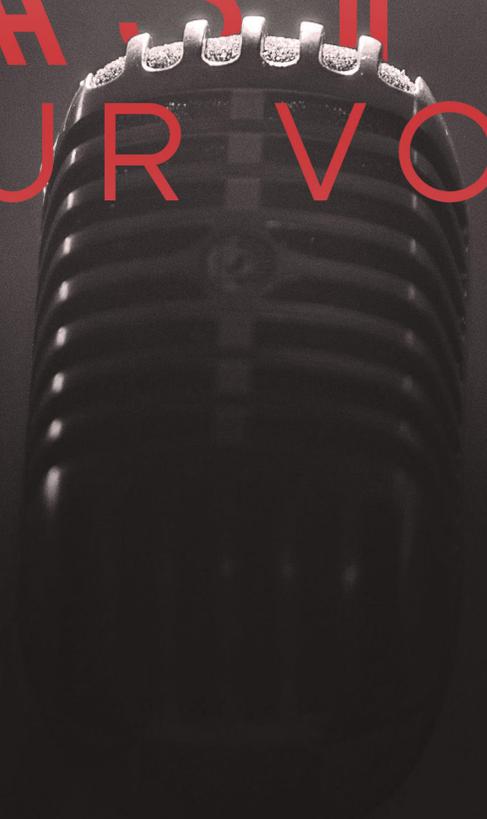


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 15

THE LIGHT VOICE

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# EXPLORING THE LIGHT VOICE

In the last lesson, we learned how to sing in a rich, full-sounding power mix voice... but those big moments in a song are **made powerful because of the contrast with the light moments!** It takes a lot of skill and finesse to sing softly with confidence, and so this lesson is designed to build those delicate coordinations in your voice... to allow you to sing softly and with sensitivity to the moment as you lead worship. The ability to sing in a controlled light tone will save your voice from fatigue, hoarseness, and damage... and it will allow you to have incredible dynamic contrast in your worship songs. It actually takes more skill to sing quietly than to sing loudly, so don't be discouraged if this lesson is challenging for you! Many singers are unaware of their tendency to sing at one volume (usually loud) for the whole song, and unaware of the need for varying volumes and levels in a song. We'll learn more about how to do this in upcoming lessons, but first we must have the foundations of being able to sing confidently in both power and light mix tones!

“

Learning to sing with sensitivity to the moment is a gift to your congregation and to the worship service. A big moment in a song makes people go YES!... and a light moment engages people on a whole different emotional level.”

## Singing at one volume...

- 🚫 wears out your voice
- 🚫 wears out your listeners' ears
- 🚫 doesn't create a dynamic/engaging worship set

## Developing a light voice...

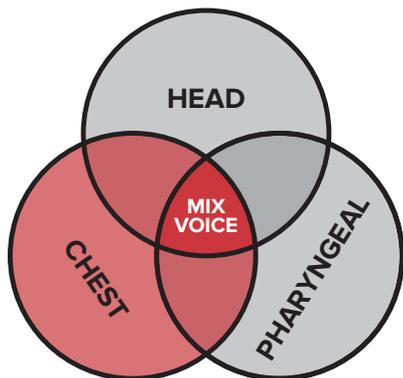
- ✓ saves your voice from damage (both short-term and long-term!)
- ✓ provides intrigue for your listeners' ears
- ✓ creates tonal variety and dynamics in your songs and worship sets

## Your light voice...

- ▶ won't sound the same as another singer's light voice
- ▶ is in relation to the volume/fullness of your power voice
- ▶ needs to contrast with your power voice
- ▶ may sound different from song to song (volume and/or tone qualities)

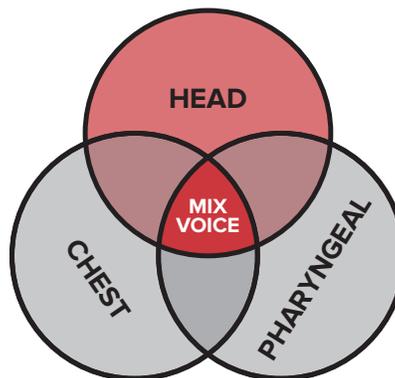
In our speaking voice, we use varying energy/volume levels and tonal qualities. Singing should be no different!

POWER MIX / CHEST MIX



Typically used in contemporary worship to achieve maximum fullness, volume and a contemporary sound in the low to mid range.

LIGHT MIX / HEAD MIX



Typically used in contemporary worship to achieve a softer, more delicate sound in the mid to high range.



## NOTES

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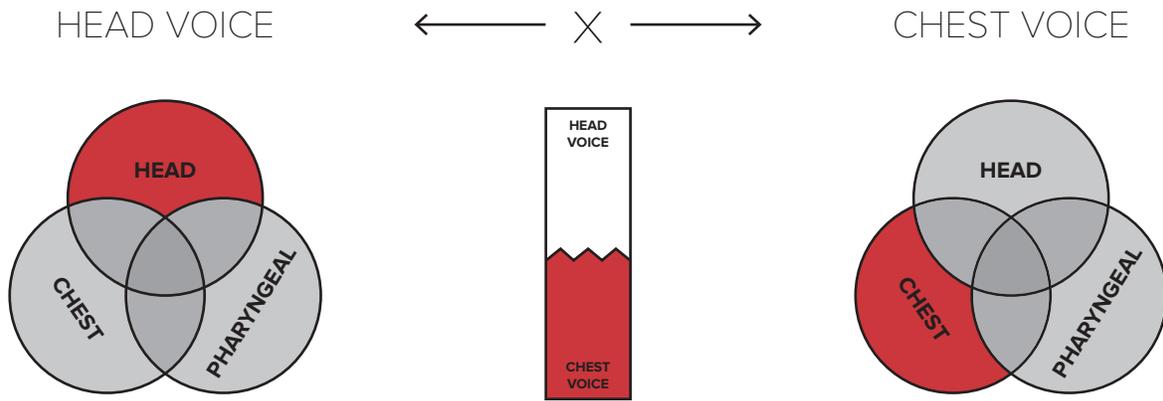
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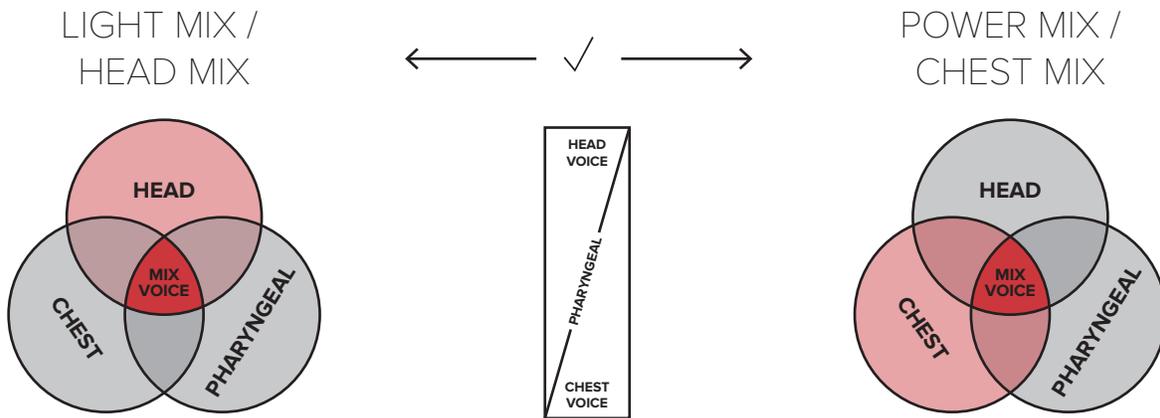
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Pure head and chest voice will never connect.



Head mix and chest mix connect because they share *common denominators of resonance* and there can be a *smooth transition of coordination in the vocal cords*.

The goal is to be able to move between head mix and chest mix with no **sudden, unwanted** flips or breaks. But... don't be afraid of the "break" in your voice, especially in more delicate moments in a song! When you get to know your voice well, it can become a "controlled flip" that you can use as a beautiful stylistic tool! Check out Amanda Cook's "You Make Me Brave", Phil Wickham's "Till I Found You", and Christy Nockels' "Waiting Here For You" for examples of this in action!

## Singing light...

- ▶ is more than just singing breathy (*false alto and clear tone mix are two different vocal qualities*)
- ▶ is not weak or “mousy”... it’s powerful!
- ▶ brings dynamic and emotion to a song/ worship set
- ▶ takes skill to deliver well
- ▶ takes intentionality
- ▶ is purposeful
- ▶ allows the subtleties in the tone to come through

## Check out these examples of the light voice in action!

### FEMALE

#### Taya Smith

Oceans, Broken Vessels,  
So Will I

#### Amanda Cook

You Make Me Brave, Mercy

#### Steffany Gretzinger

Extravagant, We Dance

#### Brooke Fraser/

#### Ligertwood

What a Beautiful Name,  
Hosanna

#### Rita Springer

Defender, Carry Me

#### Katie Torwalt

Defender, I Breathe You In  
God

#### Kari Jobe

You Are For Me, Closer  
to Your Heart, Cover the  
Earth

#### Christy Nockels

Healing is in Your Hands,  
Waiting Here for You

### MALE

#### Cody Carnes

Closer to Your Heart,  
Testimony

#### Phil Wickham

You’re Beautiful, Till I Found  
You

#### Shane and Shane

Psalm 23, Come Thou Fount

#### Pat Barrett

Sails, Build My Life

#### Cory Asbury

Endless Alleluia, Son of God



## A NOTE FOR BACKGROUND VOCALISTS

If you sing harmony or supporting melody on your worship team, it’s important to blend with the leader’s voice in tone and volume. Make sure to match the leader in both the power moments and the light moments! Ask your leader these questions:

- ▶ Is there anything you want me to do differently / improve on?
- ▶ Do you feel like my voice is blending enough?
- ▶ Are there any specific moments that you want me to sing, or not sing in my microphone?

See my [“Harmony Essentials for Worship”](#) lessons for more on this topic!

# VOCAL WORKOUT

## A few reminders as you begin the workout:

- ▶ If you're following the 12-week suggested course schedule for "Master Your Voice" Part 2, aim to do this workout 3-5 times this week. If you're following the 24-week schedule, aim to do this workout 5-6 times over the next two weeks.
- ▶ Use the simple practice log at the end of these lesson notes to log your practice, and/or use the Suggested Course Schedule to schedule and mark your workouts as completed.
- ▶ Remember to refer to the video explanations and demonstrations as much and as often as you need to, so you can be confident that you're doing the exercises as accurately and efficiently as possible.
- ▶ In each of the exercises, only go as low and as high as feels comfortable for your voice.
- ▶ Remember that we need efficient compression (vocal cord closure) in order to build strength in the delicate coordination of the light voice. So aim for a clear (not breathy) tone in all of the scale exercises, and the majority of the time in the song exercises.
- ▶ Nothing in this workout should be sung in a pure chest voice or power mix!
- ▶ I recommend choosing 1-2 song application exercises per day. Remember that it's better to focus in on fewer things and do them well! Feel free to work on all the song application exercises over the week, or just focus on 1 or 2 and skip the others completely (especially if some are more difficult for you, melodically/rhythmically).
- ▶ A common question vocalists ask is: "*How do I know if I'm in pure head voice or a mix?*" The better questions to ask are: "*Is my voice connected throughout my range? Are there similar tone qualities in my low/mid/high range notes? Am I lightly dipping into chest voice resonance, or clunking down into it?*" If your voice is connected and has similar tonal qualities throughout your range, you are engaging a mix voice!
- ▶ In the song application exercises, aim for a straight tone, or a subtle (not overpowering!) vibrato. A wide vibrato sounds more classical than contemporary.

# NG HUM OCTAVE SLIDES

Keep it very light the whole way through, using a whimpery pharyngeal cry (not throat tension!) to connect the slide. This exercise will feel vulnerable, and that's ok!

**How would you describe the sound of your voice in this exercise? Is it clear or breathy? Is your voice connected as you slide up and down or is it flipping/breaking apart? Do you hear a slight whimpery pharyngeal cry?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# WEE & GOO MIXED DESCENDING SCALES

**WEE** → Keep the tone light and clear, not breathy. Sing in a head-voice-dominant tone, even down into the lower notes, never clunking into chest voice. Aim for the sound of EE, but a slightly more open shape of IH inside the mouth.

**GOO** → Use just a light touch of the G consonant to help you get compression as you start the scale. Keep the tone light and clear, not breathy. Keep the mouth narrow and a bit of a hooty quality in the tone to keep the larynx slightly lowered. Sing in a head-voice-dominant tone, even down into the lower notes, never clunking into chest voice. Aim for the sound of OO, but a slightly more open shape of UUH inside the mouth.

*Remember, don't overthink the vowel modifications. They are tools to be used on an as-needed basis!*

**How would you describe the sound of your voice in these exercises? Is it clear or breathy? Is your voice connected throughout the range of these scales or is it flipping/breaking apart? Do you hear a head-voice-dominant tone throughout the scales?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Does it feel relaxed or forced? Do these exercises feel easy, or is it a struggle?**

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# SUSTAINED HUM

Sustain a very low volume, clear-tone hum on an NG or MM, whichever you prefer. Stay relaxed, keep a loose upper body, and pay attention to your breathing! Take in a full diaphragmatic breath and tighten the abs as you begin each exercise to help control the air flow. It will feel vulnerable, and that's ok!

**How would you describe the sound of your voice in this exercise? Is it clear or breathy? Are you able to stay on pitch? Does your voice sound shaky or steady? Are you able to hold the hum until the end of each exercise or do you run out of breath (*it's about 20 seconds before you hear me say "good work"*)? Which hum do you prefer using—NG or MM?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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## EXTRA CHALLENGE

Time yourself, and try holding the hum for as long as possible! The clearer your tone (good compression!) and the more efficient your breath control is, the longer you'll be able to hold it!

# HUMMING LONG SCALE 3X3

Use an NG or MM hum, whichever you prefer. Aim for precision in your pitch and clarity in your tone, but be light and nimble as you move from note to note. Feel free to use a bit of edgy vocal fry to help your voice stay connected. Aim for a seamless connection between a very light chest mix on the bottom and head mix on the top.

**How would you describe the sound of your voice in this exercise? Is it clear or breathy? Is your voice connected as you move up and down the scales or is it flipping/breaking apart? Which hum do you prefer using—NG or MM?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# MUM DESCENDING OCTAVE SCALE

Keep the tone very light and clear, using a slight pharyngeal cry to connect the voice. Aim for a seamless connection between head mix and a very light chest mix on the lowest notes.

**How would you describe the sound of your voice in these exercises? Is it clear or breathy? Is your voice connected throughout the range of these scales or is it flipping/breaking apart? Do you hear a slight whimpery pharyngeal cry?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# SONG APPLICATION: CHOOSING AN EXERCISE

“

When man's natural musical ability is whetted and polished to the extent that it becomes an art, then do we note with great surprise the great and perfect wisdom of God in music, which is, after all, His product and His gift.”

— MARTIN LUTHER

Just like we learned in the Power Voice lesson... remember that exercises are your pathway to a released voice and a beautiful tone! Vocal exercises not only strengthen and build your resonance and vocal coordination, but they are also directly applicable to songs as we work on them. We can use these same “sounds” to build new muscle memory and teach our voice where to place the tone! The best exercise is whichever one unlocks your voice at any given time, so song application is a “choose your own adventure” experience! It requires experimentation and self-awareness to discover which exercises unlock freedom, tone, control, and beauty in your voice!

## For applying to songs, it's important to find exercises that...

- ✓ free your voice
- ✓ connect your voice through the transition spots
- ✓ help you hit notes in a light mix voice
- ✓ correspond with the lyrics you need to sing

**Here are some typical vocal exercises that I use with students to help find a light head mix! Which ones do you feel unlock the most freedom, tone, control, and beauty in your voice?**

GOO

WEE

NG hum

BUH

GEE

WOH

MM hum

Other: \_\_\_\_\_

WOO

NOO

MUM

# SONG STRATEGIES

Feel free to experiment with many different sounds as you go through the song application exercises (and practice your own songs!), but I recommend starting with the ones you chose from the list! Don't be afraid of the tone in the exercise sounding slightly too heady, nasally, hooty, etc.! The voice naturally normalizes things when we sing the lyric. And... don't over-analyze the process ("what's the BEST choice")... experiment and find a good choice!

## Song Strategy #1:

Sing the melodic phrase of a song, replacing the lyric with a strategic exercise. Then, allow the lyric to fall in the pathway that the exercise creates for it. The exercise sets up a **muscular pattern in the throat** and a **resonance pathway in the face** for the lyric to follow.

EXAMPLES:

MUM/light hum (*sung on whole melodic phrase*) → "matchless beauty on display..."

## Song Strategy #2:

Use a strategic exercise to "place" the first note in a melodic phrase. Without taking a breath/break, allow the lyric to fall in the pathway that the exercise creates for it. This strategy uses the power of **short-term muscle memory** to its fullest!

EXAMPLES:

"GOO GOO God in three persons, blessed trinity"

"WEE WEE Praise Father, Son, and Holy Ghost"



### EXTRA TIP

It's often helpful to look for what sound or sounds you predominantly need to "master" in the lyrics, and find an exercise that corresponds with it. For example:

MUM → matchless (M)

GOO → God (G)

# SONG APPLICATION: CHOOSING A KEY

When you're singing in a light voice, there's more flexibility with choosing keys, because it's typically not as challenging for the voice to find the coordination of the light mix as it is to find a released power mix. That being said, in this workout, feel free to experiment with multiple keys, but I still recommend starting with the keys that have a similar range to what you've found works well for you in previous lessons. For each song, I've provided 6 keys for you to choose from, and if none of those seem best for your voice, check out the alternate keys in the male/female workout.

## In previous song application exercises, what have typically been your highest "sweet spot" notes?

*For girls, the light mix sweet spot generally falls somewhere between a G-D.  
For guys, it generally falls somewhere between a D-A.*

## In "Holy Holy Holy", here is the high note (per key) in the song application melody:

KEY	D	E <sub>b</sub>	E	F	F <sup>#</sup>	G	A <sub>b</sub>	A	B <sub>b</sub>	B	C	C <sup>#</sup>
HIGHEST NOTE	D	E <sub>b</sub>	E	F	F <sup>#</sup>	G	A <sub>b</sub>	A	B <sub>b</sub>	B	C	C <sup>#</sup>

## In "Matchless Beauty", "Doxology", and "Tis So Sweet", here are the high notes (per key) in the song application melody:

KEY	D	E <sub>b</sub>	E	F	F <sup>#</sup>	G	A <sub>b</sub>	A	B <sub>b</sub>	B	C	C <sup>#</sup>
HIGHEST NOTE	A	B <sub>b</sub>	B	C	C <sup>#</sup>	D	E <sub>b</sub>	E	F	F <sup>#</sup>	G	G <sup>#</sup>

# SONG EXERCISE #1: MATCHLESS BEAUTY

**Use this page to make notes and observations! Apply the light mix exercises, as well as any other vocal strategies that are helpful for you!**

Using the previous worksheets, choose an exercise and a key that works well for you (you'll need to experiment!), and follow this pattern: EXERCISE → LYRIC. You'll hear a 4-count before singing each melodic phrase.

MATCHLESS BEAUTY ON DISPLAY / WE CAN'T TURN OUR EYES AWAY

YOU ARE BEAUTIFUL / BEAUTIFUL IN ALL YOUR WAYS

**Which exercise(s) worked best for you? Did the exercise help you to unlock more freedom, tone, control, and beauty in your voice? Were you able to carry that into the lyric? Were you able to sing higher (and sound better) after using the strategies you've learned?**

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**What key(s) worked best for your voice in this song exercise?**

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# SONG EXERCISE #2: HOLY HOLY HOLY

**Use this page to make notes and observations! Apply the light mix exercises, as well as any other vocal strategies that are helpful for you!**

Using the previous worksheets, choose an exercise and a key that works well for you (you'll need to experiment!), and follow this pattern: EXERCISE → LYRIC → EXERCISE → LYRIC. Here's the timing of the exercise: (23412) GOO GOO God in three persons blessed trinity GOO GOO God in three persons, blessed trinity

GOD IN THREE PERSONS BLESSED TRINITY

**Which exercise(s) worked best for you? Did the exercise help you to unlock more freedom, tone, control, and beauty in your voice? Were you able to carry that into the lyric? Were you able to sing higher (and sound better) after using the strategies you've learned?**

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**What key(s) worked best for your voice in this song exercise?**

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# SONG EXERCISE #3: DOXOLOGY

**Use this page to make notes and observations! Apply the light mix exercises, as well as any other vocal strategies that are helpful for you!**

Using the previous worksheets, choose an exercise and a key that works well for you (you'll need to experiment!), and follow this pattern: EXERCISE → LYRIC → EXERCISE → LYRIC. Here's the timing of the exercise: (12341) WEE WEE Praise Father Son and Holy Ghost (2341) WEE WEE Praise Father, Son and Holy Ghost

## PRAISE FATHER SON AND HOLY GHOST

**Which exercise(s) worked best for you? Did the exercise help you to unlock more freedom, tone, control, and beauty in your voice? Were you able to carry that into the lyric? Were you able to sing higher (and sound better) after using the strategies you've learned?**

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**What key(s) worked best for your voice in this song exercise?**

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# SLEEPING BABY EXERCISE

Sing a short melody, and imagine you're holding a baby and singing a lullaby with their head resting gently on your chest. Let your voice be quiet and soothing... anything too loud will stir them! Do not aim for perfection, rather, let your voice be vulnerable.

JESUS JESUS HOW I TRUST HIM / HOW I'VE PROVED HIM O'ER AND O'ER

JESUS JESUS PRECIOUS JESUS / OH FOR GRACE TO TRUST HIM MORE

**What qualities do you hear in your voice? Do you hear a quiet, soothing tone? Is it clear or breathy? Do you hear vulnerability? Compared to the other song exercises, do you hear any different tonal/stylistic qualities coming through as you imagine yourself in this specific context (sleeping baby on your chest!)?**

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**What key(s) worked best for your voice in this song exercise?**

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Good work! Make sure to apply these same concepts and exercises to the songs you're working on! When you peel back the layers of loud, it really allows you to focus on communicating the message. A light voice will draw an audience in emotionally, and creates such beautiful contrast with the big moments... we'll be exploring this more in the upcoming lessons as we start to put together the skills we've been learning to create beautiful, dynamic journeys in our songs and worship sets!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 2” 12-week or 24-week plan in the Suggested Course Schedule for best results in your voice!)*

## 12-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 7: THE LIGHT VOICE				
Day 1	Watch Lesson 15 Video (45 min)			<input type="checkbox"/>
	Do Light Voice Scales Workout (15-20 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Do Light Voice Song Application <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>
Day 3	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>
	Do Power Voice Scales Workout <i>(optional)</i>			<input type="checkbox"/>
Day 4	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 24-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 13 & 14: THE LIGHT VOICE				
Day 1	Watch Lesson 15 Video (45 min)			<input type="checkbox"/>
	Do Light Voice Scales Workout (15-20 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Do Light Voice Song Application <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>
Day 3	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>
	Do Power Voice Scales Workout <i>(optional)</i>			<input type="checkbox"/>
Day 4	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>
Day 5	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>
Day 6	Do Light Voice Scales Workout (15-20 min)			<input type="checkbox"/>
	Do Light Voice Song Application			<input type="checkbox"/>

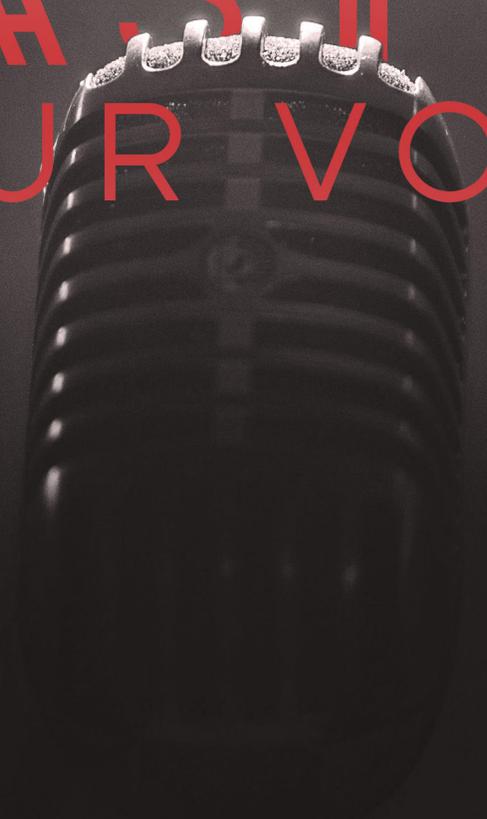


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 16

PLAYING WITH TEXTURE  
PART 1

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# PLAYING WITH TEXTURE PART 1

This lesson is Part 1 talking about singing with texture! Texture brings such interest and pleasure to life... and to the singing voice! It provides a beautiful contrast with the clean tone we've been focused on up until this point in the course, and brings a whole new level of emotion to the message you're communicating as you sing! But, as we'll explore throughout the lesson, a clean, untextured tone is the absolute best foundation for a healthy textured sound! It's imperative to use texture responsibly and in moderation, in order to maintain health in your voice.

## Singing with texture...

- ▶ brings our singing into a speech-like tone
- ▶ communicates authenticity
- ▶ is "imperfectly perfect"
- ▶ is a major aspect of contemporary styles
- ▶ is not the only way, but is a valid and extremely effective way of communicating emotion in our songs

“

In contemporary styles of music, vocal flaws and distortion are not only acceptable, but they're actually often celebrated and favoured over perfect tone!”

Many contemporary Christian artists and worship leaders use vocal texture in their songs to varying degrees. Listen to these examples to hear texture in action!

- ▶ **Lauren Daigle**  
"You Say", "How Can it Be"
- ▶ **Katie Torwalt**  
"Let There Be Light", "Defender"
- ▶ **Kim Walker-Smith**  
"Freedom", "Holy Spirit"
- ▶ **Kristene DiMarco**  
"It is Well", "Take Courage"
- ▶ **Natalie Grant**  
"Clean", "King of the World"
- ▶ **Jonathan and Melissa Helser**  
"No Longer Slaves", "Beautiful Jesus"
- ▶ **Zach Williams**  
"Chain Breaker", "Fear is a Liar"
- ▶ **David Crowder**  
"Come As You Are", "How He Loves"

# VOCAL ONSETS

## Vocal Onset:

the beginning of a vocal tone (the way you enter a sound or word)

HA	(H)AH	UH
<b>BREATHY/SOFT ONSET</b> <ul style="list-style-type: none"><li>▶ very little compression (vocal cords are not fully together, extra air is passing through them)</li><li>▶ whisper-like tone</li><li>▶ no resistance to the air coming through</li></ul>	<b>BALANCED ONSET</b> <ul style="list-style-type: none"><li>▶ balanced compression (vocal cords come together simultaneously with the air)</li><li>▶ not too airy or squeezed</li></ul>	<b>EDGY/HARD ONSET</b> <ul style="list-style-type: none"><li>▶ lots of compression (vocal cords coming together fully, no extra air passing through them)</li><li>▶ grunt-like tone</li><li>▶ you can feel the resistance to the air coming through</li><li>▶ may have varying amounts of vocal fry</li></ul>

“

Singing with texture pays off big time stylistically! In the same way as we develop different sounds and volumes in our resonance, we're developing different textures for different moments in a song!”

Breathy and edgy texture in the voice can be used to deliver the lyrical content in such a beautiful way—to communicate passion, energy, emotion, and intimacy, depending on the moment you're aiming to create. However, for sustainability and longevity of your instrument, using balanced onsets and balanced compression the majority of the time is the healthiest way to sing.

# GUIDELINES FOR SINGING WITH TEXTURE

## Proceed with caution

- ▶ Texture is a very different skill than head/chest/pharyngeal/mix, etc. (which are non-negotiables for a healthy voice in contemporary styles of music). Texture is a high-cost, non-necessary item in the vocal budget!
- ▶ Singing with constant texture can cause damage—nodules, polyps, hemorrhaging, and tiny micro-tears in the vocal cords.
- ▶ Vocal damage is extremely common in pop/rock/contemporary Christian music. So... it's important to not just imitate studio recordings and live performances! Many of the voices you hear on the radio have had to pay a high price for singing hard on their vocal cords. So often...
  - vocalists sing too rough on their vocal cords
  - what seems “live” is actually edited after the fact
  - the sound is enhanced by the audio gear
- ▶ Always sing in a way that's sustainable. A lot of texture may sound artistic, but it's not a sustainable way of singing. It glorifies God to protect your instrument!

“

We bring God glory by developing our gift, creating beauty, being artistic and creative, and expressing ourselves. But if you're willing to bust up the voice God gave you in order to sound more interesting, then you've missed the point. It glorifies God to protect what He's given you!”

## Use moderation

- ▶ Constant texture is damaging to the voice.
- ▶ Moving between balanced and textured onsets/compression creates beautiful contrast and dynamics.
- ▶ Don't over-practice these techniques.
- ▶ If it hurts, stop.
- ▶ There should not be pain or a scratchy sensation in your throat.
- ▶ Your voice should not feel hoarse or sound husky when you're done practicing.
- ▶ Take a day of rest in between texture workouts.

“

When we can move in and out of a clean tone—add a little bit of texture on a few lines here, or a word here and there—and always come back to the balanced place... make that our home base, we can have the best of both worlds... the emotional beauty that texture brings but also the longevity and sustainability of our instrument!”



### NOTES

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## Always warm up & warm down

- ▶ Whenever we practice texture (or use it as we sing!), it's important to establish and re-establish a clean, balanced tone.
- ▶ Stay in a comfortable range, both as you warm up and as you sing!
- ▶ Stay super relaxed. Do not push or strain!

## Stay true to you

Though it is a beautiful and effective stylistic tool, texture is not a “non-negotiable” for a contemporary sound, like head/chest/pharyngeal/mix, etc... thus it is **not a necessary skill or quality** to have as a worship vocalist. In our vocal training, it's important to always be self-aware and intentional, so make sure to ask yourself these questions as you go through this lesson and practice these techniques in the upcoming week...

- ▶ What is authentic to me?
- ▶ Does texture naturally fit into my voice/style?
- ▶ Do I like the sound of it?
- ▶ Does my voice feel ok when I sing with texture?



### NOTES

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# VOCAL WORKOUT

## A few reminders as you begin the workout:

- ▶ If you're following the 12-week suggested course schedule for "Master Your Voice" Part 2, aim to do this workout 3 times this week. If you're following the 24-week schedule, aim to do this workout 5-6 times over the next two weeks. **Please note:** I recommend that you do this workout only *once every second day*, in order to give the voice adequate time to rest in between workouts and maintain optimum vocal health.
- ▶ Use the simple practice log at the end of these lesson notes to log your practice, and/or use the Suggested Course Schedule to schedule and mark your workouts as completed.
- ▶ Remember to refer to the video explanations and demonstrations as much and as often as you need to, so you can be confident that you're doing the exercises as accurately and efficiently as possible.
- ▶ Make sure to always do the warmup and warmdown exercises. It's so important to establish and re-establish a clean, balanced tone in the voice!
- ▶ In each of the exercises, only go as low and as high as feels comfortable for your voice.
- ▶ Do not go overboard practicing! These exercises may make your voice more tired than other exercises, so take it easy, take it slow, stay hydrated, and rest your voice as much as you need to. If your voice is quite tired on the in-between days, just rest it completely. If it's feeling pretty good, feel free to do either the Light Voice or Power Voice workout!
- ▶ In the song application exercises, find a key that's right for your voice. Remember, the point is not for you to sing in all the keys, but to find the ones that are right for you, and hone in on those.

## Here is the high note (per key) in the song application melody:

KEY	D	E $\flat$	E	F	F $\sharp$	G	A $\flat$	A	B $\flat$	B	C	C $\sharp$
HIGHEST NOTE	A	B $\flat$	B	C	C $\sharp$	D	E $\flat$	E	F	F $\sharp$	G	G $\sharp$

# SCALE EXERCISES

Especially as you're starting out, don't worry too much about your resonance or about having perfect connection in these exercises (the focus is on the breathy texture!). But... the better you get at this, the more you can focus on achieving a consistent mix voice tone behind the airy tone! Above all, remember to stay relaxed and be patient with your voice as these coordinations are built.

EXERCISE #1:

Breathy VVV 3-note scale

EXERCISE #2:

Breathy VVV long scale

EXERCISE #3:

clear tone BUH → breathy tone VUH → clear tone BUH

*(feel free to use a MUM, NUH, or GUH instead of the BUH if you prefer one of those exercises from previous lessons... the most important thing is to move back and forth from clear to breathy!)*

**How would you describe the sound of your voice in these exercises? Is it consistently breathy in the VVV scales? Can you hear a distinct contrast between the clear tone BUH and breathy tone VUH? Does your voice sound stable/consistent?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Does it feel relaxed or forced? Do these exercises feel easy, or are they a struggle?**

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# SONG APPLICATION

Use the following pages to make notes and observations! Follow the 4-step song application process as outlined in the video. As you get more comfortable with the exercise, begin to apply other vocal strategies that are helpful for you (*to hone in on resonance, relaxation, vowel modification, etc!*) Remember that you won't need to do this kind of planning out forever... but if you do it now and you do it well... just like so many other techniques and coordinations in the voice, it will become instinctive for your voice to do this kind of thing in any song!

## STEP 1: Sing melody in a clear tone

BUH BUH BUH  
TIS SO SWEET

BUH BUH BUH BUH BUH  
TO TRUST IN JESUS

BUH BUH BUH  
JUST TO TAKE

BUH BUH BUH BUH  
HIM AT HIS WORD

**Can you hear a clear tone as you sing the BUH? Were you able to carry that clarity into the lyric?**

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## STEP 2: Sing melody in a breathy tone

VUH VUH VUH  
TIS SO SWEET

VUH VUH VUH VUH VUH  
TO TRUST IN JESUS

VUH VUH VUH  
JUST TO TAKE

VUH VUH VUH VUH  
HIM AT HIS WORD

**Can you hear a breathy tone as you sing the VUH? Were you able to carry that texture into the lyric?**

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## STEP 3: Sing melody half clear, half breathy

BUH BUH BUH  
TIS SO SWEET

VUH VUH VUH VUH VUH  
TO TRUST IN JESUS

BUH BUH BUH  
JUST TO TAKE

VUH VUH VUH VUH  
HIM AT HIS WORD

**Can you hear a distinct contrast between the BUH and VUH? Were you able to carry those qualities into the lyric?**

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## STEP 4: Sing melody clear with a sprinkling of breathy texture throughout

OPTION #1:

BUH BUH **VUH**  
TIS SO **SWEET**

BUH BUH BUH BUH **VUH**  
TO TRUST IN **JESUS**

BUH BUH **VUH**  
JUST TO **TAKE**

BUH BUH BUH **VUH**  
HIM AT HIS **WORD**

OPTION #2:

**VUH VUH** BUH  
**TIS SO** SWEET

BUH BUH BUH BUH **VUH**  
TO TRUST IN **JESUS**

**VUH VUH** BUH  
**JUST TO** TAKE

BUH BUH BUH BUH  
HIM AT HIS WORD

**Now, come up with your own “options”, applying the same techniques!**

OPTION #3:

\_UH \_UH \_UH  
TIS SO SWEET

\_UH \_UH \_UH \_UH \_UH  
TO TRUST IN JESUS

\_UH \_UH \_UH  
JUST TO TAKE

\_UH \_UH \_UH \_UH  
HIM AT HIS WORD

OPTION #4:

\_UH \_UH \_UH  
TIS SO SWEET

\_UH \_UH \_UH \_UH \_UH  
TO TRUST IN JESUS

\_UH \_UH \_UH  
JUST TO TAKE

\_UH \_UH \_UH \_UH  
HIM AT HIS WORD

**Can you hear a distinct contrast between the clear tone BUH and breathy tone VUH? Were you able to carry those qualities into the lyric? Did you find it easy or difficult to switch back and forth quickly between the textured and non-textured sound? What was your favourite “arrangement”?**

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**Which key(s) worked best for your voice in this song application exercise?**

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# NOW IT'S YOUR TURN!

Make sure to apply the texture exercises to other songs you're working on! Remember that the more you strategically apply the right exercises to your songs and steer your voice in the right direction, the more your voice will instinctively go there, and the more you'll be able to add incredible dynamics and tonal variety to your songs!

## Choose a small section of a worship song (*verse, chorus or bridge*), and apply “Step 4” from the song application exercise.

- ▶ First, write out your lyrics here, and choose the words/syllables that will be textured (highlight/circle, etc.).
- ▶ Then, write out BUH/VUH above the lyrics that will be clean/textured.
- ▶ Finally, sing the melody, first on a BUH/VUH, then bring those same vocal qualities into the lyric.

### For example...

VUH VUH VUH  
OH PRECIOUS

BUH BUH BUH  
IS THE FLOW

BUH VUH VUH  
THAT MAKES ME

BUH BUH VUH VUH  
WHITE AS SNOW



Good work! Hopefully through these exercises, you're starting to feel and hear the subtleties of a textured tone in your voice, and that you can see how even these imperfections bring such beauty to the voice! Make sure to leave your comments and questions on the lesson page... I want to hear how this goes for you!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 2” 12-week or 24-week plan in the Suggested Course Schedule for best results in your voice!)*

## 12-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 8: PLAYING WITH TEXTURE PART 1				
Day 1	Watch Lesson 16 Video (43 min)			<input type="checkbox"/>
	Do Breathy Texture Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 2	Do Breathy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 3	Do Breathy Texture Workout (30-45 min)			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 24-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 15 & 16: PLAYING WITH TEXTURE PART 1				
Day 1	Watch Lesson 16 Video (43 min)			<input type="checkbox"/>
	Do Breathy Texture Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 2	Do Breathy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 3	Do Breathy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 4	Do Breathy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 5	Do Breathy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 6	Do Breathy Texture Workout (30-45 min)			<input type="checkbox"/>

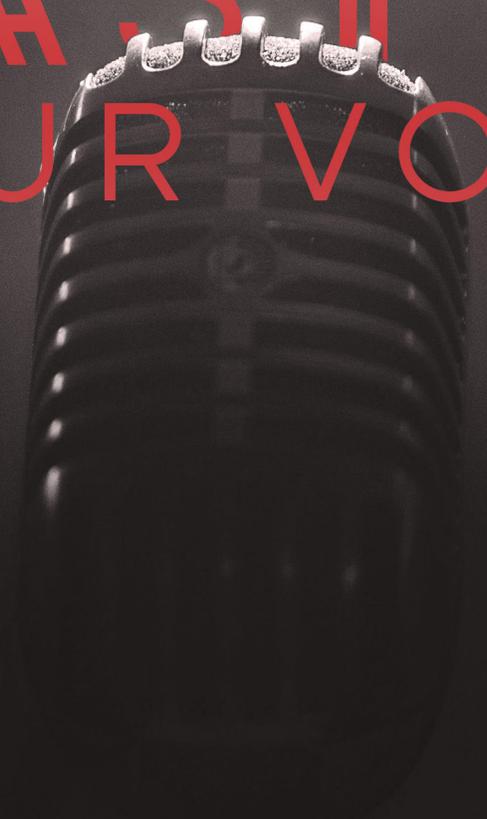


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 17

PLAYING WITH TEXTURE  
PART 2

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# PLAYING WITH TEXTURE PART 2

This lesson is Part 2 talking about singing with texture! Hopefully through what we explored in the previous lesson, you've begun to develop an awareness and appreciation for the beauty and interest that texture can bring to the voice! But... please don't forget how important it is to use texture responsibly and in moderation, in order to maintain health in your voice. A clean, untextured tone is the absolute best foundation for a healthy textured sound!

HA	(H)AH	UH
<p><b>BREATHY/SOFT ONSET</b></p> <ul style="list-style-type: none"><li>▶ very little compression (vocal cords are not fully together, extra air is passing through them)</li><li>▶ whisper-like tone</li><li>▶ no resistance to the air coming through</li></ul>	<p><b>BALANCED ONSET</b></p> <ul style="list-style-type: none"><li>▶ balanced compression (vocal cords come together simultaneously with the air)</li><li>▶ not too airy or squeezed</li></ul>	<p><b>EDGY/HARD ONSET</b></p> <ul style="list-style-type: none"><li>▶ lots of compression (vocal cords coming together fully, no extra air passing through them)</li><li>▶ grunt-like tone</li><li>▶ you can feel the resistance to the air coming through</li><li>▶ may have varying amounts of vocal fry</li></ul>

In this lesson, we're focusing on the edgy onset. When using the edgy onset, it's important to **never slam the vocal cords together**. Place your resonance well, relax the throat, and focus on a gentle (never harsh!) closure of the vocal cords. You can bring them together with an edgy, textured vocal fry, or with the cleaner (but still edgy!), more percussive attack of a **glottal stop** (a speech sound produced by closing the vocal cords and then opening them quickly so that the air from the lungs is released with force). The glottal stop is a very common sound in certain languages/dialects as well as in pop music!

## TRY IT OUT!

- ▶ Say UH OH in different parts of your range, focusing on achieving clean, relaxed glottal stops.
- ▶ Say UH UH UH in quick succession, focusing on percussive, gentle glottal stops. If you feel a lot of pressure in the throat, or you can't do them quickly, focus on relaxing (*perhaps more of the "getting rid of tension" workout exercises!*), or, try taking a quick breath in between each "UH" to reset the vocal tract each time.
- ▶ Sing a few lyrics, experimenting with glottal stops and with adding more of a textured vocal fry onset to each note.



### SONG APPLICATION TIP

It's easiest to add edgy texture to words/syllables that **begin with a vowel sound**, because vowels carry resonance.

- ▶ ex. LIGHT UH UH UP, ALL I AM IS YOURS

To add texture to words/syllables that begin with a non-resonant consonant (S, F, B, K, C, G, etc.), focus on **adding texture to the vowel**. Then, add the consonant and **get past it quickly** into the textured vowel sound.

- ▶ ex. BOW DOWN BEFORE HIM

# VOCAL WORKOUT

## A few reminders as you begin the workout:

- ▶ If you're following the 12-week suggested course schedule for "Master Your Voice" Part 2, aim to do this workout 3 times this week. If you're following the 24-week schedule, aim to do this workout 5-6 times over the next two weeks. **Please note:** I recommend that you do this workout only *once every second day*, in order to give the voice adequate time to rest in between workouts and maintain optimum vocal health.
- ▶ Use the simple practice log at the end of these lesson notes to log your practice, and/or use the Suggested Course Schedule to schedule and mark your workouts as completed.
- ▶ Remember to refer to the video explanations and demonstrations as much and as often as you need to, so you can be confident that you're doing the exercises as accurately and efficiently as possible.
- ▶ Make sure to always do the warmup and warmdown exercises. It's so important to establish and re-establish a clean, balanced tone in the voice!
- ▶ The goal in all of the workout exercises is to develop and solidify your technique in engaging vocal fry all throughout your range, and to train your voice to hold onto edgy texture even as you change pitches.
- ▶ Make sure that you're not slamming the vocal cords together. It should never feel or sound forceful! Always stop if it hurts, and always stay in a comfortable range for your voice. Above all, remember to stay relaxed and be patient with your voice as these coordinations are built!
- ▶ Do not go overboard practicing! These exercises may make your voice more tired than other exercises, so take it easy, take it slow, stay hydrated, and rest your voice as much as you need to. If your voice is quite tired on the in-between days, just rest it completely. If it's feeling pretty good, feel free to do either the Light Voice or Power Voice workout!
- ▶ In the song application exercises, find a key that's right for your voice. Remember, the point is not for you to sing in all the keys, but to find the ones that are right for you, and hone in on those.

## Here is the high note (per key) in the song application melody:

KEY	D	E $\flat$	E	F	F $\sharp$	G	A $\flat$	A	B $\flat$	B	C	C $\sharp$
HIGHEST NOTE	A	B $\flat$	B	C	C $\sharp$	D	E $\flat$	E	F	F $\sharp$	G	G $\sharp$

# SCALE EXERCISES

## MUM TO VOCAL FRY 5-NOTE SCALE

Start in a clear chest voice, slowly adding more vocal fry as the scales move lower. See *Lesson 7: "Expanding Your Range Part 1"* for a full explanation and demonstration of this exercise.

## EDGY STACCATO MONKEY HOOT

Focus on finding a relaxed, edgy attack on each note. Be playful! See *"Lesson 8: Expanding Your Range Part 2"* for a full explanation and demonstration of this exercise.

## STACCATO LEGATO EDGY UH LONG SCALE

Keep it light and right, pressing your thumb gently under your chin to disengage the swallowing muscles. See *"Lesson 6: Getting Rid of Tension"* for a full explanation and demonstration of this exercise.

**How would you describe the sound of your voice in these exercises? Are you hearing relaxed (not forceful or slamming!) edgy texture/onsets throughout the scales? Does your voice sound stable/consistent? Do you feel like these exercises have improved since doing them in other lessons?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Does it feel relaxed or forced? Do these exercises feel easy, or are they a struggle? Do you find it easier to achieve a textured sound in certain parts of your range (low/mid/high)?**

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## EDGY UH STACCATO TO SMOOTH 3-NOTE SCALE

Start with an edgy staccato UH, moving to a smooth UH, holding onto a light, edgy texture throughout the scale. This is a very delicate coordination... it will feel and sound vulnerable! If you put too much pressure on the vocal cords, you'll end up with a clean tone. Too little pressure, and you'll end up with a breathy tone. Aim for just the right amount!

## CLEAR TO EDGY WOH 3-NOTE SCALE

Start with a clear tone WOH, moving to a light, edgy WOH, making sure there's a distinct contrast between the clear tone and textured tone! Again, this is a very delicate coordination... don't worry if it doesn't sound perfect!

**How would you describe the sound of your voice in these exercises? Are you able to achieve a consistent edgy texture even as you change pitches? Do you hear a distinct contrast between the clear WOH and textured WOH?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Does it feel relaxed or forced? Do these exercises feel easy, or are they a struggle? Do you find it easier to achieve a textured sound in certain parts of your range (low/mid/high)?**

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# SONG APPLICATION

Use the following pages to make notes and observations! Follow the 4-step song application process as outlined in the video. As you get more comfortable with the exercise, begin to apply other vocal strategies that are helpful for you (*to hone in on resonance, relaxation, vowel modification, etc!*) Remember that you won't need to do this kind of planning out forever... but if you do it now and you do it well... just like so many other techniques and coordinations in the voice, it will become instinctive for your voice to do this kind of thing in any song!

## STEP 1: Sing melody in a clear tone

MUH MUH MUH      MUH MUH MUH MUH MUH      MUH MUH MUH MUH      MUH MUH MUH  
I'M SO GLAD      I LEARNED TO TRUST THEE      PRECIOUS JESUS      SAVIOUR FRIEND

**Can you hear a clear tone as you sing the MUH? Were you able to carry that clarity into the lyric?**

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## STEP 2: Sing melody in an edgy tone

UH UH UH      UH UH UH UH UH      UH UH UH UH      UH UH UH  
I'M SO GLAD      I LEARNED TO TRUST THEE      PRECIOUS JESUS      SAVIOUR FRIEND

**Can you hear an edgy tone as you sing the UH? Were you able to carry that texture into the lyric?**

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## STEP 3: Sing melody half clear, half edgy

MUH MUH MUH      UH UH UH UH UH      MUH MUH MUH MUH      UH UH UH  
I'M SO GLAD      I LEARNED TO TRUST THEE      PRECIOUS JESUS      SAVIOUR FRIEND

**Can you hear a distinct contrast between the MUH and UH? Were you able to carry those qualities into the lyric?**

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## STEP 4: Sing melody clear with a sprinkling of edgy texture throughout

OPTION #1:

UH MUH MUH I'M SO GLAD	UH MUH MUH MUH MUH I LEARNED TO TRUST THEE	UH MUH MUH MUH PRECIOUS JESUS	UH MUH MUH SAVIOUR FRIEND
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OPTION #2:

MUH MUH UH I'M SO GLAD	UH MUH MUH UH MUH I LEARNED TO TRUST THEE	MUH MUH UH MUH PRECIOUS JESUS	MUH MUH UH SAVIOUR FRIEND
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**Now, come up with your own “options”, applying the same techniques!**

OPTION #3:

_UH _UH _UH I'M SO GLAD	_UH _UH _UH _UH _UH I LEARNED TO TRUST THEE	_UH _UH _UH _UH PRECIOUS JESUS	_UH _UH _UH SAVIOUR FRIEND
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OPTION #4:

_UH _UH _UH I'M SO GLAD	_UH _UH _UH _UH _UH I LEARNED TO TRUST THEE	_UH _UH _UH _UH PRECIOUS JESUS	_UH _UH _UH SAVIOUR FRIEND
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**Can you hear a distinct contrast between the clear tone MUH and edgy tone UH? Were you able to carry those qualities into the lyric? Did you find it easy or difficult to switch back and forth quickly between the textured and non-textured sound? What was your favourite “arrangement”?**

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**Which key(s) worked best for your voice in this song application exercise?**

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# NOW IT'S YOUR TURN!

Make sure to apply the texture exercises to other songs you're working on! Remember that the more you strategically apply the right exercises to your songs and steer your voice in the right direction, the more your voice will instinctively go there, and the more you'll be able to add incredible dynamics and tonal variety to your songs!

## Choose a small section of a worship song (*verse, chorus or bridge*), and apply “Step 4” from the song application exercise.

- ▶ First, write out your lyrics here, and choose the words/syllables that will be textured (highlight/circle, etc.).
- ▶ Then, write out MUH/UH above the lyrics that will be clean/textured.
- ▶ Finally, sing the melody, first on a MUH/UH, then bring those same vocal qualities into the lyric.

### For example...

UH MUH MUH  
OH PRECIOUS

UH MUH MUH  
IS THE FLOW

MUH MUH MUH  
THAT MAKES ME

UH MUH MUH MUH  
WHITE AS SNOW



And don't forget about the “tell yourself a secret” exercise! No need to analyze that one... just have fun! But seriously... isn't it amazing how differently you hear your voice when you do that?! Good work on these texture lessons! Hopefully through these exercises, you've been able to feel and hear the subtleties of a textured tone in your voice, and that you can see how even these imperfections bring such beauty to the voice! Make sure to leave your comments and questions on the lesson page... I always love to hear from you!

# CHECKPOINT #4



I would love to give you personalized feedback on how you're doing! Remember that these checkpoints are not about you sending me something perfect... they're about getting an accurate, realistic view of where you're at, so that I can help you make sure you're doing the exercises as accurately as possible. For all the details on this checkpoint and how to submit your recording, visit the link below.



## MASTER YOUR VOICE CHECKPOINT #4

<https://theworshipvocalist.com/master-your-voice-checkpoint/>

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 2” 12-week or 24-week plan in the Suggested Course Schedule for best results in your voice!)*

## 12-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 9: PLAYING WITH TEXTURE PART 2				
Day 1	Watch Lesson 17 Video (29 min)			<input type="checkbox"/>
	Do Edgy Texture Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 2	Do Edgy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 3	Do Edgy Texture Workout (30-45 min)			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 24-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 17 & 18: PLAYING WITH TEXTURE PART 2				
Day 1	Watch Lesson 17 Video (29 min)			<input type="checkbox"/>
	Do Breathy Texture Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 2	Do Edgy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 3	Do Edgy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 4	Do Edgy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 5	Do Edgy Texture Workout (30-45 min)			<input type="checkbox"/>
	<i>Remember to take a day of rest between workouts</i>			
Day 6	Do Edgy Texture Workout (30-45 min)			<input type="checkbox"/>

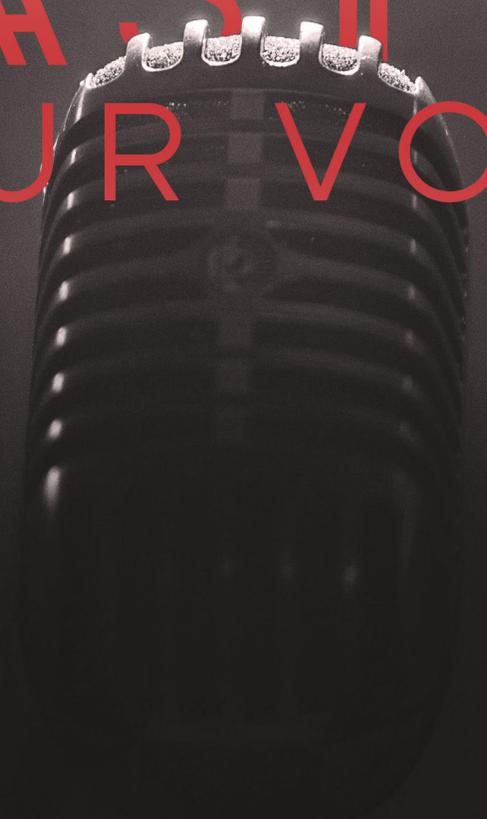


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 18

PLAYING WITH TONE

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# PLAYING WITH TONE

We're almost through "Master Your Voice" Part 2... exciting! We've been digging deep into many different concepts and techniques, and now we're getting ready to pull it all together! Remember that it's so important to come at your vocal training—and your voice in general—with a positive perspective, learning to separate the "non-negotiables" (*range, ability to sing on pitch, vocal health, mix voice tone, etc.*) from the "negotiables" (*super-high "belt", singing in the original key, texture, etc.*), and asking questions like...

- ▶ Who am I?
- ▶ Where do I fit?
- ▶ What does my voice do best?
- ▶ Where can I grow?
- ▶ Where do I want to grow?
- ▶ What has God created my instrument to do?
- ▶ What are my natural tendencies?
- ▶ What are my strengths?

The answers to these questions will change over time as you grow and improve, as your voice matures, and as the seasons of life change (*perhaps moving you in or out of different areas or streams where you use your voice!*). But the most important thing as you move forward is to continue putting quality time into growing your skill, and learn to choose songs and keys that play to your strengths.

“Mastering your voice is so much more about knowing your strengths and playing to your strengths than about learning to do everything well.”



## NOTES

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# THE IMPORTANCE OF TONAL VARIETY

To create interesting and engaging song journeys, we need **variety in our vocal tone**... we need to learn to sing and play with chest mix, head mix, nasality, low larynx (“hooty”) tones, texture, volume, vibrato, and more! Some of these are topics we’ll cover in upcoming lessons... but many are things we’ve already been building into your voice, and in this lesson we’re learning to play around with them!

A painter doesn’t only paint with one colour. They may use different shades of the same colour—but even that—even using different shades of the same colour adds incredible variety and interest to a piece of art! The point is not to create massive contrast all the time when we sing... it’s about stylistic subtlety. Remember—subtlety is the key to mastery! When there’s no change in the vocal tone, the vocal performance isn’t nearly as interesting or engaging, but adding tonal variety helps to create interest and communicate the emotion of the lyrical message.

Leo Tolstoy in *Anna Karenina* says, “All the diversity, all the charm, all the beauty of life is made up of light and shadow.” In the same way that a landscape or a piece of art has different shades and different textures that make it unique and interesting, so our songs need variety, artistry and emotion woven in.

“

Be an artist with your voice... not to get accolades, but to put Jesus on display. You are the piece of art, and... in a way, you are the painter. You are meant to carry beauty and to create beauty!”

Vocal tone is an incredibly effective way that we can put God’s beauty on display. So... give yourself permission to be interesting and to take risks! Pablo Picasso said, “Every child is an artist, the problem is staying an artist when you grow up.” Our God is beautiful and interesting and He delights in art, beauty, mystery... and in you! He delights in your journey and your voice! So let’s learn to sing in a way that reflects that delight back to Him!

# SELF-ASSESSMENT

**What are the main things you've learned about your voice so far through the "Master Your Voice" lessons (*and other vocal training you may have had*)? What qualities do you feel are most present in your voice (*for example, chest/head/nasality/hooty qualities/texture, etc.*)?**

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**Do you think you have variety in your tone when you sing? Or does your voice tend to sound the same throughout your phrases and songs? Is this an area you can grow in? Is this an area you desire to grow in?**

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**Can you think of a singer/artist/worship leader who sings with tonal variety? Listen to one of their songs... are there any parts of the song that you find particularly interesting/engaging? How would you describe their tone throughout the different sections of the song? Where do you notice a change/shift in their tone?**

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# VOCAL WORKOUT

## A few reminders as you begin the workout:

- ▶ If you're following the 12-week suggested course schedule for "Master Your Voice" Part 2, aim to do this workout 3 times this week. If you're following the 24-week schedule, aim to do this workout 5-6 times over the next two weeks.
- ▶ Use the simple practice log at the end of these lesson notes to log your practice, and/or use the Suggested Course Schedule to schedule and mark your workouts as completed.
- ▶ Make sure to always do the warmup and warmdown exercises. It's so important to establish and re-establish a balanced tone in the voice!
- ▶ I recommend doing 1-2 exercise sets per day, not all three. Each set should take you about 15 minutes to complete. Remember, quality over quantity!
- ▶ In each of the exercise sets, follow the 4-step song application process as outlined in the video, and use the following pages in the lesson worksheets to make notes and observations!
- ▶ Be aware that the tonal qualities in the various exercises overlap one another in many ways, so they may not sound drastically different in your voice... but the important thing is what we're focusing on in each set of exercises!
- ▶ You'll probably find that certain tonal qualities feel and sound more natural in your voice, and that's good! It most likely means they are playing to the strengths of your voice and your natural qualities.
- ▶ The "final product"—step 4 in each of the exercises—is not intended to be a drastic contrast between the two qualities... remember, subtlety is the key to mastery! The beauty of developing a mix voice is that we can create variety in the tone while still maintaining a blended, unified sound!
- ▶ Find a key that's right for your voice. Remember, the point is not for you to sing in all the keys, but to find the ones that are right for you, and hone in on those. I've provided 6 keys for you to choose from, and if none of those seem best for your voice, check out the alternate keys in the male/female workout.

## Here is the high note (per key) in the song application melody:

KEY	D	E $\flat$	E	F	F $\sharp$	G	A $\flat$	A	B $\flat$	B	C	C $\sharp$
HIGHEST NOTE	A	B $\flat$	B	C	C $\sharp$	D	E $\flat$	E	F	F $\sharp$	G	G $\sharp$

# CONTRASTING CHEST & HEAD MIX

In this set of exercises, we're teaching the voice to **move between chest mix and head mix** throughout your phrases. Don't worry about volume or having perfect connection as you sing. The most important focus here is the tilt of resonance—training the voice to sometimes take on more mouth resonance (chest), sometimes more head resonance.

CHEST MIX → GO

Aim for a deeper quality and chest-voice-dominance in your mix.

HEAD MIX → GOO

Aim for a lighter quality and head-voice-dominance in your mix.

## STEP 1: Sing melody in a chest mix tone

GO GO GO GO GO GO GO GO  
WHAT CAN WASH AWAY MY SIN

GO  
NOTHING BUT THE BLOOD OF JESUS

GO GO GO GO GO GO GO GO  
WHAT CAN MAKE ME WHOLE AGAIN

GO  
NOTHING BUT THE BLOOD OF JESUS

**Can you hear a chest mix tone as you sing the GO? Were you able to carry that tone into the lyrics?**

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## STEP 2: Sing melody in a head mix tone

GOO GOO GOO GOO GOO GOO GOO  
WHAT CAN WASH AWAY MY SIN

GOO GOO GOO GOO GOO GOO GOO GOO  
NOTHING BUT THE BLOOD OF JESUS

GOO GOO GOO GOO GOO GOO GOO  
WHAT CAN MAKE ME WHOLE AGAIN

GOO GOO GOO GOO GOO GOO GOO GOO  
NOTHING BUT THE BLOOD OF JESUS

**Can you hear a head mix tone as you sing the GOO? Were you able to carry that tone into the lyrics?**

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## STEP 3: Sing melody half chest mix, half head mix

GO GO GO GO GO GO GO  
WHAT CAN WASH AWAY MY SIN

GOO GOO GOO GOO GOO GOO GOO GOO  
NOTHING BUT THE BLOOD OF JESUS

GOO GOO GOO GOO GOO GOO GOO  
WHAT CAN MAKE ME WHOLE AGAIN

GO GO GO GO GO GO GO GO  
NOTHING BUT THE BLOOD OF JESUS

**Can you hear a contrast between the GO and GOO? Were you able to carry those qualities into the lyrics?**

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## STEP 4: Sing melody, moving between chest and head mix to create variety

GO GO GO GO GO **GOO GOO**  
WHAT CAN WASH AWAY **MY SIN**

GO GO GO GO GO **GOO GOO** GO GO  
NOTHING BUT THE **BLOOD OF** JESUS

GO GO GO GO GO **GOO GOO**  
WHAT CAN MAKE ME WHOLE **AGAIN**

GO GO GO GO GO **GOO GOO** GO GO  
NOTHING BUT THE **BLOOD OF** JESUS

**Now, write out your own “option”, applying the same techniques. There are many options for where to place the tonal qualities, so experiment and have fun with it!**

WHAT CAN WASH AWAY MY SIN

NOTHING BUT THE BLOOD OF JESUS

WHAT CAN MAKE ME WHOLE AGAIN

NOTHING BUT THE BLOOD OF JESUS

**Can you hear a subtle but distinct contrast between the GO and GOO? Were you able to carry those qualities into the lyrics? Did you find it easy or difficult to switch back and forth quickly between the chest and head mix tones? Did you find a different “arrangement” of the two qualities that felt like a natural fit for your voice?**

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**Which key(s) worked best for your voice in this song application exercise?**

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# CONTRASTING NASAL & DE-NASAL

In this set of exercises, we're teaching the voice to **steer the tone in and out of the nose** throughout your phrases. Don't worry about chest/head mix, volume or having perfect connection as you sing. The most important focus here is the nasality in the tone—training the voice to sometimes take on more nasality, sometimes let go of the nasality.

It's important to be aware of your natural vocal habits and tendencies, and *work with, not fight against*, what your voice does best. If your voice tends toward a nasal tone, this exercise will help you practice steering **out of the nose** to achieve greater tonal variety. If your voice tends toward a de-nasal tone, this exercise will help you practice steering **into the nose** to achieve greater tonal variety... but, rather than using it excessively, I recommend using it more as a sprinkling here and there! The goal is not to change your voice into something it's not—but rather, to bring out the best, most authentic and colourful version of your unique voice!

NASAL TONE → NUH

Aim for a whiny, nasally tone. It *shouldn't work* when you plug your nose!

DE-NASAL TONE → BUH

Aim to strip away the nasality (no “whine”). It *should work* when you plug your nose!

## STEP 1: Sing melody in a nasal tone

NUH NUH NUH NUH NUH NUH NUH  
FOR MY PARDON THIS I SEE

NUH NUH NUH NUH NUH NUH NUH NUH  
NOTHING BUT THE BLOOD OF JESUS

NUH NUH NUH NUH NUH NUH NUH  
FOR MY CLEANSING THIS MY PLEA

NUH NUH NUH NUH NUH NUH NUH NUH  
NOTHING BUT THE BLOOD OF JESUS

**Can you hear a whiny, nasally tone as you sing the NUH? Were you able to carry that tone into the lyrics?**

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## STEP 2: Sing melody in a de-nasal tone

BUH BUH BUH BUH BUH BUH BUH  
FOR MY PARDON THIS I SEE

BUH BUH BUH BUH BUH BUH BUH BUH  
NOTHING BUT THE BLOOD OF JESUS

BUH BUH BUH BUH BUH BUH BUH  
FOR MY PARDON THIS I SEE

BUH BUH BUH BUH BUH BUH BUH BUH  
NOTHING BUT THE BLOOD OF JESUS

**Can you hear a neutral, non-whiny tone as you sing the BUH?  
Were you able to carry that tone into the lyrics?**

---

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## STEP 3: Sing melody half nasal, half de-nasal

NUH NUH NUH NUH NUH NUH NUH  
FOR MY PARDON THIS I SEE

BUH BUH BUH BUH BUH BUH BUH BUH  
NOTHING BUT THE BLOOD OF JESUS

BUH BUH BUH BUH BUH BUH BUH  
FOR MY CLEANSING THIS MY PLEA

NUH NUH NUH NUH NUH NUH NUH NUH  
NOTHING BUT THE BLOOD OF JESUS

**Can you hear a contrast between the NUH and BUH? Were you  
able to carry those qualities into the lyrics?**

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## STEP 4: Sing melody, moving between a nasal and de-nasal tone to create variety

BUH BUH BUH BUH BUH NUH NUH  
FOR MY PARDON THIS I SEE

NUH NUH NUH NUH NUH NUH BUH BUH  
NOTHING BUT THE BLOOD OF JESUS

BUH BUH BUH BUH BUH NUH NUH  
FOR MY CLEANSING THIS MY PLEA

NUH NUH NUH NUH NUH NUH BUH BUH  
NOTHING BUT THE BLOOD OF JESUS

**Now, write out your own “option”, applying the same techniques. There are many options for where to place the tonal qualities, so experiment and have fun with it!**

FOR MY PARDON THIS I SEE

NOTHING BUT THE BLOOD OF JESUS

FOR MY CLEANSING THIS MY PLEA

NOTHING BUT THE BLOOD OF JESUS

**Can you hear a subtle but distinct contrast between the NUH and BUH? Were you able to carry those qualities into the lyrics? Did you find it easy or difficult to switch back and forth quickly between the nasal and de-nasal tones? Did you find a different “arrangement” of the two qualities that felt like a natural fit for your voice?**

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**Which key(s) worked best for your voice in this song application exercise?**

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# CONTRASTING LOW & HIGH LARYNX

In this set of exercises, we're teaching the voice to **change the height of the larynx** as you sing. Don't worry about chest/head mix, volume or having perfect connection as you sing. The most important focus here is the height of the larynx—training the voice to sometimes lower the larynx for a deeper, hootier tone, sometimes raise the larynx for a lighter, sweeter sound.

It's important to be aware of your natural vocal habits and tendencies, and *work with, not fight against*, what your voice does best. If your voice tends toward a hooty tone, this exercise will help you practice **raising the larynx** slightly to achieve greater tonal variety. If your voice tends toward a lighter, more neutral or nasal tone, this exercise will help you practice **lowering the larynx** to achieve greater tonal variety... but, rather than using it excessively, I recommend using it more as a sprinkling here and there! The goal is not to change your voice into something it's not—but rather, to bring out the best, most authentic and colourful version of your unique voice!

## LOW LARYNX TONE → YUH

Aim for a dopey, hooty tone. You should be able to feel your larynx *slightly lower in the throat* if you put your fingers there.

## HIGH LARYNX TONE → YEAH

Aim for a sweeter, slightly whiny sound. You should be able to feel your larynx *slightly higher in the throat* if you put your fingers there.

### STEP 1: Sing melody in a hooty, low larynx tone

YUH YUH YUH YUH YUH YUH YUH  
THIS IS ALL MY HOPE AND PEACE

YUH YUH YUH YUH YUH YUH YUH YUH  
NOTHING BUT THE BLOOD OF JESUS

YUH YUH YUH YUH YUH YUH YUH  
THIS IS ALL MY RIGHTEOUSNESS

YUH YUH YUH YUH YUH YUH YUH YUH  
NOTHING BUT THE BLOOD OF JESUS

**Can you hear a deep, hooty tone as you sing the YUH? Were you able to carry that tone into the lyrics?**

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## STEP 2: Sing melody in a sweet, high larynx tone

YEAH YEAH YEAH YEAH YEAH YEAH YEAH  
THIS IS ALL MY HOPE AND PEACE

YEAH YEAH YEAH YEAH YEAH YEAH YEAH YEAH  
NOTHING BUT THE BLOOD OF JESUS

YEAH YEAH YEAH YEAH YEAH YEAH YEAH  
THIS IS ALL MY RIGHTEOUSNESS

YEAH YEAH YEAH YEAH YEAH YEAH YEAH YEAH  
NOTHING BUT THE BLOOD OF JESUS

**Can you hear a sweet, slightly whiny tone as you sing the YEAH?  
Were you able to carry that tone into the lyrics?**

---

---

## STEP 3: Sing melody half low larynx, half high larynx

YUH YUH YUH YUH YUH YUH YUH  
THIS IS ALL MY HOPE AND PEACE

YEAH YEAH YEAH YEAH YEAH YEAH YEAH YEAH  
NOTHING BUT THE BLOOD OF JESUS

YEAH YEAH YEAH YEAH YEAH YEAH YEAH  
THIS IS ALL MY RIGHTEOUSNESS

YUH YUH YUH YUH YUH YUH YUH YUH  
NOTHING BUT THE BLOOD OF JESUS

**Can you hear a contrast between the YUH and YEAH? Were you  
able to carry those qualities into the lyrics?**

---

---

## STEP 4: Sing melody, moving between low and high larynx tones to create variety

YEAH YEAH YEAH YEAH YUH YUH YUH  
THIS IS ALL MY HOPE AND PEACE

YUH YUH YUH YUH YUH YUH YEAH YEAH  
NOTHING BUT THE BLOOD OF JESUS

YUH YUH YUH YUH YUH YEAH YEAH  
THIS IS ALL MY RIGH - TEOUSNESS

YUH YUH YUH YUH YUH YUH YEAH YEAH  
NOTHING BUT THE BLOOD OF JESUS

**Now, write out your own “option”, applying the same techniques. There are many options for where to place the tonal qualities, so experiment and have fun with it!**

THIS IS ALL MY HOPE AND PEACE

NOTHING BUT THE BLOOD OF JESUS

THIS IS ALL MY RIGHTEOUSNESS

NOTHING BUT THE BLOOD OF JESUS

**Can you hear a subtle but distinct contrast between the YUH and YEAH? Were you able to carry those qualities into the lyrics? Did you find it easy or difficult to switch back and forth quickly between the low and high larynx tones? Did you find a different “arrangement” of the two qualities that felt like a natural fit for your voice?**

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**Which key(s) worked best for your voice in this song application exercise?**

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# NOW IT'S YOUR TURN!

Make sure to apply the “playing with tone” exercises to other songs you’re working on! Remember that you won’t need to plan these things out forever... but if you do it now and you do it well... just like so many other techniques and coordinations in the voice, it will become instinctive for your voice to add incredible dynamics and tonal variety to your songs!

**Choose a small section of a worship song (*verse, chorus or bridge*), and apply “Step 4” from the song application exercise (*try it with all three sets, or focus on the one that feels the most natural in your voice!*).**

- ▶ First, write out your lyrics.
- ▶ Then, depending on which set of tonal qualities you’re working on, write out GO/GOO, NUH/BUH, or YUH/YEAH above the lyrics.
- ▶ Finally, sing the melody, first in the exercise format, then bring those same vocal qualities into the lyric.

**For example...**

YEAH YUH YUH YUH    YEAH YEAH    YEAH YEAH  
JE - SUS    JE - SUS    HOW I    TRUST HIM



Good work! Remember... “painting is easy when you don’t know how, but very difficult when you do” (Edgar Degas). This is challenging stuff, so laugh it off if some strange sounds and tonal combinations come out of your mouth! Give yourself permission to try things out, to let things settle... to go on an adventure as you discover more and more what feels like “home” for you, and what doesn’t feel like “home”! Make sure to leave your comments and questions on the lesson page... let me know what you enjoyed or found challenging in this lesson... I always love hearing from you!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 2” 12-week or 24-week plan in the Suggested Course Schedule for best results in your voice!)*

## 12-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 10: PLAYING WITH TONE				
Day 1	Watch Lesson 18 Video (57 min)			<input type="checkbox"/>
	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>
Day 3	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>
Day 4	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 24-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 19 & 20: PLAYING WITH TONE				
Day 1	Watch Lesson 18 Video (57 min)			<input type="checkbox"/>
	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>
Day 3	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>
Day 4	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>
Day 5	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>
Day 6	Do Playing With Tone Workout (30-50 min) <i>(warmup + 1-2 exercise sets)</i>			<input type="checkbox"/>

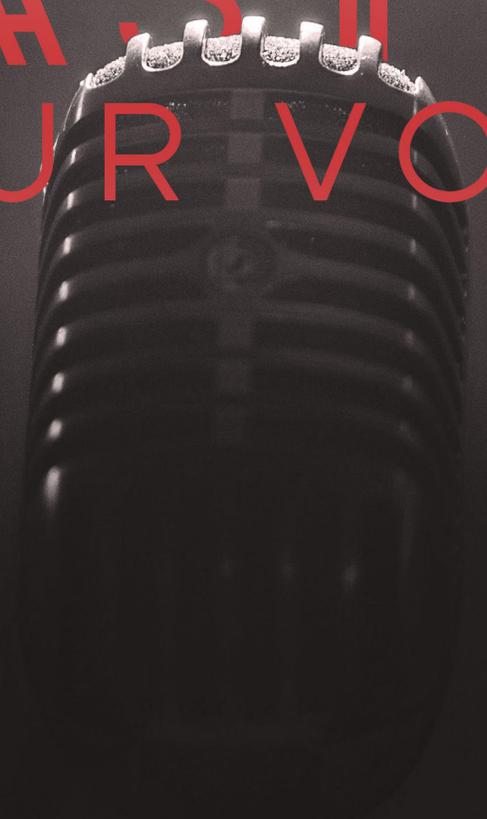


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 19

DYNAMICS: EXPLORING  
SOFT & LOUD

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# DYNAMICS: EXPLORING SOFT & LOUD

In the last lesson, we explored how we can play with different tonal qualities, and in this lesson we're learning how to use dynamics! Learning how to play with volume in your songs is so important to create movement, emotion and interest!

## Dynamics:

variation and contrast in force or intensity; variation and graduation in the volume of musical sound.

### SINGING WITHOUT DYNAMICS...

🔊 is one-dimensional

🔊 is agitating to the listener's ear

🔊 is tiring for your voice

### SINGING WITH DYNAMICS...

✓ promotes health in your voice

✓ is interesting for the listener

✓ creates movement, emotion and interest in a song

✓ creates an engaging environment for people to join in and sing along

“

Learning to sing with sensitivity to the moment is a gift to your congregation and to the worship service. We need the big moments and we need the soft moments and we need everything in between!”

# WAYS TO ADD DYNAMICS

## **GUIDELINE #1: Change the volume when heading into a new section of a song (*verse* → *chorus*, *chorus* → *bridge*, etc).**

- ▶ There needs to be an ebb and flow of volume and intensity changes throughout a song.
- ▶ Using dynamics creates a build up and release of tension, which is what makes music so interesting and emotional!
- ▶ High intensity moments are powerful and necessary... but the intensity needs to give way to a softer moment, otherwise it tires out the voice and the listener's ear.
- ▶ Low intensity moments are powerful and necessary... but the song needs to build in order to remain engaging for the listener.

## **GUIDELINE #2: Start softly to allow room to grow.**

- ▶ Starting a song softly eases people in and invites them on the journey.
- ▶ Starting softly allows room to change the intensity in order for the song to stay engaging!

## **GUIDELINE #3: Play with tone and textured qualities.**

- ▶ Switching from a breathy to a clear tone can help shift the intensity and lift the song.
- ▶ Saving the softest (most textured) tone for the final chorus creates a dynamic shift.

## **GUIDELINE #4: Change the intensity when repeating a song section.**

- ▶ A repeating lyrical section is often a good place to plan for a steady increase in intensity.
- ▶ The lyrics may not repeat, but a repeating melodic section is a good place to use dynamics.

## GUIDELINE #5: Jump the octave.

- ▶ Jumping up the octave is a powerful way to add dynamics to a repeating section of a song.
- ▶ Jumping down the octave is also an effective way to suddenly shift the intensity.

## GUIDELINE #6: Communicate with the musicians.

- ▶ Make sure to work closely with the band to get everybody on the same page!
- ▶ If you're singing quietly/loudly, but the band is doing the opposite, the dynamics you planned will not be achieved.

## GUIDELINE #7: Be intentional with harmonies.

- ▶ Basic principle: we create dynamics by adding or subtracting song/musical/vocal elements.
- ▶ If too many vocal parts are added too soon, there's no room for a change in intensity.
- ▶ If the leader is singing softly but the other singers are not, the dynamic intention is lost in all the voices.
- ▶ Being intentional to add and subtract harmonies throughout a song creates an incredible dynamic journey.
- ▶ Every song (or section of a song) doesn't need to start with a single vocalist; however, it is a powerful technique to achieve beautiful and engaging dynamics!



Even if you don't go through the whole **“Harmony Essentials for Worship”** course, these lessons will be helpful resources for you if you sing on a worship team (*both worship leaders and supporting vocalists*).

- ▶ “The Role of a Background Vocalist”
- ▶ “Achieving Vocal Blend”
- ▶ “Song Mapping”



# LISTENING EXERCISE #1: WHO YOU SAY I AM

Check out this song (and a few notes I've made as I listened!) to hear great examples of dynamics in action! (*I used the recording from the Hillsong "There is More" album.*)

☑ **1. Change the volume when heading into a new section of a song.**

- ▶ continual build and release of vocal intensity (worship leader and supporting vocalists) as song moves from section to section (esp. V1 → chorus, chorus → V2, later chorus → soft chorus rpt, later bridge → bridge rpt, etc.)

☑ **2. Start softly to allow room to grow.**

- ▶ song starts softly (there's still energy in the voice and instruments, but it's more subdued!)
- ▶ starts as solo vocal, then adds harmonies as song builds

☑ **3. Play with tone and textured qualities.**

- ▶ vocal shifts from slightly textured sound in verse to more pharyngeal mix tone in chorus
- ▶ vocal shifts into softer/textured quality halfway through when instruments drop out ("in my Father's house")

☑ **4. Change the intensity when repeating a song section.**

- ▶ intensity builds as bridge repeats (later in the song)
- ▶ vocal shifts into softer/textured quality halfway through when instruments drop out ("in my Father's house")

☑ **5. Jump the octave.**

- ▶ octave jump at end of second verse ("yes He died for me")

☑ **6. Communicate with the musicians.**

- ▶ instruments and voices build and drop in the same moments throughout song

☑ **7. Be intentional with harmonies.**

- ▶ starts as solo vocal, then adds harmonies as song builds (first chorus)
- ▶ switches to male solo later in the song, then builds big again and adds lead vocalist and harmonies back in

☑ **8. Create subtle volume changes throughout the melodic phrases.**

- ▶ slight volume changes throughout melodic phrases (esp. in verses — ex "but He brought me in", "ransomed me", chorus — "there's a place for me", "yes I am")



**What other things do you notice as you listen through the song?**

# LISTENING EXERCISE #2: GLORIOUS DAY

Check out this song (and a few notes I've made as I listened!) to hear great examples of dynamics in action! (*I used the recording from the Passion "Worthy of Your Name" album.*)

**1. Change the volume when heading into a new section of a song.**

- ▶ continual build and release of vocal intensity (worship leader and supporting vocalists) as song moves from section to section (esp. V1 → chorus, chorus → V2, chorus → bridge, etc.)

**2. Start softly to allow room to grow.**

- ▶ song starts softly (there's still energy in the voice and instruments, but it's more subdued!)
- ▶ starts as solo vocal, then adds harmonies as song builds (harmonies kick in with intensity in the chorus — "I ran out of that grave")

**3. Play with tone and textured qualities.**

- ▶ vocal shifts from softer, slightly textured sound in verse to cleaner, more pharyngeal mix tone in chorus

**4. Change the intensity when repeating a song section.**

- ▶ intensity builds as bridge repeats

**5. Jump the octave.**

- ▶ octave jump at end of second verse ("the old made new")
- ▶ octave jump in bridge ("when I was broken")

**6. Communicate with the musicians.**

- ▶ instruments and voices build and drop in the same moments throughout song

**7. Be intentional with harmonies.**

- ▶ starts as solo vocal, then adds harmonies as song builds ("I ran out of that grave")

**8. Create subtle volume changes throughout the melodic phrases.**

- ▶ slight volume changes throughout melodic phrases (especially in verses — ex. "it was my tomb", chorus — "out of the darkness")



**What other things do you notice as you listen through the song?**

# NOW IT'S YOUR TURN!

Choose your own song, listen through, and write down a few specific details of places in the song where you noticed the use of dynamics. The more you train your ear, the more easily you'll be able to use these techniques in a song yourself!

**1. Change the volume when heading into a new section of a song.**

**2. Start softly to allow room to grow.**

**3. Play with tone and textured qualities.**

**4. Change the intensity when repeating a song section.**

**5. Jump the octave.**

**6. Communicate with the musicians.**

**7. Be intentional with harmonies.**

**8. Create subtle volume changes throughout the melodic phrases.**

# VOCAL WORKOUT

## A few reminders as you begin the workout:

- ▶ If you're following the 12-week suggested course schedule for "Master Your Voice" Part 2, aim to do this workout 3 times this week. If you're following the 24-week schedule, aim to do this workout 5-6 times over the next two weeks.
- ▶ Use the simple practice log at the end of these lesson notes to log your practice, and/or use the Suggested Course Schedule to schedule and mark your workouts as completed.
- ▶ Remember to refer to the video explanations and demonstrations as much and as often as you need to, so you can be confident that you're doing the exercises as accurately and efficiently as possible.
- ▶ Make sure to always do the warmup and warmdown exercises. It's so important to establish and re-establish a healthy, balanced tone in the voice!
- ▶ The purpose of these exercises is to train your voice to move from a lighter tone to a fuller tone, and vice versa. These are advanced techniques, so be patient with your voice!
- ▶ In the song application exercises, find a key that's right for your voice. Remember, the point is not for you to sing in all the keys, but to find the ones that are right for you, and hone in on those. I've provided 6 keys for you to choose from, and if none of those seem best for your voice, check out the alternate keys in the male/female workout.

## Here is the high note (per key) in both the song application exercise melodies:

KEY	D	E $\flat$	E	F	F $\sharp$	G	A $\flat$	A	B $\flat$	B	C	C $\sharp$
HIGHEST NOTE	A	B $\flat$	B	C	C $\sharp$	D	E $\flat$	E	F	F $\sharp$	G	G $\sharp$

# WUH TO MUH TO BUH

Certain consonants give us more compression, which makes it easier to lean in for more volume. This exercise will train your voice to gradually add and subtract compression for more/less volume as you sing.

**WUH** (light compression) → **MUH** (medium compression) → **BUH** (deep compression)

WUH WUH MUH MUH BUH BUH MUH MUH WUH WUH

- ▶ Make sure it's a gradual volume shift, not a sudden, choppy shift.
- ▶ Don't force the volume to happen—allow the natural compression of the consonants to help you lean in for more volume.

**How would you describe the sound of your voice in this exercise? Can you hear a volume shift from WUH to MUH to BUH? Is it a gradual shift or is it choppy?**

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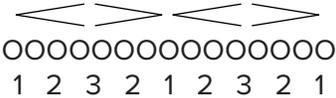
**What do you feel in your voice/throat/muscles as you do this? Does it feel relaxed or forced? Can you feel how the “B” consonant allows you to lean in for more volume? Does this exercise feel easy, or is it a struggle?**

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# OPEN VOWEL 3-NOTE SCALE

This exercise will train your voice to crescendo and decrescendo on an open vowel as you move pitches (with no consonant to help give you grip!).



- ▶ The vowel will cycle through OO, EE, and OH.
- ▶ Aim for two rise and fall patterns—getting louder as the pitch moves up, quieter it comes down.
- ▶ Make sure to start softly to leave room to grow. If you start too loud, you’ll have to push too hard on your voice to gain volume.
- ▶ Use the vowel principles you’ve learned: keep the mouth narrow and the right amount of space inside the mouth.

**How would you describe the sound of your voice in this exercise? Can you hear a volume shift as you move up and down in pitch? Is it a gradual shift or is it choppy?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Are you keeping your mouth shape narrow? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle? Which vowel sound is the easiest for you? Most challenging?**

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# GEE TO YEAH DESCENDING OCTAVE SCALE

This exercise will train your voice to move from a light, quiet head mix to a louder, heavier mix tone. Be patient with your voice, slow things down, experiment, and make sure to do the scales in a comfortable range!

  
GEE GEE GEE YEAH YEAH YEAH YEAAAAAAAAAAAH

- ▶ Start in a light, clear GEE, then transition into a YEAH, allowing the EE to open smoothly into the Y sound.
- ▶ Aim to crescendo seamlessly from a light mix (GEE) to a deeper mix (YEAH).
- ▶ Keep your mouth shape consistently narrow throughout the exercise.
- ▶ Make sure to decrescendo on the way down each scale.

**How would you describe the sound of your voice in this exercise? Can you hear a crescendo as you move from GEE to YEAH? Can you hear a decrescendo as you move down the scale? Are the volume shifts gradual or choppy?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Are you keeping your mouth shape narrow? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# SONG APPLICATION #1

**This exercise is working on basic dynamics: aiming for a volume change as we shift into a new section of a song.**

Sing the verse of “Tis So Sweet” on a light **WOH** sound, then the chorus on a louder **GUH** sound



Sing song lyrics, aiming to bring the same dynamic shift from the exercise into the lyrics

TIS SO SWEET TO TRUST IN JESUS  
JUST TO TAKE HIM AT HIS WORD  
JUST TO REST UPON HIS PROMISE  
JUST TO KNOW THUS SAITH THE LORD

JESUS JESUS HOW I TRUST HIM  
HOW I'VE PROVED HIM O'ER AND O'ER  
JESUS JESUS PRECIOUS JESUS  
OH FOR GRACE TO TRUST HIM MORE

**Can you hear a distinct contrast between the WOH and GUH?  
Were you able to carry those dynamic qualities into the lyrics?  
Did you start softly enough to allow room to grow?**

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**Which key(s) worked best for your voice in this song application exercise?**

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# SONG APPLICATION #2

**This exercise is working on advanced dynamics: aiming for subtle volume changes throughout the melodic phrases.**

Sing “Doxology” melody on an open **OH** vowel sound, aiming for subtle dynamic changes throughout each phrase



Sing lyrics, aiming to bring the same subtle dynamic shifts from the exercise into the lyrics

**Try out this arrangement! Feel the “leaning in” as you crescendo and the “leaning back” as you decrescendo, listening for the tension and release!**

  
OHHHHHHHHHHHHHHHHHHHHHHH OHHHHHHHHHHH  
PRAISE GOD FROM WHOM ALL BLESSINGS FLOW

  
OHHHHHHHHHHHHHHHHHHHHHHH OHHHHHHHH  
PRAISE HIM ALL CREATURES HERE BELOW

  
OHHHHHHHHHHHHHHHHHHHHH OHHHHHHHHHH  
PRAISE HIM ABOVE YE HEAV'NLY HOST

  
OHHHHHHHHH OHHHHHHHHHHHHHHHHHHHHH  
PRAISE FATHER SON AND HOLY GHOST

  
OHHHHHHHHH  
A - MEN

**Now, create your own arrangement of dynamics! There are so many options for this, so experiment and have fun with it!**

PRAISE GOD FROM WHOM ALL BLESSINGS FLOW / PRAISE HIM ALL CREATURES HERE BELOW

PRAISE HIM ABOVE YE HEAV'NLY HOST / PRAISE FATHER SON AND HOLY GHOST

A - MEN

**Can you hear subtle crescendos and decrescendos throughout each phrase in the OH's? Were you able to carry those dynamic qualities into the lyrics? Did you find a different “arrangement” of the dynamics that felt like a natural fit for your voice?**

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**Which key(s) worked best for your voice in this song application exercise?**

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Way to go! Even if you're still working on lots of areas in your voice, dynamics will take your singing to the next level—instantly! And... remember that dynamics are important for every singer on the platform—both worship leaders and background vocalists! Intentional use of dynamics will create a blended, unified sound on a worship team. So... start putting these techniques into practice in the songs that you're singing! Start listening to the people you sing with and the voices that you hear on the radio or your favourite albums... listen intently for the dynamics in their voices and do your best to match what you hear. Make sure to leave your comments and questions on the lesson page—let me know what you enjoyed or found challenging in this lesson!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 2” 12-week or 24-week plan in the Suggested Course Schedule for best results in your voice!)*

## 12-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 11: DYNAMICS: EXPLORING SOFT & LOUD				
Day 1	Watch Lesson 19 Video (46 min)			<input type="checkbox"/>
	Do Dynamics Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>
Day 3	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>
Day 4	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 24-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 21 & 22: DYNAMICS: EXPLORING SOFT & LOUD				
Day 1	Watch Lesson 19 Video (46 min)			<input type="checkbox"/>
	Do Dynamics Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>
Day 3	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>
Day 4	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>
Day 5	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>
Day 6	Do Dynamics Workout (30-45 min)			<input type="checkbox"/>

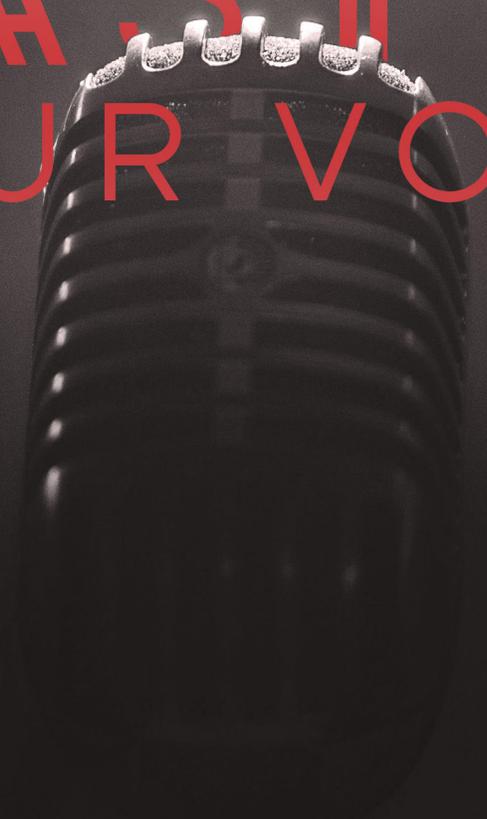


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 20

CRAFTING A SONG  
JOURNEY

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# CRAFTING A SONG JOURNEY

Wow! Here we are in the final lesson of “Master Your Voice” Part 2! I’m so excited about the possibilities and potential that’s waiting to be unlocked in your voice as you learn to bring together everything we’ve worked on into an artfully crafted song! Over the past 11 lessons, we’ve learned strategies for...

- ✓ identifying what your voice does best and how to **play to those strengths**
- ✓ singing tricky **vowels and consonants**
- ✓ singing in both a full-out **power voice and a soft, light voice**
- ✓ singing with **breathy and edgy texture**
- ✓ how to **play with different tone qualities**
- ✓ how to **sing with dynamics**

... and now we’re putting it all together!

“Master Your Voice” Part 1 was about laying the foundations, and “Master Your Voice” Part 2 has been about discovering your sound. You may feel like you’re very far from mastery in many of these areas... and that’s totally fine. The point is not that you should have mastered all of these things and be able to execute all of the exercises perfectly by now. The important thing is that you have spent time discovering... more about your voice, your unique sound, your habits, your strengths, your weak areas... and discovered tools so that you CAN work towards vocal mastery in the areas that you need to and want to grow in!



## NOTES

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# SONG JOURNEY: THE WHAT AND WHY

## A song journey is... the journey a song takes us on!

- ▶ What is the arc of the song?
- ▶ What's happening throughout the song?
- ▶ Where are you taking us with your voice?
- ▶ Are you using dynamics?
- ▶ Is the team unified in what's being played and sung?
- ▶ Does your voice match what the lyric is saying?

“

Is it a long, straight road with no scenery? Or is it a beautiful, winding road with new sights, sounds, colours and landscapes?”

## The main principles to remember:

- ▶ Always be intentional about how you sing.
- ▶ Don't sing the whole song at the same volume or in the same tone.
- ▶ Continually ask the question: what's the **best choice for this song**... this journey?

If you aim for these things, you're well on your way to crafting an engaging, dynamic song journey every time you sing! *Please note:* the song analysis in this lesson will focus on strategies for and components of a typical contemporary worship song arrangement. There are **many possible ways to arrange a song**, so this is not necessarily the “best” way, and certainly not the only “correct” way! But... these song structure guidelines will serve you well as you aim to craft a powerful, engaging song journey, and even though creativity is important and encouraged, I don't recommend “breaking the rules” until you've played well within the lines for a long time and you know what feels right and wrong dynamically in a song!

# SONG JOURNEY PRINCIPLES

## Moving from verse to chorus:

An intentional dynamic shift moving from the verse to the chorus creates an engaging, interesting moment in the song journey.

- ▶ In a song where the melody line in the chorus *sits higher than the verse*, naturally the shift in pitch helps to create a dynamic journey. (ex. "Who You Say I Am")
- ▶ In a song where the melody line in the chorus *stays in the same place as the verse*, it's important to intentionally create a dynamic shift in your voice. (ex. "Good Good Father")

## VERSE 1

- ▶ sing in a lighter vocal tone
- ▶ head mix/light chest mix
- ▶ breathy/edgy texture
- ▶ often good to start with one vocalist on mic
- ▶ leave room for the song to build—don't give away too much too soon!

## VERSE REPEAT

- ▶ keep it subdued
- ▶ don't sing it exactly the same as first verse
- ▶ play with dynamics and tone—nasality, low larynx, etc.

## CHORUS 1

- ▶ make sure there's a subtle dynamic arc coming out of the verse
- ▶ play with dynamics and tone—nasality, low larynx, etc.

## CHORUS 2

- ▶ sing in a rich, full tone
- ▶ need lots of energy/depth in the voice

## VERSE 2

- ▶ usually headed into a big chorus
- ▶ need energy/depth in the voice
- ▶ communicate mission/intention
- ▶ usually the place where the band kicks it up a notch... don't let your voice get lost in the sound!

## INSTRO (INSTRUMENTAL)

- ▶ sometimes soft, sometimes big moment in the song
- ▶ vocal ad libs/exhortation

## BRIDGE

## BRIDGE

- ▶ often starts softly, then builds as it repeats (sometimes starts big right away)
- ▶ plan for tonal/dynamic shift in the voice (light → deeper mix)
- ▶ make sure to "let loose" with your voice!

## FINAL SECTIONS

- ▶ can go big or soft
- ▶ usually verse, chorus, or bridge in a soft moment
- ▶ usually chorus in a big moment

## Note the huge dynamic shift in the bridge:

- ▶ If you start the bridge singing full-out, there's no room to build.
- ▶ If you sing the whole bridge softly, it doesn't sound powerful and engaging.
- ▶ Instead, start softly, then as the bridge melody repeats, begin to take on a deeper, fuller quality—this will create a powerful, dynamic journey!

Make sure to **hold back some of your vocal energy and power** in the first sections of the song... so that you can "open the gates" when you get to verse 2!

Shifting back to a soft/light mix vocal quality as you enter a bridge section provides a "release" for the listeners' ears and leaves room to build again dynamically.

# NOTHING BUT THE BLOOD SONG JOURNEY

## VERSE 1

- ▶ gentle, delicate start to the song
- ▶ light mix tone—moving between head mix and light chest mix
- ▶ relaxed, conversational phrasing
- ▶ subtle dynamic arc throughout each phrase
- ▶ voice weaves in and out of breathy texture and clear tone

## CHORUS 1

- ▶ edgy texture on “Oh” to gently enter beginning phrase
- ▶ melody starts out higher than in verse, creating a natural dynamic lift
- ▶ male harmony is brought in here to add dynamics
- ▶ sweet, delicate tone throughout
- ▶ subtle dynamic “push and pull” throughout each phrase
- ▶ crescendo on final “Jesus” headed into Verse 2

## INSTRO (INSTRUMENTAL)

- ▶ energy stays up throughout the instrumental
- ▶ pharyngeal “cry” and low larynx depth in the ad libs communicates emotion/intention

## CHORUS 2

- ▶ much more dramatic entry than in Chorus 1
- ▶ rich, full, chest-dominant mix voice tone
- ▶ lots of energy/depth in the voice
- ▶ tonal variety—low/high larynx/nasality/texture, etc.
- ▶ crescendo and upward melodic movement coming out of chorus to add dynamics (“Jesus”)

## BRIDGE 2

- ▶ dramatic shift from light, breathy head mix to rich, full “power mix” tone
- ▶ lots of lowered larynx depth and pharyngeal cry to achieve power and freedom in the high range
- ▶ use of strategic vowel modifications to create efficiency and optimum resonance

## VERSE 3

- ▶ dramatic shift back to gentle, sweet moment
- ▶ delicate head mix tone and breathy texture in the voice
- ▶ subtle dynamics throughout phrases

## VERSE REPEAT

- ▶ *short instrumental headed into verse repeat*
- ▶ *breathy texture on ad libs*

- ▶ more volume/intensity than first time through, but still gentle/subdued
- ▶ subtle tonal changes to bring variety—lowered larynx used to add depth to the tone (*esp. on “nothing but the blood”*)
- ▶ less breathy texture, more clear tone than in first verse
- ▶ more dramatic use of dynamics—phrases “crest” slightly higher than in first verse

## VERSE 2

- ▶ more energy in the voice
- ▶ more dramatic “play” with tonal qualities: nasality/low larynx, etc.
- ▶ on a mission—take us to the chorus!

## BRIDGE 1

- ▶ dramatic drop into sweet, gentle moment
- ▶ moves from chest mix to light, breathy head mix
- ▶ the “release” is needed after a long section at higher intensity
- ▶ leaves room to build the song again
- ▶ volume increase and tonal shift on final “nothing but the blood” to take on more depth (chest voice/lowered larynx)

## OUTRO

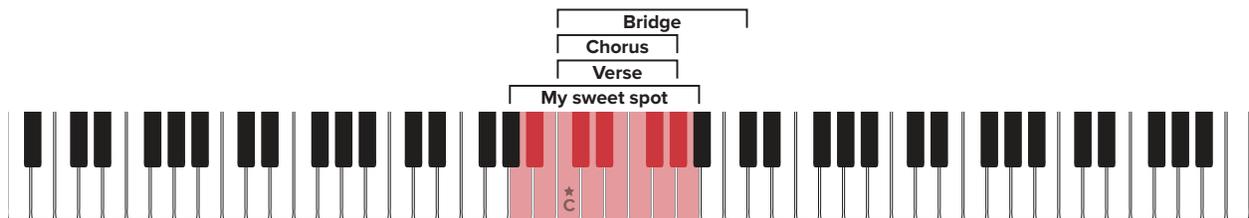
- ▶ gentle, breathy ad libs
- ▶ relaxed, conversational tone to end song

# NOTHING BUT THE BLOOD ANALYSIS

Check out the following notes I've made, and see if you can hear the techniques we've learned throughout the course being used in the song! (*Please note: this is not an exhaustive analysis of the techniques used in the song... my goal is just to show you a few examples for each concept... so feel free to add your own notes about other things you notice!*)

## SWEET SPOT

My sweet spot is the **low to mid range**—typically from A-A are my most comfortable notes. I can sing lower and higher but I don't prefer to stay there for long! The verse and chorus stay well within my sweet spot range, and the bridge goes a few notes higher—which is manageable with strategic use of resonance, low larynx technique and vowel modifications!



## VOWELS & CONSONANTS

The big bridge was the main place in the song where I strategically used the **vowel modification and consonant strategies** that we learned in Lesson 12 and 13 (“The Art of Singing Vowels/Consonants”).

*See the next page for a recap and detailed analysis...*

VOWEL

MODIFICATIONS: UUH IH UH UUH EH(EE) AH(EE) EE

VOWEL SOUNDS: UH EH AW UH AY EYE IH

LYRICS: WHAT CAN WASH A - WAY MY SIN

find a resonant OO at the beginning of the W's	bring the articulation forward in the mouth	try the "trick" of using the SH to launch into the vowel: SHUUH	allow the natural resonance of the "M" to help you find your mix	don't let out too much "hiss" (excess air)
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OH(OO) UUH IH UUH UUH UUH  
 OH UH EE UH UH UH  
 OH NOTHING BUT THE BLOOD

allow the natural resonance of the "N" to help you find your mix	quick articulation of the B	barely there, basically: BUUHTUUH	quick articulation of the B	barely there, minimize the D
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UUH IH UUH UUH UUH  
 UH EE UH UH UH

same as Line 2  
 NOTHING BUT THE BLOOD

UUH IH EH(EE) IH OH(OO) UUH IH  
 UH EH AY EE OH UH EH  
 WHAT CAN MAKE ME WHOLE A - GAIN

find a resonant OO at the beginning of the W	bring the articulation forward in the mouth	quick articulation of the K	allow the natural resonance of the "M" to help you find your mix	try the "trick" of using the L to launch into the vowel: LUUH	bring the articulation forward in the mouth
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OH(OO) UUH IH UUH UUH UUH  
 OH UH EE UH UH UH  
 OH NOTHING BUT THE BLOOD

same as Line 2  
 OH NOTHING BUT THE BLOOD

UUH IH UUH UUH UUH UUH IH UUH  
 UH EE UH UH UH UH EE UH  
 NOTHING BUT THE BLOOD OF JESUS

same as Line 3	try the "trick" of using the D to launch into the vowel: DUUH	minimize the S's, not too much hiss
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## POWER VOICE & LIGHT VOICE

**Power voice techniques** (full tone, chest-dominant mix, louder volumes, etc.) were used, especially in Verse 2, Chorus 2, and Bridge 2.

**Light voice techniques** (soft tone, head-dominant mix, light chest mix, quieter volumes, etc.) were used, especially in Verse 1, Verse 1 repeat, Chorus 1, Bridge 1, Verse 3, and the final ad libs in the outro.

## TEXTURE

Both **breathy and edgy texture** are used in subtle ways throughout the song to create dynamics and stylistic effect.

- ▶ Breathy texture is used throughout Verse 1 (first time through) and Verse 3 to create a soft, delicate sound to begin and end the song.
- ▶ The repeat of Verse 1 and Chorus 1 shift to mostly clean tone with edgy texture throughout (verse: “what”, “away”, “of”; chorus: “oh”, “is”, “white”, “other”, “of”).
- ▶ Bridge 1 is sung in light head mix with some breathy texture, to allow room to build into a clear, full, non-textured sound in Bridge 2.

## TONE

Overall, the tone is pretty balanced (not overly nasal or hooty) throughout the song, but with subtle use of low larynx in some sections to bring more depth, nasality to bring in a brighter sound, and a contrast of chest/head mix—the tonal diversity throughout the song creates an engaging listening experience, because no section of the song sounds exactly the same as another. Take a listen from the ad libs in the instrumental to the end of the bridge and see if you can hear the contrasting tonal qualities I’ve made note of here:

CHEST MIX,  
LOWER LARYNX

[ OH NOTHING BUT YOUR BLOOD, CAN WASH US WHITE AS SNOW  
NO OTHER FOUNT I KNOW

HEAD MIX,  
HIGHER LARYNX

[ WHAT CAN WASH AWAY MY SIN  
OH NOTHING BUT THE BLOOD, NOTHING BUT THE BLOOD  
WHAT CAN MAKE ME WHOLE AGAIN  
OH NOTHING BUT THE BLOOD, NOTHING...

CHEST MIX,  
LOWER LARYNX

[ ...BUT THE BLOOD  
WHAT CAN WASH AWAY MY SIN  
OH NOTHING BUT THE BLOOD, NOTHING BUT THE BLOOD  
WHAT CAN MAKE ME WHOLE AGAIN  
OH NOTHING BUT THE BLOOD, NOTHING BUT THE BLOOD OF JESUS

## Dynamics

The song follows many of the guidelines from the “Dynamics: Playing with Soft & Loud” lesson.

### 1. Change the volume when heading into a new section of a song.

- ▶ Yes - especially moving from Chorus 1 → Verse 2, Chorus 2 → Bridge 1, Bridge 1 → Bridge 2, Bridge 2 → Verse 3.

### 2. Start softly to allow room to grow.

- ▶ Yes - Verse 1 begins in a soft, breathy textured head mix tone, leaving lots of room to build in gradual increments toward the big bridge!

### 3. Play with tone and textured qualities.

- ▶ Yes - as discussed in the “Tone” and “Texture” sections. There are both subtle and dramatic contrasts between clear/breathy/edgy qualities, head/chest mix and low larynx/high larynx throughout the song, as well as pharyngeal/nasal qualities naturally present in my mix tone throughout.

### 4. Change the intensity when repeating a song section.

- ▶ Yes - a slight increase in intensity when repeating Verse 1. The switch from breathy texture to clear tone creates the dynamics. In the bridge, there’s a dramatic increase in intensity when the bridge is repeated, with the voice moving from a breathy head mix to a clear, deeper chest mix.

### 5. Jump the octave.

- ▶ No - there wasn’t really an ideal place for that in this song, but this is not a necessary use of dynamics!

### 6. Communicate with the musicians.

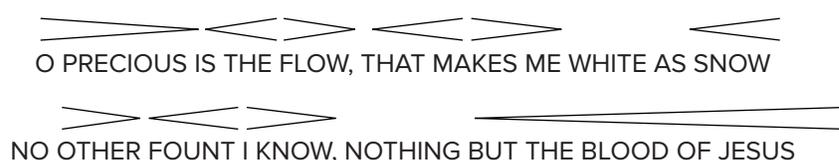
- ▶ Yes 😊 - I was the only musician, so I did communicate to myself to play softer and louder on the keyboard, as well as to move from long held chords in the soft sections to more rhythmic movement in the sections with more vocal intensity.

### 7. Be intentional with harmonies.

- ▶ Yes - harmonies are added and subtracted intentionally throughout the song. The song begins with a single vocalist to allow room to build, and a soft male harmony is brought in at Chorus 1 to add dynamics there. Harmony remains present until Bridge 1, where it’s removed to bring the song back to a delicate place and leave room to build into Bridge 2. Harmony is brought in strong at Bridge 2, then removed when the song drops into Verse 3.
- ▶ In the alternate arrangement shown briefly in the video, after Bridge 2 the song launches into a big chorus, where the male sings the melody and the female jumps to a high harmony, giving it a dynamic lift in that section. Because the chorus melody is lower than the bridge melody, if the female had gone back to the melody, the song would have felt a drop in energy rather than an increase.
- ▶ See the lesson on [“Song Mapping”](#) in the [“Harmony Essentials for Worship”](#) course for more info on adding harmony in your worship songs!

### 8. Create subtle volume changes throughout the melodic phrases.

- ▶ Yes - especially in the softer sections. Check out the crescendos/decrescendos in Chorus 1 as an example:

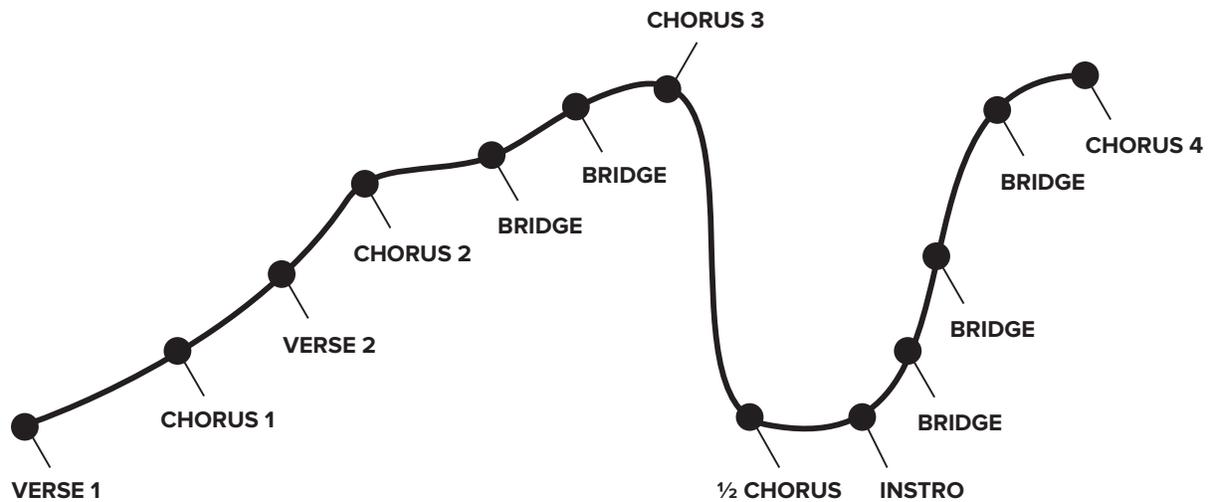




# WHO YOU SAY I AM SONG JOURNEY

Listen through “Who You Say I Am” (from Hillsong “There is More” album) and take note of anything you notice that you think contributes to the song journey. Be as specific as you can!

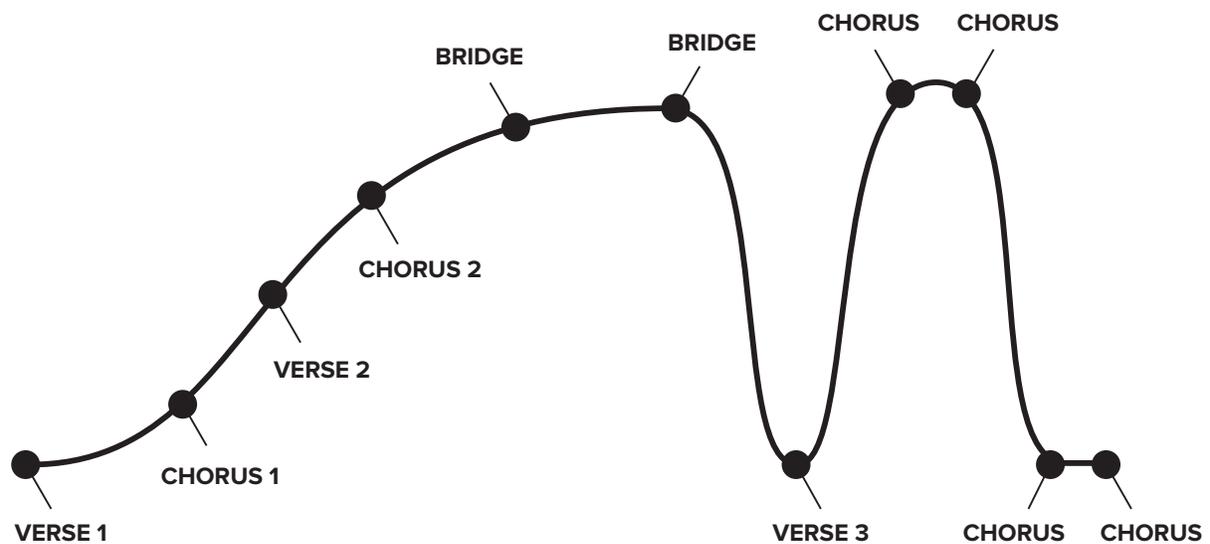
- ▶ What dynamics do you hear?
- ▶ What is the singer doing with their voice to build the song?
- ▶ What are the musicians and other singers doing to support the worship leader and create a dynamic song journey?



# GOOD GOOD FATHER SONG JOURNEY

Listen through “Good Good Father” (from Chris Tomlin “Never Lose Sight” album) and take note of anything you notice that you think contributes to the song journey. Be as specific as you can!

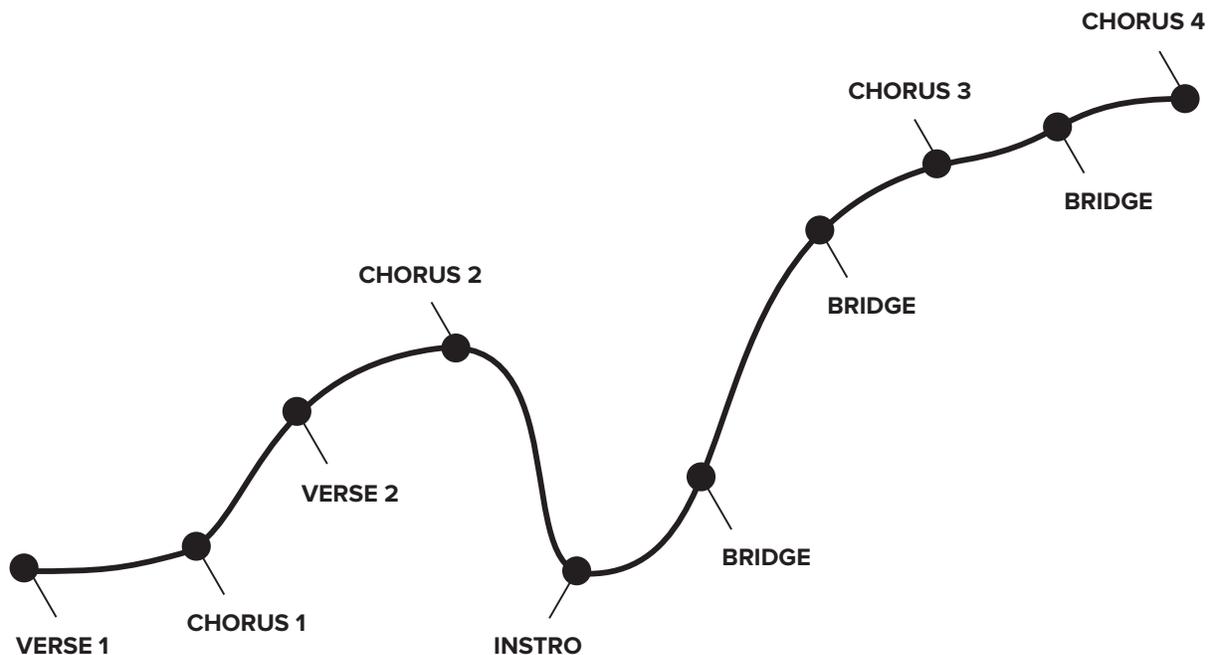
- ▶ What dynamics do you hear?
- ▶ What is the singer doing with their voice to build the song?
- ▶ What are the musicians and other singers doing to support the worship leader and create a dynamic song journey?



# WHAT A BEAUTIFUL NAME SONG JOURNEY

Listen through “What a Beautiful Name” (from Hillsong “Let There Be Light” album) and take note of anything you notice that you think contributes to the song journey. Be as specific as you can!

- ▶ What dynamics do you hear?
- ▶ What is the singer doing with their voice to build the song?
- ▶ What are the musicians and other singers doing to support the worship leader and create a dynamic song journey?



# NOW IT'S YOUR TURN

Now, listen to a worship song of your choice and plot a simple dot diagram of the song journey you hear. Take note of anything you notice that you think contributes to the journey!

- ▶ What dynamics do you hear?
- ▶ What is the singer doing with their voice to build the song?
- ▶ What are the musicians and other singers doing to support the worship leader and create a dynamic song journey?

# LISTENING EXERCISE

Find 2-3 arrangements of the same song (sung by different artists/bands). Plot a simple dot diagram of the song journey you hear in each arrangement, and take note of ways that each journey is different. Use whatever song you'd like, or choose something from the lists below!

## Build My Life

- ▶ Housefires "Housefires III" album
- ▶ Passion "Worthy of Your Name" album
- ▶ Pat Barrett "Pat Barrett" album
- ▶ Christy Nockels "Build My Life" single
- ▶ Michael W. Smith "Surrounded" album
- ▶ Shane & Shane "The Worship Initiative Vol. 14" album
- ▶ Soul Survivor "The Promise" album

## Reckless Love

- ▶ Cory Asbury "Reckless Love" album
- ▶ Passion "Whole Heart" album
- ▶ Michael W. Smith "Surrounded" album
- ▶ Shane & Shane "The Worship Initiative Vol. 15" album

## Living Hope

- ▶ Phil Wickham "Living Hope" album
- ▶ Bethany Wöhrlé "Living Hope" single
- ▶ Bethel Music "Victory" album
- ▶ Shane & Shane "The Worship Initiative Vol. 16" album
- ▶ Cross Point Church "Living Hope" single

## 10,000 Reasons (Bless the Lord)

- ▶ Matt Redman "10,000 Reasons" album
- ▶ Jesus Culture "Unstoppable Love" album
- ▶ Rend Collective "Campfire" album
- ▶ Shane & Shane "The Worship Initiative Vol. 1" album

**Song:** \_\_\_\_\_

**Arrangements I listened to:** \_\_\_\_\_

**Plot a simple dot diagram of the song journey you hear in each arrangement, and answer the questions on the following page.**

**How are they sung differently? What do you notice about the vocal tone used throughout each arrangement? How are dynamics used by the different vocalists? How are harmonies used in the different arrangements?**

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**How are the arrangements played differently (band/instrument-wise)? How are dynamics used by the band/team as a whole?**

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**Which arrangement did you enjoy the most? Which did you find the most engaging? Why?**

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# CRAFTING YOUR OWN SONG JOURNEY

## Now it's your turn!

- ▶ Print or write out lyrics to a worship song of your choice.
- ▶ With a track, instrument, or a cappella, sing through the song once over to get a feel for it, jotting down a few ideas of things you might try as you aim to create a dynamic song journey (ex. *start softly, crescendo into the chorus, jump the octave, etc.*). Don't worry about coming up with the best ideas at this point—just jot down whatever comes to mind!
- ▶ Now, spend some time crafting—it's important to find your own process and rhythm for this, so make sure to experiment and try things out!
- ▶ First, plot a simple dot diagram illustrating the dynamic rise and fall throughout the song. It's important to first establish the overall arc of the song!
- ▶ Now, work through the song one section at a time, trying things out (*yes, singing!*) as you go. Make notes, highlight, mark up the page as much as you want (*believe me... my lyric worksheets look like a scribbly mess to anyone but me!*). Make notes about tonal qualities to try out, crescendos/decrescendos, texture, volume, etc.
- ▶ If you come across a note or a section of a song that feels too high, too low, too tense, etc... try a strategic exercise to help steer your voice in the right direction (*sing the exercise, then the lyric back-to-back to take advantage of short term muscle memory*). If you're still having trouble, it may be a good idea to change the key to a better one for your voice!

HAVE FUN! 😊

# MOVING FORWARD

I'm excited about what you'll learn in "Master Your Voice" Part 3, but I encourage you to take some time (several weeks) to solidify some of the techniques we've been focusing on, and to begin working through full songs, applying all that you've learned!

## Here's what I recommend over these next weeks (aim for 3-5 vocal training days per week total):

### 2-3 DAYS/WEEK: WORKOUT DAYS

Choose a **vocal workout** from Lessons 1-19 (*something that challenges your voice in an area you want to see improvement in!*).

### 1-3 DAYS/WEEK: SONG CRAFTING DAYS

Do a 10-15 minute **vocal warmup** (*I recommend using tracks 2-15 in the "Playing with Tone" workout or tracks 2-9 in the "Dynamics" workout—either of those sets of warmups will get your voice primed and ready for working on a song!*), then **choose a song** (*one that you love to sing, or one that you need to prepare for a worship set list anyway!*) and spend time crafting a song journey, using the guidelines in these lesson notes.

Above all, remember that singing is holistic. So... if you're **not seeing the results/improvement** you want to see... if your **songs still don't sound the way you want them to**... if your voice feels **tired, strained, or tense** on a regular basis...

## Be willing to ask the (hard) questions. Do I...

- ▶ have strength and freedom in each of my resonators (chest/head/pharyngeal)?
- ▶ have a good amount of range that I'm comfortable in (a buffer outside the songs I sing)?
- ▶ exercise my voice regularly (3-5 times/week)?
- ▶ know my sweet spot and vocal budget (choose songs and keys that fit my voice well)?
- ▶ know my strengths and play to them (rather than focusing too much on weak areas)?
- ▶ use strategies to train my voice to do what I want it to (strategic vocal exercises → lyrics, vowel modifications, etc... rather than just singing songs over and over)?
- ▶ have good vocal habits (always warm up, quit while I'm ahead, good practice space, etc.)?
- ▶ breathe efficiently (with support from the diaphragm, not shallow chest breathing)?
- ▶ embrace the process, and know that true vocal progress takes time (instead of rushing and getting frustrated)?
- ▶ constantly renew my mind (throw away negative thinking)?
- ▶ fuel my body well (healthy food, limit sugar/caffeine/dairy, adequate hydration)?
- ▶ get enough sleep (at least 7-8 hours per night on a regular basis)?
- ▶ seek feedback to make sure I'm on the right track?
- ▶ believe that I CAN be a great singer? that I CAN achieve what I want to in my voice?

If the answer to ANY of these questions is “no”... that may very well be the thing that's holding your voice back. Don't worry, nobody's perfect, so don't expect yourself to be—but if you really, actually, truly want to see breakthrough and lasting transformation in your voice, you have to be willing to make changes (*perhaps in areas you wouldn't have thought of!*). Your voice is way more than just vocal cords and muscles in your throat... so it will take way more than just doing a few vocal workouts here and there to see change. But... if you commit to taking the time and making the changes you need to make, you will see results! And... if you have gone through each lesson in this course and have been diligently going through the vocal exercises, I'll bet you HAVE seen improvement over these past months! Yay! CELEBRATE THOSE VICTORIES... no matter how small you think they are!

**What are three areas that you've seen improvement in?**

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**What are three areas that you still want to improve in?**

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**Are there things in the list on the previous page that may be holding you back? Moving forward, which ones can you focus on and aim to be better (not perfect!) in?**

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**Based on what you've learned throughout the course so far, how would you describe/characterize your unique sound and tone? Using ONLY positive adjectives and phrases, describe your voice and what you're best at!**

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**And... here are the most important questions. As your coach, this is truly what's most important to me! Take a moment to pray and ask: God, what are you "up to" in me? What are you building? How can I partner with You and Your purposes?**

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“Imagine yourself as a living house. God comes in to rebuild that house. At first, perhaps, you can understand what He is doing. He is getting the drains right and stopping the leaks in the roof and so on: **you knew that those jobs needed doing and so you are not surprised.**

But presently He starts knocking the house about in a way that hurts abominably and does not seem to make sense. **What on earth is He up to?**

The explanation is that **He is building quite a different house from the one you thought of**—throwing out a new wing here, putting on an extra floor there, running up towers, making courtyards.

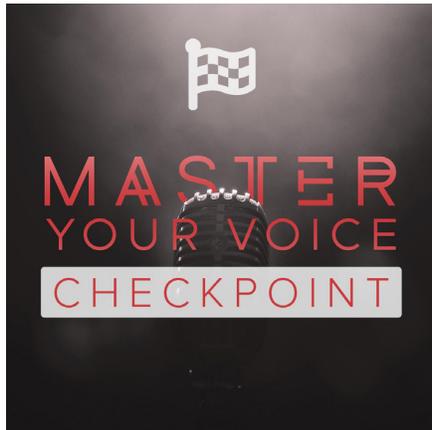
You thought you were going to be made into a decent little cottage: but **He is building a palace.** He intends to come and live in it Himself.”

— C.S. Lewis



What a journey so far! Have fun as you begin to craft dynamic song journeys, using the tips and techniques I've shown you! In each song you sing, continually ask the question: what is the best choice for this song... this journey? There's no exact science or template to follow... remember, art is not math... so it's important to always be making intentional choices about our tone and dynamics in a song. Every song will be slightly different, but the more you practice these things and increase your self-awareness, the more your voice will do these things instinctively! And remember—subtlety is the key to mastery. It's not about having drastic changes all throughout our songs... we don't want to take people on a bumpy ride, but rather, we want to take our listeners—lead our congregations—on a beautiful, engaging, scenic journey. A journey that is both right for the moment and context of worship, and authentic to you and to your unique voice. My prayer is that you will continue to receive revelation and continue to renew your mind by the power of the Holy Spirit as you move forward on this journey—and please, don't hesitate to post your questions and comments on the lesson page! Let me know what you enjoyed about this lesson, and what you've discovered about your sound! See you in Part 3!

# CHECKPOINT #5



I would love to give you personalized feedback on how you're doing! Remember that these checkpoints are not about you sending me something perfect... they're about getting an accurate, realistic view of where you're at, so that I can help you make sure you're doing the exercises as accurately as possible. For all the details on this checkpoint and how to submit your recording, visit the link below.



## MASTER YOUR VOICE CHECKPOINT #5

<https://theworshipvocalist.com/master-your-voice-checkpoint/>

# PRACTICE LOG

Whatever schedule you've been following for this section of the course, I encourage you to not rush into Part 3... spend a few weeks "camping out" here! Take stock, hone in on the more challenging vocal techniques, do some self-analysis... and do some serious song crafting! (See page 268 for my suggestions of what to work on!)

## 12-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 12: CRAFTING A SONG JOURNEY				
Day 1	Watch Lesson 20 Video (52 min) Vocal Workout or Song Crafting <i>(optional, if you have time)</i> What I focused on: _____			<input type="checkbox"/>
Day 2	Vocal Workout or Song Crafting What I focused on: _____			<input type="checkbox"/>
Day 3	Vocal Workout or Song Crafting What I focused on: _____			<input type="checkbox"/>
Day 4	Vocal Workout or Song Crafting What I focused on: _____			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 24-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 23 & 24: CRAFTING A SONG JOURNEY				
Day 1	Watch Lesson 20 Video (52 min) Vocal Workout or Song Crafting <i>(optional, if you have time)</i> What I focused on: _____			<input type="checkbox"/> <input type="checkbox"/>
Day 2	Vocal Workout or Song Crafting What I focused on: _____			<input type="checkbox"/>
Day 3	Vocal Workout or Song Crafting What I focused on: _____			<input type="checkbox"/>
Day 4	Vocal Workout or Song Crafting What I focused on: _____			<input type="checkbox"/>

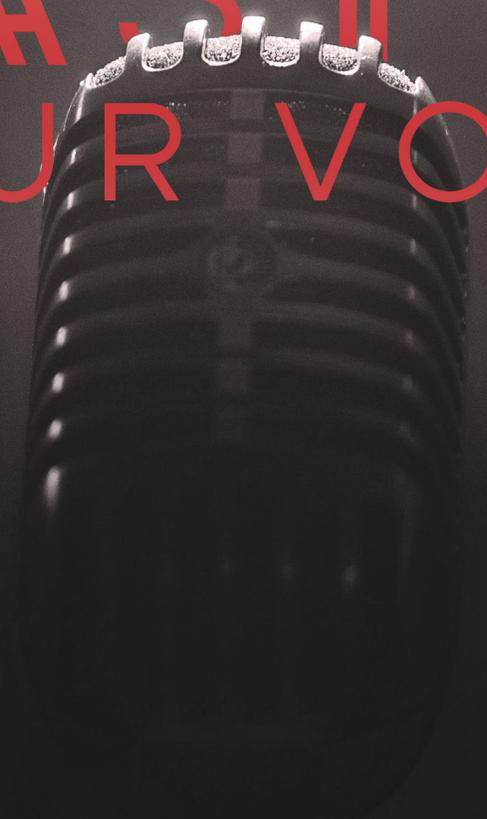


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# PART III

SUGGESTED COURSE  
SCHEDULE

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# SUGGESTED COURSE SCHEDULE // PART 3

Welcome to “Master Your Voice” Part 3! I’m excited for you to discover new things and achieve new levels of vocal breakthrough and mastery!

## Part 3 of “Master Your Voice” is divided into 10 sections:

▶ Understanding the Contemporary Style .....	17
▶ Intro to Phrasing .....	47
▶ The Art of Stylistic Nuance .....	64
▶ Articulation.....	84
▶ Vibrato .....	101
▶ The Art of Embellishment .....	132
▶ Playing with Rhythm & Melody.....	161
▶ Ad Libs: Singing in the Spaces.....	180
▶ Putting It All Together .....	207
▶ Where to Go From Here.....	236



The best way to go through Part 3 for the first time is to commit to doing the lessons over a period of **10 weeks** (one new lesson + 3-5 days of vocal exercise per week) or **20 weeks** (one new lesson bi-weekly + 5-6 days of vocal exercise over the course of the two weeks).

## Set a Schedule and Stick To It

In the accompanying course schedule layouts, choose from either the 10-week or 20-week schedule (we've provided both), depending on your capacity and current level of busy-ness. In the 20-week plan, you will move a bit more leisurely through the lessons, with more days "off" of vocal exercise. However, with either plan, you should see the same results achieved in your voice, as long as you are following the schedule to the best of your ability.

At the beginning of each week, I encourage you to **schedule in the days and times** you're going to watch the videos and do the vocal workouts. We all know how quickly a week can get away from us! When we don't schedule things in, they don't happen. Challenge yourself to set goals and keep them, but at the same time, **be realistic** about what those goals are! The last thing you want is to set the bar too high, and then get discouraged and give up on the whole thing.

## Do Not Rush

Do not... I repeat... do not rush this course. I highly recommend that you do not go through more than **one lesson per week**. Also, don't skip lessons! Some lessons will be more interesting to you for sure... but the topics, vocal workouts, and song application exercises are designed to build on one another, and you will experience the best results in your voice if you work through each lesson consecutively!

Good, solid vocal training cannot and should not be rushed, so take it **slow and steady**. But, don't feel like you need to camp out on any particular lesson for many weeks at a time! Once you've been through the course, you can come back to individual lessons and work through them as you choose.

## When Do I Practice My Songs?

Please note that singing songs and practicing for your worship sets is **not equivalent to** (and does not take the place of) doing the vocal workouts... in terms of seeing vocal improvement and progress! But of course... you love to sing... and many of you serve on your local church worship teams, so please do not neglect to sing for fun and to diligently practice for your weekend services! The best time to sing and practice your songs is **after doing a vocal workout**, because your voice will be warmed up and ready to go (however, make sure to take a short break if your voice is feeling tired from the workout)! Or, on your "off" days, do a simple vocal warmup and use those days to work on your songs.



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 10-WEEK SCHEDULE // WEEKLY TIME COMMITMENT

The ideal length of practice time for a vocalist (who is actively seeking vocal improvement) is **25-45 minutes per day, 3-5 times per week.**

The suggested 10-week practice schedule is based on—admittedly, a somewhat aggressive!—4 to 5-day practice week. However, if you are only able to exercise your voice 3 days a week, just skip a day or two on the practice schedule. If on some weeks, you're able to add a practice day, do it!

## DAY 1:

- ▶ Ideally, choose a consistent day of the week where you can sit down and watch the video lesson for that section. The video lessons are typically **40-80 minutes long.**
- ▶ Follow along and make sure you **pause the video to try things out.** Take the time to really feel out and try out the vocal sounds and coordinations that I take you through. If you have time to also go through the accompanying vocal workout that same day, do it! Otherwise, just wait until Day 2 to begin your vocal workouts.

## DAYS 2, 3, 4, 5:

- ▶ Spend the rest of each week doing the accompanying audio vocal workouts. The vocal workouts are typically **20-40 minutes long.**
- ▶ The vocal exercise days can be all in a row (i.e. Monday, Tuesday, Wednesday), or you can spread them out (i.e. Monday, Wednesday, Friday), but **DON'T** just cram everything into one day!
- ▶ Please note that doing the vocal workout twice on one day is **NOT** equivalent to exercising your voice on two separate days. For most people, too much vocal exercise tires out the voice more than it helps it.
- ▶ Be creative with your time. Some days it will work best for you to split the vocal workouts in half, and do one half in the morning, one half in the evening. Or, you can do half the workout on one day, half the workout the next day. This is not a science! The best thing you can do is be focused and attentive as you're going through the workouts, and aim for 3-5 days of vocal exercise per week as much as you can.
- ▶ If you miss a day or a week, don't stress or give up, just pick up again the following week!

# 10-WEEK PRACTICE SCHEDULE

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 1: UNDERSTANDING THE CONTEMPORARY STYLE				
Day 1	Watch Lesson 21 Video (37 min)			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 3	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 4	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
WEEK 2: INTRO TO PHRASING				
Day 1	Watch Lesson 22 Video (28 min)			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
	Do Song Analysis (15-20 min)			<input type="checkbox"/>
Day 3	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 4	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
	Do Song Analysis (15-20 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
WEEK 3: THE ART OF STYLISTIC NUANCE				
Day 1	Watch Lesson 23 Video (42 min)			<input type="checkbox"/>
	Do Stylistic Nuance Workout (30-55 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
Day 3	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>
Day 4	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
WEEK 4: ARTICULATION				
Day 1	Watch Lesson 24 Video (30 min)			<input type="checkbox"/>
	Do Stylistic Nuance Workout (scale exercises only, 20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Do Articulation Exercise (10 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Stylistic Nuance Workout (scale exercises only, 20-30 min)			<input type="checkbox"/>
	Do Articulation Exercise (10 min)			<input type="checkbox"/>
Day 3	Do Stylistic Nuance Workout (scale exercises only, 20-30 min)			<input type="checkbox"/>
	Do Listening Exercise (20-30 min)			<input type="checkbox"/>
Day 4	Do Stylistic Nuance Workout (scale exercises only, 20-30 min)			<input type="checkbox"/>
	Do Articulation Exercise (10 min)			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
WEEK 5: VIBRATO				
Day 1	Watch Lesson 25 Video (65 min)			<input type="checkbox"/>
	Do Vibrato Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>
Day 3	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
Day 4	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>

## WEEK 6: THE ART OF EMBELLISHMENT

Day 1	Watch Lesson 26 Video (55 min)			<input type="checkbox"/>
	Do Licks & Trills Workout (25-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>
Day 3	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>
Day 4	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>

## WEEK 7: PLAYING WITH RHYTHM & MELODY

Day 1	Watch Lesson 27 Video (45 min)			<input type="checkbox"/>
	Do Playing with Rhythm & Melody Workout (25-35 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
Day 3	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
Day 4	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
	Do Listening Exercises			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 8: AD LIBS: SINGING IN THE SPACES				
Day 1	Watch Lesson 28 Video (54 min)			<input type="checkbox"/>
	Do Ad Libs Workout (30-40 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
Day 3	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
Day 4	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
WEEK 9: PUTTING IT ALL TOGETHER				
Day 1	Watch Lesson 29 Video (71 min)			<input type="checkbox"/>
	Choose Your Own Adventure! Aim for 3-5 vocal workouts this week, and do a different one each day ( <i>choose from the list below!</i> )! Make sure to also spend time crafting a song ( <i>ideally 1-2 days</i> ), as per the Lesson 29 video instructions. If the workout you chose for a certain day contains song application exercises, feel free to skip them and work on the new song application techniques instead, or if you have time, do both ( <i>but make sure to give your voice adequate rest!</i> ).			<input type="checkbox"/>
	<ul style="list-style-type: none"> <li>- Resonance                      - Power Voice                      - Mix Voice</li> <li>- Breathing                      - Light Voice                      - Stylistic Nuance</li> <li>- Tension                      - Breathily Texture                      - Vibrato</li> <li>- Low Range                      - Edgy Texture                      - Licks &amp; Trills</li> <li>- High Range                      - Playing with Tone                      - Rhythm &amp; Melody</li> <li>- Vowels                      - Dynamics                      - Ad Libs</li> </ul>			
	Workout I chose: _____			
Day 2	Workout I chose: _____			<input type="checkbox"/>
Day 3	Workout I chose: _____			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
Day 4	Workout I chose: _____			<input type="checkbox"/>
Day 5	Workout I chose: _____			<input type="checkbox"/>
	Work on Song Crafting			<input type="checkbox"/>
	Work on Song Crafting			<input type="checkbox"/>
WEEK 10: WHERE TO GO FROM HERE				
Day 1	Watch Lesson 30 Video (17 min)			<input type="checkbox"/>
	<p><b>Option #1:</b> Start over from the beginning of the course!</p> <p><b>Option #2:</b> Choose from one of the workout training plans (see <i>lesson notes</i>) to do for the next 4 weeks!</p>			

# 20-WEEK SCHEDULE //

## WEEKLY TIME COMMITMENT

The ideal length of practice time for a vocalist (who is actively seeking vocal improvement) is **25-45 minutes per day, 3-5 times per week.**

The suggested 20-week practice schedule is based on doing 5-6 days of vocal training over the span of two weeks. I don't recommend doing less than the 5-6 days, but if on some weeks, you're able to add a practice day, do it! If you miss a day or a week, don't stress or give up, just pick up again the following week!

### DAY 1:

- ▶ Ideally, choose a consistent day of the week (bi-weekly) where you can sit down and watch the video lesson for that section. The video lessons are typically **40-80 minutes long.**
- ▶ Follow along and make sure you **pause the video to try things out.** Take the time to really feel out and try out the vocal sounds and coordinations that I take you through. If you have time to also go through the accompanying vocal workout that same day, do it! Otherwise, just wait until Day 2 to begin your vocal workouts.

### DAYS 2, 3, 4, 5, 6:

- ▶ Spend the rest of the two weeks doing the accompanying audio vocal workouts. The vocal workouts are typically **20-40 minutes long.**
- ▶ For best results in the 20-week plan, spread your practice days out over the two weeks, rather than trying to rush or just cram everything into one week!
- ▶ Please note that doing the vocal workout twice on one day is NOT equivalent to exercising your voice on two separate days. For most people, too much vocal exercise tires out the voice more than it helps it.
- ▶ Be creative with your time. Some days it will work best for you to split the vocal workouts in half, and do one half in the morning, one half in the evening. Or, you can do half the workout on one day, half the workout the next day. This is not a science! The best thing you can do is be focused and attentive as you're going through the workouts, and aim for 2-3 days of vocal exercise per week as much as you can.

# 20-WEEK PRACTICE SCHEDULE

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 1 & 2: UNDERSTANDING THE CONTEMPORARY STYLE				
Day 1	Watch Lesson 21 Video (37 min)			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 3	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 4	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 5	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 6	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
WEEK 3 & 4: INTRO TO PHRASING				
Day 1	Watch Lesson 22 Video (28 min)			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
	Do Song Analysis (15-20 min)			<input type="checkbox"/>
Day 3	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 4	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
	Do Song Analysis (15-20 min)			<input type="checkbox"/>
Day 5	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 6	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
	Do Song Analysis (15-20 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 5 & 6: THE ART OF STYLISTIC NUANCE				
Day 1	Watch Lesson 23 Video (42 min)			<input type="checkbox"/>
	Do Stylistic Nuance Workout (30-55 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>
Day 3	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>
Day 4	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>
Day 5	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>
Day 6	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
WEEK 7 & 8: ARTICULATION				
Day 1	Watch Lesson 24 Video (30 min)			<input type="checkbox"/>
	Do Stylistic Nuance Workout (scale exercises only, 20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Do Articulation Exercise (10 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Stylistic Nuance Workout (scale exercises only, 20-30 min)			<input type="checkbox"/>
	Do Articulation Exercise (10 min)			<input type="checkbox"/>
Day 3	Do Stylistic Nuance Workout (scale exercises only, 20-30 min)			<input type="checkbox"/>
	Do Listening Exercise (20-30 min)			<input type="checkbox"/>
Day 4	Do Stylistic Nuance Workout (scale exercises only, 20-30 min)			<input type="checkbox"/>
	Do Articulation Exercise (10 min)			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
Day 5	Do Stylistic Nuance Workout (scale exercises only, 20-30 min)			<input type="checkbox"/>
	Do Listening Exercise (20-30 min)			<input type="checkbox"/>
Day 6	Do Stylistic Nuance Workout (scale exercises only, 20-30 min)			<input type="checkbox"/>
	Do Articulation Exercise (10 min)			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>

### WEEK 9 & 10: VIBRATO

Day 1	Watch Lesson 25 Video (65 min)			<input type="checkbox"/>
	Do Vibrato Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>
Day 3	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>
Day 4	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>
Day 5	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>
Day 6	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>

### WEEK 11 & 12: THE ART OF EMBELLISHMENT

Day 1	Watch Lesson 26 Video (55 min)			<input type="checkbox"/>
	Do Licks & Trills Workout (25-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>
Day 3	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
Day 4	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>
Day 5	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>
Day 6	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
WEEK 13 & 14: PLAYING WITH RHYTHM & MELODY				
Day 1	Watch Lesson 27 Video (45 min)			<input type="checkbox"/>
	Do Playing with Rhythm & Melody Workout (25-35 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
Day 3	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
Day 4	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
Day 5	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
Day 6	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
	Do Listening Exercises			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>

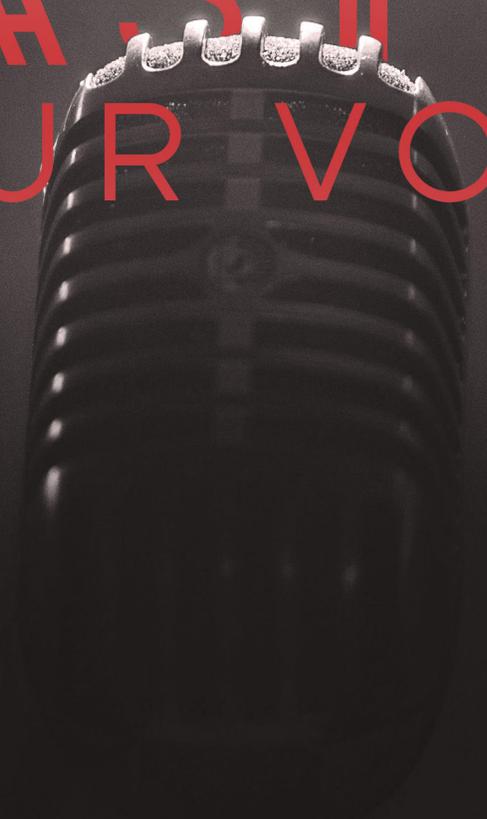
DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 15 & 16: AD LIBS: SINGING IN THE SPACES				
Day 1	Watch Lesson 28 Video (54 min)			<input type="checkbox"/>
	Do Ad Libs Workout (30-40 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
Day 3	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
Day 4	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
Day 5	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
Day 6	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
WEEK 17 & 18: PUTTING IT ALL TOGETHER				
Day 1	Watch Lesson 29 Video (71 min)			<input type="checkbox"/>
	Choose Your Own Adventure! Aim for 3-5 vocal workouts this week, and do a different one each day <i>(choose from the list below)</i> ! Make sure to also spend time crafting a song <i>(ideally 1-2 days)</i> , as per the Lesson 29 video instructions. If the workout you chose for a certain day contains song application exercises, feel free to skip them and work on the new song application techniques instead, or if you have time, do both <i>(but make sure to give your voice adequate rest!)</i> .			<input type="checkbox"/>
	<ul style="list-style-type: none"> <li>- Resonance</li> <li>- Breathing</li> <li>- Tension</li> <li>- Low Range</li> <li>- High Range</li> <li>- Vowels</li> </ul>	<ul style="list-style-type: none"> <li>- Power Voice</li> <li>- Light Voice</li> <li>- Breathly Texture</li> <li>- Edgy Texture</li> <li>- Playing with Tone</li> <li>- Dynamics</li> </ul>	<ul style="list-style-type: none"> <li>- Mix Voice</li> <li>- Stylistic Nuance</li> <li>- Vibrato</li> <li>- Licks &amp; Trills</li> <li>- Rhythm &amp; Melody</li> <li>- Ad Libs</li> </ul>	
	Workout I chose: _____			

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
Day 2	Workout I chose: _____			<input type="checkbox"/>
Day 3	Workout I chose: _____			<input type="checkbox"/>
Day 4	Workout I chose: _____			<input type="checkbox"/>
Day 5	Workout I chose: _____			<input type="checkbox"/>
Day 6	Workout I chose: _____			<input type="checkbox"/>
	Work on Song Crafting			<input type="checkbox"/>
	Work on Song Crafting			<input type="checkbox"/>
WEEK 19 & 20: WHERE TO GO FROM HERE				
Day 1	Watch Lesson 30 Video (17 min)			<input type="checkbox"/>
	<p><b>Option #1:</b> Start over from the beginning of the course!</p> <p><b>Option #2:</b> Choose from one of the workout training plans (see <i>lesson notes</i>) to do for the next 4 weeks!</p>			

# 21

UNDERSTANDING THE  
CONTEMPORARY STYLE

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# YOUR VOCAL PERSONALITY

Welcome to Master Your Voice Part 3! In Part 1 we worked at building the **foundations of technique** that we need for singing in a contemporary style of worship. In Part 2 we dug deep on **sound and tone**, learning how to achieve specific vocal qualities and what that means for your unique voice. In this section, we'll **explore style** and learn things like...

- ▶ phrasing
- ▶ vibrato
- ▶ licks & trills
- ▶ ad libs
- ▶ how to add “vibe” to your singing!

Everyone has their own God-given personality... and every singer and every voice should have a personality! I'm excited to guide you as you discover all that God has designed for your voice!

“

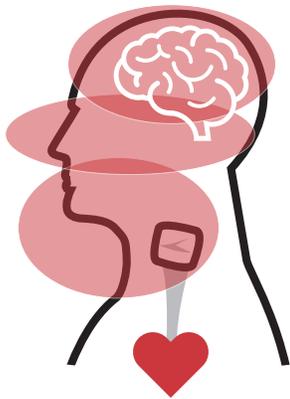
We need a certain amount of good vocal technique in order to be stylistic... but a singer could have all the pitch, range and good technique in the world and not necessarily have great style. Style is personality—it's your unique variation and interpretation of a song. It's communicating passionately and soulfully... and not just feeling those things inside, but your voice truly being able to reflect and deliver that!”

Think of a singer that you love to listen to. How would you describe the personality of their voice? What vocal qualities stand out to you? Could you recognize their voice even if you'd never heard that particular song before? What do you feel when you listen to them sing?

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Unique instrument

+

Different emotions and experiences

---

= We should interpret songs differently!

“

You either walk inside your story and own it or you stand outside your story and hustle for your worthiness.”

— BRENÉ BROWN



NOTES

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## What you shouldn't do...

- 🚫 aim to sound exactly like the singer on the recording
- 🚫 exhaust yourself taking on a personality that isn't "you"
- 🚫 believe the myth that a bigger range = a better singer
- 🚫 believe the myth that being able to do fancy things = a better singer
- 🚫 think that "uniqueness" means you need to resign yourself to problematic things in your voice

## What you should do...

- ✓ aim to be believable
- ✓ know your vocal budget
- ✓ know where your natural habitat is and thrive there
- ✓ walk inside your God-story and embrace your uniqueness
- ✓ keep working diligently on your instrument so you can continually see improvement
- ✓ keep growing in your awareness of your voice, where you're at currently, and where you want to go

**What stylistic elements do you know you want to focus on? Do you need to work on sounding more contemporary? Do you want to develop more artistry in your singing? How would you describe your current style/vocal personality?**

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Give yourself permission to **pursue the voice you want!** But, please don't pursue a perfect voice (*it's not possible!*) but instead, set your goals on...

- ▶ having an interesting voice
- ▶ having a healthy voice
- ▶ communicating with emotion, passion & authenticity
- ▶ leading people with confidence & beauty

These things are very possible... and these are the things that I want to teach you!

# CLASSICAL & CONTEMPORARY

**If you sing on a church worship team (or you aspire to), is your worship context contemporary or traditional? It's so important to know your lane and run in your lane!**

*(Hint: if you're taking this course, you most likely sing in a contemporary context, and you may need to make some adjustments to your vocal sound so that it fits well!)*

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## Important things to know...

- ▶ Contemporary is not better than classical. Classical is not better than contemporary. They're just different!
- ▶ Classical and contemporary styles sound different and thus require different skills and different training.
- ▶ Classical techniques do not fit well in a contemporary worship context. Contemporary techniques do not fit well in a classical context.
- ▶ Traditionally, a singer would need to project their voice without amplification. The microphone changed everything—and allowed for other styles to evolve that don't require the same stylistic elements or technique (including much of what we do in contemporary worship!).
- ▶ It's best to focus on only one style. When a singer focuses on both classical and contemporary, often both styles suffer.
- ▶ Transitioning from classical to contemporary can be done, but it takes time, patience, and the right techniques!

CLASSICAL	CONTEMPORARY
head-dominant resonance	chest-dominant resonance
raised soft palate	lowered soft palate
more “sung”	speech-like tone
polished	raw/organic/imperfect
projected (no microphone)	more dynamic variety (microphone)
long legato phrases	“anything goes” (whatever's popular!)
vowel-dominant	consonant-dominant
wide, present vibrato	subtle vibrato/straight tone
embellishments are typically planned (written in the sheet music)	spontaneous vocal embellishments (licks/ad libs/melodic & rhythmic changes)

**Do you think your voice leans toward classical or contemporary? Is your tone more chest-dominant or head-dominant? Is your vibrato subtle? Do you have a speech-like tone?**

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## NOTES

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# VOCAL WORKOUT

Get ready to work out your mix voice, range and flexibility in this new workout! Please note that these exercises will work best if you have gone through all of the previous “Master Your Voice” workouts and have a solid foundation of mixed resonance throughout your range.

## A few reminders as you begin the workout:

- ▶ If you’re following the 10-week suggested course schedule for “Master Your Voice” Part 3, aim to do this workout 3-5 times this week. If you’re following the 20-week schedule, aim to do this workout 5-6 times over the next two weeks.
- ▶ Use the simple practice log at the end of these lesson notes to log your practice, and/or use the Suggested Course Schedule to schedule and mark your workouts as completed.
- ▶ There are no video explanations/demonstrations in the Lesson 21 video lesson; however, follow along with the lesson notes for tips on each of the exercises (some of the exercises are from other lessons—if you are struggling with a particular exercise, you may be able to review it in another lesson!).
- ▶ In each of the exercises, only go as low and as high as feels comfortable for your voice.
- ▶ Remember that we need efficient compression (vocal cord closure), especially for singing with power and fullness! So aim for a clear (not breathy) tone in all of the exercises.
- ▶ Watch yourself in a mirror to keep an eye on your mouth shape, and to make sure you’re staying relaxed!
- ▶ The workout begins with a few warmups. Do not skip these, as they are specifically designed to get your voice warmed up and ready for the later, more demanding exercises!
- ▶ Take a 2-4 minute vocal rest in the middle of the workout—remember that vocal rest is as important as exercise! Even just a few minutes of resting the vocal muscles reduces inflammation and reduces the risk of fatigue and injury.
- ▶ Have fun! Enjoy the process and you’ll enjoy the result.

# LIP ROLLS 5-NOTE SCALE

The lip roll takes the place of so many traditional exercises to warmup and exercise the voice—by taking pressure and strain off the vocal cords, coordinating and strengthening the vocal cords, expanding our range, and helping to erase the break between chest and head voice. *A full explanation and demonstration for this exercise can be found in Lesson 2: Resonance Part 1.*

## Tips to make this exercise most effective:

- ▶ It should feel relaxed and free, never forced.
- ▶ Your lips should feel very relaxed, almost pouty. Try placing your fingers lightly on your cheeks and pressing in towards your mouth to get your lips to buzz most efficiently. You may not need to do this, but I find it helps the majority of singers to gain the most efficiency in doing the lip roll exercises.
- ▶ Sigh into each scale by catching the lip roll on your breath as you're exhaling. This will ensure your breath/air flow is relaxed.
- ▶ The tone should be slightly dopey (imagine a dopey-sounding “BUH”), not a squeezed, whiny, high larynx sound.
- ▶ Make sure the sound is clear, not breathy.
- ▶ As you move up in the scales, you should feel the resonance sitting low in your mouth at first, and then moving up higher in your face and head as the scales get higher.
- ▶ If you're consistently having trouble with the lip roll, you can substitute the tongue trill, as it is an exercise that does very similar things for the voice.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# LIP ROLLS 5-NOTE SCALE OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (*Remember not to push your voice! Range is not as important as proper technique and a relaxed, free voice.*)**

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**How would you describe the sound of your voice in this exercise? Do you hear a dopey or shallow tone? Do you hear a clear or breathy sound? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Are you able to get your lips to buzz efficiently without stopping? Does this exercise feel easy, or is it a struggle?**

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# NG HUM 9-NOTE SCALE

The NG hum is a great warmup and exercise to decrease tension in the voice and teach the voice to balance itself. *A full explanation and demonstration for this exercise can be found in Lesson 8: Expanding Your Range Part 2.*

## Tips to make this exercise most effective:

- ▶ If you're doing the exercise correctly, the NG sound will naturally sit in the pharyngeal resonator. Make sure your mouth is closed off (at the back) as a resonator. It should not be an MM hum or an AH sound with the back of the mouth open. Make sure it's like the end of the word "siNG".
- ▶ Start in an edgy vocal fry and transition into a clear-sounding pharyngeal NG sound.
- ▶ You can have your lips open or closed for this exercise, whichever you prefer. Opening or closing should not affect your sound!
- ▶ Make sure to not push or squeeze to try to gain power. In this exercise we're aiming for "light and right"! It should not sound or feel tense in your throat.
- ▶ Make sure the sound is clear, not breathy.
- ▶ Try to slur between your notes so they stay smooth and connected, not choppy.
- ▶ Look in the mirror while you're doing this exercise... there should be no visible tension on your face!



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# NG HUM 9-NOTE SCALE OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! Range is not as important as proper technique and a relaxed, free voice.)**

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**How would you describe the sound of your voice in this exercise? Do you hear a pure pharyngeal tone? Do you hear a clear or breathy sound? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# LIP ROLLS LONG SCALE

The lip roll takes the place of so many traditional exercises to warmup and exercise the voice—by taking pressure and strain off the vocal cords, coordinating and strengthening the vocal cords, expanding our range, and helping to erase the break between chest and head voice. *A full explanation and demonstration for this exercise can be found in Lesson 14: The Power Voice.*

## Tips to make this exercise most effective:

- ▶ It should feel relaxed and free, never forced.
- ▶ Your lips should feel very relaxed, almost pouty. Try placing your fingers lightly on your cheeks and pressing in towards your mouth to get your lips to buzz most efficiently. You may not need to do this, but I find it helps the majority of singers to gain the most efficiency in doing the lip roll exercises.
- ▶ Sigh into each scale by catching the lip roll on your breath as you're exhaling. This will ensure your breath/air flow is relaxed.
- ▶ The tone should be slightly dopey (imagine a dopey-sounding “BUH”), not a squeezed, whiny, high larynx sound.
- ▶ Make sure the sound is clear, not breathy.
- ▶ As you move up in the scales, you should feel the resonance sitting low in your mouth at first, and then moving up higher in your face and head as the scales get higher.
- ▶ If you're consistently having trouble with the lip roll, you can substitute the tongue trill, as it is an exercise that does very similar things for the voice.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# LIP ROLLS LONG SCALE OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! Range is not as important as proper technique and a relaxed, free voice.)**

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**How would you describe the sound of your voice in this exercise? Do you hear a dopey or shallow tone? Do you hear a clear or breathy sound? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Are you able to get your lips to buzz efficiently without stopping? Does this exercise feel easy, or is it a struggle?**

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# EXHALE THE MUM 5-NOTE SCALE

The MUM is a balanced mix tone exercise, and naturally allows our voice to “multi-task”—lowering the larynx while at the same time engaging the cry sound of the pharyngeal resonator. *A full explanation and demonstration for this exercise can be found in Lesson 6: Getting Rid of Tension.*

## Tips to make this exercise most effective:

- ▶ Take deep, relaxed breaths.
- ▶ Catch the MUM on the breath out.
- ▶ Don't try to conserve your breath... let it all out!
- ▶ Keep the mouth narrow, not wide.
- ▶ Aim for a clear (not breathy) tone, but don't worry about your tone sounding perfect. Just stay relaxed!
- ▶ The tongue should be very relaxed, and the tip of the tongue should be touching the back of your bottom teeth.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# EXHALE THE MUM 5-NOTE SCALE OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (*Remember not to push your voice! Range is not as important as proper technique and a relaxed, free voice.*)**

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**How would you describe the sound of your voice in this exercise? Is it clear or breathy? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# LIGHT MIX MUM DESCENDING OCTAVE SCALE

A MUM in a light mix is beneficial to gently stretch out the high range and connect the voice. A full explanation and demonstration for this exercise can be found in Lesson 15: *The Light Voice*.

## Tips to make this exercise most effective:

- ▶ Make sure the sound is clear, not breathy.
- ▶ Keep the tone very light, using a slight pharyngeal cry to connect the voice.
- ▶ Aim for a seamless connection between head mix and a very light chest mix on the lowest notes.
- ▶ Keep the mouth narrow, not wide.
- ▶ Make sure to not push or squeeze to try to gain power. In this exercise we're aiming for "light and right"! It should not sound or feel tense in your throat.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# LIGHT MIX MUM DESCENDING OCTAVE SCALE OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (*Remember not to push your voice! Range is not as important as proper technique and a relaxed, free voice.*)**

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**How would you describe the sound of your voice in this exercise? Is it clear or breathy? Do you hear a light, head-dominant mix voice? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# HUMMING LONG SCALE 3X3

This scale is amazing for building flexibility and control in the voice. *A full explanation and demonstration for this exercise can be found in Lesson 15: The Light Voice.*

## Tips to make this exercise most effective:

- ▶ Use an NG or MM hum, whichever you prefer.
- ▶ Aim for precision in your pitch and clarity in your tone, but be light and nimble as you move from note to note.
- ▶ Feel free to use a bit of edgy vocal fry to help your voice stay connected.
- ▶ Aim for a seamless connection between a very light chest mix on the bottom and head mix on the top.
- ▶ Make sure to not push or squeeze to try to gain power. In this exercise we're aiming for "light and right"! It should not sound or feel tense in your throat.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# HUMMING LONG SCALE 3X3 OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (*Remember not to push your voice! Range is not as important as proper technique and a relaxed, free voice.*)**

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**How would you describe the sound of your voice in this exercise? Is it clear or breathy? Is your voice connected as you move up and down the scales or is it flipping/breaking apart? Which hum do you prefer using—NG or MM?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# LIP ROLLS BOUNCY OCTAVE SCALE

You're familiar with the lip roll, but here's a new pattern to challenge your voice and build flexibility! This scale trains the voice to maintain consistency, even as the pitch is changing rapidly.

SCALE PATTERN:

1-5-3-8-5-3-1

## Tips to make this exercise most effective:

- ▶ It should feel relaxed and free, never forced.
- ▶ The tone should be slightly dopey (imagine a dopey-sounding "BUH"), not a squeezed, whiny, high larynx sound.
- ▶ Make sure the sound is clear, not breathy.
- ▶ Imagine the notes drawing a straight horizontal line as you sing, not a line that goes up and down with the pitch.
- ▶ Remember that if you're consistently having trouble with the lip roll, you can substitute the tongue trill, as it is an exercise that does very similar things for the voice.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# LIP ROLLS BOUNCY OCTAVE SCALE OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (*Remember not to push your voice! Range is not as important as proper technique and a relaxed, free voice.*)**

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**How would you describe the sound of your voice in this exercise? Do you hear a dopey or shallow tone? Do you hear a clear or breathy sound? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Are you able to get your lips to buzz efficiently without stopping? Does this exercise feel easy, or is it a struggle?**

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# RELAXED TONGUE WAH 5-NOTE SCALE

The relaxed tongue WAH is an amazing exercise to release tongue tension and free the voice. *A full explanation and demonstration for this exercise can be found in Lesson 6: Getting Rid of Tension.*

## Tips to make this exercise most effective:

- ▶ Make sure your tongue is completely relaxed, and stick it out of your mouth slightly.
- ▶ Cry like a baby! The whiny sound will help release your tone into the pharyngeal resonator.
- ▶ Make sure the sound is clear, not breathy.
- ▶ Keep the mouth narrow, not wide.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# RELAXED TONGUE WAH 5-NOTE SCALE OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! Range is not as important as proper technique and a relaxed, free voice.)**

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**How would you describe the sound of your voice in this exercise? Is it clear or breathy? Is your voice connected throughout the range of these scales or is it flipping/breaking apart? Do you hear a whiny, pharyngeal cry sound?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# NO DESCENDING OCTAVE SLIDE TO BOUNCY SCALE

You're familiar with the NO sound in our exercises, but here's a new scale to challenge your voice, build stamina, and increase flexibility!

SCALE PATTERN:

8—1 / 1-3-2-4-3-5-4-2-1

## Tips to make this exercise most effective:

- ▶ Aim for a whiny, pharyngeal cry sound to help connect your voice.
- ▶ Keep your mouth narrow, not wide (make sure to round your mouth and drop your jaw vertically).
- ▶ Make sure the tone is clear, not breathy.
- ▶ Remember the “tilt” as you move higher and lower in the scales.
- ▶ Aim for a full, powerful mix voice tone, not pure head voice.
- ▶ Feel free to hold the top note straight or with vibrato, whichever is more relaxed for your voice.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# NO SLIDE TO BOUNCY SCALE OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (*Remember not to push your voice! Range is not as important as proper technique and a relaxed, free voice.*)**

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**How would you describe the sound of your voice in this exercise? Is it clear or breathy? Is your voice connected throughout the range of these scales or is it flipping/breaking apart? Do you hear a powerful mix tone or a light head voice?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# BALANCED MUM DESCENDING OCTAVE SCALE

The MUM is a balanced mix tone exercise, and naturally allows our voice to “multi-task”—lowering the larynx while at the same time engaging the cry sound of the pharyngeal resonator. *A full explanation and demonstration for this exercise can be found in Lesson 3: Resonance Part 2.*

## Tips to make this exercise most effective:

- ▶ Aim for a slightly dopey sound to naturally deepen the tone.
- ▶ Remember to also have a slight cry in your voice to keep the pharyngeal resonator engaged.
- ▶ Do not stay all in head voice, and do not just push up on your chest voice! As the notes get higher, allow the resonance to tilt more and more into the pharyngeal and head cavities in order to find freedom and a mixture of resonance.
- ▶ Make sure the sound is clear, not breathy.
- ▶ Focus on keeping a consistent tone throughout the scales.



## EXTRA CHALLENGE

Record yourself doing these exercises, then listen back and record your observations! You'll notice things about your voice (probably both good and bad!) that are difficult to notice when you're doing the workout. Listening to your own voice is often a painful exercise, but amazing in the long run, because the more we are aware of our own strengths and weaknesses, the quicker we will see improvement. Try answering the questions on the following page early on, and then come back to the workout after you've done it several (or many) times, and see if you answer the questions differently!

# BALANCED MUM SCALE OBSERVATIONS

**Are you consistently on pitch? If not, where do you go off-pitch (low/middle/higher notes of the scales)? Are you able to get to the lowest and highest notes of the scales? (Remember not to push your voice! Range is not as important as proper technique and a relaxed, free voice.)**

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**How would you describe the sound of your voice in this exercise? Do you hear a consistent “mix” tone throughout the scales, with a slightly dopey, slightly crybaby sound? Or do you find you tend to slip into a pushed-up chest voice or pulled-down head voice? Is it clear or breathy? Is your voice connected throughout the range of these scales or is it flipping/breaking apart?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Can you feel your larynx slightly lowered? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# VOCAL WARMDOWN

Especially in a workout like this one, where we're covering a lot of range and focusing on many different coordinations and qualities in the voice, it's important to bring our voice back to a neutral, "resting" state as we finish the workout. This doesn't mean your voice will go back to an "un-warmed-up" state (far from it!), but rather, that we're just bringing some extra calm and ease to the vocal muscles (and saying "well done, voice!"). *A full explanation and demonstration for these exercises can be found in Lesson 2: Resonance Part 1.*

## Tips to make your warmdown most effective:

- ▶ Make sure you're relaxed. Let your voice drift as you go through these exercises.
- ▶ The lip roll slides and humming should feel effortless. Nothing should feel forced or strained whatsoever!
- ▶ Don't worry about the quality of your sound.



Way to go! The more you do this workout, the stronger, more powerful, and more agile your voice will become—so important for the stylistic elements we'll be working on in this section of the course! Make sure to leave your comments and questions on the lesson page—let me know what you learned, enjoyed or found challenging in this lesson!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 3” 10-week or 20-week plan in the Suggested Course Schedule for best results in your voice!)*

## 10-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 1: UNDERSTANDING THE CONTEMPORARY STYLE				
Day 1	Watch Lesson 21 Video (37 min)			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 3	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 4	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 20-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 1 & 2: UNDERSTANDING THE CONTEMPORARY STYLE				
Day 1	Watch Lesson 21 Video (37 min)			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 3	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 4	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 5	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 6	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>

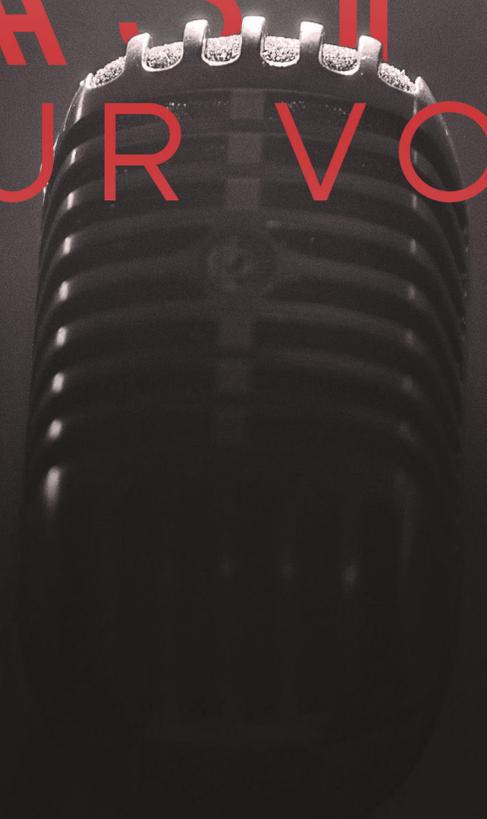


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 22

INTRO TO PHRASING

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# WHAT IS PHRASING?

## Phrasing is defined as...

- ▶ “the way something is expressed in words”
- ▶ “the act of grouping notes together in a particular way”
- ▶ “a style of expression”

## Phrasing involves...

- ▶ pitch
- ▶ volume
- ▶ dynamics
- ▶ rhythm
- ▶ emphasis
- ▶ stylistic nuances
- ▶ ... and more!

“

Phrasing is the delivery of the lyrics, melody and rhythm... and those lyrics and melodies deserve to be delivered in a beautiful, compelling way! The way you phrase can be the difference between a song coming across as boring, flat, and emotionless and a song coming across as interesting and compelling!”

### **GOOD singers think about...**

hitting the individual notes

### **GREAT singers think about...**

group of notes → phrase

group of phrases → verse/chorus

group of verses/choruses → song

## We need to master phrasing so we can...

- ▶ tell a story with our songs
- ▶ take people on a journey
- ▶ create a musical experience
- ▶ create an emotional experience
- ▶ be unique

“

Your phrasing, once you find something that's consistent... it's like your 'stamp' or your 'signature'. It's the way that you communicate, and the way that people truly do come to trust you and trust your voice to lead them!”

**Think of a couple GREAT singers that come to mind. Do they tell a story with their songs? Take people on a journey? Create a musical experience? An emotional experience? How is their vocal delivery unique?**

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**Do you feel like your voice has a “stamp/signature”? What qualities are inherent in your vocal delivery? What type of songs—or moments in songs—are your sweet spot?**

*(For example, you might say something like... “breathy texture in soft moments”, “powerful chest mix”, “unique way of articulating words”, “boldness in declaring lyrics”, “using dynamic/volume changes”, “octave jumps”, etc... If you're not sure, don't worry—we'll learn more about this as we go!)*

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Beauty and creativity should matter to us... because they matter to God! *“Then the Lord said to Moses, ‘Look, I have specifically chosen Bezalel... I have filled him with the Spirit of God, giving him great wisdom, ability, and expertise in all kinds of crafts. He is a master craftsman, expert in working with gold, silver, and bronze. He is skilled in engraving and mounting gemstones and in carving wood.’” (Exodus 31:1-5 NLT)*

**Do you pursue beauty, creativity and uniqueness (in your singing and/or in other facets of life/work, etc.)? Or do you tend to “engineer smallness” (Brené Brown) in your life and play it safe (to avoid criticism, fear or failure, etc.)?**

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**If “vulnerability is the birthplace of innovation, creativity and change” (Brené Brown), how can you embrace vulnerability in greater ways as you move forward?**

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It brings great pleasure to God when we walk in wisdom, when we walk in the power of the Spirit of God inside of us, and when we hone our skills and develop expertise. Don't be afraid of that journey, and don't hesitate to ask God for wisdom! *“If any of you lacks wisdom, you should ask God, who gives generously to all without finding fault, and it will be given to you.” (James 1:5)*



## NOTES

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We read in 2 Chronicles 9 how the Queen of Sheba travelled a long way to visit King Solomon because she had heard of his wisdom and his wealth.

*“[When she saw it] she was overwhelmed. She said to the king, ‘The report I heard in my own country about your achievements and your wisdom is true. But I did not believe what they said until I came and saw with my own eyes. Indeed, not even half the greatness of your wisdom was told me; you have far exceeded the report I heard. How happy your people must be! How happy your officials, who continually stand before you and hear your wisdom! Praise be to the Lord your God, who has delighted in you and placed you on his throne as king to rule for the Lord your God. Because of the love of your God for Israel and his desire to uphold them forever, he has made you king over them, to maintain justice and righteousness.’” (2 Chronicles 9:4-8 NIV)*

“

When the mundane is touched with wisdom, it prophesies His name.”

— BILL JOHNSON

Excellence matters.

Craftsmanship matters.

Singing with intent, heart, finesse and wisdom matters.

Taking what could be normal and mundane and making it beautiful... it matters!

**Take a moment of listening prayer to ask God for wisdom, and write down what you feel He is speaking to you!**

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# WHERE GREAT PHRASING BEGINS...

As worship vocalists, we should be taking time to reflect deeply on the lyrics we're singing, and allowing our understanding and emotions to inform our phrasing. For the songs we lead, it's important to ask questions like...

- ▶ What does this song mean to me?
- ▶ How do I understand and interpret these lyrics?
- ▶ What is the story of this song?
- ▶ What emotions are inspired by the lyrics?
- ▶ How do I feel about this?

honest, organic emotion

+

stylistic techniques

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= a compelling, believable voice!

There's no "one size fits all" when it comes to personalizing a song—it's different from song to song and even from day to day—so I encourage you to pray over your songs, ask the Holy Spirit for wisdom and guidance, and take note of scripture, memories, or testimonies that come to mind as you are preparing for your worship set lists.



## NOTES

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## Your responsibility as a worship vocalist is to...

### → Remind yourself of who God is and what He's done!

*"Bless the Lord, O my soul, and forget not all His benefits: who forgives all your iniquities, who heals all your diseases, who redeems your life from destruction, who crowns you with lovingkindness and tender mercies." (Psalm 103:2-4)*

### → Remind others of who God is and what He's done! Declare genuine faith, hope, and truth every time you sing!

"If God cared enough about my family dog to touch his body... then He cares about you." (Grandma Brown)

### → Understand that different songs and different moments require different things from the voice! Our speaking and singing voices should be able to communicate the dominant and appropriate emotions for each song we sing.

"O Come to the Altar" verse  
(gentle, invitational moment)

vs

"Raise a Hallelujah" chorus  
(declaratory moment)

= sing gently

= sing loudly

### → Know that you can lead with great authority when you have explored the places you are taking people to!

“

Singing is a very individual process, and even more so our emotions... and, if you can combine these things—combine the emotions that are inspired by the lyrics with the muscle memory of your vocal technique, you will be such a compelling singer and worship leader!”

# SONG ANALYSIS EXERCISE

## What to do...

Choose a song (*any worship/Christian contemporary song!*) that you connect with, and complete the following analysis. **Please note:** this is neither a listening or a singing exercise—it's mainly a quiet reflection exercise! So don't be quick to sing or to rush through the analysis... or you may miss out on the "gold" waiting for you to discover!

**SONG:** \_\_\_\_\_

## STEP 1:

Study the lyrics closely and answer these questions.

**How do I understand these lyrics? What is the meaning of the song?**

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**What are my emotions towards these lyrics? What central emotions are driving this song?**

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**What specific lyrics stand out and why?**

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**What is the story behind the song? (*Look for an interview/video/blog, etc. where the songwriter is talking about the song.*)**

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**What is an emotional parallel from my life that I could bring to my delivery of this song (if I was to sing this!)? *(Be specific! What happened? What did you feel? Bring yourself back to that place!)* What scriptures, memories or testimonies come to mind as I reflect on this song?**

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## **STEP 2:**

Choose a section of the song and read the lyrics out loud several times, each time, emphasizing different words/syllables, slowing down/speeding up your delivery, etc. Remember that where we emphasize words in a phrase changes how the phrase is interpreted—the same lyric can sound very different depending on how it's spoken and sung!

**What words/phrases naturally jump out to you as you read the lyrics out loud? Are you able to connect more deeply with the song as you read it out, after having now completed the song reflection?**

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### **EXTRA CHALLENGE**

Now, feel free to sing through the song if you want—once, not over and over!—but don't think about tone or style, only about staying engaged emotionally with the song as you sing! *(This isn't an official "step"... remember that you don't need to sing for this exercise at all!)*

# LISTENING EXERCISE

It's so important to listen to songs intentionally—not with the intent to sing, but with the intent to learn, grow, and be inspired. I encourage you to do this listening exercise with 2-3 songs before you move ahead to the next lesson. Remember—don't underestimate the power of these exercises to bring breakthrough to your singing and worship leading!

## What to do...

- ▶ Choose a song from the list below.
- ▶ Print out or pull up lyrics on the internet, or search for a lyric video for the song.
- ▶ Listen to the recorded version (*on Youtube, Apple Music, Spotify, wherever you listen to music!*) while studying the lyrics.
- ▶ Watch the “story behind the song” video (*I chose these songs specifically because they have amazing song stories, but if you can find another song with a song story that speaks to you, feel free to use it for this exercise!*).
- ▶ Answer the questions.

**“Raise a Hallelujah”** (BETHEL MUSIC - FROM THE ALBUM “VICTORY (LIVE)”)

→ Story behind the song: <https://www.youtube.com/watch?v=fqlgKWZf4ak>

**“Desert Song”** (HILLSONG - FROM THE ALBUM “THIS IS OUR GOD”)

→ Story behind the song: <https://www.youtube.com/watch?v=LEE4gvyFN2s>

**“Another in the Fire”** (HILLSONG UNITED - FROM THE ALBUM “PEOPLE”)

→ Story behind the song: <https://www.youtube.com/watch?v=6xrE-JMAfMY>

**“As You Find Me”** (HILLSONG UNITED - FROM THE ALBUM “PEOPLE”)

→ Story behind the song: <https://www.youtube.com/watch?v=RUZ1hAldvKY>

**“The Garden”** (KARI JOBE - FROM THE ALBUM “THE GARDEN”)

→ Story behind the song: <https://www.youtube.com/watch?v=QbYqJqnacZ8>

**“You Make Me Brave”** (BETHEL MUSIC - FROM THE ALBUM “YOU MAKE ME BRAVE”)

→ Story behind the song: <https://www.youtube.com/watch?v=dN3gg-Vh2SY>

**SONG #1:** \_\_\_\_\_

**How do I understand these lyrics? What is the meaning of the song?**

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**What are my emotions towards these lyrics? What central emotions are driving this song?**

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**What specific lyrics stand out and why?**

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**What stands out from the “story behind the song” and why?**

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**What is an emotional parallel from my life that I could bring to my delivery of this song (if I was to sing this!)? *(Be specific! What happened? What did you feel? Bring yourself back to that place!)* What scriptures, memories or testimonies come to mind as I reflect on this song?**

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**SONG #2:** \_\_\_\_\_

**How do I understand these lyrics? What is the meaning of the song?**

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**What are my emotions towards these lyrics? What central emotions are driving this song?**

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**What specific lyrics stand out and why?**

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**What stands out from the “story behind the song” and why?**

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**What is an emotional parallel from my life that I could bring to my delivery of this song (if I was to sing this!)? *(Be specific! What happened? What did you feel? Bring yourself back to that place!)* What scriptures, memories or testimonies come to mind as I reflect on this song?**

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**SONG #3:** \_\_\_\_\_

**How do I understand these lyrics? What is the meaning of the song?**

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**What are my emotions towards these lyrics? What central emotions are driving this song?**

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**What specific lyrics stand out and why?**

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**What stands out from the “story behind the song” and why?**

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**What is an emotional parallel from my life that I could bring to my delivery of this song (if I was to sing this!)? *(Be specific! What happened? What did you feel? Bring yourself back to that place!)* What scriptures, memories or testimonies come to mind as I reflect on this song?**

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Vocal training

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Spiritual, mental, physical,  
emotional health

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= **massive breakthrough**  
in our singing!

Rather than putting your focus on learning to sing, aim to **find your voice**. Rather than learning secrets, aim to **unlearn bad habits**:

- 🗑️: vocal tension / resonance / breathing
- 🗑️: lies we believe about ourselves
- 🗑️: rushing the process
- 🗑️: not receiving help and feedback

**Remember that vocal transformation goes way beyond your vocal muscles. As you move forward, how can you embrace the MORE that God has for you? What bad habits can you throw in the garbage? What area(s) do you need to pursue greater health in? Spiritual? Mental? Physical? Emotional?**

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## Speak this declaration out EVERY DAY this week!

I am capable.

My voice is capable.

I am unique.

What I have to say is important.

What I have to sing is important.

I am courageous.

I have the mind of Christ.

I embrace God's wisdom and what He wants to do in me!



Way to go! We've come at some of these same things in previous lessons, and perhaps a similar result is achieved—but, our focus here is on the emotional process, not just the technical aspects of singing! We're allowing the story and the emotions to inform our tone and phrasing... and not only will that be different from song to song and from day to day, but above all, remember that there's truly no one correct answer. There's no "perfect" way to sing a phrase, and there are many "perfect" ways to sing a phrase! Allow the Holy Spirit to guide you, be filled with wisdom, and may you embrace the uniqueness of your personality, your unique emotions and experiences, and the way that God has designed your voice to deliver His truth.

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 3” 10-week or 20-week plan in the Suggested Course Schedule for best results in your voice!)*

## 10-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 2: INTRO TO PHRASING				
Day 1	Watch Lesson 22 Video (28 min)			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
	Do Song Analysis (15-20 min)			<input type="checkbox"/>
Day 3	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 4	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
	Do Song Analysis (15-20 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 20-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 3 & 4: INTRO TO PHRASING				
Day 1	Watch Lesson 22 Video (28 min)			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
	Do Song Analysis (15-20 min)			<input type="checkbox"/>
Day 3	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 4	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
	Do Song Analysis (15-20 min)			<input type="checkbox"/>
Day 5	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
Day 6	Do Mix Voice Workout (20-30 min)			<input type="checkbox"/>
	Do Song Analysis (15-20 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>

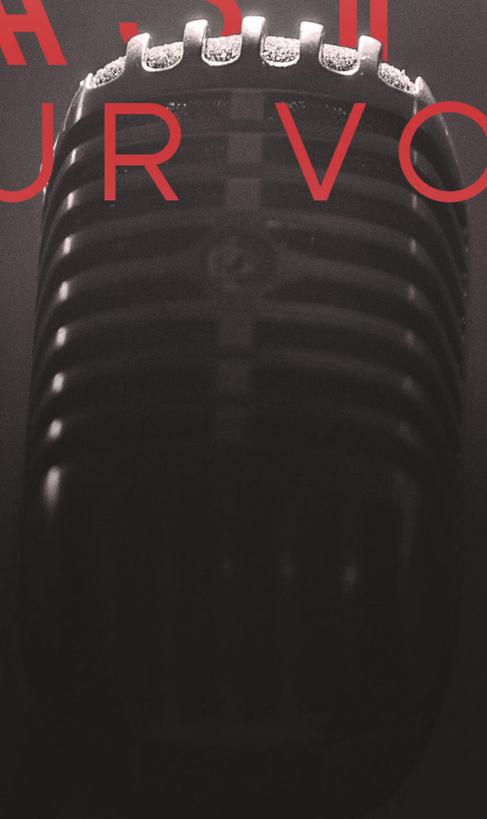


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 23

THE ART OF  
STYLISTIC NUANCE

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# THE ART OF STYLISTIC NUANCE

In this lesson we're continuing to explore the art of phrasing, and learning some practical stylistic techniques to apply to our worship songs! Our responsibility as worship vocalists is to **serve people as we lead them**—and great phrasing plays a huge role in that, by helping us create a connection with our congregations! Why is this important? Because people will trust you if they feel like they connect with you, and they'll follow someone that they trust. But... if they don't feel like they can connect with you as a worship leader, they'll have a harder time trusting you... and if they don't trust you, they won't follow you.



“

Don't be afraid of being artistic as you sing—the pursuit of individuality, creativity, personality, and ‘vibe’... all these things do serve people when we can walk in exactly who God has called us to be as worship leaders!”



## NOTES

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## Working on style is FUN! But... the stylistic things you'll learn in this course will only be effective if you can learn to...

- ▶ Be true to yourself (*know your strengths, embrace your unique voice, be authentic, etc.*)
- ▶ Be true to the song (*don't stray too far from the melody, rhythm, intent of the songwriter*)
- ▶ Be true to the context you lead in (*is it contemporary/traditional? what's the vision communicated by leadership? etc.*)
- ▶ Not stay too safe when you sing (*don't be afraid of failure, don't shy away from stylistic techniques, aim for personality in your voice*)
- ▶ Not be too slick when you sing (*don't use too many licks/trills, don't have a "look what my voice can do" mentality, stay humble*)

## So... what's the best way to sing, you may ask! The answer is different for everyone! But here's what will get you on the right track...

- ▶ Keep your heart soft
- ▶ Ask God for wisdom
- ▶ Ask your leaders for feedback on your singing and leading

“

If you're tempted to hide it, show it. If you're tempted to show it, hide it.”

— BRETT MANNING



### NOTES

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# SAY NO TO MONOTONY

*“The dead level of monotony... in the performance of some [worship vocalists] is [mainly] due to a lack of proper phrasing. They seem content to [sing] the notes as they are written, and apparently do not realize that a melody is something more than a long string of tones to be [sung] in succession... The melody is not a projection of successive notes; it is carefully and consistently built up of melodic-units, each of them independent, yet all dependent on each other, and calling for various degrees of rhythmic and emotional accentuation.”*

— Leopold Auer (adapted from “Violin Playing as I Teach It”)

**GOOD singers think about...** hitting the individual notes

**GREAT singers think about...**

- group of notes → phrase
- group of phrases → verse/chorus
- group of verses/choruses → song

**It’s not enough to just sing on pitch, in time, and in a mix! These things are important, of course, but for a believable, beautiful vocal performance, we also need to incorporate...**

- ✓ emotion
- ✓ tone
- ✓ texture
- ✓ dynamics
- ✓ stylistic nuances
- ✓ articulation
- ✓ vibrato
- ✓ licks
- ✓ melodic/rhythmic variation

That’s why this course is not short... so much to learn, explore and master! 😊

# SING LIKE YOU SPEAK

## Speech-like singing...

- ✓ is important for the contemporary style
- ✓ is “conversational”
- ✓ is guided by our natural speech patterns
- ✓ has a connectedness between notes
- ✓ has a raw/organic feel
- ✓ has variety in word emphasis
- ✓ sounds “perfectly imperfect”!

## Speech-like singing does not...

- ✗ sound drastically different from our speaking voice
- ✗ sound robotic
- ✗ consist of primarily long held vowel sounds
- ✗ emphasize every word/syllable

**De-emphasizing the “little” words when we sing naturally results in tonal variety, dynamics and a speech-like tone. In most cases, the following words should be under-emphasized:**

- ▶ and
- ▶ of
- ▶ so
- ▶ to
- ▶ it
- ▶ is
- ▶ the
- ▶ in
- ▶ was
- ▶ when
- ▶ that
- ▶ but

*(\*please note this is not an exhaustive list!)*



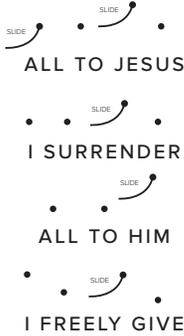
Speech-like singing will sound different from singer to singer (*just like we all speak differently!*), and that’s part of the beauty of it! **Try this exercise:** choose a worship song, and read out the lyrics as if you were just speaking them out. Take note of what words naturally are emphasized and de-emphasized! The speaking voice naturally has **subtle nuances** in word emphasis, tone, and dynamics—the way the voice rises and falls, the way the words are joined, etc., and the goal is for our singing voice to reflect the natural qualities of our speaking voice!

# NOTE SLIDES, DROP-OFFS & BOUNCES

**Nuance:**

“a very slight difference in appearance, meaning, or sound”  
 “a quality of something that is not easy to notice but may be important”

**Try out these stylistic nuances in your songs!**

	SLIDE	DROP-OFF	BOUNCE
<b>WHAT IS IT</b>	a subtle slide up to the melody note	allowing the pitch to drop quickly into a lower note <i>(drop-off: “a steep or abrupt downward slope”)</i>	bouncing slightly above the pitch and coming back to it
<b>WHERE IT WORKS WELL</b>	At the beginning of a phrase or when the melody is moving up to a higher note within a phrase.	At the end of a phrase—sometimes the drop-off is to a note that’s not written in the song melody, other times it’s to a lower note that is in the song melody.	As a stylistic embellishment to make your phrasing interesting.
<b>EXAMPLES</b>	 <p>ALL TO JESUS              I SURRENDER              ALL TO HIM              I FREELY GIVE</p>	 <p>HOLD YOU              BEFORE YOU              RIVAL              EQUAL</p>	 <p>ALL              SURRENDER</p>

The key is to aim for subtlety—we want to use them for stylistic and artistic effect, but it’s important to use them tastefully and in moderation in the context of worship leading (*especially the note bounces*)!

# VOCAL WORKOUT

This workout is designed to train your voice to execute subtle note slides, drop-offs and bounces, and help you incorporate these stylistic nuances into your phrases to make your singing more interesting and engaging!

## A few reminders as you begin the workout:

- ▶ If you're following the 10-week suggested course schedule for "Master Your Voice" Part 3, aim to do this workout 3-5 times this week. If you're following the 20-week schedule, aim to do this workout 5-6 times over the next two weeks.
- ▶ Use the simple practice log at the end of these lesson notes to log your practice, and/or use the Suggested Course Schedule to schedule and mark your workouts as completed.
- ▶ In each of the exercises, only go as low and as high as feels comfortable for your voice. You do not need to sing every pitch in the piano tracks—feel free to just focus in on a few to master these techniques!
- ▶ The workout begins with a few warmups. Do not skip these, as they are specifically designed to get your voice warmed up and ready for the later, more demanding exercises!
- ▶ Take a 2-4 minute vocal rest at least once during the workout—remember that vocal rest is as important as exercise! Even just a few minutes of resting the vocal muscles reduces inflammation and reduces the risk of fatigue and injury.
- ▶ In the song application exercises, find a key that's right for your voice. Remember, the point is not for you to sing in all the keys, but to find the ones that are right for you, and hone in on those. I've provided 6 keys for you to choose from, and if none of those seem best for your voice, check out the alternate keys in the male/female workout.
- ▶ Remember that quality is more important than quantity—so don't rush through the workout just to try to get it all in! Feel free to split the workout in half, and do part one day, part the next day (always starting with the warmup!). For example: Day 1 - warmup + slide/drop-off/bounce exercises, Day 2 - warmup + song application exercises
- ▶ Even if you don't want to implement a lot of these stylistic things into your songs, these exercises are still important because they will help build flexibility, connection, and musicality into your singing!

In “I Surrender All”, here is the high note (per key) in the song application melody:

KEY	D	E $\flat$	E	F	F $\sharp$	G	A $\flat$	A	B $\flat$	B	C	C $\sharp$
HIGHEST NOTE	G	A $\flat$	A	B $\flat$	B	C	D $\flat$	D	E $\flat$	E	F	F $\sharp$

In “Life, Breath, a Song to Sing”, here is the high note (per key) in the song application melody:

KEY	D	E $\flat$	E	F	F $\sharp$	G	A $\flat$	A	B $\flat$	B	C	C $\sharp$
HIGHEST NOTE	F $\sharp$	G	G $\sharp$	A	A $\sharp$	B	C	C $\sharp$	D	D $\sharp$	E	F

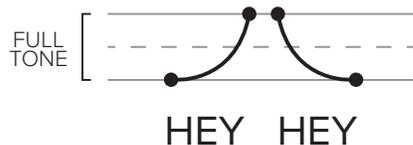
# NOTE SLIDES

These exercises **train your voice and your ear** to master the slide/slur technique...

- ✓ For melodic flow from note to note (*song melodies often move half or full tones*).
- ✓ So you can add subtle scoops throughout your phrases.

## HEY SLIDE FULL TONE

Slide up and down a full tone  
(*think "Happy Birthday"*)



## HEY SLIDE HALF TONE

Slide up and down a half tone  
(*think "Jaws"*)



- ▶ The goal is to slur the the notes together.
- ▶ It should not be choppy, or re-started with an “h” on the top note.
- ▶ If you’re having trouble with the exercise, practice it slowly (*apart from the piano track*) to master the sliding technique.
- ▶ You don’t need to sing every pitch in the workout—you can just focus in on a few to master the technique!

**How would you describe the sound of your voice in this exercise? Do you hear a slur as you move up and down, or does it sound choppy?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# NOTE DROP-OFFS

These exercises **train your voice and your ear** to master the drop-off technique...

- ✓ To add subtle drop-offs at the ends of your phrases.
- ✓ To create more intentional dynamics and a speech-like quality in your songs.

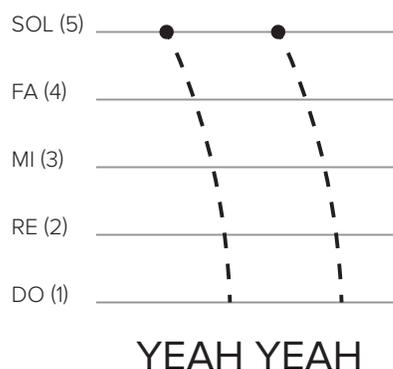
## YEAH DROP-OFF MAJOR 3RD

Drop off a major 3rd interval



## YEAH DROP-OFF PERFECT 5TH

Drop off a perfect 5th interval



- ▶ Make sure the tone starts clean, then drop into a breathy tone on the bottom.
- ▶ The bottom note should not be sung in a clear tone, and there should not be a slide all the way to the bottom note.
- ▶ If you're having trouble with the drop-off technique, practice it slowly (*apart from the piano track*), first finding the top note in a clear tone (YEAH), then the bottom note in a breathy tone (HEH), then putting them together.
- ▶ If you're having trouble finding where your bottom note should be, check out the lesson on "Intervals" in the "Harmony Essentials for Worship" course, and/or visualize singing a 5-note scale, or the first 5 notes of the "Solfege" scale to find your notes (*refer to diagram above*). Major 3rd → MI-DO. Perfect 5th → SOL-DO.
- ▶ You don't need to sing every pitch in the workout—you can just focus in on a few to master the technique!

**How would you describe the sound of your voice in this exercise? Do you hear a quick drop-off into a breathy tone as you move off the top note? Or do you hear a slide down and/or a clear tone on the bottom note?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# NOTE BOUNCES

These exercises **train your voice and your ear** to master the bounce technique...

- ✓ To make your phrasing more interesting.
- ✓ To build agility into your voice (*especially important in song melodies that move quickly!*).

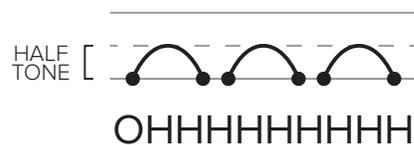
## OH BOUNCE UP FULL TONE

Quickly bounce a full tone above, then back down to the note  
(think “Happy Birthday”)



## OH BOUNCE UP HALF TONE

Quickly bounce a half tone above, then back down to the note  
(think “Jaws”)



- ▶ Make sure to sing in a clean tone (*not breathy*).
- ▶ Be precise as you move from note to note.
- ▶ Do not slide or re-start with an “h” on each note.
- ▶ Keep the “OH” vowel sound true, and the mouth rounded and narrow (*not wide*).
- ▶ If you’re having trouble with the exercise, practice it slowly (*apart from the piano track*), moving back and forth from note to note, then gradually speed it up.
- ▶ You don’t need to sing every pitch in the workout—you can just focus in on a few to master the technique!

**How would you describe the sound of your voice in this exercise? Do you hear a quick, precise bounce up and down? Or do you hear a slide or the voice re-starting with an “h”?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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# SONG APPLICATION #1

**This exercise is focused on adding note slides and bounces. First, try out this arrangement—aiming to mimic the stylistic nuances as best you can.**

 = SLIDE       = BOUNCE

              
ALL TO JESUS I SURRENDER ALL TO HIM I FREELY GIVE

           
I WILL EVER LOVE AND TRUST HIM IN HIS PRESENCE DAILY LIVE

**Now, create your own arrangement of stylistic nuances!**

There are so many options for this, so experiment and have fun with it! Remember that authenticity and subtlety are the keys to mastery—find an arrangement that feels right for your voice, and that doesn’t go overboard using these artistic effects!

ALL TO JESUS I SURRENDER ALL TO HIM I FREELY GIVE

I WILL EVER LOVE AND TRUST HIM IN HIS PRESENCE DAILY LIVE

**Record your voice and listen back! How does it sound? Were you able to add subtle slides and note bounces throughout these phrases? Did you find a different “arrangement” of the stylistic nuances that felt like a natural fit for your voice?**

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**Which key(s) worked best for your voice in this exercise?**

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# SONG APPLICATION #2

**This exercise is focused on practicing the drop-off and creating a speech-like quality by minimizing the “little” words (a, to, of).**

 = DROPOFF    () = MINIMIZE

LIFE BREATH (A) SONG (TO) SING (OF) YOUR GOODNESS 

LIFE BREATH (A) SONG (TO) SING (OF) YOUR LOVE

**Record your voice and listen back! How does it sound? Were you able to add a subtle drop-off on the word “goodness”? Were you able to minimize the “little” words to create an authentic, speech-like quality?**

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**Which key(s) worked best for your voice in this exercise?**

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# LISTENING EXERCISE

**Start listening for stylistic nuances in the worship leaders and singers you listen to! Below are some worship songs with great examples of the things we've learned—listen through some of these and try to mimic the stylistic nuances as best you can!**

## SLIDES

**“O Come to the Altar”** (from *Elevation Worship*, “Here as in Heaven”)

Bridge: saviour, wonderful, before, Lord, alleluia

**“Living Hope”** (from *Cross Point Music*, “Living Hope” single - feat. Cheryl Stark)

Chorus: hallelujah, the, has, you, every, salvation, my

**“Build My Life”** (from *Passion*, “Worthy of Your Name”)

Chorus: holy, like, beside, eyes, those

**“Resurrecting”** (from *Elevation Worship*, “Here as in Heaven”)

Chorus: name, victory, praise

**“Holy Spirit”** (from *Bryan & Katie Torwalt*, “Here on Earth”)

Chorus: holy, are, come, the, your, be, Lord

**“Whole Heart”** (from *Hillsong United*, “People”)

Chorus: here, high, need, you, hold, now, soul, cries, out, you, whole, heart

## DROP-OFFS

**“Breakthrough”** (from *Red Rocks Worship*, “Spark”)

Chorus: power, strongholds, believe

Bridge: mountains, heavens, power, down, Jesus

**“Good Grace”** (from *Hillsong United*, “People”)

Verse 1: together, neighbours, generations, nation

Chorus: be, troubled, no, evil, truth, you

**“Great Things”** (from *Phil Wickham*, “Living Hope”)

Verse 1: king, things, done, overcomes, things

Chorus: hero, heaven, captive, dance in, freedom, Jesus, saviour

**“What a Beautiful Name”** (from *Hillsong Worship*, “Let There Be Light”)

Bridge - you, you, roaring, glory, rival, equal, kingdom

**“My Hallelujah”** (from *Bryan & Katie Torwalt*, “Praise Before My Breakthrough”)

Bridge: take, fade, break

**“Whole Heart”** (from *Hillsong United*, “People”)

Verse 1: heavens, again

Verse 2: glory, again

## BOUNCES

**“Come Alive”** (from *Red Rocks Worship*, “Spark”)

Verse 1: down

**“Defender”** (from *Rita Springer*, “Battles”)

Verse 2: dry

**“Echo”** (from *Elevation Worship* “Hallelujah Here Below” - feat. Tauren Wells)

Chorus 2: good, you’re, giving

**“I Just Really Love You”** (from *Red Rocks Worship*, “Spark”)

Verse 1: for

Verse 2: need, for

Verse 3: love, for

**“My Hallelujah”** (from *Bryan & Katie Torwalt*, “Praise Before My Breakthrough”)

Chorus 1: hallelujah (final two “hallelujahs”)

**“Mighty Cross”** (from *Elevation Worship*, “There is a Cloud”)

Chorus: power

Bridge 1: won



Way to go! Be patient with your voice—these are challenging techniques to master! But... hopefully you can see how important these little nuances are to the contemporary style. As you’ve been listening for these nuances in other worship leaders and singers, you’ve probably started to hear things that have always been there, but that you haven’t heard before. It’s these things that often go unnoticed (hence the term “nuance”!) that are actually essential for a believable, beautiful, contemporary vocal performance! And remember, even if you don’t have a desire to incorporate all of these things into your songs, these exercises go so much further than style... they train the ear and the voice to have greater agility and connection. Everything we’ve done in this lesson is not only building your voice, but it’s preparing your voice for the techniques in the upcoming workouts. Trust the process, follow the pathways laid out for you, and most of all, enjoy this journey!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 3” 10-week or 20-week plan in the Suggested Course Schedule for best results in your voice!)*

## 10-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 3: THE ART OF STYLISTIC NUANCE				
Day 1	Watch Lesson 23 Video (42 min)			<input type="checkbox"/>
	Do Stylistic Nuance Workout (30-55 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>
Day 3	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>
Day 4	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 20-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 5 & 6: THE ART OF STYLISTIC NUANCE				
Day 1	Watch Lesson 23 Video (42 min)			<input type="checkbox"/>
	Do Stylistic Nuance Workout (30-55 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>
Day 3	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>
Day 4	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>
Day 5	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>
Day 6	Do Stylistic Nuance Workout (30-55 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>

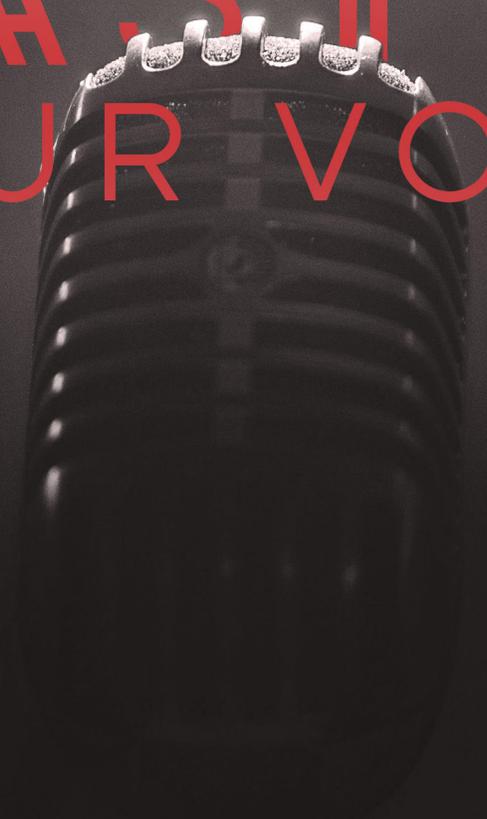


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 24

ARTICULATION

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# EXPLORING ARTICULATION



Let go of who you think you're supposed to be and embrace who you are."

— BRENÉ BROWN

**Diction:**

accent, inflection, intonation

**Enunciation:**

how clearly/distinctly you say your words

**Pronunciation:**

how you sound out your words (depending on your language/region/background)

tuh-MEY-toh  
tuh-MAH-toh

**Articulation:**

the physical act of using your articulators (tongue, lips, jaw, teeth, etc.) to produce sounds

**“articulate” (adj):**

- ▶ uttered clearly in distinct syllables
- ▶ the ability to use language easily and fluently
- ▶ expressed, formulated or presented with clarity and effectiveness



**NOTES**

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**The same song can be articulated in many different ways—there’s no “one correct way” to sing! People will follow authentic leadership, so most importantly, make sure your style is...**

- ▶ consistent from phrase to phrase and song to song
- ▶ authentic to who you are
- ▶ humble, not just putting on a show

Articulation techniques are very subjective... so it’s not about learning the **correct** ways to sing, it’s about learning the **possible** ways to sing! The vowel modification strategies we’ve learned (*review Lessons 12 & 13!*) are immensely important to your vocal training—as they help give you freedom from tension and efficiency as you sing... but just note that they are not “rules” that have to be followed in every case! The stronger and freer your voice becomes, the more you’ll be able to play with stylistic techniques and vocal qualities such as...

- ▶ light/dark sounds
- ▶ high/low larynx coordinations
- ▶ head-dominant/chest-dominant mix
- ▶ less/more exaggerated vowel sounds
- ▶ less/more emphasized consonant sounds
- ▶ ... and much more!

“

Working on articulation will train your voice to be more accurate, more confident and more interesting! Articulation will refine your technique and define you as a singer and a worship leader!”

# ARTICULATING CONSONANTS & VOWELS

## CONSONANTS:

- ▶ exaggerate the consonants, especially at the beginning of the words
- ▶ go overboard in your articulation
- ▶ make the consonants “wet” (*adds style and gives grip to the voice*)
- ▶ especially drag out the non-resonant consonants (*consonants that don't carry resonance: ex. K, C, G, D, B, S, T*)

## Experiment with exaggerating these consonant sounds!

T → TS

G → GG

J → JJ

B → BB

P → PP

C/K → KK

D → DZ

S → SS

F → FF

V → VV

## Experiment with exaggerating the consonant sounds in these words!

GOD → GGOD

TELL → TSELL

DECLARE → DZECLARE

KING → K KING

DARKNESS → DZARKNESS

JESUS → JJESUS

**Write down a few other words that work well for this technique and speak them out!**

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## VOWELS:

- ▶ experiment with over-exaggerating/bending vowel sounds
- ▶ exaggerate diphthongs

### Experiment with exaggerating the vowel sounds in these words!

BRAVE → BRAH-EEVE

JESUS → JAY-SUHS

KING → KANG

HOPE → HAH-OHP

ME → MAY

VICTORY → VICTORAY

YOU → YAH-OO

FREE → FRAY

**Write down a few other words that work well for this technique and speak them out!**

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## NOTES

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# ARTICULATION EXERCISE

Let's dive into a song! The first goal is **experimentation** and **getting outside of your box...** so don't shy away from these techniques! But beyond experimentation... there are so many benefits to doing these exercises—working on articulation will make your performance more interesting, bring freedom to your voice and grow your confidence. Above all (*as always!*), enjoy the process and you'll enjoy the result. Record your voice as you go through this exercise, then listen back and make observations! (*Please note: make sure to warm up your voice before you do this exercise!*)

**SONG I CHOSE:** \_\_\_\_\_

## **STEP 1: Read out the lyrics to a song, exaggerating the articulation.**

- ▶ For best results, print or write out the lyrics, and mark up your page with ideas (*highlight the consonant/vowel sounds to exaggerate, etc.*).
- ▶ Make sure to try the same phrase in different ways!
- ▶ Don't worry about sounding "good"—it should sound a little crazy!
- ▶ There's no "perfect" or "one correct way" to do this—have fun with it!

**What do you hear in your voice in Step 1? Which consonant sounds in particular did you emphasize? Which vowel sounds in particular did you exaggerate? As you listen back to your recording, take note: did you exaggerate the articulation as much as you thought you had, or was it pretty "tame"?**

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## **STEP 2: Sing the lyrics, exaggerating the articulation.**

- ▶ Slow down the song so you can really feel out the articulation.
- ▶ Make sure to try the same phrase in different ways!
- ▶ Get your articulators working for you—this should not sound pretty!
- ▶ Try dropping your jaw to help exaggerate and bring fullness to the vowel sounds.

**What do you hear in your voice in Step 2? Were you able to carry forward the exaggerated consonant and vowel sounds from Step 1 as you sang? As you listen back to your recording, take note: what do you like about this version? What do you dislike about it?**

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### **STEP 3: Sing the lyrics, finding the articulation that feels like home for you!**

- ▶ By swinging the pendulum farther than we “need” to, we find things that work well for the voice!
- ▶ The goal is to find somewhere in the middle that feels like “home” for your voice!
- ▶ The consonant/vowel sounds will probably not be as exaggerated as before, but elements of the previous step should remain!

**What do you hear in your voice in Step 3? Did you find a “middle ground” that feels more like “home” for your voice? Did you end up carrying forward any of the exaggerated consonant and vowel sounds into this version? Did you feel and/or hear more power and freedom in your voice as you applied some of the articulation strategies?**

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Remember—applying articulation techniques requires wisdom (*to apply in the right ways/ contexts/amounts*)! Sometimes you’ll try something and it won’t be a good choice, but that’s ok! It’s important to make mistakes and learn from our mistakes! Stylistic techniques must be used **wisely** and along with **appropriate choices of tone and dynamics** for each moment in a song. Too much “style” for the moment results in an inauthentic, insensitive song delivery. But... just the right amount of “style” for the moment will communicate authenticity and sensitivity to your congregation as you lead!

## **We need to be intentional with our voice in every moment of every song, so make sure to know...**

- ✓ your moments
- ✓ your context
- ✓ your voice
- ✓ what you want to communicate

... and choose how you sing based on those things!



### **NOTES**

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# WHEN TO BREATHE IN A PHRASE

There's no "one correct way" to plan out your breaths. The main principle for when to breathe in a contemporary style is that we should **look for the natural pauses** in the phrases. Sometimes we do need to hold a phrase or note long... so make sure to work on your breathing technique (*review Lesson 5*)! But most of the time... aim to take a breath **wherever it makes sense!**

Sometimes it works best to take a breath after the completion of a thought/sentence; other times it works best for a breath to split up a thought/sentence. This will vary from song to song and phrase to phrase, so be on the lookout for the natural pauses, and fill up your gas tank before it's empty! (*And remember—most of the time, we want our breathing to be seamless and "natural"... but sometimes that rule needs to be broken! Even "imperfections" can be planned and used to communicate the message of the lyrics!*)

**Sing these phrases from "Nothing But The Blood" and "Tis So Sweet" and mark down where the breaths feel natural for you. Remember—look for the natural pauses!**

WHAT CAN WASH AWAY MY SIN

NOTHING BUT THE BLOOD OF JESUS

WHAT CAN MAKE ME WHOLE AGAIN

NOTHING BUT THE BLOOD OF JESUS

OH PRECIOUS IS THE FLOW

THAT MAKES ME WHITE AS SNOW

NO OTHER FOUNT I KNOW

NOTHING BUT THE BLOOD OF JESUS

TIS SO SWEET TO TRUST IN JESUS

JUST TO TAKE HIM AT HIS WORD

JUST TO REST UPON HIS PROMISE

JUST TO KNOW THUS SAITH THE LORD

JESUS JESUS HOW I TRUST HIM

HOW I'VE PROVED HIM O'ER AND O'ER

JESUS JESUS PRECIOUS JESUS

OH FOR GRACE TO TRUST HIM MORE

**Now, write down a few phrases from the song you used for the articulation exercise (or go back to your printed out version), plan out the breaths, and practice it that way!**

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**Do you find that you tend to run out of breath when you're singing? Do you tend to hold notes/phrases longer than necessary? Or do you take frequent breaths in the natural pauses?**

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# LISTENING EXERCISE

Pay attention to the phrasing of the artists you listen to on a regular basis, and try listening to some new artists this week! Here are some ideas—take note that there are some very different styles even within the contemporary Christian genre! Choose 2-3 songs (either from this list or your own choices!) to listen to this week, and make a few observations about the articulation.

- ▶ **“Oceans”** (from Hillsong United, “Of Dirt and Grace - Live from the Land”)
- ▶ **“This is a Move”** (from Tasha Cobbs Leonard, “This is a Move” single)
- ▶ **“Amazing Grace (My Chains are Gone)”** (from Chris Tomlin, “How Great is Our God”)
- ▶ **“Goodness of God”** (from Bethel Music, “Victory”)
- ▶ **“Chain Breaker”** (from Zach Williams, “Chain Breaker”)
- ▶ **“Here for You”** (from Matt Redman, “10,000 Reasons”)
- ▶ **“Trust in You”** (from Lauren Daigle, “How Can It Be”)
- ▶ **“Even When It Hurts (Praise Song)”** (from Hillsong United, “Of Dirt and Grace - Live from the Land”)
- ▶ **“Raise a Hallelujah”** (from Bethel Music, “Victory”)
- ▶ **“No Other Love”** (from Red Rocks Worship, “Spark”)
- ▶ **“Living Hope”** (from Bethel Music & Bethany Wöhrle, “Living Hope” single)
- ▶ **“Our God is Fighting”** (from Catherine Mullins, “Sing Like the Battle is Over”)

**Song #1:** \_\_\_\_\_

**Artist:** \_\_\_\_\_

What do you notice about the singer's articulation? Do they exaggerate their consonant and/or vowel sounds? If so, which moments in particular stand out to you in this song? What do you notice about their breathing? Write down a few phrases from the song, then listen intently and mark down where they take their breaths.

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**Song #2:** \_\_\_\_\_

**Artist:** \_\_\_\_\_

What do you notice about the singer's articulation? Do they exaggerate their consonant and/or vowel sounds? If so, which moments in particular stand out to you in this song? What do you notice about their breathing? Write down a few phrases from the song, then listen intently and mark down where they take their breaths.

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**Song #3:** \_\_\_\_\_

**Artist:** \_\_\_\_\_

What do you notice about the singer's articulation? Do they exaggerate their consonant and/or vowel sounds? If so, which moments in particular stand out to you in this song? What do you notice about their breathing? Write down a few phrases from the song, then listen intently and mark down where they take their breaths.

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**What voices/artists do you tend towards? What can you mimic well? Who do you like singing along with? What artists are you drawn to and why? What do you notice about their phrasing? What do you hear in these artists that you would like to be able to do with your voice?**

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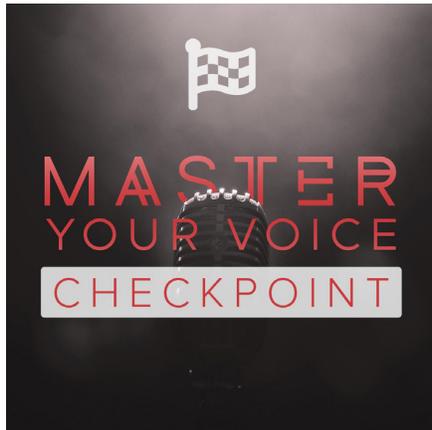


Good work! Hopefully you've had some fun (*and stepped outside your box!*) as you've gone through these articulation exercises! As with everything we do in our vocal training... don't forget to ask the MOST important questions as you sing your songs!

- ▶ What's in my toolbox?
- ▶ What can I do well?
- ▶ How can I play to my strengths?
- ▶ What key is best for my voice in this song?

Ask God for wisdom as you apply the vocal techniques you're learning, ask your leaders for feedback, and don't hesitate to reach out for my help if you have questions! Post your comments and questions on the lesson page—I love hearing from you!

# CHECKPOINT #6



I would love to give you personalized feedback on how you're doing! Remember that these checkpoints are not about you sending me something perfect... they're about getting an accurate, realistic view of where you're at, so that I can help you make sure you're doing the exercises as accurately as possible. For all the details on this checkpoint and how to submit your recording, visit the link below.



## MASTER YOUR VOICE CHECKPOINT #6

<https://theworshipvocalist.com/master-your-voice-checkpoint/>

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 3” 10-week or 20-week plan in the Suggested Course Schedule for best results in your voice!)*

## 10-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 4: ARTICULATION				
Day 1	Watch Lesson 24 Video (30 min)			<input type="checkbox"/>
	Do Stylistic Nuance Workout (scale exercises only, 20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Do Articulation Exercise (10 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Stylistic Nuance Workout (scale exercises only, 20-30 min)			<input type="checkbox"/>
	Do Articulation Exercise (10 min)			<input type="checkbox"/>
Day 3	Do Stylistic Nuance Workout (scale exercises only, 20-30 min)			<input type="checkbox"/>
	Do Listening Exercise (20-30 min)			<input type="checkbox"/>
Day 4	Do Stylistic Nuance Workout (scale exercises only, 20-30 min)			<input type="checkbox"/>
	Do Articulation Exercise (10 min)			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 20-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 7 & 8: ARTICULATION				
Day 1	Watch Lesson 24 Video (30 min)			<input type="checkbox"/>
	Do Stylistic Nuance Workout (scale exercises only, 20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
	Do Articulation Exercise (10 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Stylistic Nuance Workout (scale exercises only, 20-30 min)			<input type="checkbox"/>
	Do Articulation Exercise (10 min)			<input type="checkbox"/>
Day 3	Do Stylistic Nuance Workout (scale exercises only, 20-30 min)			<input type="checkbox"/>
	Do Listening Exercise (10-15 min)			<input type="checkbox"/>
Day 4	Do Stylistic Nuance Workout (scale exercises only, 20-30 min)			<input type="checkbox"/>
	Do Articulation Exercise (10 min)			<input type="checkbox"/>
Day 5	Do Stylistic Nuance Workout (scale exercises only, 20-30 min)			<input type="checkbox"/>
	Do Listening Exercise (10-15 min)			<input type="checkbox"/>
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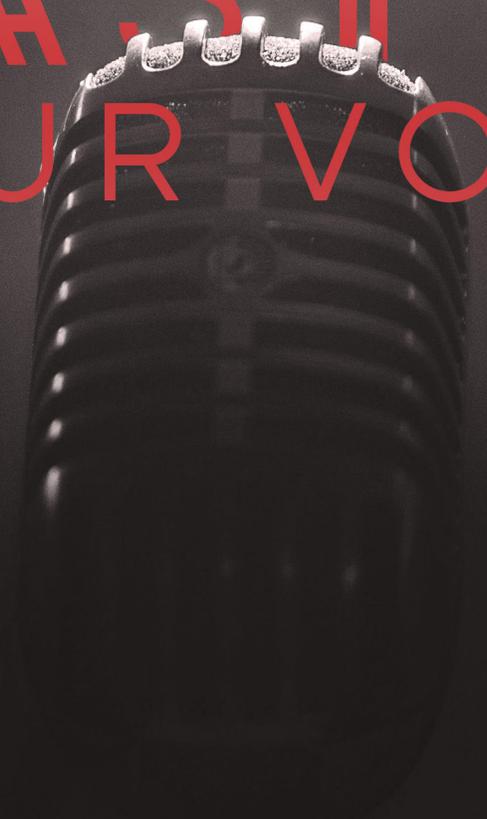


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 25

VIBRATO

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# EXPLORING VIBRATO

## In this lesson, we're exploring all things vibrato...

- ▶ what it is
- ▶ how it fits into contemporary worship
- ▶ when to use it
- ▶ when not to use it
- ▶ how to develop it in your voice
- ▶ how to minimize it in your voice

## Firstly, it's important to understand the distinction between straight tone and vibrato.

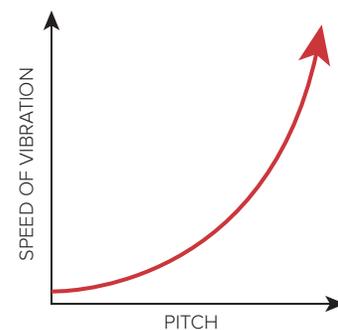
**Straight tone** is when you sing without vibrato—the pitch stays consistent on the melody note.



**Vibrato** is a rapid oscillation between pitches (*oscillation = movement back and forth at a regular speed*). The pitch is oscillating just above and below the melody note you're singing, but the ear identifies the note in the middle as the dominant pitch.



When we sing with vibrato, the vocal cords are making a subtle but constant change in coordination—because remember: the higher the pitch we sing, the faster the vocal cords are vibrating, and the lower the pitch we sing, the slower the vocal cords are vibrating.



So... singing with vibrato means our vocal cords are making **even more changes in coordination** (*changes in speed + changes in pitch*)—rapidly, over and over!

## Myths about vibrato...

- 🚫: Vibrato can't be learned.
- 🚫: Vibrato can't be unlearned.
- 🚫: "That's just how my voice sounds."

It's important to understand that vibrato can be **learned and unlearned!** Many singers think that a wide vibrato is just "part of their voice"—and so they don't work to control it. Like other vocal techniques, vibrato is a tool that we can and should use for stylistic purposes... it shouldn't be something that happens habitually, without the ability to control it. If you can speak without vibrato, you can sing without vibrato!

## In the contemporary style (*as well as to maintain a healthy voice!*), we need the ability to...

engage vibrato

+

sing with a straight tone

+

go back and forth quickly and easily

**How would you describe the use of vibrato in your voice? Do you know how to engage vibrato? Do you know how to sing in a straight tone? Are you able to go back and forth between vibrato and straight tone quickly and easily?**

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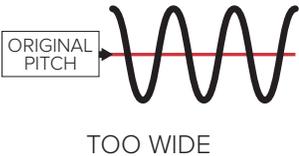
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# GUIDELINES FOR VIBRATO

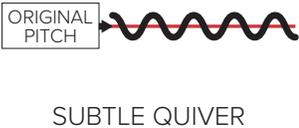
“ A wide, constant vibrato in your voice says: 'I'm not singing in a contemporary style.' ”

## GUIDELINE #1: Vibrato waves should be subtle.

Sometimes vocalists with a classical background sing with vibrato that has **wide waves** (*the vibrato goes too far above and below the pitch centre*). It's so important to know your lane and run in your lane—so that you can be sensitive to the setting and context you're singing in! And although vibrato is a major part of other styles of music, a **wide, over-present vibrato** does not fit in a contemporary style of singing.



The goal is for the vibrato to be more “hidden” within the lyric. For many singers in the contemporary style, the vibrato sounds like a **subtle quiver**.



A subtle vibrato is relaxing for the voice and for the listener's ear!

⊗  —  —      
ALL TO JESUS I SURRENDER ALL

✓  — —   — — —   
ALL TO JESUS I SURRENDER ALL

## GUIDELINE #2: Vibrato should not enter right away on longer held notes.

In **classical** singing, the vibrato often comes in right away.

  
HALLE - LU - JAH

In **contemporary** singing, longer notes are often held straight at first, and then the vibrato enters.

  
HALLE - LU - JAH

REMEMBER...

The key here is the **longer** held notes. For shorter, passing words/syllables, we can bring in a subtle, quivery vibrato right away.

  
ALL TO JESUS

### GUIDELINE #3: Vibrato should be interspersed with straight tone.

Subtle vibrato is a beautiful thing, but... when “subtle vibrato” is overused, it loses its subtlety! Vibrato should be **subtle and tasteful**—never obtrusive. Too much vibrato **takes away from the speech-like quality** we’re aiming for, and makes the song sound “over-sung” for the context of contemporary worship.

PHRASES SUNG WITH SUBTLE VIBRATO, BUT NOT ENOUGH STRAIGHT TONE...

— w w w w w w w w w w w w w w w w  
O      PRECIOUS IS THE FLOW

— w w w w w w w w w w w w w w w w  
THAT      MAKES      ME

NOW, THE SAME PHRASES, BUT WITH A MIX OF STRAIGHT TONE AND SUBTLE VIBRATO...

— w w w — — — — — w w w w w w w w w w w w w w w w w  
O      PRECIOUS IS THE FLOW

— w w w — — — — — w w w w w w w w w w w w w w w w w  
THAT      MAKES      ME

Throughout the course, we've explored many ways that we can use contrast to create a journey in our songs—head/chest mix, low/high larynx, loud/soft, texture/no texture... and **vibrato/straight tone is another amazing way to add variety, contrast and uniqueness.** And similar to those other tonal and stylistic elements, there's no “one correct way” to do it—no two singers will use vibrato in exactly the same way, and even an individual singer often sings a phrase differently each time they sing a song!

PLEASE NOTE:

There will always be “exceptions”—we can, of course, find singers who break all the rules and still sound incredible (*sing with vibrato on every note, sing with wider vibrato, etc.*). But... don't forget that they are the exception! These guidelines will get you far, so I encourage you to follow them as best you can!

And... remember that straight tone is also a perfectly acceptable choice for singing in a contemporary style! But... make sure that you're not putting excess tension on the voice to create a straight tone, and that you are incorporating other stylistic elements—different tonal qualities, texture, stylistic nuances, etc.—so that the song doesn't sound boring and robotic.



NOTES

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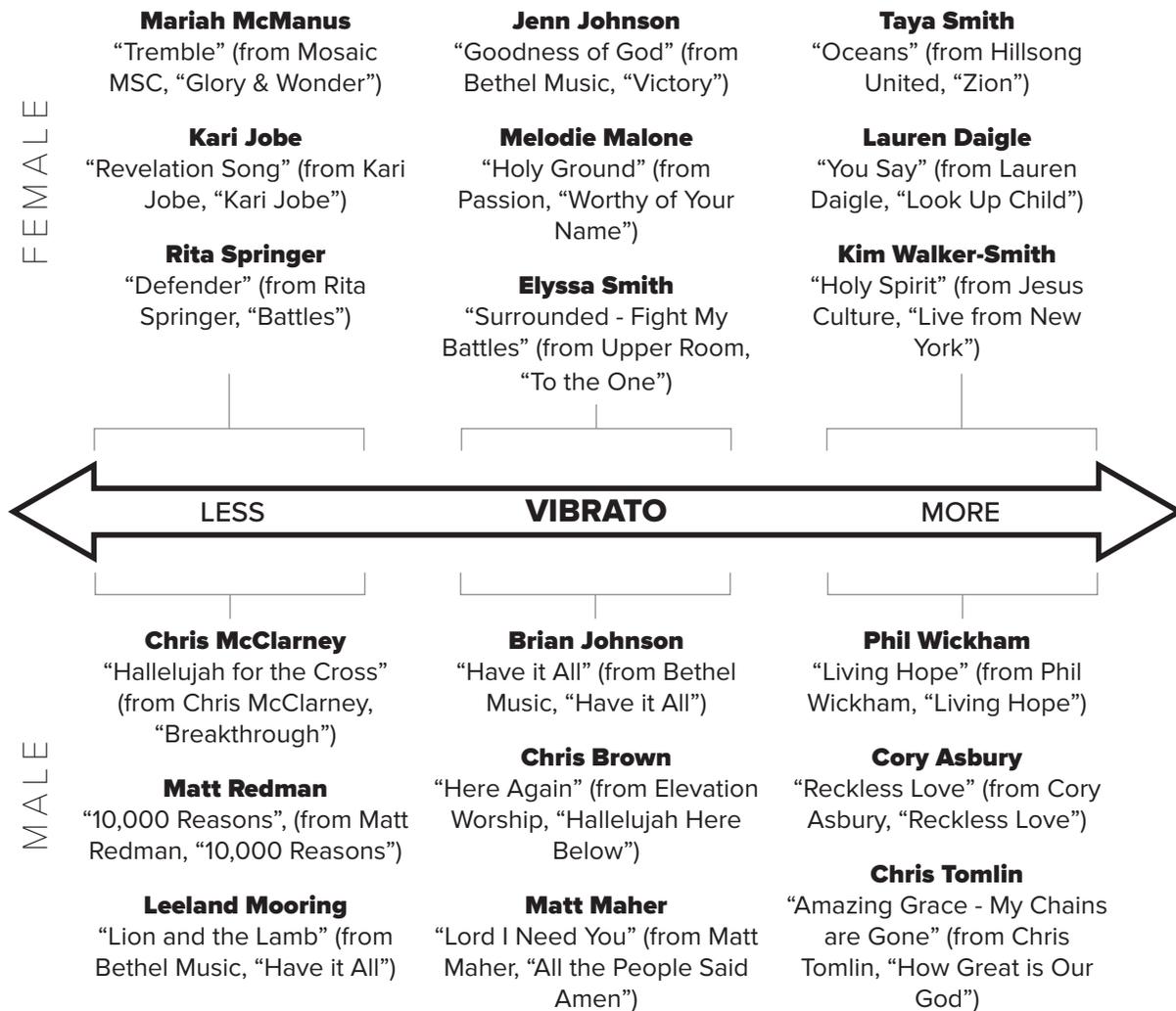
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# LISTENING EXERCISE

Take a listen to some of these songs... and notice how diverse the use of vibrato is in the contemporary style! Be sure to make some observations on the next page—remember that growing in your listening and awareness skills is as important as growing the strength and skill of your vocal cords!



## EXTRA TIP

Look for a stripped-down, acoustic video performance of a worship song, and use that version to note the vibrato (and other stylistic elements) used by the singer!

**Choose 2 worship songs (*from the list or your own choices!*) and make some observations about the use of vibrato throughout the song.**

**Song #1:** \_\_\_\_\_

**Artist:** \_\_\_\_\_

**Album:** \_\_\_\_\_

**What do you notice about the way this artist uses vibrato?**

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**Write out the lyrics to one section of the song (verse, chorus or bridge), and mark the straight tone (—) vs vibrato (˘) notes that you hear the singer using throughout, as best you can!**

**Song #2:** \_\_\_\_\_

**Artist:** \_\_\_\_\_

**Album:** \_\_\_\_\_

**What do you notice about the way this artist uses vibrato?**

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**Write out the lyrics to one section of the song (verse, chorus or bridge), and mark the straight tone (—) vs vibrato (˜) notes that you hear the singer using throughout, as best you can!**

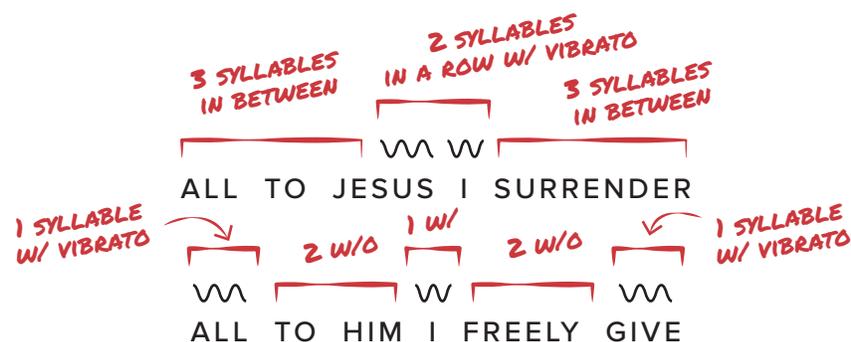
# WHERE TO USE VIBRATO

Remember that there's no "one correct way" or "exact formula" of where to use vibrato in a contemporary style—it all depends on what feels like home for your voice and how you decide to interpret the song! Your "signature sound" may have no vibrato, a tiny amount of vibrato, or perhaps a lot of vibrato. As you're learning, it's so important to be creative and experiment with vibrato, as well as to intentionally listen to other singers to see where they add it in—this will fast-track your journey to mastering vibrato!

But... if in doubt, leave it out. Less is more when it comes to vibrato in a contemporary style, and especially if you've come from a classical background and have typically used a lot of vibrato—rather than trying to minimize your vibrato, allow straight tone to be your basis. Think of your singing as being **straight tone with vibrato sprinkled in**, rather than vibrato with straight tone sprinkled in.

**A few ideas for you to try as you practice vibrato (*these are not "rules", they're just things to keep in mind that will help guide you to good places where you can add vibrato in your phrases!*)...**

- ✓ Use it **every few syllables** in a phrase (can sometimes be longer or shorter in between).
- ✓ Sing **no more than 1-2 syllables in a row** with vibrato on them.



- ✓ Add vibrato to the **end of a phrase.**
- ✓ Add vibrato to a **crescendo/upward melodic movement** in the phrase.



- ✓ The more upbeat the song, the more staccato the phrase, and the more of a power mix you're singing in... typically **the less vibrato should be used.**
- ✓ The softer the ballad, the more legato the phrase, and the more of a light mix you're singing in... typically **more vibrato fits well in these moments.**

“

We have to make intentional decisions about the way we sing based on what the feel of the moment in the song is and what we're trying to communicate. Are we communicating a potent, passionate declaration moment, or is it a softer, peaceful moment?”



## NOTES

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# FINDING VIBRATO

For some singers, vibrato comes very naturally—often because of the music they were exposed to when they were young. For others, vibrato is more challenging! One singer may find it difficult to turn vibrato “off”, another singer finds it difficult to turn vibrato “on”... but when it comes down to it, vibrato is just a habit—a stylistic tool that can be learned and unlearned!

## If you’re attempting to find vibrato for the first time...

- ▶ try singing with an operatic-sounding vibrato—don’t worry about sounding silly!
- ▶ try the “Holy Ghost” exercise—move your voice around on a WOO WOO WOO WOO WOO sound throughout your range!

## Vibrato should be...

- ✓ relaxed
- ✓ even (*consistent in speed*)

## Vibrato should NOT be...

- ✗ forced
- ✗ “jawbrato” (*too much excess movement*)
- ✗ “goat” vibrato (*fast, bleating sound*)



## NOTES

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# KICKSTARTING YOUR VIBRATO

If you can already sing with vibrato, or if you were able to find vibrato with the opera/Holy Ghost exercises, then skip the following exercises—as they are intended for those who still need to discover the sensation of vibrato. These exercises are only a means to an end, and they might feel really silly—but they’re designed to help kickstart the voice into vibrato! Once the voice becomes familiar with the sensation of movement in these exercises, it will learn to speed up into a natural vibrato coordination!

**Try the following exercises for a few minutes each day. Do them in a comfortable range for you, and don’t try to be too perfect—make sure your voice is relaxed and free!**

## EXERCISE #1: PUSH THE BELLY

- ▶ Take in a full diaphragmatic breath.
- ▶ Sing a straight tone on an OH (*choose any comfortable note in your range*).
- ▶ Press on your belly in a consistent rhythm.

## EXERCISE #2: SHAKE THE FLY

- ▶ Clasp your hands together tightly (*pretend you caught a fly and you’re shaking it!*).
- ▶ Sing a straight tone on an OH (*choose any comfortable note in your range*).
- ▶ Shake your hands near your throat.

## EXERCISE #3: THE WOBBLE

- ▶ Allow your voice to “wobble” up and down a 3-note scale.
- ▶ Feel free to use an EE or whichever vowel sound you prefer.

**Do you need to kickstart vibrato in your voice? Did any of these exercises work well for you? If yes, what sensation did you feel as you went through the exercises? *(If they haven't worked for you yet, don't worry—try again for a few minutes each day!)***

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**PLEASE NOTE:**

If you are still working to kickstart your vibrato, I recommend that you **ONLY** focus on these exercises—along with the warmups, the straight tone NO, and the note bends from the accompanying workout. The full audio workout is intended for those who have already developed the basic foundation of movement for vibrato.

# MINIMIZING YOUR VIBRATO

Many singers have sung with vibrato for so long that they find straight tone difficult. And... many singers simply have no idea that they use a lot of vibrato in their voice! It's important to have an awareness of your vibrato habits, and to work at minimizing your vibrato to fit a contemporary context (*if that's what you sing in!*)

**Record yourself singing a song, or listen to a recent recording of your voice. Do you hear a lot of vibrato, or is the vibrato subtle? Or, do you sing with mainly straight tone?**

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**If “too much vibrato” is an issue for you, this week make sure to...**

- ▶ Sing the warmups as straight as you can (*be aware that vibrato will often try to sneak in on the final note of the scale!*).
- ▶ Practice holding a note as straight you can (*on an OO or another vowel*). This is a challenging exercise and will require a lot of focus!
- ▶ Practice singing a “kids” song in as childlike a way as you can! (*ABC, Twinkle Twinkle, etc.*)
- ▶ Hone in on the “Straight Tone NO” exercise in the workout!

# VOCAL WORKOUT

The exercises in this workout will help to develop and relax your vibrato, release tension in your voice, prepare your voice for licks and trills, and increase agility!

## A few reminders as you begin the workout:

- ▶ If you're following the 10-week suggested course schedule for "Master Your Voice" Part 3, aim to do this workout 3-5 times this week. If you're following the 20-week schedule, aim to do this workout 5-6 times over the next two weeks.
- ▶ Use the simple practice log at the end of these lesson notes to log your practice, and/or use the Suggested Course Schedule to schedule and mark your workouts as completed.
- ▶ In each of the exercises, only go as low and as high as feels comfortable for your voice. You do not need to sing every pitch in the piano tracks—feel free to just focus in on a few to master these techniques!
- ▶ The workout begins with a few warmups. Do not skip these, as they are specifically designed to get your voice warmed up and ready for the later, more demanding exercises!
- ▶ Take a 2-4 minute vocal rest at least once during the workout—remember that vocal rest is as important as exercise! Even just a few minutes of resting the vocal muscles reduces inflammation and reduces the risk of fatigue and injury.
- ▶ In the song application exercise, find a key that's right for your voice. Remember, the point is not for you to sing in all the keys, but to find the ones that are right for you, and hone in on those. I've provided 6 keys for you to choose from, and if none of those seem best for your voice, check out the alternate keys in the male/female workout.
- ▶ Remember that quality is more important than quantity—so don't rush through the workout just to try to get it all in! Feel free to split the workout in half, and do part of it one day, part the next day (*always starting with the warmup!*). For example: Day 1 - warmup + straight tone/vibrato exercises, Day 2 - warmup + song application exercises
- ▶ Even if your vocal "home" leans more toward straight tone, the vibrato exercises are still very important because they will help relax and release tension from the voice, prepare your voice for licks, and increase agility. Plus, in doing the exercises, you may find a beautiful, relaxed vibrato that you will start to implement into your songs in the future!
- ▶ These exercises are challenging and take time to master—so be patient with your voice!

## PLEASE NOTE:

If none of the exercises are working for you, it most likely means that there is too much tension in your voice. Tension is the biggest thing that gets in the way of a relaxed, efficient vibrato! If that's you, go back to your foundations! Make sure there's not...

- ▶ too much compression on your vocal cords
- ▶ too much neck/jaw/tongue tension
- ▶ too much chest voice in your mix
- ▶ a tendency to force your voice into coordinations

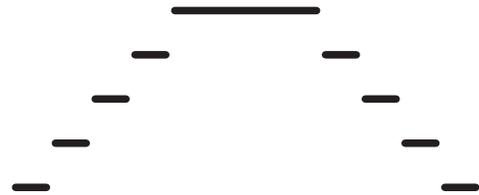
**In “I Surrender All”, here is the high note (per key) in the song application melody:**

<b>KEY</b>	D	Eb	E	F	F#	G	Ab	A	Bb	B	C	C#
<b>HIGHEST NOTE</b>	D	Eb	E	F	F#	G	Ab	A	Bb	B	C	C#

# STRAIGHT TONE NO

This exercise is designed to train your voice to sing in a **straight tone**.

- ▶ Move up and down on a 5-note scale, singing only in straight tone.
- ▶ Sing in a clear tone, not breathy.
- ▶ Make sure to stay relaxed (*no excess tension*), and use the strategies you've learned to help you achieve a consistent tone (*pharyngeal cry, narrow mouth, tilting letter C, etc.*)
- ▶ Cut the top note of the scale off early if the vibrato is sneaking in.
- ▶ Feel free to do this exercise on a different sound (*WAH, GO, MUM, etc.*) if you prefer.



**How would you describe the sound of your voice in this exercise? Do you hear a straight tone on every note of the scale? Is your tone clear or breathy?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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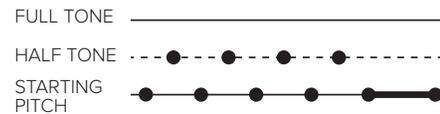
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# NOTE BENDS

These exercises are designed to train your voice to master the **basic vibrato movement**. Remember to be patient with your voice as you learn these coordinations!

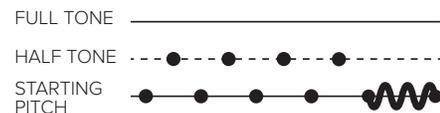
## NOTE BEND UP

- ▶ Move up and down a half tone.
- ▶ Keep the rhythm consistent.
- ▶ Make sure there's a delineation between each note.
- ▶ Try it on an OO or an OH vowel sound.
- ▶ A clear tone will help you achieve the most efficiency in this exercise.
- ▶ The note bends will get faster as the exercise goes on. If you're unable to keep up with the speed, you're running out of breath or feeling tension—stop and move onto the next exercise or start the exercise over at the slower pace.



## NOTE BEND UP WITH VIBRATO

- ▶ Move up and down a half tone.
- ▶ Release into vibrato at the end.
- ▶ Keep the rhythm consistent.
- ▶ Make sure there's a delineation between each note.
- ▶ Try it on an OO or an OH vowel sound.
- ▶ A clear tone will help you achieve the most efficiency in this exercise.
- ▶ The note bends will get faster as the exercise goes on. If you're unable to keep up with the speed, running out of breath or feeling tension—stop and move onto the next exercise or start the exercise over at the slower pace.



**How would you describe the sound of your voice in these exercises? Do you hear a clear delineation between each note, or do you hear more of a sliding movement? Do you hear a consistent rhythm, or is the rhythm sloppy? How far into the exercise were you able to get before it felt out of control? Were you able to release into vibrato in the second exercise?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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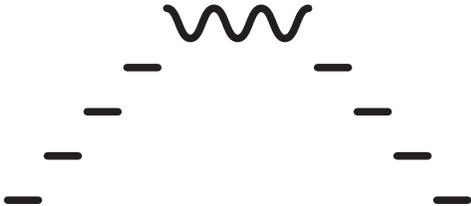
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# RELAXED VIBRATO MUM

This exercise is designed to help your voice develop a **relaxed, consistent vibrato**.

- ▶ Move up and down on a 5-tone scale, holding the MUM with vibrato on top.
- ▶ Relax into the vibrato—and don't worry about how wide or subtle it is!
- ▶ Aim for consistency in your vibrato waves.
- ▶ Sing in a clear tone, not breathy.
- ▶ The main goal of this exercise is freedom, so make sure to not squeeze/over-compress your vocal cords as you sing (*and don't worry if there is vibrato on some of the other notes of the scale as well!*).
- ▶ Feel free to do this exercise on a different sound (*NG hum, WAH, NO, GOO, etc.*) if you prefer.



**How would you describe the sound of your voice in this exercise? Do you hear a consistent, free-sounding vibrato on the top note of the scales? Is your tone clear or breathy?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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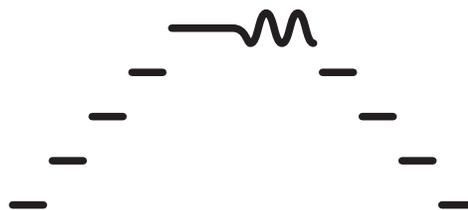
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# STRAIGHT TONE TO VIBRATO

## MUM

This exercise is designed to train your voice to have a **controlled vibrato**, so you can use it intentionally for stylistic effect (*and not have it just happen “whenever” by default!*).

- ▶ Move up and down on a 5-tone scale, holding the MUM with vibrato on top.
- ▶ Make sure every note, except for the top one, is sung in straight tone (*be aware of vibrato trying to sneak in on the final note!*).
- ▶ Hold the top note straight at first, then allow a subtle vibrato in near the end.
- ▶ Sing in a clear tone, not breathy.
- ▶ Feel free to do this exercise on a different sound (*NG hum, WAH, NO, GOO, etc.*) if you prefer.



**How would you describe the sound of your voice in this exercise? Do you hear vibrato on the top note, and straight tone on all the other notes in the scale? Are you able to hold the top note straight first, and then allow a subtle vibrato to enter—or does the vibrato enter right away? Is your tone clear or breathy?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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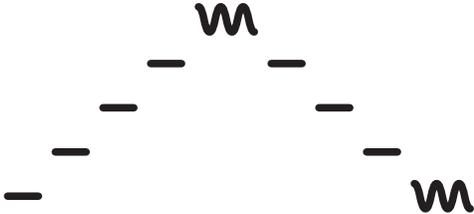
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# QUIVERY VIBRATO MUM

This exercise is designed to teach your voice to **engage a quick, subtle, quivery vibrato** for singing in a contemporary style.

- ▶ Move up and down on a 5-tone scale, engaging vibrato on the top and final notes of the scale.
- ▶ Make sure the notes on the way up and down are sung in straight tone.
- ▶ Use a quivery, quick vibrato on the top and final notes.
- ▶ Sing in a clear tone, not breathy.
- ▶ Feel free to do this exercise on a different sound (*NG hum, WAH, NO, GOO, etc.*) if you prefer.



**How would you describe the sound of your voice in this exercise? Do you hear a quick, quivery vibrato on the top and final notes of the scale, and straight tone on the other notes? Is your tone clear or breathy?**

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**What do you feel in your voice/throat/muscles as you do this exercise? Does it feel relaxed or forced? Does this exercise feel easy, or is it a struggle?**

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## I SURRENDER ALL VERSION #2: Subtle Vibrato

### STEP 1:

Listen through my demo and follow along with the lesson notes to train your ear to recognize the straight tone and vibrato. *(However tempting it might be—don't skip this step!)*

— — — ∩ ∩ ∩ — — —  
ALL TO JESUS I SURRENDER

∩ — — ∩ — — ∩  
ALL TO HIM I FREELY GIVE

— — — ∩ ∩ — — — ∩  
I WILL EVER LOVE AND TRUST HIM

— — — — — — — ∩  
IN HIS PRESENCE DAILY LIVE

— — — — — ∩ — — — — — ∩  
I SURRENDER ALL, I SURRENDER ALL

— — — ∩ ∩ — — — ∩  
ALL TO THEE MY BLESSED SAVIOUR

— — ∩ — ∩  
I SURRENDER ALL

### Notes:

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## STEP 2:

Choose a good key for your voice and sing through the song. Follow along with the lesson notes, aiming to mimic exactly where the vibrato and straight tone are used in the demonstration. Remember that this is not necessarily the final product—it may feel very unnatural for you—but it's an exercise for the purpose of gaining immense control of your voice!

— — —  W — — —  
ALL TO JESUS I SURRENDER

 — — W — —   
ALL TO HIM I FREELY GIVE

— — — W  — —   
I WILL EVER LOVE AND TRUST HIM

— — — — —   
IN HIS PRESENCE DAILY LIVE

— — — — —  — — — — —   
I SURRENDER ALL, I SURRENDER ALL

— — —   — —   
ALL TO THEE MY BLESSED SAVIOUR

— —  —   
I SURRENDER ALL

**Record your voice and listen back! How would you describe the sound of your voice in the song? Were you able to use vibrato and straight tone in a similar way to the demonstration?**

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**What key worked best for you in this song application exercise?**

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### STEP 3:

Plan out your own arrangement of vibrato and straight tone, then sing through the song. Record your voice, listen back, make observations, and try singing it again with the changes you want to implement!

ALL TO JESUS I SURRENDER

ALL TO HIM I FREELY GIVE

I WILL EVER LOVE AND TRUST HIM

IN HIS PRESENCE DAILY LIVE

I SURRENDER ALL, I SURRENDER ALL

ALL TO THEE MY BLESSED SAVIOUR

I SURRENDER ALL

**Record your voice and listen back! Do you like what you hear? Are there things you could change? Do you think there's too much vibrato overall, or does it seem like a tasteful amount? Is the vibrato used on too many words in a row? Is the vibrato too wide (classical-sounding) or are the waves subtle?**

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**What key worked best for you in this song application exercise?**

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# SELF-ASSESSMENT

Let's make some final observations!

## How much vibrato do you typically use when you sing?

- a lot                       a little                       none

**What sound is your church leadership aiming for in your worship context—traditional or contemporary? *(If you don't know, ask!)***  
**Do you need to make changes to your sound so that your voice fits best in this context?**

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## Which statement do you think most describes you?

- I need to minimize my vibrato
- I need to learn to sing with vibrato so I can use it as a stylistic tool
- I can sing with vibrato, but I need to learn how to use it most efficiently and intentionally

## Notes:

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Good work! These techniques are challenging, but so incredibly important in our journey of vocal mastery! Hopefully you've made some observations about your voice and your use of vibrato, and that you know the next steps that you need to take! Be patient with your voice as you work through the exercises—it may be awhile before you feel like you've got a handle on them, and that's totally normal! Make sure to post your questions and comments on the lesson page—I love hearing from you!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 3” 10-week or 20-week plan in the Suggested Course Schedule for best results in your voice!)*

## 10-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 5: VIBRATO				
Day 1	Watch Lesson 25 Video (65 min)			<input type="checkbox"/>
	Do Vibrato Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>
Day 3	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>
Day 4	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 20-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 9 & 10: VIBRATO				
Day 1	Watch Lesson 25 Video (65 min)			<input type="checkbox"/>
	Do Vibrato Workout (30-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>
Day 3	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>
Day 4	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>
Day 5	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>
Day 6	Do Vibrato Workout (30-45 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>

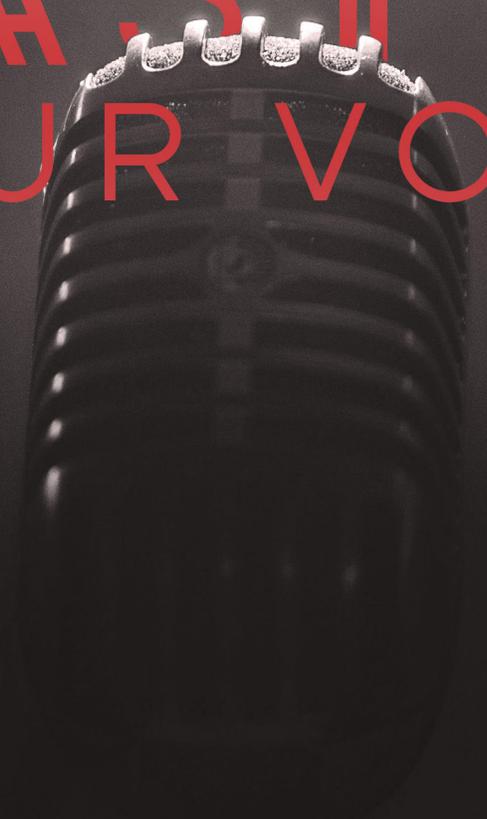


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 26

THE ART OF  
EMBELLISHMENT

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# EXPLORING LICKS & TRILLS

Learning how to sing licks is not only one of the most FUN things to do in vocal training—it also does so much to increase your vocal strength and agility! In the context of worship leading, however... too much vocal embellishment can be distracting and inappropriate. It's important to be artistic with our voice, but never at the expense of leading people effectively—the congregation should always be able to follow along and sing along easily!

So just remember—less is more. Don't over-use vocal licks! And, if you can't execute licks well, don't sing them in front of people. The bottom line is... make sure to **lead well and lead simply**. We're exploring this topic of embellishment for fun and for vocal development, but not necessarily for use in your worship leading!

## What is a lick?

- ▶ lick = a rapid variation of a melody
- ▶ “to move quickly or lightly”

Licks should always be executed **cleanly, concisely and quickly**.

## When licks are sung well, they...

- ✓ bring interest and emotion to the lyric
- ✓ bring freedom to the voice

## When licks are not sung well, they...

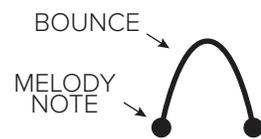
- ✗: make the singer sound amateur
- ✗: take away from the emotion
- ✗: cause vocal strain

# NOTE BOUNCES

Note bounces work well as stylistic embellishments to **make your phrasing more interesting**, and the movement of the note bounce also prepares your voice for more advanced licks and trills! Remember that in order to execute licks, you need to be able to achieve a **clean, precise delineation** between your notes—so make sure to aim for that as you practice your note bounces.

## Note Bounce Up

Bouncing slightly above the pitch and coming back to it.



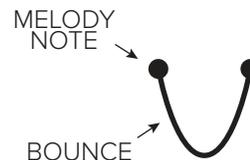
TRY OUT THESE NOTE BOUNCES IN THE SONG “LIVING HOPE” (PHIL WICKHAM/BETHEL)...

REGULAR MELODY → TURNED TO HEAVEN → TURNED TO HEAVEN

REGULAR MELODY → INTO THE NIGHT → INTO THE NIGHT

## Note Bounce Down

Bouncing slightly below the pitch and coming back to it.



TRY OUT THESE NOTE BOUNCES IN THE SONG “GOOD GRACE” (HILLSONG UNITED)...

The first row shows the word "CREATION" with three dots representing a regular melody. A label "REGULAR MELODY" with a curved arrow points to the dots. A large arrow points to the right, where the same word "CREATION" is shown with a note bounce under the final 'O'. A label "REGULAR MELODY" with a curved arrow points to the dots.

The second row shows the word "CHILDREN" with three dots representing a regular melody. A label "REGULAR MELODY" with a curved arrow points to the dots. A large arrow points to the right, where the same word "CHILDREN" is shown with a note bounce under the final 'N'. A label "REGULAR MELODY" with a curved arrow points to the dots.



### WHICH NOTE BOUNCE SHOULD I USE?

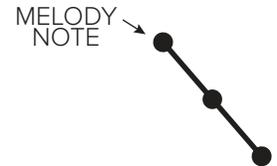
Deciding between a note bounce up or down takes experience and awareness of what fits the moment best! In your practice time, try out the same phrase with a note bounce up and a note bounce down... record it, listen back, and see what you prefer!

# 3-NOTE LICKS

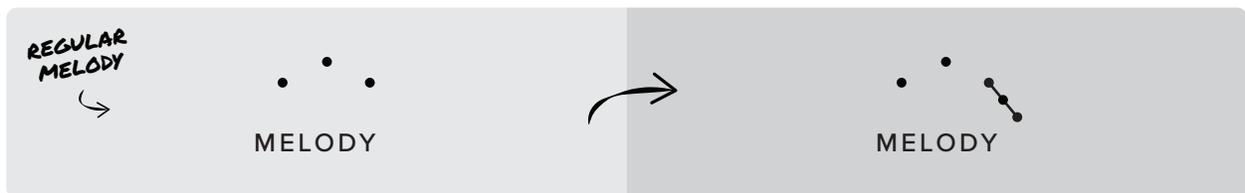
3-note licks work well at the **end of a phrase** or **within a phrase** to get from one note to another, typically when the melody is moving down.

## Descending 3-Note Lick

A quick 3-note pattern starting on the melody note and moving down.

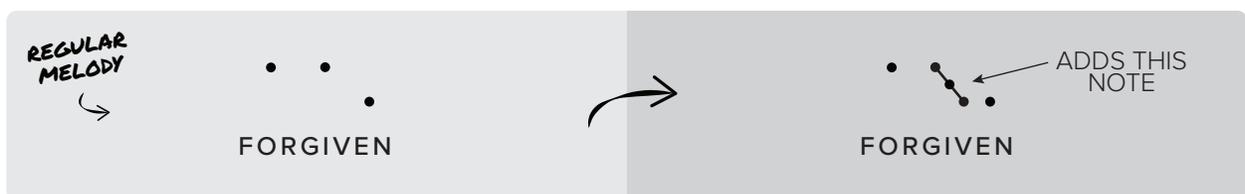


TRY OUT THIS LICK IN THE SONG “NO LONGER SLAVES” (BETHEL)...

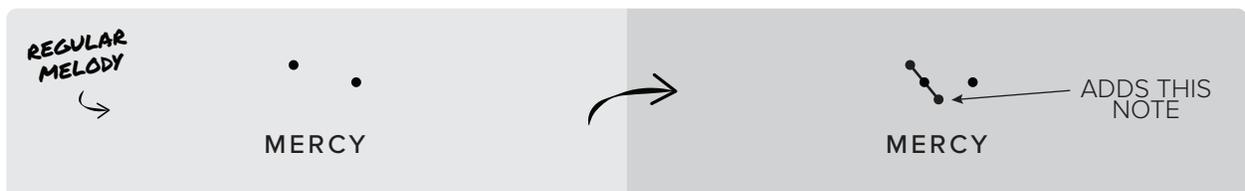


Often this lick works well at the end of a phrase.

TRY OUT THESE LICKS IN THE SONG “LIVING HOPE” (PHIL WICKHAM/ BETHEL)...



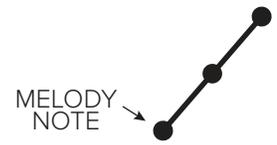
Sometimes the lick adds an extra “passing note” in the melody.



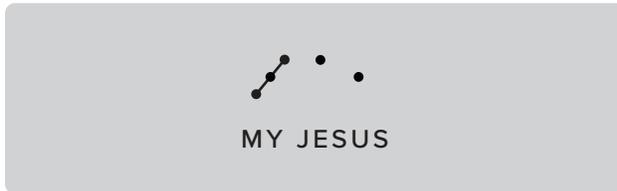
Sometimes the lick goes a note below the melody and then comes back up to it.

## Ascending 3-Note Lick

A quick 3-note pattern starting on the melody note and moving up.



TRY OUT THIS LICK IN THE MELODY OF “EXTRAVAGANT” (BETHEL)...



MY JESUS

Sometimes a lick is written into the melody of a song, so it pays off to work on our vocal agility!



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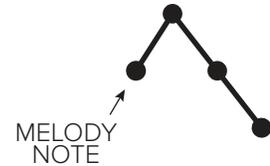
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# TRILLS

Trills work well **when the melody is moving down just one note**, so that the trill ends up at the new melody note.

## Trill

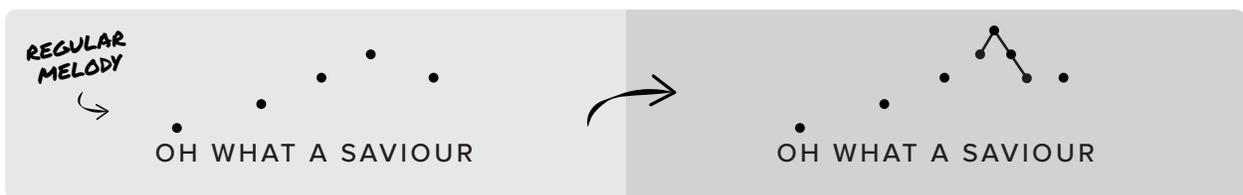
A rapid 3-note melodic variation—moving quickly above, back to, then below the melody note.



NOTICE THE DIFFERENCE BETWEEN A NOTE BOUNCE AND A TRILL IN THE SONG “LIVING HOPE” (PHIL WICKHAM/BETHEL)...

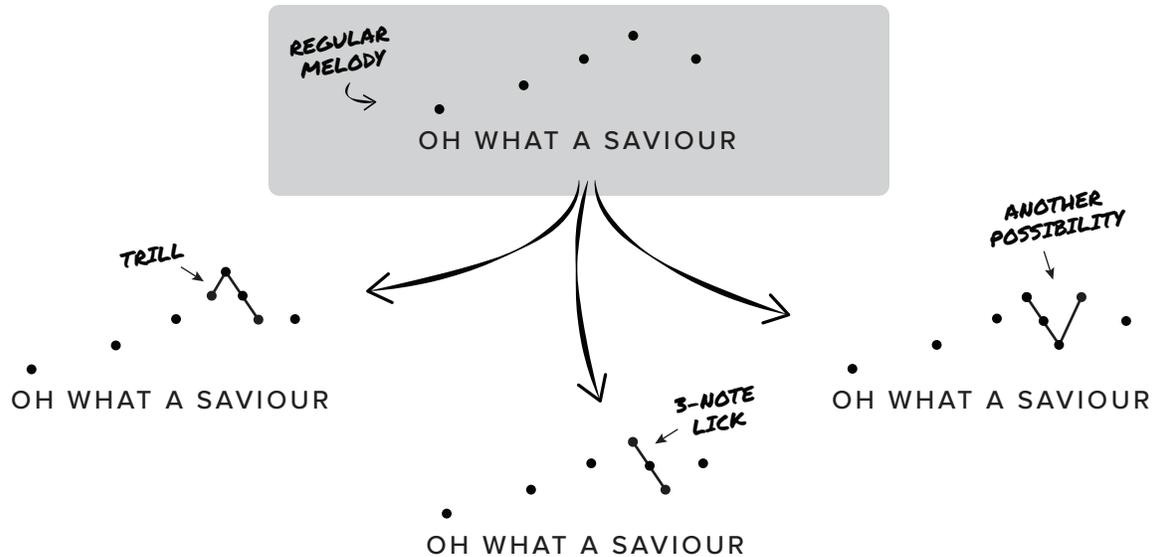


TRY OUT THIS TRILL IN THE SONG “O COME TO THE ALTAR” (ELEVATION)...



Notice how the melody is moving down, and the trill ends up on the new melody note.

**There are many more options for embellishments in a song!  
As your vocal agility grows and your ear is trained in these techniques, you will start to hear more possibilities!**



### REMEMBER...

Above all, this should be fun, so don't put pressure on yourself to execute your licks and trills perfectly at first! If you're having trouble with a lick, slow it down to practice it! If you can master a lick slowly, your voice will gain agility and speed to execute it quickly.

# LISTENING EXERCISE

Start listening for these subtle embellishments in the worship leaders and singers you listen to! Below are some worship songs with great examples of the things we've learned (*and some more complex ones!*)—listen through some of these and try to mimic the bounces, licks and trills as best you can!

## “I Just Really Love You”

(from *Red Rocks Worship*, “Spark”)

- ▶ Verse 1:  FOR - note bounce up
- ▶ Verse 2:  NEED,  FOR - note bounce up
- ▶ Verse 3:  LOVE,  FOR - note bounce up

## “Mighty Cross”

(from *Elevation Worship*, “There is a Cloud”)

- ▶ Chorus:  POWER - note bounce up
- ▶ Bridge 1:  WON - note bounce up

## “Come Alive”

(from *Red Rocks Worship*, “Spark”)

- ▶ Verse 1 & 2:  BURDENS,  MERCY - 3-note lick down
- ▶ Verse 1 & 2:  DOWN - note bounce

## “King of Kings”

(from *Hillsong Worship*, “Awake”)

- ▶ Chorus:  GLORY - 3-note lick down

## “O Come to the Altar”

(from *Elevation Worship*, “Here as in Heaven”)

- ▶ Verse 2:  BORN - 3-note lick down
- ▶ Bridge:  RISEN - note bounce down

## “No Other Name”

(from *Hillsong Worship*, “No Other Name”)

- ▶ Verse 1:  FAME - 3-note lick down
- ▶ Verse 2:  GRACE - 3-note lick down

## “Champion”

(from *Bryan & Katie Torwalt*, “Champion”)

- ▶ Verse 1:  TO - 3-note lick up
- ▶ Verse 2:  FOREVER - 3-note lick up

## “Extravagant”

(from *Bethel Music*, “Starlight”)

- ▶ Verse 1 & 2:  MY - 3-note lick up

### “This is Amazing Grace”

(from Phil Wickham, “The Ascension”)

- ▶ Chorus: LOVE, LIFE - 3-note lick down 
- ▶ Bridge: SLAIN - note bounce up 

### “Underneath My Feet”

(from Red Rocks Worship, “Spark”)

- ▶ Verse 2: POWER - trill; ARISE - 4-note lick down  
- ▶ Chorus 2 (rpt): BONDAGE - trill 

### “I Will Exalt”

(from Bethel Music, “Be Lifted High”)

- ▶ Verses: WITHOUT - 3-note lick down 
- ▶ Chorus 2 (rpt) + final chorus: you - trill 
- ▶ Bridge: ALONE - 3-note lick up 

### “Isn’t He (This Jesus)”

(from The Belonging Co., “Awe + Wonder”)

- ▶ Chorus 2: HE - advanced lick up/down 
- ▶ Bridge: FOREVERMO - RE - advanced trill/lick 



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# VOCAL WORKOUT

The exercises in this workout are not just for the purpose of doing licks—they will improve your overall vocal strength and health! Above all, in order to do licks and trills well, we need the vocal cords to be thin and light (*for flexibility*), and we need to sing them in a clear mix tone (*not a breathy tone or a pushed-up chest voice*).

## Important guidelines for the workout...

#1: DON'T DO THE WHOLE WORKOUT AT ONCE.

- ▶ It's important to keep your energy up as you go through these exercises, so it's best to break up the workout into smaller chunks.
- ▶ Try doing: warmups + 1-2 sets of exercises per day OR warmups + 1-2 sets of exercises in the morning, then 1-2 sets later on in the day.
- ▶ However you split up the workout, make sure to take a 5-minute break to rest your voice between each section.

#2: PAY ATTENTION TO HOW YOUR VOICE IS FEELING.

- ▶ Don't push your voice higher or lower than feels comfortable.
- ▶ Don't push your voice longer than it wants to go.
- ▶ Your voice may be tired, but it should never be hoarse or raspy.

#3: YOU DON'T NEED TO FINISH OUT THE ENTIRE TRACK IN EACH EXERCISE.

- ▶ Stop the exercise if it starts to feel out of control and your licks start to get sloppy.
- ▶ Go back to the beginning of the exercise to practice it slowly again.



### REMEMBER...

As always, if you're following the 10-week suggested course schedule for "Master Your Voice" Part 3, aim to do this workout 3-5 times this week. If you're following the 20-week schedule, aim to do this workout 5-6 times over the next two weeks. Use the simple practice log at the end of these lesson notes to log your practice, and/or use the Suggested Course Schedule to schedule and mark your workouts as completed.

# FLEXIBILITY WARMUP

The workout begins with some exercises to warm up your voice and hone in on your vocal agility!

## WARMUP #1: LIP ROLLS LONG SCALE

The lip roll takes the place of so many traditional exercises to warmup and exercise the voice—by taking pressure and strain off the vocal cords, coordinating and strengthening the vocal cords, expanding our range, and helping to erase the break between chest and head voice. *A full explanation and demonstration for this exercise can be found in Lesson 14: The Power Voice.*

### Tips to make this exercise most effective:

- ▶ Lip rolls should feel relaxed and free, never forced.
- ▶ Sigh into each scale by catching the lip roll on your breath as you're exhaling. This will ensure your breath/air flow is relaxed.
- ▶ The tone should be slightly dopey (imagine a dopey-sounding “BUH”), not a squeezed, whiny, high larynx sound.
- ▶ Make sure the sound is clear, not breathy.

## WARMUP #2: NG HUM 9-NOTE SCALE

The NG hum is a great warmup and exercise to decrease tension in the voice and teach the voice to balance itself. *A full explanation and demonstration for this exercise can be found in Lesson 8: Expanding Your Range Part 2.*

### Tips to make this exercise most effective:

- ▶ Start in an edgy vocal fry and transition into a clear-sounding pharyngeal NG hum (like the end of the word “siNG”).
- ▶ Make sure to not push or squeeze to try to gain power. In this exercise we're aiming for “light and right”! It should not sound or feel tense in your throat.
- ▶ Make sure the sound is clear, not breathy.
- ▶ Try to slur between your notes so they stay smooth and connected, not choppy.

## WARMUP #3: LIP ROLLS OCTAVE JUMPS

This exercise is incredible for building flexibility and consistency in the voice.

### Tips to make this exercise most effective:

- ▶ Move up and down the octave in this pattern: 1-8-1-8-18181.
- ▶ The exercise will start slow and continually speed up.
- ▶ The goal is connection and consistency in the voice—intentional use of mix voice and a slightly dopey low larynx tone throughout the exercise will help give your voice stability and consistency in the tone.
- ▶ A side-to-side hand movement while doing the exercise helps tell the voice that all the notes are on the same playing field. You can also try moving your hand up and down—opposite to the vocal movement!
- ▶ Stop the exercise once it feels too fast for you—don't let the voice get sloppy!

## WARMUP #4: HUMMING LONG SCALE 3x3

This scale is designed to build immense flexibility and control in the voice! *A full explanation and demonstration for this exercise can be found in Lesson 15: The Light Voice.*

### Tips to make this exercise most effective:

- ▶ Use an NG or MM hum, whichever you prefer.
- ▶ Aim for precision in your pitch and clarity in your tone, but be light and nimble as you move from note to note.
- ▶ Feel free to use a bit of edgy vocal fry to help your voice stay connected.
- ▶ Aim for a seamless connection between a very light chest mix on the bottom and head mix on the top.
- ▶ Make sure to not push or squeeze to try to gain power. In this exercise we're aiming for "light and right"! It should not sound or feel tense in your throat.

## WARMUP #5: DESCENDING MUM SCALE WITH VIBRATO

Through the use of a relaxed vibrato and a balanced MUM tone, this exercise is designed to build and maximize freedom in the voice.

### Tips to make this exercise most effective:

- ▶ Start from the top and descend on an octave scale, holding the top note with vibrato on this pattern: 8888<sup>~~~~</sup>531.
- ▶ Aim for a mix tone, but more importantly, relax your voice and allow as much vibrato to flow as possible. Singing in a head-dominant tone on the top note of the scale is fine if that's more relaxed for you!
- ▶ Make sure the tone is clear, not breathy.
- ▶ Keep your mouth narrow.

## WARMUP #6: ADVANCED LIP ROLLS BOUNCY SCALE

The bouncy scale trains the voice to maintain flexibility and consistency, even as the pitch is changing rapidly—and by adding an extra scale each time, we are honing in on breath control and stamina as well!

### Tips to make this exercise most effective:

- ▶ Sing a bouncy scale (*remember from the Lesson 21: Mix Voice Workout, the scale pattern is 1-5-3-8-5-3-1*), adding one extra scale each time as you go through the exercise.
- ▶ Stay relaxed and at ease as you go through the exercise.
- ▶ Take a full diaphragmatic breath before you start each new set of scales.
- ▶ Aim for an even release of breath and keep your tone as consistent as possible.
- ▶ Only do as many as you can—stop the exercise if it starts to sound sloppy or you're running out of breath.

# FLEXIBILITY WARMUP SELF-ASSESSMENT

**Which warmup exercise do you find the most challenging? Why?  
What do you feel/hear in your voice?**

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**Which warmup is the most freeing/relaxing for your voice? Why?  
What do you feel/hear in your voice?**

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**How far were you able to get in the “Lip Rolls Octave Jumps”  
exercise before the voice started to sound/feel sloppy? How  
many scales in a row were you able to do in the “Advanced Lip  
Rolls Bouncy Scale” exercise?**

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**Does your voice feel more relaxed and agile when you get to  
the end of the warmups, or does it feel tense and/or hoarse?  
*(Hint: if it doesn't feel free, something's not right! This warmup is  
designed for freedom and flexibility!)***

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# EXERCISE SET 1: NOTE BOUNCES

These exercises train your voice and your ear to master the **bounce technique**...

- ✓ To make your phrasing more interesting.
- ✓ To build agility into your voice.

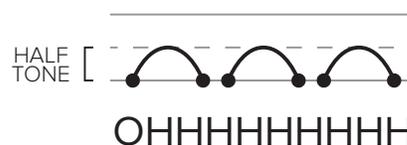
## NOTE BOUNCE UP FULL TONE

Quickly bounce a full tone above,  
then back down to the note  
*(think “Happy Birthday”)*



## NOTE BOUNCE UP HALF TONE

Quickly bounce a half tone above,  
then back down to the note  
*(think “Jaws”)*



## NOTE BOUNCE DOWN FULL TONE

Quickly bounce a full tone below,  
then back up to the note



## NOTE BOUNCE DOWN HALF TONE

Quickly bounce a half tone below,  
then back up to the note



- ▶ Make sure to sing in a clean tone (*not breathy*).
- ▶ Be precise as you move from note to note.
- ▶ Do not slide or re-start with an “h” on each note.
- ▶ Keep the “OH” vowel true, and the mouth rounded and narrow (*not wide*).
- ▶ If you’re having trouble with the exercise, practice it slowly (*apart from the piano track*), moving back and forth from note to note—then gradually speed it up.
- ▶ You don’t need to sing every pitch in the workout—you can just focus in on a few to master the technique!

**How would you describe the sound of your voice in these exercises? Do you hear a quick, precise bounce up and down? Or do you hear a slide or the voice re-starting with an “h”? Is your tone clear or breathy?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Does it feel relaxed or forced? Do these exercises feel easy, or are they a struggle? Was one of them more challenging than the others?**

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# EXERCISE SET 2: 3-NOTE LICKS

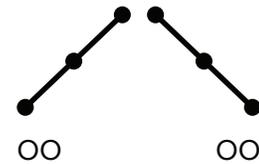
These exercises train your voice and your ear to master the **3-note lick technique**...

- ✓ To make your phrasing more interesting.
- ✓ To build agility and control into your voice.

**Start with the slow licks exercise, and take advantage of the opportunity to hone in your technique before the scales get faster!**

## SLOW LICKS

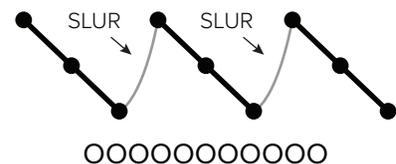
- ▶ Aim for a clean, delineated step between the notes.
- ▶ Make sure to sing in a clean tone (*not breathy*).
- ▶ Keep your mouth narrow (*not wide*).
- ▶ Make sure there's no excess movement in your jaw/neck.



**The following exercises will start slow and then continually speed up. Make sure to follow the same guidelines as in the “Slow Licks” exercise, and remember—if it starts to get sloppy, stop and move onto the next exercise, or start over from the beginning of the exercise.**

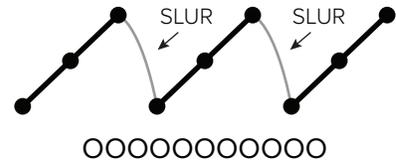
## SLOW TO FAST DESCENDING LICKS

- ▶ Allow a slur between the notes as you move back up to the top each time (*don't restart with an edgy onset at the top of each lick*).



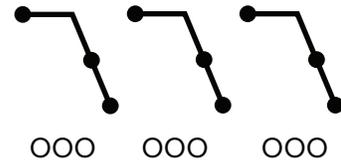
## SLOW TO FAST ASCENDING LICKS

- ▶ Allow a slur between the notes as you move to the bottom each time (*don't restart with an edgy onset at the bottom of each lick*).



## HOLD AND RELEASE LICKS

- ▶ Hold onto the first note of the lick for longer, then release and let the other two notes fall out faster.
- ▶ Think about both technique and emotion in this exercise! Feel the inherent emotion in the “hold and release” pattern.



**How would you describe the sound of your voice in these exercises? Do you hear quick, precise notes as you sing the licks, or do you hear more of a sliding or sloppy movement? Is your tone clear or breathy?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Does it feel relaxed or forced? Do these exercises feel easy, or are they a struggle? Which exercise did you find most challenging and why?**

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**How far were you able to get in the exercises before the voice started to sound/feel sloppy?**

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# EXERCISE SET 3: TRILLS

These exercises train your voice and your ear to master the **trill technique**...

- ✓ To make your phrasing more interesting.
- ✓ To build agility and control into your voice.

**Start with the slow trills exercise, and take advantage of the opportunity to hone in your technique before the scales get faster!**

## SLOW TRILLS

- ▶ Aim for a clean, delineated step between the notes.
- ▶ Make sure to sing in a clean tone (*not breathy*).
- ▶ Keep your mouth narrow (*not wide*).
- ▶ Make sure there's no excess movement in your jaw/neck.
- ▶ Keep the rhythm as consistent as possible.



## SLOW TO FAST TRILLS

- ▶ This exercise will start slow and then continually speed up. Make sure to follow the same guidelines as in the “Slow Trills” exercise, and remember—if it starts to get sloppy, stop and move onto the next exercise, or start over from the beginning of the exercise.



## HOLD AND RELEASE TRILLS

- ▶ Hold onto the first note of the lick for longer, then release and let the other two notes fall out faster.
- ▶ This exercise will stay at a consistent speed, and you will be singing over chords, not individual notes. Make sure to follow the same guidelines as in the “Slow Trills” exercise, and... think about both technique and emotion in this exercise! Feel the inherent emotion in the “hold and release” pattern.



**How would you describe the sound of your voice in these exercises? Do you hear quick, precise notes as you sing the trills, or do you hear more of a sliding or sloppy movement? Is your tone clear or breathy?**

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**What do you feel in your voice/throat/muscles as you do these exercises? Does it feel relaxed or forced? Do these exercises feel easy, or are they a struggle? Which exercise did you find most challenging and why?**

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**How far were you able to get in the “Slow to Fast Trills” exercise before the voice started to sound/feel sloppy? In the “Hold and Release Trills” exercise, were you able to focus on both technique and emotion as you sang the licks?**

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# EXERCISE SET 4: SONG APPLICATION

These song application exercises will help you hone in on your stylistic embellishments, and most importantly—your ability to use them tastefully and artistically in your songs! Make sure to find a key that's right for your voice—remember, the point is not for you to sing in all the keys, but to find the ones that are right for you, and hone in on those. I've provided 6 keys for you to choose from, and if none of those seem best for your voice, check out the alternate keys in the male/female workout. (See the chart in Lesson 23/25 for high notes per song key.)

## SONG APPLICATION EXERCISE #1: LOTS OF LICKS

### STEP 1:

Listen through my demo and follow along with the lyrics below to train your ear to recognize the embellishments used. (However tempting it might be—don't skip this step!)

  
ALL TO JESUS I SURRENDER ALL TO HIM I FREELY GIVE

  
I WILL EVER LOVE AND TRUST HIM IN HIS PRESENCE DAILY LIVE

  
I SURRENDER ALL I SURRENDER ALL

  
ALL TO THEE MY BLESSED SAVIOUR I SURRENDER ALL

## STEP 2:

Choose a good key for your voice and sing through the song. Follow along with the lesson notes, aiming to mimic the embellishments exactly as they are used in the demonstration (*don't worry if it doesn't sound perfect!*). Remember that this is not necessarily the final product—it may feel very unnatural for you—but it's an exercise for the purpose of gaining immense control and agility in your voice!

ALL TO JESUS I SURRENDER ALL TO HIM I FREELY GIVE  
I WILL EVER LOVE AND TRUST HIM IN HIS PRESENCE DAILY LIVE  
I SURRENDER ALL I SURRENDER ALL  
ALL TO THEE MY BLESSED SAVIOUR I SURRENDER ALL

The image shows four lines of lyrics with musical notation above each word. The notation consists of dots representing notes, connected by lines and curves to indicate pitch and rhythm. The first line is 'ALL TO JESUS I SURRENDER ALL TO HIM I FREELY GIVE'. The second line is 'I WILL EVER LOVE AND TRUST HIM IN HIS PRESENCE DAILY LIVE'. The third line is 'I SURRENDER ALL I SURRENDER ALL'. The fourth line is 'ALL TO THEE MY BLESSED SAVIOUR I SURRENDER ALL'. The notation includes various embellishments such as slurs, grace notes, and trills.

**Record your voice and listen back! How would you describe the sound of your voice in the song? Were you able to use the embellishments in a similar way to the demonstration?**

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**Which key worked best for you in this song application exercise?**

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### STEP 3:

Plan out your own arrangement of embellishments, then sing through the song. Make sure to **intentionally go overboard**, and try to incorporate as many different kinds of licks and trills as you can! Record your voice, listen back, make observations, and try singing it again with the changes you want to implement! Remember that this is way more embellishments than we should ever use for leading worship... but we're maximizing our practice time by incorporating as many as we can in this version!



ALL TO JESUS I SURRENDER ALL TO HIM I FREELY GIVE

I WILL EVER LOVE AND TRUST HIM IN HIS PRESENCE DAILY LIVE

I SURRENDER ALL I SURRENDER ALL

ALL TO THEE MY BLESSED SAVIOUR I SURRENDER ALL

**Record your voice and listen back! Do you like what you hear? Were you able to use a sampling of different kinds of licks and trills? Are they executed precisely or do they sound sloppy?**

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**Which key worked best for you in this song application exercise?**

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## SONG APPLICATION EXERCISE #2: TASTEFUL LICKS

Remember—even if you’re really good at singing licks... it is extremely important that we be **tasteful as we sing and lead worship!** What does “tasteful” use of licks mean?

- ▶ Make sure your licks don’t interfere with how people are able to sing along. People shouldn’t be confused about what to sing, or distracted by the “impressiveness” of the licks. (*“Wow, their voice is amazing!” vs “Wow, I love to sing this song!”*)
- ▶ Make sure your songs have variety—don’t over-use one type of lick.
- ▶ The more well-known a song, the more you can play with embellishment, but if you’re introducing a song for the first time, sing it simply to establish the melody and teach people the song!
- ▶ Don’t sing licks if you can’t sing them well.

### STEP 1:

Listen through my demo and follow along with the lyrics below to train your ear to recognize the embellishments used. (*However tempting it might be—don’t skip this step!*)

ALL TO JESUS I SURRENDER ALL TO HIM I FREELY GIVE

I WILL EVER LOVE AND TRUST HIM IN HIS PRESENCE DAILY LIVE

I SURRENDER ALL I SURRENDER ALL

ALL TO THEE MY BLESSED SAVIOUR I SURRENDER ALL

## STEP 2:

Plan out your own arrangement of the song, using a tasteful amount of embellishment that feels like home for your voice! Make sure to think intentionally about which stylistic techniques to use and where to use them! Record your voice, listen back, make observations, and try singing it again with the changes you want to implement!



ALL TO JESUS I SURRENDER ALL TO HIM I FREELY GIVE

I WILL EVER LOVE AND TRUST HIM IN HIS PRESENCE DAILY LIVE

I SURRENDER ALL I SURRENDER ALL

ALL TO THEE MY BLESSED SAVIOUR I SURRENDER ALL

**Record your voice and listen back! How many embellishments did you use in your version? Do you like what you hear? Do they sound precisely executed or sloppy? Does this amount of embellishment sound and feel natural for your voice?**

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**Which key worked best for you in this song application exercise?**

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# SELF-ASSESSMENT

Let's make some final observations!

## How much embellishment do you typically use when you sing?

- a lot                       a little                       none

## Which statement do you think most describes you?

- I need to minimize my use of embellishment and learn to sing more tastefully.
- I want to learn how to execute licks and trills well, in order to improve my vocal agility and have more options in my songs.
- I can already execute licks and trills well, and I want to learn how to use them most efficiently and intentionally.

## Notes:

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Good work! Hopefully you've had some fun working on these fun little embellishments! Like so many other things, all of this is going to sound different for every single one of us... because these ornamental embellishments are all about personal interpretation! Be patient with your voice as you finesse these techniques, and don't worry if your voice feels sluggish and sloppy for the first while—that's totally normal! Make sure to take it slow and enjoy the process of crafting beautiful art in your songs!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 3” 10-week or 20-week plan in the Suggested Course Schedule for best results in your voice!)*

## 10-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 6: THE ART OF EMBELLISHMENT				
Day 1	Watch Lesson 26 Video (55 min)			<input type="checkbox"/>
	Do Licks & Trills Workout (25-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>
Day 3	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>
Day 4	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 20-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 11 & 12: THE ART OF EMBELLISHMENT				
Day 1	Watch Lesson 26 Video (55 min)			<input type="checkbox"/>
	Do Licks & Trills Workout (25-45 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>
Day 3	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>
Day 4	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>
Day 5	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>
Day 6	Do Licks & Trills Workout (25-45 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>

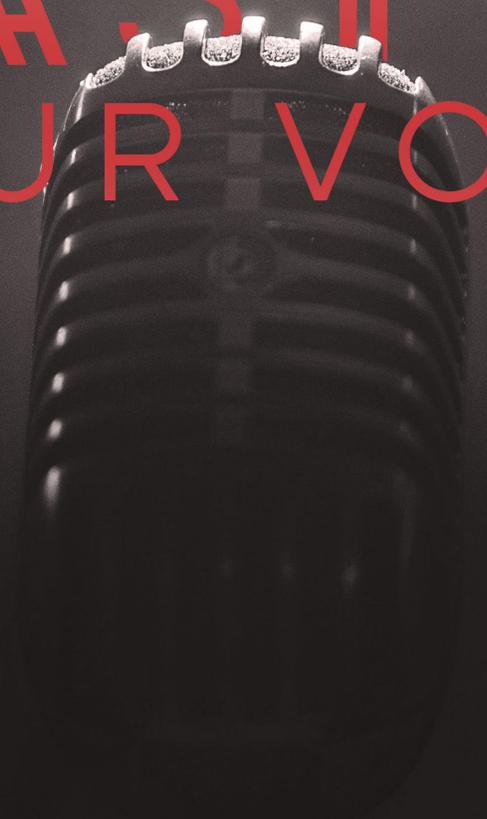


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 27

PLAYING WITH  
RHYTHM & MELODY

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# WHAT IS IMPROVISATION?

## Improvise:

- ▶ “to compose and perform or deliver without previous preparation”
- ▶ “to make, provide or arrange from whatever materials are readily available”

Many worship vocalists feel uncomfortable in the spaces in songs (the intro, outro, instrumentals, etc.)... we don't know what to do when there are no lyrics to sing! The thought of “winging it”... or singing something “off the top of your head” makes most people feel very nervous... but it doesn't have to! Just like any other skill, some people are better at “winging it” because of natural gifting/genetics, but for the rest of us... we can **become good at improvisation** by training our ear and our voice in the right ways!

The goal of this lesson is to give you materials that will be “readily available” for you in your songs—so that when you do reach for something “off the top of your head”, there are building blocks of being able to hear notes that work well with the chords... and once you have the building blocks, you'll be able to put those notes together in a way that makes sense and sounds beautiful!

## The exercises you'll learn (in this lesson and the next) will help you to be comfortable...

- ▶ Singing melodic and rhythmic changes (*especially in the choruses/bridges of songs*).
- ▶ Singing spontaneous “ad libs” in the longer instrumental sections of songs where there are no written lyrics.

**How do you feel about improvisation? Nervous? Uncomfortable? Excited? Where do you feel your current skill level/experience is at when it comes to playing with rhythm/melody/ad libs in a song?**

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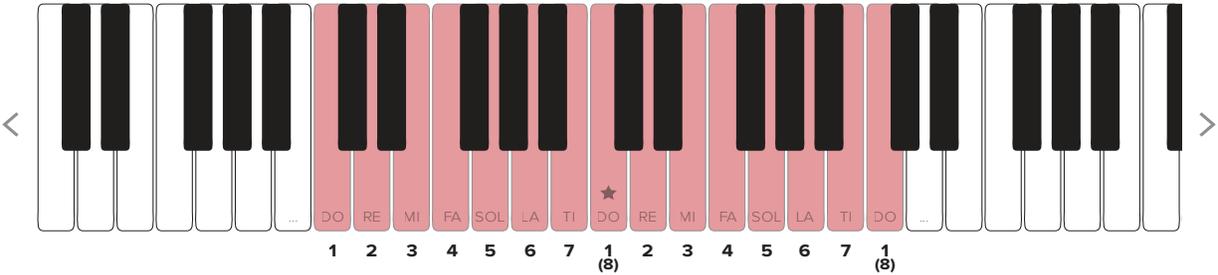
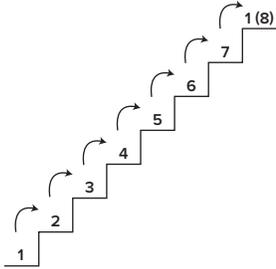
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# MAJOR PENTATONIC SCALE

## MAJOR SCALE

In our vocal training so far, we've used primarily the major scale.

In the key of C, the major scale uses only the white notes. This is helpful to know—because even if you don't play the piano, you can play a major scale in this key!



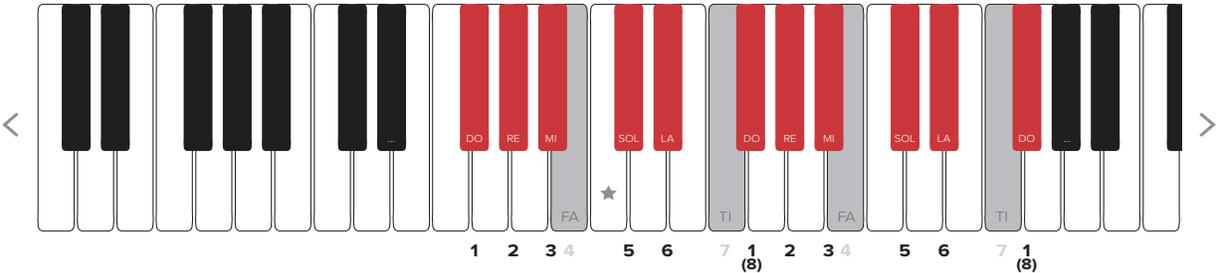
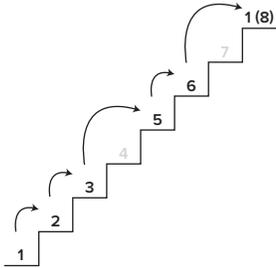
## MAJOR PENTATONIC SCALE

The major scale is helpful for training the voice (*resonance/strength*), but the major pentatonic scale helps to train the ear! The major pentatonic scale will revolutionize your ability to improvise—learning this pattern of notes will train your ear to hear what it needs to hear in any key, any time signature... so that you'll be able to sing and “wing it”!

PENTA = 5

The major pentatonic is a 5-tone scale that uses the 1, 2, 3, 5 and 6 intervals of the major scale (*and skips the 4 and 7*).

In the key of Gb, the major pentatonic scale uses only the black notes. This is helpful to know—because even if you don't play the piano, you can play a major pentatonic scale in this key!



1 2 3 5 6

These notes sound soulful in any order and configuration!

VS

4 7

These notes introduce tension/suspense/dissonance (*which adds beautiful colour to our songs!*).

CONSONANCE

agreeable/consistent/harmonious

DISSONANCE

tension/clash

## Why does the major pentatonic scale matter in our vocal training?

Because... almost every worship song is written in a major key and **uses primarily notes from the major pentatonic scale!** Minor and major keys communicate very different emotions in a song—minor keys tend to emote sadness and tension, whereas major keys tend to emote joy and hope (*primarily what we sing of in our worship context!*).

“

No more tears or broken dreams  
Forgotten is the **minor key**  
Everything as it was meant to be  
And we will worship, worship  
Forever in your presence...

— MATT REDMAN, “ENDLESS HALLELUJAH”

So... if the vast majority of what you will sing in a worship context uses the major pentatonic scale, it makes sense to put our focus on this scale! Once your ear is trained to recognize the notes of the major pentatonic scale, your ear will hear notes that work well in any song, any key!



Learn more about intervals, chords and more in the [“Harmony Essentials for Worship”](#) course!

# LISTENING EXERCISE #1

In the video lesson, we explored a few songs—taking note of how, in the key of Gb, their melodies **stay primarily on the black keys** (*the notes of major pentatonic scale*), and only use the 4 and 7 intervals sparingly.

See the list below for a few songs that are **in the key of Gb on the original album recording**. Using a piano (*or a piano app on your phone/computer*), listen to at least one of these songs (*make sure it's the version I've recommended!*), and try to play the melody of the song on the piano as best you can (*hint: use the black notes!*).

- ▶ **“Surrounded (Fight My Battles)”** (*from Upper Room, “To the One”*)
- ▶ **“Who You Say I Am”** (*from Hillsong Worship, “There is More - Live”*)
- ▶ **“Reckless Love”** (*from Cory Asbury, “Reckless Love”*)
- ▶ **“Not Afraid”** (*from Jesus Culture, “Living With a Fire”*)
- ▶ **“Defender”** (*from Jesus Culture, “Living With a Fire”*)
- ▶ **“Hands to the Heavens”** (*from Kari Jobe, “Majestic”*)
- ▶ **“Break Every Chain”** (*from Will Reagan & United Pursuit, “In the Night Season”*)
- ▶ **“Clean Heart”** (*from Matt Maher, “Echoes”*)

**Did you discover that the vast majority of the song melody stays on the black piano notes? Did you find any melody notes that fell on the white piano notes? If so, where were they in the song?**

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**What emotions do you feel as you listen to this song?**

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# BASIC EAR TRAINING EXERCISES

Both of these exercises will move up and down on a major pentatonic scale—and this will train your ear to recognize the major pentatonic scale notes in any key, any song. Be patient with your ear as you learn this pattern of notes! Do your best to sing these exercises in a mix (*make sure to warm up your voice first, and remember the techniques we've learned—aim for a shift of resonance as you move up and down, a narrow/rounded mouth, etc.*), but don't worry if your tone doesn't sound perfect... that's not our main priority here. Our goal is to get your ear and your voice comfortable with the pentatonic pattern!

## EXERCISE #1: MUM SLOW PENTATONIC SCALE

- ▶ If this exercise is a challenge for you, stick with only this exercise for at least the first day or few days before you move onto the more advanced exercises.
- ▶ Feel free to do this exercise a couple times in a row or even several times per day.
- ▶ If this exercise is super easy for you, you can skip it altogether and move onto the following exercises.

## EXERCISE #2: OH SLOW TO FAST PENTATONIC SCALE

- ▶ This exercise is more challenging because it is sung just over a **held chord** (*there are no individual notes being played*), we're singing on an **open vowel** (*there's no consonant to stabilize the voice*), and we're singing the scale **once slow, once fast**.
- ▶ Make sure you've mastered the previous exercise before moving onto this one!
- ▶ As you're still getting used to the pattern, feel free to just sing the first slow part, and sit out for the second half—instead of trying to do a sloppy fast scale.

**What was your experience singing these exercises? Were they challenging? Easy?**

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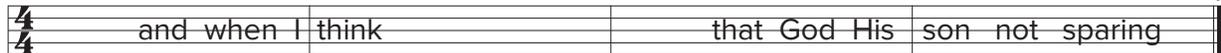
# PLAYING WITH RHYTHM & MELODY

In our song phrasing, we have **specific measures of time** to work with. A phrase, or group of phrases, needs to fit within a specific measure of time.

In math, you can add up **different sets of numbers** to get to the same answer. In music, similarly—it's not so important how many/few notes we sing, or how long/short we hold them, but... the phrase has to add up to the correct “sum”! The phrase must **cross the finish line at the appropriate time**—so if one note is slowed down, another has to speed up to compensate (*or vice versa*).

This melody is sung straight (*no playing with rhythm*).

*FINISH LINE* 



A musical staff with a 4/4 time signature. The lyrics are: "and when I think that God His son not sparing". The staff is divided into four measures. The first measure contains "and when", the second "I think", the third "that God His", and the fourth "son not sparing". A vertical line labeled "FINISH LINE" with a flag icon is positioned at the end of the fourth measure.

Notice how some notes are held shorter, some longer, but the phrase still ends at the appropriate time.

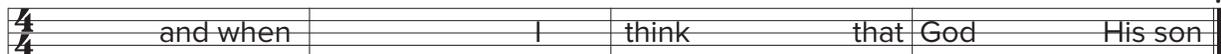
*FINISH LINE* 



A musical staff with a 4/4 time signature. The lyrics are: "and when I think that God His son not sparing". The staff is divided into four measures. The first measure contains "and when", the second "I think", the third "that God", and the fourth "His son not sparing". A vertical line labeled "FINISH LINE" with a flag icon is positioned at the end of the fourth measure.

This phrasing does not work, because it doesn't “cross the finish line” at the appropriate time.

*FINISH LINE* 



A musical staff with a 4/4 time signature. The lyrics are: "and when I think that God His son". The staff is divided into four measures. The first measure contains "and when", the second "I", the third "think that", and the fourth "God His son". A vertical line labeled "FINISH LINE" with a flag icon is positioned at the end of the fourth measure, but the phrase "God His son" does not reach it.

## Do I need to play with rhythm in my songs?

Rhythmic changes are totally optional (*you don't have to do them!*). Some worship leaders play with rhythm a lot; others don't play much at all—and there's no right and wrong... it's another thing that makes a singer's style unique! But the general rule of thumb is... that as worship leaders, when we're singing the lyrics, we should **play with rhythm sparingly**.

### THINGS TO REMEMBER...

- ▶ The original rhythm is king!
- ▶ Don't play with rhythm just because you can... it has to be right for the song and the context (*and for your voice!*)
- ▶ The best places to play with rhythm are in songs that your congregation is very familiar with!
- ▶ The main reason we're growing our ability to play with rhythm is so that we are comfortable singing in the spaces in our songs!

## RHYTHM EXERCISE

Try out the exercise demonstrated in the video lesson! Using a metronome (*on your phone or computer... or the old-school one on top of your piano!*), set the bpm (*beats per minute*) to 60, and allow yourself 4 beats to the “finish line”.

- ▶ **Step 1:** Speak out some rhythms that fit within the allotted time.
- ▶ **Step 2:** Sing those rhythms with some simple words on a single pitch.
- ▶ **Step 3:** Add melodic movement to your phrases.



Don't worry if this exercise feels challenging and complex! Even an attempt at it is better than not trying at all—and all of this is building your awareness and training your ear to hear and feel out different rhythms in your songs! The main thing to note is that there are so many possibilities for rhythm and melody... and for your ear, coming up with a “new song” is not as challenging as you think—it's a simple set of steps to follow, and once your ear can hear it, your voice can sing it!

In the next lesson, we'll explore the main reason we're growing our ability to play with rhythm—so that we can sing *ad libs*! In the meantime, take a listen to Natalie Grant's version of “How Great Thou Art” on her “Be One” album (*specifically take note of the way she plays with rhythm in the verses*), as well as Shane & Shane's version of “Living Hope” on “The Worship Initiative, Vol. 16” album (*specifically take note of the timing in verse 3 and the final choruses*). These are both masterful uses of rhythm—so be inspired!

# PLAYING WITH MELODY

In contemporary worship, worship leaders often **make slight changes to the melody**. These melodic changes generally happen in later parts of a song—a repeating bridge section, final chorus, etc—places where a new melody line can help **take the dynamics to a new level!**

## Do I need to play with melody in my songs?

Melodic changes are totally optional (*you don't have to do them!*), but they can **add a lot of energy and emotion** to a song. The “new melody” often moves to higher notes than the original melody—resulting in a new level of brightness and passion in the voice!

### THINGS TO REMEMBER...

- ▶ The original melody is king!
- ▶ Don't play with melody just because you can... it has to be right for the song and the context (*and for your voice!*)
- ▶ The best places to play with melody are in songs that your congregation is very familiar with!
- ▶ If you do want to play with the melody, a good (*often the best!*) option is to copy the melodic changes the worship leader does on the recording. But... there are other options, so don't be constrained to what you hear on the album!



### NOTES

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# LISTENING EXERCISE #2

See the following list of songs with melodic changes (*I've noted the main places where the artist plays with melody*). Choose at least 2 songs (*from the list or your own choice of song if you can find ones that have melodic changes!*) and make some observations on the following pages.

## **“Tremble”**

(from Mosaic MSC, “Glory & Wonder”)

- ▶ bridge reprise (rpt)
- ▶ final chorus

## **“Freedom”**

(from Jesus Culture, “Living With a Fire”)

- ▶ pre-chorus reprise (rpt)

## **“You Came (Lazarus)”**

(from Bethel Music, “Starlight”)

- ▶ bridge (rpt)
- ▶ final chorus

## **“Holy Ground”**

(from Passion, “Worthy of Your Name”)

- ▶ Chorus 2 (rpt)

## **“Our God”**

(from Chris Tomlin, “And If Our God is For Us”)

- ▶ Chorus 2
- ▶ final choruses
- ▶ bridge reprise

## **“This is Amazing Grace (Acoustic)”**

(from Phil Wickham, “The Ascension” Deluxe Version)

- ▶ final chorus

## **“New Wine”**

(from Hillsong Worship, “There is More” - Live)

- ▶ chorus reprise (tags)
- ▶ bridge reprise

## **“Great Things”**

(from Phil Wickham, “Living Hope”)

- ▶ final chorus

## **“I Just Really Love You”**

(from Red Rocks Worship, “Spark”)

- ▶ final bridge
- ▶ final chorus

## **“You Make Me Brave”**

(from Bethel Music, “You Make Me Brave”)

- ▶ bridge (rpt)

## **“Oceans”**

(from Hillsong United, “Zion”)

- ▶ final bridge

## **“Underneath My Feet”**

(from Red Rocks Worship, “Spark”)

- ▶ final bridge
- ▶ final chorus (rpt)

**SONG #1:** \_\_\_\_\_

Choose a short section of the song and plot out a simple diagram (*using dots or lines*) showing the movement of the original melody, as well as the movement of the new melody (*as seen in the video lesson*).

**Did you find it easy or challenging to hear the melodic changes in this song?**

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**How is the new melody different from the original? Is the melodic change short (*1-3 syllables*) or does it last for most/all of the phrase/section (*some of the songs in the list have short melodic changes, some long*)? Does the new melody go to higher notes than the original melody?**

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**Do you feel that the new melody takes the song to a new place dynamically?**

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**Sing the new melody line along with the recording—does it feel easy to find and stay on those notes? Or does your voice/ear default to the original melody?**

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**SONG #2:** \_\_\_\_\_

Choose a short section of the song and plot out a simple diagram (*using dots or lines*) showing the movement of the original melody, as well as the movement of the new melody (*as seen in the video lesson*).

**Did you find it easy or challenging to hear the melodic changes in this song?**

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**How is the new melody different from the original? Is the melodic change short (*1-3 syllables*) or does it last for most/all of the phrase/section (*some of the songs in the list have short melodic changes, some long*)? Does the new melody go to higher notes than the original melody?**

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**Do you feel that the new melody takes the song to a new place dynamically?**

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**Sing the new melody line along with the recording—does it feel easy to find and stay on those notes? Or does your voice/ear default to the original melody?**

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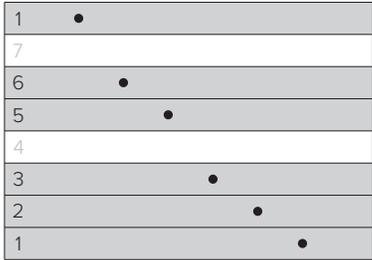
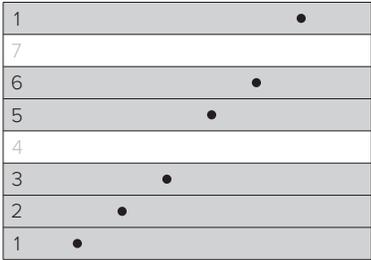
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# RHYTHM & MELODY EXERCISES

In both of these exercises, you will listen to the sung phrase, then sing it back. The exercises will get more challenging as they go on, so just give it your best shot, or feel free to start over from the beginning of the exercise! They are only recorded in one key (Bb), so don't worry if it sounds imperfect (*it may not be in your sweet spot!*)... remember, these are ear training exercises more than vocal training exercises! Feel free to sing in the same octave as the demonstration vocal, or an octave lower if that feels better for your voice.

## PLAYING WITH RHYTHM

In this exercise, the notes will stay the same (*major pentatonic pattern*), but the rhythm will change each time.



**Did you find this exercise easy or challenging? Were you able to mimic all of the different rhythms?**

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# PLAYING WITH MELODY

This exercise will begin with the major pentatonic scale, and then change melody and rhythm each time (*but still using the pentatonic notes*).

The exercises are as follows:

- Exercise 1:** Major pentatonic scale (1, 2, 3, 5, 6) ascending.
- Exercise 2:** Major pentatonic scale (1, 2, 3, 5, 6) descending.
- Exercise 3:** Major pentatonic scale (1, 2, 3, 5, 6) ascending, with a tie between notes 2 and 3.
- Exercise 4:** Major pentatonic scale (1, 2, 3, 5, 6) ascending, with a tie between notes 5 and 6.
- Exercise 5:** Major pentatonic scale (1, 2, 3, 5, 6) ascending, with a tie between notes 2 and 3.
- Exercise 6:** Major pentatonic scale (1, 2, 3, 5, 6) ascending, with a tie between notes 5 and 6.
- Exercise 7:** Major pentatonic scale (1, 2, 3, 5, 6) ascending, with a slur over notes 5 and 6.
- Exercise 8:** Major pentatonic scale (1, 2, 3, 5, 6) ascending, with a slur over notes 5 and 6.
- Exercise 9:** Major pentatonic scale (1, 2, 3, 5, 6) ascending, with a slur over notes 3 and 5.
- Exercise 10:** Major pentatonic scale (1, 2, 3, 5, 6) ascending, with a slur over notes 6 and 5, and a slur over notes 3 and 2.
- Exercise 11:** Major pentatonic scale (1, 2, 3, 5, 6) ascending, with a slur over notes 3 and 2.
- Exercise 12:** Major pentatonic scale (1, 2, 3, 5, 6) ascending, with a slur over notes 6 and 5, and a slur over notes 3 and 2.

13

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7	
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14

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15

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16

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6	•
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3	•
2	•
1	•

**Did you find this exercise easy or challenging? Were you able to mimic all of the different melodies?**

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Way to go! The exercises in this workout are powerful tools for training your ear and your voice to play with rhythm and melody in your songs! Make sure to spend some focused time on this workout before moving onto the next lesson, as the ad lib techniques we'll learn will only work well if you have these foundations in place! As always, if you're following the 10-week suggested course schedule for "Master Your Voice" Part 3, aim to do this workout 3-5 times this week. If you're following the 20-week schedule, aim to do this workout 5-6 times over the next two weeks. Use the simple practice log at the end of these lesson notes to log your practice, and/or use the Suggested Course Schedule to schedule and mark your workouts as completed. Be patient with your voice—these exercises will take time to master... and most of all, have fun and know that this process will lead to something AMAZING!

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 3” 10-week or 20-week plan in the Suggested Course Schedule for best results in your voice!)*

## 10-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 7: PLAYING WITH RHYTHM & MELODY				
Day 1	Watch Lesson 27 Video (45 min)			<input type="checkbox"/>
	Do Playing with Rhythm & Melody Workout (25-35 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
Day 3	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
Day 4	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
	Do Listening Exercises			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 20-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 13 & 14: PLAYING WITH RHYTHM & MELODY				
Day 1	Watch Lesson 27 Video (45 min)			<input type="checkbox"/>
	Do Playing with Rhythm & Melody Workout (25-35 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
Day 3	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
Day 4	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
Day 5	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
Day 6	Do Playing with Rhythm & Melody Workout (25-35 min)			<input type="checkbox"/>
	Do Listening Exercises			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>

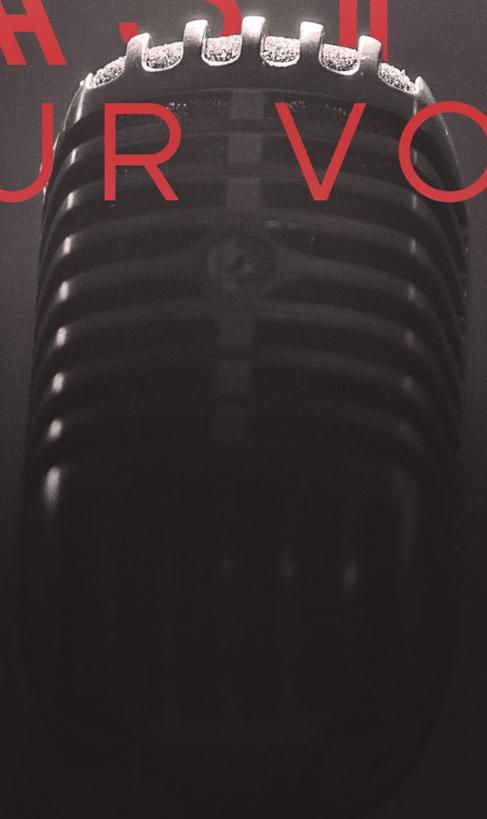


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 28

AD LIBS: SINGING IN  
THE SPACES

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# SINGING IN THE SPACES

In this lesson, we're exploring ad libs and spontaneous worship—how to sing in the spaces where there are no written lyrics! The ability to ad lib is a very important skill for leading congregational worship—and not just for worship leaders, but for supporting vocalists as well!

“

Our congregations need confident leaders who are not just skilled at their vocal instrument (although you know that's a very important part of all this!)—but leaders who are confident in really leading, hearing from the Holy Spirit, and knowing how to steward moments in a worship set.”

## Where are you at when it comes to singing in the spaces?

*Can you copy the ad libs on worship songs you listen to?*

*Have you been able to “do it” yourself in a worship service?*

*Do you want to teach other singers how to sing in the spaces?*

*Do you aspire to be on a worship team?*

*Are you unsure of what spontaneous worship is?*

*Did you enjoy the exercises from the previous lesson?*

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Above all, remember that God wants to speak through you in a way that is unique to you and to your personality! So take time to learn the concepts in this lesson and practice the techniques... but then say, “Holy Spirit, teach me to be who I'm created to be, and flow through me in whatever way you want to!”

# THE IMPORTANCE OF SPONTANEOUS WORSHIP

*“He has given me a **new song** to sing, a hymn of praise...” Psalm 40:3 (NLT)*

NEW → A NEW THING, SOMETHING FRESH

*“A new song was appropriate because the Lord had intervened in the psalmist’s experience in a fresh and exciting way.” (footnote)*

“

Our goal is to lead people and encourage them to be hearing God for themselves, engaging with God for themselves, singing out a *new song*... and we need to model that!”

*“Be filled with the Spirit, speaking to one another in psalms and hymns and **spiritual songs**...”*  
Ephesians 5:18-19 (NKJV)

SPIRITUAL SONG → SPONTANEOUS SONG, SONG OF THE HEART

## What is a spontaneous song?

- ▶ overflow
- ▶ heart response
- ▶ raw, guttural
- ▶ heart’s cry
- ▶ praise
- ▶ declaration

It can be so many different things in different moments!

The **written songs**, where everyone sings the same thing together...

### LEAD TO

The **spontaneous songs**, where everyone’s individual songs and hearts are lifted.

The written lyrics give us theme and focus... but God always speaks between the lines! So, as worship leaders, **we need to worship audibly (make sound!) between the lines** and teach our congregations to worship between the lines. Sometimes the spontaneous moment looks like many voices singing out different things; other times it may be silence except for the worship leader singing... and God can speak so powerfully and personally in these moments! Our goal is not to “fill all the spaces”, but to **teach and model to our congregations how to connect with Father God** in an “unscripted” way... so that they’ll in turn do that in their everyday lives!



This lesson is based on my experience as a worship leader and coach, as well as what I’ve learned from others’ teachings and experiences. There are many perspectives about these topics, and there is **way more to this topic** than can be contained in one lesson (*we’re focused mainly on the technical/vocal concepts*)—so I encourage you to digest more teaching on prophetic and spontaneous worship in the upcoming weeks and months!

# SINGING IN THE SMALL SPACES

## “small spaces”

- ▶ shorter moments in a song
- ▶ usually within a verse/chorus/bridge or between sections in a song

## As we learn to fill the spaces in our songs, the questions we need to ask are...

- ▶ Where should I sing?
- ▶ What words should I sing?
- ▶ What notes should I sing?
- ▶ What rhythm should I sing?

## WHERE SHOULD I SING?

- ▶ Print out the lyrics, leaving space between the lines.
- ▶ Sing through a section of the song and find the spaces (*look for spaces where there's time for more than just taking a breath*).



## NOTES

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## WHAT WORDS SHOULD I SING?

- ▶ Think about the theme/focus of the lyrics.
- ▶ Jot down words/phrases that come to mind.

### We can fill the spaces by...

- ✓ using words/phrases that fit within the focus of the lyrics
- ✓ repeating the line (*or part of the line*) you just sang
- ✓ cueing the next line
- ✓ encouraging people to sing out
- ✓ using “non-words” (*OO/OH/AH/MM/YEAH, etc.*)

## WHAT NOTES AND RHYTHM SHOULD I SING?

- ▶ Keep doing the exercises from the previous lesson—they are directly applicable to singing ad libs!
- ▶ When your ear gets used to the **major pentatonic scale**, you will be able to instinctively hear which notes fit well in the spaces!
- ▶ The “**playing with rhythm**” and “**licks and trills**” exercises are training your ear and your voice to be adept at choosing combinations of notes that fit well in the spaces.



### Here’s what the process can look like...

- ▶ Print out the lyrics, leaving space between the lines.
- ▶ Sing through a section of the song and find the spaces.
- ▶ Brainstorm things you could sing in the spaces.
- ▶ Try it out!

“**Planned spontaneity**”—these two words don’t seem like they go together, but they do! Planning your ad libs will speed up the process of learning to be truly spontaneous!

# PRACTICING THE SMALL SPACES

For this exercise, feel free to use one or both of the songs from the accompanying audio workout, or choose your own song (*but if you choose your own song, make sure to choose something that has some space between the phrases*)! Please read and follow the instructions carefully, and remember that this is both a listening and a singing exercise—so make sure to listen and make observations about the ad libs first... then sing your heart out!

## #1 // FULL DEMO

**The full demo is designed for those who are relatively new to ad libs and those who are still getting comfortable with the “playing with rhythm and melody” exercises.** Especially if you’re new to these techniques, listening and intentionally mimicking other vocalists as they sing ad libs is an important part of the vocal training process—so that your ear gets used to how the rhythm and melody can fit well within the spaces of songs. So I encourage you to listen through the track first, then go back and sing along, using the lesson notes to guide you.

## #2 // PIANO-ONLY TRACK

**The piano-only track is designed for those who have more experience with these techniques.** When using the piano-only track, follow along with the lesson notes and first, try out the arrangement that I’ve provided for you (*use the ad lib words from the demo, but feel free to use your own melodies and rhythms!*), then, come up with your own full arrangement!

*Feel free to use one or both of the tracks, depending on where your skill level is at—each of them will help you to learn and grow in your ad lib skills and get you to the next level!*

# SMALL SPACES EXERCISE #1

Listen through the full demo and make some observations, then sing along!

God You're so good  
Oh You're so good ← REPEATING A VARIATION OF THE LINE  
God You're so good  
Ohhh ← "NON-WORD"  
God You're so good  
You're so good to me  
And You answer prayer ← CUEING THE NEXT LINE

I'll praise Your name  
Forevermore ← PHRASE THAT FITS WITHIN THE THEME OF THE SONG  
I'll praise Your name  
You're so worthy ← PHRASE THAT FITS WITHIN THE THEME OF THE SONG  
I'll praise Your name  
You're so good to me

You answer prayer  
Faithful God ← PHRASE THAT FITS WITHIN THE THEME OF THE SONG  
You answer prayer  
You hear us when we call  
You answer prayer  
You're so good to me  
And I will praise Your name ← CUEING THE NEXT LINE

What do you notice about the use of ad libs in this arrangement?

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As you sang along, were you able to follow along with the melody and rhythm of the ad libs? Was it easy, or challenging?

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Now, using the piano-only track, sing the written lyrics and ad libs from the full demo... but feel free to come up with your own melodies and rhythms for the ad libs! Record your voice, listen back and make some observations!

God You're so good  
Oh You're so good ← REPEATING A VARIATION OF THE LINE

God You're so good  
Ohhh ← "NON-WORD"

God You're so good  
You're so good to me  
And You answer prayer ← CUEING THE NEXT LINE

You answer prayer  
Faithful God ← PHRASE THAT FITS WITHIN THE THEME OF THE SONG

You answer prayer  
You hear us when we call

You answer prayer  
You're so good to me  
And I will praise Your name ← CUEING THE NEXT LINE

I'll praise Your name  
Forevermore ← PHRASE THAT FITS WITHIN THE THEME OF THE SONG

I'll praise Your name  
You're so worthy ←

I'll praise Your name  
You're so good to me

Were you able to use all the ad libs? Do you like the sound of the melodies/rhythms you sang? Did you find this exercise easy, or was it a challenge?

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## Now, using the piano-only track, come up with your own arrangement of lyrics and ad libs.

Make sure to spend some time planning out ideas of ad libs you could sing—remember that the ability to “wing it” comes after building your skills, training your ear, and practicing lots of “planned spontaneity”. Try out some of the different verse lyrics for variety, and make sure to play around with your ad libs and where you’re singing them in your range—there are so many possibilities for what you could sing, so experiment and have fun with this exercise! Record your voice, listen back and make some observations!

God You're so good	You care for me	I'll do Your will
God You're so good	You care for me	I'll do Your will
God You're so good	You care for me	I'll do Your will
You're so good to me	You're so good to me	You're so good to me
You answer prayer	I love You so	I'll praise Your name
You answer prayer	I love You so	I'll praise Your name
You answer prayer	I love You so	I'll praise Your name
You're so good to me	You're so good to me	You're so good to me

**Was there variety in your ad libs, or do they all sound very similar (*same words/phrases/melodies, etc*)? Do you like the sound of the melodies and rhythms you sang? Take note of which ones you like and which ones you think should be changed!**

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**Did you find this exercise easy, or was it a challenge?**

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# SMALL SPACES EXERCISE #2

Listen through the full demo and make some observations, then sing along!

Life, breath  
A song to sing of Your goodness

Yeah ← "NON-WORD"

Life, breath

A song to sing of Your love

You've given us all these things

↑  
PHRASE THAT  
FITS WITHIN  
THE THEME OF  
THE SONG

Life, breath

A song to sing of Your goodness

Ohhhh ← "NON-WORD"

Life, breath

A song to sing of Your love

And we will sing forever ←  
PHRASE THAT  
FITS WITHIN  
THE THEME OF  
THE SONG

Life, breath

A song to sing of Your goodness

'Cause You are so so good ←

↑  
PHRASE THAT  
FITS WITHIN  
THE THEME  
OF THE  
SONG

Life, breath

A song to sing of Your looo - ove

↑  
PLAYING WITH  
MELODY/RHYTHM  
ON FINAL WORD

What do you notice about the use of ad libs in this arrangement?

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As you sang along, were you able to follow along with the melody and rhythm of the ad libs? Was it easy, or challenging?

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Now, using the piano-only track, sing the written lyrics and ad libs from the full demo... but feel free to come up with your own melodies and rhythms for the ad libs! Record your voice, listen back and make some observations!

Life, breath  
A song to sing of Your goodness

Yeah ← "NON-WORD"

Life, breath  
A song to sing of Your love

You've given us all these things

↑  
PHRASE THAT  
FITS WITHIN  
THE THEME OF  
THE SONG

Life, breath  
A song to sing of Your goodness

Ohhhh ← "NON-WORD"

Life, breath  
A song to sing of Your love

And we will sing forever ←  
PHRASE THAT  
FITS WITHIN  
THE THEME OF  
THE SONG

Life, breath  
A song to sing of Your goodness

'Cause You are so so good ←

↑  
PHRASE THAT  
FITS WITHIN  
THE THEME  
OF THE  
SONG

Life, breath  
A song to sing of Your looo - ove

↑  
PLAYING WITH  
MELODY/RHYTHM  
ON FINAL WORD

Were you able to use all the ad libs? Do you like the sound of the melodies/rhythms you sang? Did you find this exercise easy, or was it a challenge?

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## Now, using the piano-only track, come up with your own arrangement of lyrics and ad libs.

Make sure to spend some time planning out ideas of ad libs you could sing—remember that the ability to “wing it” comes after building your skills, training your ear, and practicing lots of “planned spontaneity”. Try out some of the different verse lyrics for variety, and make sure to play around with your ad libs and where you’re singing them in your range—there are so many possibilities for what you could sing, so experiment and have fun with this exercise! Record your voice, listen back and make some observations!

Life, breath, a song to sing of Your goodness

Life, breath, a song to sing of Your love

Life, breath, a song to sing of Your goodness

Life, breath, a song to sing of Your love

Life, breath, a song to sing of Your goodness

Life, breath, a song to sing of Your love

**Was there variety in your ad libs, or do they all sound very similar (*same words/phrases/melodies, etc*)? Do you like the sound of the melodies and rhythms you sang? Take note of which ones you like and which ones you think should be changed!**

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**Did you find this exercise easy, or was it a challenge?**

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# SINGING IN THE BIG SPACES

## “big spaces”

- ▶ longer moments in a worship set list
- ▶ usually between songs, in an outro/intro, or in a long instrumental/free worship time between songs or within a song

“... I wish you could all prophesy.” 1 Corinthians 14:5 (NLT)

Many singers are intimidated by the thought of singing in the bigger spaces in songs—but remember... God doesn't tell us that He desires we would prophesy, and then leave us to fend for ourselves!

“

Music—at its very core and nature—is prophetic. Every note is made up of frequencies and vibrations that work together and connect to create chords and melodies and songs. Music is prophetic—it creates. It changes the atmosphere. We all know music can change our mood... just like that! So if we can harness the innate, prophetic, creative power of music... and not only that... but music that we have invited the very spirit of God to breathe on—there's your spontaneous moment! It's more about relying, and not about striving.”

## WHERE SHOULD I SING?

- ▶ Know where the bigger spaces are. (*Is there a long intro? Outro? An instrumental section?*)

## WHAT WORDS SHOULD I SING?

- ▶ Spend time with the lyrics, thinking about what themes/ideas come to mind.
- ▶ Ask God for revelation of what you're singing about, and what He wants to say!
- ▶ Trust that the Holy Spirit will inspire things for you to sing—it might even feel like your own thoughts!
- ▶ OO/OH/AH—the “non-words” fit everywhere.

## WHAT NOTES AND RHYTHM SHOULD I SING?

- ▶ Spend time with the scale exercises.
- ▶ Listen intently to (*and mimic!*) other worship leaders.
- ▶ Try things out in a worship service.
- ▶ Practice singing in the spaces at home.
  - with an instrument (*pick 3 or 4 chords and play them over and over!*)
  - a cappella (*make sure to use a metronome*)
  - with worship song recordings that have long instrumentals in them (*preferably if there are not many ad libs being sung on the track—check out songs like “What a Beautiful Name” - the Hillsong Worship live version or “Who You Say I Am” - the Hillsong Worship live version*)



It doesn't matter so much how you do it, but that you do it. Spend time singing in the spaces! The “special moments” in a service have a **direct correlation** with how much time and intention you've put into the preparation beforehand.

# PRACTICING THE BIG SPACES

In the “Big Spaces” exercise in the accompanying workout, you’ll be singing over a long track of a repeating chord pattern. This will be super applicable to your worship songs and sets for when you have instrumental bridges, long intros, outros, or transitions between songs. For this exercise, you’ll hear both a full demo of the ad libs, as well as a piano-only track. Please read and follow the instructions carefully, and remember that this is both a listening and a singing exercise—so make sure to listen and make observations about the ad libs first... then sing your heart out!

## #1 // FULL DEMO

**The full demo is designed for those who are relatively new to ad libs and those who are still getting comfortable with the “playing with rhythm and melody” exercises.** Especially if you’re new to these techniques, listening and intentionally mimicking other vocalists as they sing ad libs is an important part of the vocal training process—so that your ear gets used to how the rhythm and melody can fit well within the spaces of songs. So I encourage you to listen through the track first, then go back and sing along, using the lesson notes to guide you.

## #2 // PIANO-ONLY TRACK

**The piano-only track is designed for those who have more experience with these techniques.** First, sing the major pentatonic scale pattern once or twice, then... sing whatever comes to you (*don’t worry about a specific theme/focus for your ad libs!*). In this exercise, we’re not going to plan it out—trust your ear and trust your voice! The first time you do this you might feel very lost... but the more you do the scales from the last lesson and the “filling the small spaces” exercises in this workout... you’ll be astounded at how they have primed your ear and your voice for different rhythms and melody patterns. There are so many possibilities for what you could sing here, so experiment and have fun with this exercise!

*Feel free to use one or both of the tracks, depending on where your skill level is at—each of them will help you to learn and grow in your ad lib skills and get you to the next level!*

## Listen through the full demo and make some observations!

Jot down some notes beside the ad libs—what do you notice? *For example... Where do the ad libs fall in the vocal range—are they sung in the low/mid/high-range? What do you notice about the words/phrases/“non-words”? Do you hear any embellishments/stylistic nuances? What do you notice about the dynamics throughout the track?*

You are worthy of my praise

Magnificent You are

You are worthy of my praise, God

Most holy holy God

You are worthy of my praise

There’s none like You

Ohhhh

There’s none like You

You are worthy

Ohhhhhh

You are worthy

Heyyyyyy

You are worthy Lord

Oh most high and lifted up

You are worthy, worthy, worthy

Oh You are worthy of my praise

Oh You are worthy of my praise

Oh You are glorious

You’re glorious, You’re glorious

Most high and lifted up

**Now, sing along with the full demo, following along with the ad libs as best you can (*don’t worry if it’s not perfect!*). Were you able to follow along with the melody and rhythm of the ad libs? Was it easy, or was it a challenge?**

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## Now, using the piano-only track, just sing!

Don't plan it out, and don't aim for perfection... that's not the point! Our goal is to become comfortable with S P A C E. There are so many possibilities for what you could sing, so experiment and have fun with this exercise! Record your voice, listen back and make some observations!

*HINT: Singing Scripture is an amazing way of practicing the spontaneous! Especially for practicing singing in longer instrumentals—having a passage in front of you will help give you words and phrases so that you don't need to “come up with” everything yourself... you can focus a bit more on melody and rhythm! So if you feel intimidated by this exercise, open up your Bible and start singing a verse or passage... then allow the Holy Spirit to inspire what comes next!*

**Was there variety in your ad libs, or do they all sound very similar (*same words/phrases/melodies, etc*)? Do you like the sound of the melodies and rhythms you sang? Did you use different parts of your range? Dynamics? Embellishments?**

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**Did you find this exercise easy, or was it a challenge?**

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# FINDING YOUR AD LIB “HOME”

Some worship leaders fill most of the spaces; other worship leaders sing very few ad libs—and just like so many other things, there’s no “one way” to fill the spaces in our songs! It’s important to find what feels like home for you as you lead worship!

“

It’s so important that we practice the process of the spontaneous song... so that we come to these moments in a worship set and it’s not me *trying* to be prophetic and spontaneous. It’s me tuning in to what God is doing, what God is saying, how my heart is responding... and then relying on the way that I’ve prepared for the worship set and the way that I’ve trained my ear—and just being bold to sing out!”

## A few more thoughts and ideas on this topic...

- ▶ Sometimes we need to **DO IT** (*just sing out the ad libs*). Other times, we need to **TEACH and DO**. For example, you could say: “Let’s just take a moment and reflect on the name of Jesus... let’s just speak out His name, sing out our thankfulness for who He is”... then go ahead and sing in the space! If they know what you’re doing, and you’ve invited them to come with you, there’s a better chance that they will join in the spontaneous moment!
- ▶ As you grow in these skills, try singing ad libs with your microphone down—it will help grow your confidence!
- ▶ Supporting vocalists: in general, **don’t** sing ad libs into the microphone in the smaller spaces and softer moments in a song; but **do** sing ad libs into the microphone in the big moments! Make sure to ask your leader when they would prefer you to sing and not sing.
- ▶ Make sure you are submitted to authority in everything you do as a worship leader—including your ad libs! God honours our submission to authority!

# LISTENING EXERCISE

Listen to these worship leaders and take note of how they fill the spaces! Choose at least 2 songs (*from the list or your own choice of song if you can find ones that have some ad libs in them!*) and make some observations on the following pages. *Hint: if you're new to the concept/ technique of ad libs, you may find it easiest to pick a song you're already familiar with!*

- ▶ **“Holy Spirit”** (*from Kari Jobe, “Majestic”*)
- ▶ **“Great Things”** (*from Phil Wickham, “Singalong 4”*)
- ▶ **“Heart of Worship”** (*from Phil Wickham, “Singalong 4”*)
- ▶ **“Build My Life”** (*from Housefires, “Housefires III”*)
- ▶ **“Reckless Love”** (*from Bethel Music, “Moments: Mighty Sound”*)
- ▶ **“Where You Are”** (*from Bethel Music, “Moments: Mighty Sound”*)
- ▶ **“Way Maker”** (*from Leeland, “Better Word”*)
- ▶ **“Revelation Song”** (*from Phil Wickham, “Singalong 3”*)
- ▶ **“Forever”** (*from Kari Jobe, “Majestic”*)
- ▶ **“Shepherd”** (*from Bethel Music, “You Make Me Brave”*)
- ▶ **“Here is in Heaven”** (*from Forerunner Music & Laura Hackett Park, “All Cry Glory”*)
- ▶ **“I Will Exalt”** (*from Bethel Music, “Be Lifted High”*)
- ▶ **“Breakthrough”** (*from Red Rocks Worship, “Spark”*)
- ▶ **“Underneath My Feet”** (*from Red Rocks Worship, “Spark”*)



## NOTES

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**SONG #1:** \_\_\_\_\_

**Listen through the song and write down all the ad libs you hear, and what section of the song they were in (verse, chorus, bridge, instrumental, etc.). You may need to pause the track multiple times to get it all written down!**

**Does the worship leader use ad libs in the small spaces, the big spaces, or both in this song?**

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**Do any of the ad libs cue upcoming lines in the song? Do the ad libs use words/phrases that fit within the theme of the song? Does the worship leader use any “non-words” as ad libs?**

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**What is your favourite ad lib that this worship leader used? Why do you like it?**

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**Now, choose a 30-60 second (*or longer!*) section of the song that has some ad libs in it, and mimic the ad libs the worship leader is singing. Learn the rhythm and melody to the best of your ability, and practice it a few times!**

**What was your experience learning/singing the ad libs? Was it easy or challenging?**

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**SONG #2:** \_\_\_\_\_

**Listen through the song and write down all the ad libs you hear, and what section of the song they were in (verse, chorus, bridge, instrumental, etc.). You may need to pause the track multiple times to get it all written down!**

**Does the worship leader use ad libs in the small spaces, the big spaces, or both in this song?**

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**Do any of the ad libs cue upcoming lines in the song? Do the ad libs use words/phrases that fit within the theme of the song? Does the worship leader use any “non-words” as ad libs?**

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**What is your favourite ad lib that this worship leader used? Why do you like it?**

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**Now, choose a 30-60 second (*or longer!*) section of the song that has some ad libs in it, and mimic the ad libs the worship leader is singing. Learn the rhythm and melody to the best of your ability, and practice it a few times!**

**What was your experience learning/singing the ad libs? Was it easy or challenging?**

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# SELF-ASSESSMENT

Let's make some final observations!

## How much ad libbing do you typically do when you sing?

- a lot                       a little                       none

## Are you comfortable in the...

- small spaces                       both  
 big spaces                       neither (yet!)

## Which statement(s) do you think most describe you?

- Ad libs are completely new for me, but I want to learn how to sing them!
- I can already sing ad libs, but I want to learn how to use them most efficiently and intentionally.
- I want to teach other singers how to use ad libs.
- I would love for my worship team to flow in more spontaneous worship.



Good work! The ability to sing ad libs is an incredibly important and practical skill to have as a worship vocalist, so even if you still feel like this is super challenging—stick with it! Choose to be bold! Choose to sing out in the spaces more than you have before, and expect that it **will be bumpy and imperfect along the way...** and that's totally ok. God delights in your risk, and He will equip you and empower you as you step out. He desires to work through you and speak through you as a worship leader in a way that is **unique to you and to your personality...** so be you... be authentically yourself and embrace the truth and the honour it is that you get to be a vessel used by God—what an amazing thing! Keep up the great work... I believe that you can and you will grow in confidence and skill as you are diligent to do these exercises and submit both to the process of vocal training and... to what the Holy Spirit desires to do in and through you.

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule. *(Remember to refer to and utilize the entire “Master Your Voice Part 3” 10-week or 20-week plan in the Suggested Course Schedule for best results in your voice!)*

## 10-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 8: AD LIBS: SINGING IN THE SPACES				
Day 1	Watch Lesson 28 Video (54 min)			<input type="checkbox"/>
	Do Ad Libs Workout (30-40 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
Day 3	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
Day 4	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>



To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

## 20-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 15 & 16: AD LIBS: SINGING IN THE SPACES				
Day 1	Watch Lesson 28 Video (54 min)			<input type="checkbox"/>
	Do Ad Libs Workout (30-40 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>
Day 2	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
Day 3	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
Day 4	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
Day 5	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
Day 6	Do Ad Libs Workout (30-40 min)			<input type="checkbox"/>
	Do Listening Exercise			<input type="checkbox"/>
	Do Mix Voice Workout (20-30 min) <i>(optional, if you have time)</i>			<input type="checkbox"/>

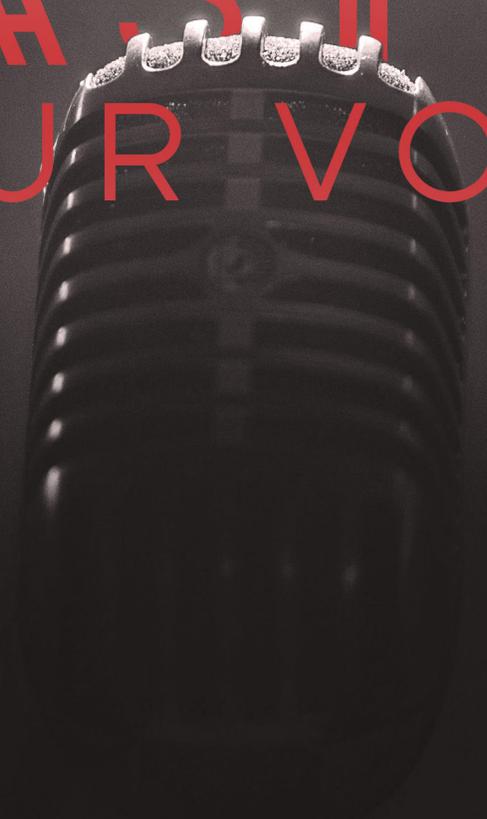


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 29

PUTTING IT ALL  
TOGETHER

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# PUTTING IT ALL TOGETHER

Wow! Here we are—almost at the end of the course! Over the past 28 lessons, we've learned strategies for...

- ✓ how to achieve a strong, clear **mix voice tone**
- ✓ how to **practice effectively**
- ✓ how to **breathe efficiently**
- ✓ expanding your **low and high range**
- ✓ identifying what your voice does best and how to **play to those strengths**
- ✓ singing tricky **vowels and consonants**
- ✓ singing in both a full-out **power voice** and a soft **light voice**
- ✓ singing with **breathy and edgy texture**
- ✓ how to **play with different tonal qualities**
- ✓ how to **sing with dynamics**
- ✓ singing in a **contemporary style**
- ✓ interpreting lyrics and **communicating artistically and authentically**
- ✓ adding subtle, **stylistic nuances to your phrases**
- ✓ learning and incorporating **vibrato into your songs**
- ✓ using tasteful **embellishment in your songs**
- ✓ how to **play with rhythm and melody**
- ✓ how to grow and flow in **spontaneous worship**

... and now we're putting it all together!

“Master Your Voice” Part 1 was about laying the foundations, Part 2 was about discovering your sound, and Part 3 has been about learning the subtle, stylistic things that can take a voice from good to GREAT... the nuances that often go unnoticed but are actually so important! Remember that you don’t need to have mastered all of these things by now... this course is above all, about discovery... and once you’ve discovered, then (*and only then!*) can you work toward mastery!

## The goal of this lesson is to demonstrate how all the things we’ve learned...

- ▶ are important to what we do as worship vocalists
- ▶ can come together in a way that is effective for worship leading
- ▶ can help you find your unique sound/style
- ▶ can come together in one individual voice

This lesson is intended to help you think about these things **in your own voice** and hone in on the process of making moment-by-moment decisions as you sing!



### NOTES

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# FIRST IMPRESSIONS

**As you listen through the arrangement of “Doxology” in the lesson (*before moving into the teaching part of the video!*), jot down a few things that stand out to you! What do you notice about the song journey? Tonal qualities? Stylistic elements? Ad libs?**

# DOXOLOGY ANALYSIS

Check out the following notes I've made, and see if you can hear the techniques we've learned throughout the course being used in the song! (*Please note: this is not an exhaustive analysis of the techniques used in the song... my goal is just to show you a few examples for each concept... so feel free to add your own notes about other things you notice!*)

## RESONANCE

Mix voice is used throughout the song, both in the low and high range.

- ▶ Notice the slight “cry” sound of the **mix voice even in the low notes** (Stanza 1 & 2). Remember that the pharyngeal resonator brings the voice into a mix that sets the high range up for success!
- ▶ Notice how the cry of the pharyngeal is **more exaggerated in the high range**—there's lots of pharyngeal resonance in the mix in Stanza 3 and in the ad libs in the third instrumental!



The pharyngeal resonator helps to blend the resonant qualities together to achieve a seamless tone.

## PRACTICE STRATEGIES

Replacing the lyrics with an exercise is an incredibly important strategy! When choosing an exercise...

- ▶ Look for something that frees your voice → NAY/NEH/NO are all staple exercises in my workout/practice routine.
- ▶ Look for which sound(s) you need to “master” in the lyrics, and find a corresponding exercise → *Because NAY rhymes with PRAISE, it paves the way for the lyrics to follow, and because the lyrics move toward EH/OH sounds, a NAY → NEH → NO exercise pattern was an effective tool for my voice.*

NAY NAY NAY NAY NAY NEH NEH NO  
PRAISE GOD FROM WHOM ALL BLESSINGS FLOW

The more you can use these **strategic exercises** to hone in on your songs, the more power and potential you will get out of your voice!

## BREATHING

It wouldn't be "wrong" to only take a breath at the end of the phrases in this song... BUT... the **better option** is to take breaths in the **natural pauses in the phrases**—to give the voice energy and keep the gas tank full. Be intentional to plan out your breaths so that it becomes muscle memory in your songs!

PRAISE GOD FROM WHOM ALL / BLESSINGS FLOW /  
PRAISE HIM ALL CREATURES / HERE BELOW /  
PRAISE HIM ABOVE YE / HEAVENLY HOST /  
PRAISE FATHER / SON AND HOLY GHOST /



### NOTES

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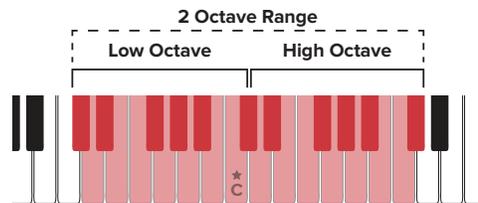
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## RANGE

This arrangement covers a full **two octaves** of range. Stanza 1 and 2 sit in the low octave, and Stanza 3 jumps to the higher octave—bringing so much dynamic and energy to the song!



### STANZA 1

The low notes are LOW for me, but listen in Stanza 1 for how I use texture to maintain control on the lowest notes.

PRAISE GOD FROM WHOM **ALL** BLESSINGS FLOW

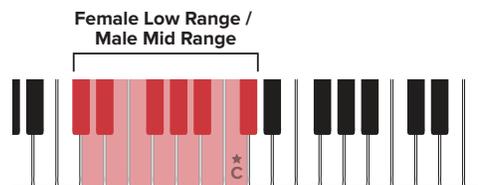
PRAISE HIM ABOVE YE **HEA**-VENLY HOST

LET THE WORD GO BREATHY  
INSTEAD OF "BOTTOMING OUT"

USE VOCAL FRY TO HELP  
GIVE THE VOICE GRIP

### STANZA 2

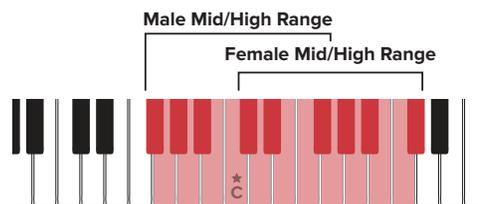
Pay attention to where the range sits in **both the female and male voices**—the beauty of the different male and female voices is that even on the same notes, they sound very different!



On its own, the female low range lacks brightness and energy, but the male vocal (*singing the same pitches*) sounds much more powerful and bright. Together, the voices create a more powerful, bright sound that helps build the song dynamically!

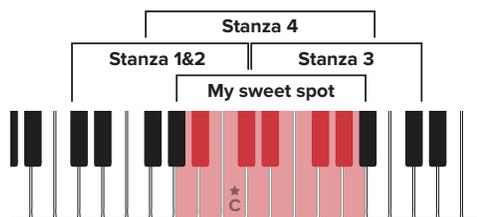
### STANZA 3

Both the female (*on melody*) and the male (*on harmony*) are singing in their higher range—notice the power and brightness inherent in both voices!



## SWEET SPOT

My sweet spot is the **low to mid female range**—typically from A-A are my most comfortable notes—and the majority of this song sits within that comfortable range. Stanza 1 and 2 go below my sweet spot, and Stanza 3 goes above my sweet spot, but only for a few notes—which is manageable with strategic use of resonance, low larynx technique and vowel modifications!



### WHY DID I CHOOSE THIS KEY?

- ▶ to demonstrate an octave jump
- ▶ to demonstrate in the key of Gb (*to easily show the use of the pentatonic scale pattern*)
- ▶ it works well for my voice
  - the “big” part of the song sits in the top end of my sweet spot
  - not many notes go outside my sweet spot



### NOTES

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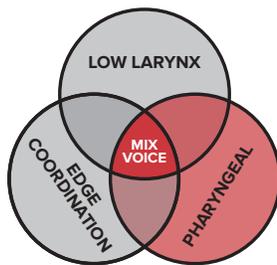
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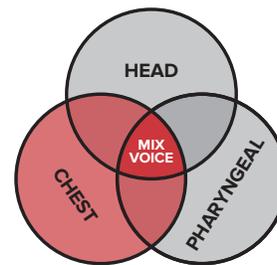
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## NATURAL TONE & STRENGTHS

My **natural tone** is pretty balanced overall (*not overly nasal or hooty*), although I do use both of those qualities for stylistic effect in this song.



I **connect into my mix** most easily using pharyngeal resonance; however, I regularly use all 3 modes of connection.



I tend toward a **chest-dominant mix**.

### MY STRENGTHS:

- ✓ easy access to chest voice
- ✓ power in low/mid range
- ✓ deep, rich tone
- ✓ contemporary, conversational phrasing
- ✓ stylistic nuance
- ✓ ad libs/spontaneous worship

## VOWELS & CONSONANTS

Stanza 3 was the main place in the song where I strategically used the **vowel modification and consonant strategies** that we learned in Lesson 12 and 13 (*“The Art of Singing Vowels/Consonants”*). Remember that vowel modifications are intended to be tools to help you if you’re having trouble with a specific lyric in a song (*they’re not intended to be used in every line of every song!*), and it takes some experimentation and finesse to find the ones that work best for you! The main thing I focused on was maintaining a narrow mouth throughout Stanza 3—this keeps the resonance as consistent as possible even as the vowels and consonants are changing.

EE → IH  
OO → UUH  
AW → UH  
UH → UUH  
AH → EH  
EH → IH  
IH → EE

This was what I wrote out to use as I practiced...

PREH(EE)Z GUH(D) FRUUHM HUUH MUH(L) BLIH-SIHNGS FLOH  
PREH(EE)Z HIH MUH(L) CRIH-CHUUHS HIH BIH-LOH  
PREH(EE)Z HIH MUUH BUUH(V) YIH HIH-VI(N)LIH HOH(ST)  
PREH(EE)Z FUH THUUH SUUH NIH(ND) HOH-LIH GOH(ST)

See the next page for a detailed analysis of the vowel and consonant strategies that could be used in this song. I used many of them, but not all—*remember, they are only guidelines (not rules!)*—so much of this is subjective, so make sure to use your judgement to assess if certain vowels/consonants need modification in your voice.



### NOTES

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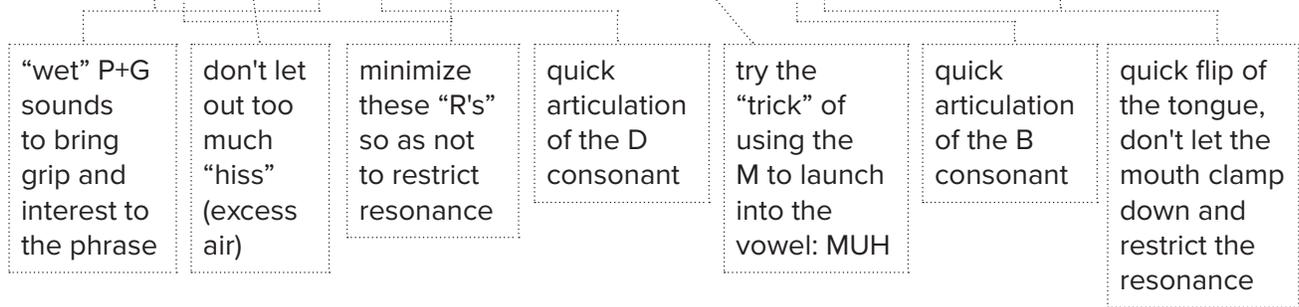
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VOWEL

MODIFICATIONS: EH(EE) UH UUH UUH UH IH IH OH(OO)

VOWEL SOUNDS: AY AW UH OO AW EH EE OH

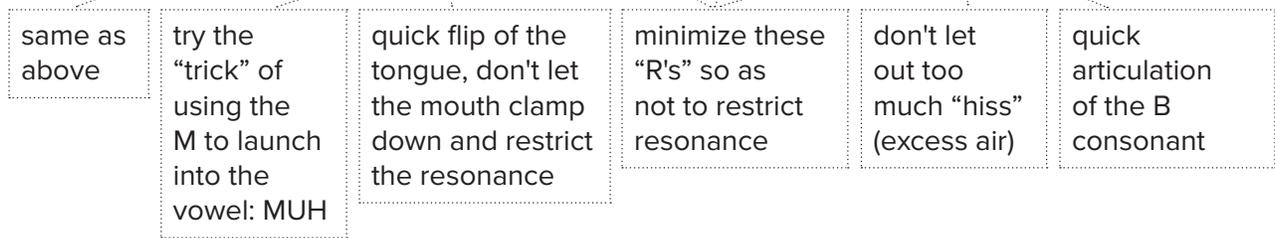
LYRICS: PRAISE GOD FROM WHOM ALL BLESSINGS FLOW



EH(EE) EE UH IH UUH IH IH OH(OO)

AY IH AW EE UH EE EE OH

PRAISE HIM ALL CREATURES HERE BELOW



EH(EE) EE UUH UUH IH IH EE IH OH(OO)

AY IH UH UH EE EH IH EE OH

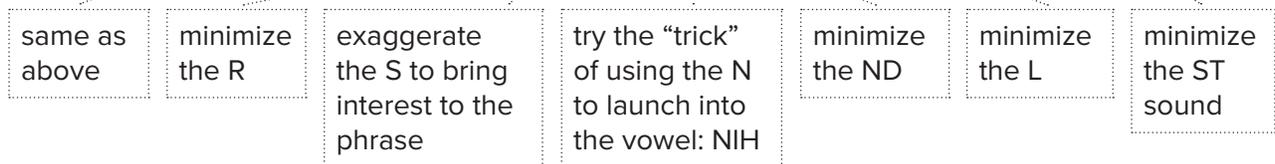
PRAISE HIM ABOVE YE HEAVENLY HOST



EH(EE) UH UUH UUH IH OH(OO) IH OH(OO)

AY AW UH UH EH OH EE OH

PRAISE FATHER SON AND HOLY GHOST



## POWER VOICE & LIGHT VOICE

**Power voice techniques** (*full tone, chest-dominant mix, louder volumes, etc.*) were used, especially in Stanza 2, Stanza 3, Instro (instrumental) 2 and Instro 3.

**Light voice techniques** (*soft tone, head-dominant mix, light chest mix, quieter volumes, etc.*) were used, especially in Stanza 1, Instro 1, Stanza 4, and the final tags in the outro.

## PLAYING WITH TEXTURE

Both **breathy and edgy texture** are used in subtle ways throughout the song to create dynamics and stylistic effect.

- ▶ Breathy texture is used throughout Stanza 1, Instro 1 and Stanza 4 to create a soft, delicate sound to begin and end the song.
- ▶ In Stanza 1, edgy texture is used on the words “above”, “heavenly”, “son” and “and” to achieve grip in the low range and for stylistic effect.
- ▶ Stanza 2 and 3 are sung in primarily a clear tone—allowing the voice to dig into volume and energy.



### NOTES

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## PLAYING WITH TONE

Overall, my tone is pretty balanced (*not overly nasal or hooty*) throughout the song, but with subtle use of low larynx in some sections to bring more depth, nasality to bring in a brighter sound, and a contrast of chest/head mix—the tonal diversity throughout the song creates an engaging listening experience, because no section of the song sounds exactly the same as another.

**Take a listen from the end of the ad libs in Instro 3 to the end of the song and see if you can hear the contrasting tonal qualities I've made note of here:**

POWER  
CHEST MIX

ALL THE GLORY, ALL THE HONOUR  
WORTHY WORTHY YOU ARE  
PRAISE GOD

LIGHT  
HEAD MIX

FROM WHOM ALL BLESSINGS FLOW  
PRAISE HIM ALL CREATURES HERE BELOW  
PRAISE HIM ABOVE YE

LIGHT  
CHEST MIX

HEAVENLY HOST  
PRAISE FATHER SON AND HOLY GHOST

**Take a listen to Stanza 3 and see if you can hear the contrasting low/high larynx qualities I've made note of here (*low larynx is highlighted, high larynx is not*):**

PRAISE HIM ABOVE YE HEAVENLY HOST  
PRAISE FATHER SON AND HO-LY GHOST

# DYNAMICS

The song follows all of the guidelines from the “Dynamics: Playing with Soft & Loud” lesson.

☑ **1. Change the volume when heading into a new section of a song.**

- ▶ Yes - the volume shifts in each stanza in this arrangement.  
STANZA 1 - starts softly (*breathy texture*)  
STANZA 2 - more volume (*clear tone*)  
STANZA 3 - more volume (*octave jump*)  
STANZA 4 - drops to softer place (*head mix/texture*)

☑ **2. Start softly to allow room to grow.**

- ▶ Yes - Stanza 1 begins in a soft, breathy textured chest mix tone, leaving lots of room to build in gradual increments toward Stanza 3!

☑ **3. Play with tone and textured qualities.**

- ▶ Yes - as discussed in the “Tone” and “Texture” sections. There are both subtle and dramatic contrasts between clear/breathy/edgy qualities, head/chest mix, nasal/de-nasal and low/high larynx throughout the song.

☑ **4. Change the intensity when repeating a song section.**

- ▶ Yes - there are changes in intensity in each stanza.
- ▶ Headed into Stanza 2, the switch from breathy texture to clear tone as well as the addition of the male vocal on melody creates a dynamic lift.
- ▶ In Stanza 3, there’s a dramatic increase in intensity with the octave jump and the addition of the male harmony.
- ▶ In Stanza 4, the song drops in intensity as the tone shifts to a breathy head mix and the song goes back to a solo vocal.

☑ **5. Jump the octave.**

- ▶ Yes - the melody jumps up an octave in Stanza 3, then back down in Stanza 4.

☑ **6. Communicate with the musicians.**

- ▶ Yes 😊 - I was the only musician, so I did communicate to myself to play softer and louder on the keyboard, as well as to move from a soft pad/long held chords in the soft sections to more rhythmic movement in the sections with more vocal intensity.

☑ **7. Be intentional with harmonies.**

- ▶ Yes - harmonies are added and subtracted intentionally throughout the song.
- ▶ The song begins with a single vocalist to allow room to build, and a male melody is brought in at Stanza 2 to add dynamics there.
- ▶ In Stanza 3, the male vocal switches to a high harmony when the female jumps up the octave.
- ▶ Harmony is removed after Stanza 3—the female vocal sings ad libs through the instrumental, then the song drops back to a delicate place to end.

☑ **8. Create subtle volume changes throughout the melodic phrases.**

- ▶ Yes - especially in the softer sections and ad libs. Check out these crescendos/decrescendos in Stanza 1 as an example:

PRAISE HIM ALL CREATURES HERE BELOW

# DOXOLOGY SONG JOURNEY

## STANZA 1

- ▶ gentle, delicate start to the song
- ▶ solo female vocal
- ▶ relaxed, conversational phrasing
- ▶ light chest mix
- ▶ voice weaves in and out of breathy/edgy texture and clear tone
- ▶ subtle, quivery vibrato throughout
- ▶ subtle dynamic arc in each phrase (crescendos/decrescendos)

## STANZA 2

- ▶ addition of male vocal singing in same octave as female—adds brightness because it sits in the male mid-range
- ▶ more volume/intensity than Stanza 1
- ▶ less texture, more clear tone throughout
- ▶ female vocal engaging pharyngeal “cry” even in the low range
- ▶ simple 3-note lick on “below”
- ▶ subtle, quivery vibrato
- ▶ more dramatic use of dynamics—phrases “crest” slightly higher than in Stanza 1

## INSTRO 3

- ▶ ad libs stay in the higher range to maintain energy throughout the instrumental
- ▶ pharyngeal “cry” and low larynx depth in the ad libs communicates emotion/intention
- ▶ ad libs add interest and flesh out the theme of the song further

## STANZA 3

- ▶ female jumps up the octave on melody + male moves to higher-range harmony = energy, brightness, passion
- ▶ rich, full, chest-dominant mix voice tone
- ▶ tonal variety—low/high larynx, nasality, etc.
- ▶ mainly clear tone, little to no texture
- ▶ vibrato/straight tone used throughout
- ▶ vowel modifications strategically used to hit higher notes on pitch and to stay in a free, released mix voice

## STANZA 4

- ▶ dramatic drop into sweet, gentle moment
- ▶ solo female vocal to end the song
- ▶ light, breathy head mix
- ▶ the “release” is needed after a long section at higher intensity
- ▶ subtle dynamics throughout phrases
- ▶ subtle, quivery vibrato
- ▶ melodic/rhythmic change on “here below”
- ▶ melodic change on “heavenly host” to bring the voice back down to the lower octave

## INSTRO 1

- ▶ similar tone/texture to Stanza 1
- ▶ simple ad libs to fill the space
- ▶ ad libs stay in low range to allow room for the song to grow
- ▶ subtle embellishment on the “OHHH” ad lib
- ▶ more dramatic crescendo & tonal variety on final phrase

## INSTRO 2

- ▶ each ad lib moves higher in the female range, which builds intensity headed into Stanza 3
- ▶ pharyngeal “cry” and low larynx depth in the ad libs communicates emotion/intention
- ▶ vibrato on longer held notes

## OUTRO/TAGS

- ▶ extra tags of the final line
- ▶ gentle, breathy chest mix tone

## CONTEMPORARY STYLE

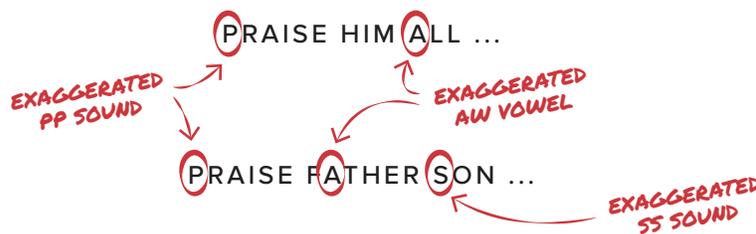
The vocal delivery follows the guidelines of the contemporary style as laid out in “Lesson 21: Understanding the Contemporary Style.”

- ✓ chest-dominant resonance
- ✓ lowered soft palate
- ✓ speech-like tone
- ✓ raw/organic/imperfect
- ✓ more dynamic variety (*microphone*)
- ✓ “anything goes” (*whatever’s popular!*)
- ✓ consonant-dominant
- ✓ subtle vibrato/straight tone
- ✓ vocal embellishments (*spontaneous licks/ad libs/melodic & rhythmic changes*)

## PHRASING & ARTICULATION

Subtle **stylistic nuances and contemporary phrasing techniques** are used throughout this arrangement to add interest, efficiency and authenticity to the song.

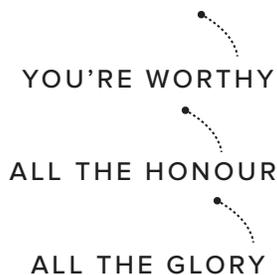
- ▶ Notice how the consonants and vowels are slightly exaggerated in Stanza 3.



- ▶ Notice the subtle slides in Stanza 2.



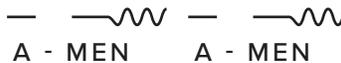
- ▶ Notice the drop-offs at the end of the phrases in Instr 3.



## VIBRATO

The **use of vibrato** in this song follows the guidelines as laid out in “Lesson 25: Vibrato.” Notice how the vibrato is subtle, doesn’t enter right away on longer held notes, and is interspersed with straight tone (*examples are from Intro 1, Intro 2 and Stanza 3*).


  
 OH WE PRAISE YOU LORD


  
 A - MEN A - MEN

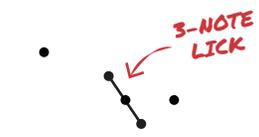

  
 PRAISE GOD FROM WHOM ALL BLESSINGS FLOW

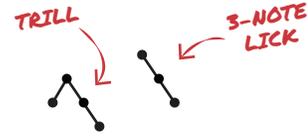

  
 PRAISE HIM ALL CREATURES HERE BELOW

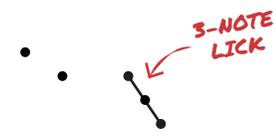
## EMBELLISHMENT & VARIATION

The best choice for this song journey was to **sing simply**—without much embellishment!

- ▶ Listen for these simple embellishments (*examples are from Stanza 2, Intro 1 & Intro 3*).


  
 HERE BELOW


  
 OHHHHHH


  
 HEY YEAH

- ▶ Notice the change to the melody in Stanza 4.


  
 PRAISE HIM ABOVE YE HEAVENLY HOST

## AD LIBS

In this arrangement, **ad libs** are used in the spaces between each stanza. The ad libs...

- ▶ stay within the focus of the lyrics
- ▶ use “non-words” (*OH/HEY/YEAH*, etc.)
- ▶ stay primarily on the notes of the major pentatonic scale (*without planning!*)
- ▶ help build the song dynamically:
  - Instr 1 - keeping it subdued, staying low in my range
  - Instr 2 - building dynamically, gradually singing higher in my range
  - Instr 3 - staying high intensity, staying higher up in my range

OHHH ← "NON-WORD"  
AMEN ← PHRASE THAT FITS WITHIN THE THEME OF THE SONG  
OHHHHH ← "NON-WORD"  
AMEN ← PHRASE THAT FITS WITHIN THE THEME OF THE SONG  
OH WE PRAISE YOU  
OH WE PRAISE YOU LORD

HEY ← "NON-WORD"  
AMEN ← PHRASE THAT FITS WITHIN THE THEME OF THE SONG  
AMEN

YEAH ← "NON-WORD"  
HEY YEAH ← PHRASE THAT FITS WITHIN THE THEME OF THE SONG  
YOU'RE WORTHY  
YOU'RE WORTHY OF IT ALL  
ALL THE HONOUR, ALL THE GLORY  
WORTHY WORTHY YOU ARE

# CRAFTING YOUR OWN SONG JOURNEY

## Now it's your turn!

- ▶ Print out the “Doxology” lyrics (*find them on page 227*), or print/write out lyrics to a worship song of your choice.
- ▶ With a track or an instrument, first, find a good key for your voice (*see next page for tips on choosing the best key for “Doxology”*). It’s important that you don’t sing a cappella or along with another singer on a recording for this song crafting exercise—if you’re choosing your own song and don’t play an instrument, there are many instrumental tracks available on Youtube!
- ▶ Sing through the song once over to get a feel for it, jotting down a few ideas of things you might try as you aim to create a dynamic song journey (*ex. start softly, crescendo into the chorus, jump the octave, etc.*). Don’t worry about coming up with the best ideas at this point—just jot down whatever comes to mind!
- ▶ Now, spend some time crafting—it’s important to find your own process and rhythm for this, so make sure to experiment and try things out! First, plot a simple dot diagram illustrating the dynamic rise and fall throughout the song (*use page 228*)—it’s important to first establish the overall arc of the song!
- ▶ Then, work through the song one section at a time, trying things out as you go. Make notes, highlight, mark up the page as much as you want (*believe me... my lyric worksheets look like a scribbly mess to anyone but me!*). Make notes about tonal qualities to try out, crescendos/decrescendos, texture, volume, etc.
- ▶ If you come across a note or a section of a song that feels too high, too low, too tense, etc... try a strategic exercise to help steer your voice in the right direction (*sing the exercise, then the lyric back-to-back to take advantage of short-term muscle memory*). If you’re still having trouble, it may be a good idea to change the key to a better one for your voice!
- ▶ Record yourself singing through the song, listen back, make notes (*using the “Self-Assessment” on pages 229-232*), then try implementing some changes and record yourself again! The more you record yourself and listen back, the more you’ll grow!
- ▶ Above, all, remember that the goal is not a perfect performance. The goal is **the process!**

# TIPS FOR DOXOLOGY

## If you're using “Doxology” for this song crafting exercise...

- ▶ In the accompanying lesson resources, you'll find the full demo, as well as 3 different keys to try out.
- ▶ You'll hear a metronome at the beginning and end of the song (*in Stanza 1, Intro 1 and Stanza 4*) to help you keep your place (*when there is only a soft pad playing*).
- ▶ You'll need to work with the general dynamics/layout of the piano track, but there is still lots of room to “play” even within that (*please note that the octave jump is not a necessary component!*). Here's the song layout:

Stanza 1

Intro 1 (*8-bar instrumental*)

Stanza 2

Intro 2 (*4-bar instrumental*)

Stanza 3

Intro 3 (*8-bar instrumental*)

Stanza 4

2 tags of the final line (*or try out some ad libs!*)

- ▶ The **key of Gb** (*high note: Db, low note: Db*) may be good for...
  - females with or without an octave jump
  - males without an octave jump
- ▶ The **key of D** (*high note: A, low note: A*) may be good for...
  - females without an octave jump
  - males with or without an octave jump
- ▶ The **key of B** (*high note: F#, low note: F#*) may be good for...
  - females without an octave jump
  - males with or without an octave jump

# DOXOLOGY PRACTICE NOTES

PRAISE GOD FROM WHOM ALL BLESSINGS FLOW  
PRAISE HIM ALL CREATURES HERE BELOW  
PRAISE HIM ABOVE YE HEAVENLY HOST  
PRAISE FATHER SON AND HOLY GHOST

PRAISE GOD FROM WHOM ALL BLESSINGS FLOW  
PRAISE HIM ALL CREATURES HERE BELOW  
PRAISE HIM ABOVE YE HEAVENLY HOST  
PRAISE FATHER SON AND HOLY GHOST

PRAISE GOD FROM WHOM ALL BLESSINGS FLOW  
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PRAISE FATHER SON AND HOLY GHOST  
PRAISE FATHER SON AND HOLY GHOST  
PRAISE FATHER SON AND HOLY GHOST

## SONG JOURNEY DIAGRAM

Use this page to plot the simple dot diagram of what you're planning for your song journey.

# SELF-ASSESSMENT

**Record your arrangement (*ideally a video!*), and listen back!**

**What resonance (*chest/head/pharyngeal*) do you use throughout the song? Were you able to consistently access your mix voice?**

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**Which practice strategies did you use as you practiced the song?**

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**Is your breathing relaxed? Were you running out of breath in any of your phrases? Are there specific places you know you could have taken breaths more efficiently?**

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---

**Are you singing in your sweet spot? Are there notes that go outside your sweet spot?**

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---

**What natural tonal qualities do you hear in your voice (*nasal/balanced/hoot*)?**

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**Did you use any specific vowel modification and/or consonant strategies? Did they help? Was your mouth consistently narrow as you sang in your higher range?**

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**Did you play with breathy and/or edgy texture in your arrangement? If so, where?**

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**Did you play with contrasting tonal qualities in your arrangement (*chest/head, low/high larynx, nasal/de-nasal*)? If so, where?**

---

---

---

**Which of these dynamics guidelines did you use?**

- |   |   |
|---|---|
| <input type="checkbox"/> Change the volume when heading into a new section of a song. | <input type="checkbox"/> Jump the octave.   |
| <input type="checkbox"/> Start softly to allow room to grow.                          | <input type="checkbox"/> Communicate with the musicians.                              |
| <input type="checkbox"/> Play with tone and textured qualities.                       | <input type="checkbox"/> Be intentional with harmonies.                               |
| <input type="checkbox"/> Change the intensity when repeating a song section.          | <input type="checkbox"/> Create subtle volume changes throughout the melodic phrases. |

**Plot out a simple song journey diagram *from what you hear as you listen back*. Do you feel you accomplished what you set out to do in your song planning? Did you take us on the journey you intended?**

**Do you think your tone/style sounds contemporary? Or does it lean toward a classical sound?**

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**Did you use any stylistic nuances (*slides/bounces/drop-offs*)? Unique phrasing? Exaggerated consonants/vowels?**

---

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---

**Does your vibrato follow these guidelines? If not, where do you hear too much vibrato?**

- subtle
- doesn't enter right away on longer held notes
- interspersed with straight tone

**Did you add any licks/trills to your arrangement? Did you play with melody/rhythm? If so, where? Do you feel like your use of embellishment was tasteful, not enough, or too much?**

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**Did you sing ad libs in your arrangement? If so, where?**

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**What are your 3 favourite things about your arrangement?**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

**What are 3 things you'd like to improve on in this arrangement?**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

# CHECKPOINT #7



I would love to give you personalized feedback on how you're doing! Remember that these checkpoints are not about you sending me something perfect... they're about getting an accurate, realistic view of where you're at, so that I can help you make sure you're doing the exercises as accurately as possible. For all the details on this checkpoint and how to submit your recording, visit the link below.



## MASTER YOUR VOICE CHECKPOINT #7

<https://theworshipvocalist.com/master-your-voice-checkpoint/>

# PRACTICE LOG

Use this page to schedule and mark your workouts as completed, and/or use the practice log in the Suggested Course Schedule.

## 10-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 9: PUTTING IT ALL TOGETHER				
Day 1	<p>Watch Lesson 29 Video (71 min)</p> <p>Choose Your Own Adventure! Aim for 3-5 vocal workouts this week, and do a different one each day (<i>choose from the list below</i>)! Make sure to also spend time crafting a song (<i>ideally 1-2 days</i>), as per the Lesson 29 video instructions. If the workout you chose for a certain day contains song application exercises, feel free to skip them and work on the new song application techniques instead, or if you have time, do both (<i>but make sure to give your voice adequate rest!</i>).</p> <ul style="list-style-type: none"> <li>- Resonance                      - Power Voice                      - Mix Voice</li> <li>- Breathing                      - Light Voice                      - Stylistic Nuance</li> <li>- Tension                      - Breathly Texture                      - Vibrato</li> <li>- Low Range                      - Edgy Texture                      - Licks &amp; Trills</li> <li>- High Range                      - Playing with Tone                      - Rhythm &amp; Melody</li> <li>- Vowels                      - Dynamics                      - Ad Libs</li> </ul> <p>Workout I chose: _____</p>			<input type="checkbox"/>
Day 2	Workout I chose: _____			<input type="checkbox"/>
Day 3	Workout I chose: _____			<input type="checkbox"/>
Day 4	Workout I chose: _____			<input type="checkbox"/>
Day 5	Workout I chose: _____			<input type="checkbox"/>
	Work on Song Crafting			<input type="checkbox"/>
	Work on Song Crafting			<input type="checkbox"/>

# 20-Week Schedule

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 17 & 18: PUTTING IT ALL TOGETHER				
Day 1	<p>Watch Lesson 29 Video (71 min)</p> <p>Choose Your Own Adventure! Aim for 3-5 vocal workouts this week, and do a different one each day (<i>choose from the list below!</i>)! Make sure to also spend time crafting a song (<i>ideally 1-2 days</i>), as per the Lesson 29 video instructions. If the workout you chose for a certain day contains song application exercises, feel free to skip them and work on the new song application techniques instead, or if you have time, do both (<i>but make sure to give your voice adequate rest!</i>).</p> <ul style="list-style-type: none"> <li>- Resonance</li> <li>- Breathing</li> <li>- Tension</li> <li>- Low Range</li> <li>- High Range</li> <li>- Vowels</li> <li>- Power Voice</li> <li>- Light Voice</li> <li>- Breathly Texture</li> <li>- Edgy Texture</li> <li>- Playing with Tone</li> <li>- Dynamics</li> <li>- Mix Voice</li> <li>- Stylistic Nuance</li> <li>- Vibrato</li> <li>- Licks &amp; Trills</li> <li>- Rhythm &amp; Melody</li> <li>- Ad Libs</li> </ul> <p>Workout I chose: _____</p>			<input type="checkbox"/>
Day 2	Workout I chose: _____			<input type="checkbox"/>
Day 3	Workout I chose: _____			<input type="checkbox"/>
Day 4	Workout I chose: _____			<input type="checkbox"/>
Day 5	Workout I chose: _____			<input type="checkbox"/>
Day 6	Workout I chose: _____			<input type="checkbox"/>
	Work on Song Crafting			<input type="checkbox"/>
	Work on Song Crafting			<input type="checkbox"/>

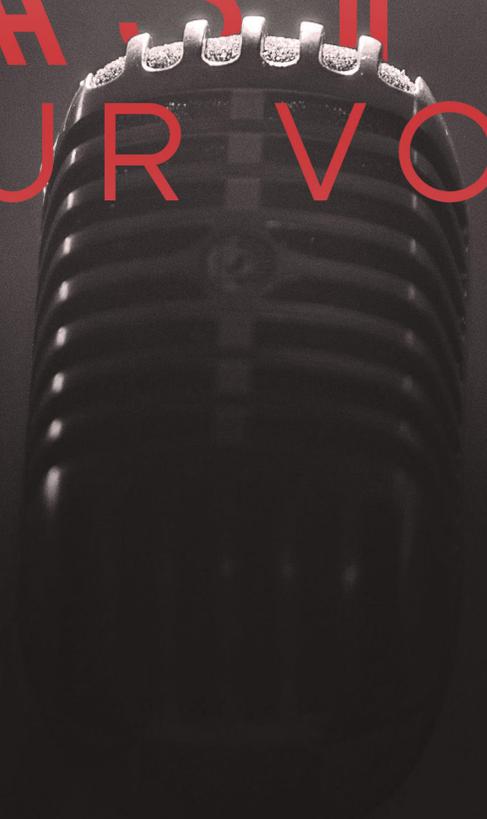


To really understand your practice patterns and get the most out of your voice, use the [Detailed Practice Log](#) that we talked about in Lesson 4!

# 30

WHERE TO GO  
FROM HERE

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

# A NOTE FROM YOUR COACH

Wow... we made it to the final lesson! I'm so proud of you—truly!

You have shown so much diligence, patience and commitment as you've made your way through this course, and if you haven't already reaped the rewards of that, I can assure you... *you will*. Keep. Doing. The exercises.

But what you've probably experienced—along with your vocal improvement—is a much greater sense of what you *don't have*... what you still need to improve. Remember, we don't want to focus on that—but... the feeling is totally normal. The more you learn, the more you realize you don't know. I still have that experience all the time—it doesn't end! A master is a continual beginner—a constant learner, and that's who I want you to be (and who I want to be!).

I have far from a perfect voice... I have not mastered my instrument—I'm still very much on the journey of vocal health and technique and overall physical/emotional/spiritual health. And I love the journey—as frustrating as it can be sometimes—because I look back and I see how far I've come. I have recordings of my voice from back in the day and it's humorous and humbling, because... I didn't know what I didn't know. But I'm so thankful for the journey that God has me on and that I'm able to share the things I've learned with you—I've put in a lot of work on these techniques over the years, and it's so freeing that I can think much more loosely about them as I'm singing, and focus way more on my worship leading... because my brain and ear and voice naturally go to the places I've trained them to go (*something I honestly never thought could happen when I started working on my voice*).

See... you can only correct *what you're willing to confront*. Does your voice still crack sometimes? Do you miss some of your high notes? That's fine—because those are things we can fix. If... you're willing to keep putting in the time. The effort. The diligence. Keep being patient even when it's hard. And I know that *you are willing*. By completing these lessons, you've already gone further than most worship vocalists are willing to go—and my hat's off to you!

Before you had a problem, God had a plan—He always does. He cares about your voice, your worship leading, your desire to sound better, to be more confident... and He's right here alongside you on this journey. Even now, He's deepening your passion, your desire, your purpose. He's giving you grace and strength to be an even better steward of what He's entrusted to you. A good steward doesn't misuse what they've been given, they don't hide it away... they multiply it. And that's what I believe for you—that in these coming weeks and months, your skill and confidence will be multiplied.

And that can only happen as you embrace who God created you to be. Not a copy of someone else. Not a lower-quality version of so-and-so worship leader. You... *be the best you that you can be*. Strip away the layers of inhibition. Throw away the toxic lies, doubts and negative thoughts. Get over yourself, get over your fears. Singing is a risk—that's just the way it is... but it's a beautiful risk, because we have a guide, a helper, a friend, a teacher... the Holy Spirit... who is constantly, *constantly* wanting to help us. When you step out, you're not alone. When you go for that high note, you're not alone. When you practice, you're not alone. When you lead worship, you're not alone. When you're rejected or criticized, you're not alone. When you feel frustrated and disappointed, you're not alone.

So here we are, at the end... but it's really a beginning. It's the time to take stock and move forward with a new plan, new goals—and hopefully the following pages in these notes will help steer you in the right direction. But please, please don't neglect to celebrate what you've already accomplished—because I know there is much to be celebrated.

Much love!

*Charmaine*

# TAKING STOCK

“

The goal is not perfection... the goal is *better*.  
The goal is not to have it all... the goal is to  
*have more.*”

**What stood out the most to you as you went through the course?**

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**What has God created your instrument to do? What has He been speaking to you through this process?**

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**What are your strengths?**

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“

You are allowed to be both a masterpiece and a work in progress at the same time!”

### What still needs work?

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**But... even though there are still things to work on—focus on the more important things! If you’ve gone through all of the lessons diligently and done the workouts, I’m confident that you have better and more in your voice than you did before!**

- Do you have a better-sounding voice than when you started these lessons?
- Are you using more of your resonance potential?
- Do you have more range?
- Does your voice have more power?
- Does your voice have more stamina (does it get less tired)?
- Are you hitting notes on pitch better?
- Do you have more awareness of what’s going on in your voice when you sing?
- Do your songs have more of a journey to them?

# MOVING FORWARD

“

It's your responsibility to put diligent effort into becoming and reaching the potential that God's put inside of you!”

## **OPTION #1: Start the course again from the beginning.**

- ▶ Feel free to move through some lessons quickly (*do 1-2 workouts, then move on*).
- ▶ Make sure to spend extra time on challenging lessons (*several weeks*).

## **OPTION #2: Use the new workout training plans I've created for you (*find them at the end of these lesson notes*).**

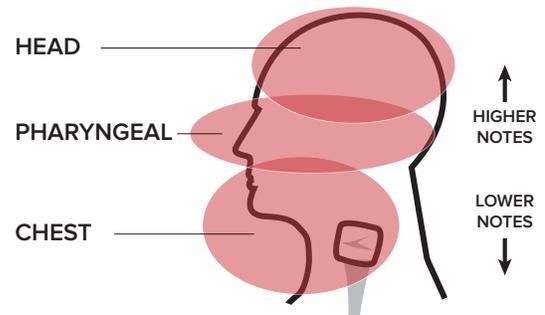
- ▶ Aim for 3-4 workouts per week (*if you're doing 3 workouts in a week, do the workouts listed on Days 1, 2 & 3 and skip Day 4; if you're doing 4 workouts in a week, do Days 1 through 4; if you're able to do 5-6 workouts in a week, choose whichever workout you want to do on the extra days!*).
- ▶ Choose a workout plan, and do that same workout plan for 4 weeks, then move to a new plan (*you don't need to follow the order of the training plans as they are in the lesson notes—just choose whichever ones you want!*).
- ▶ Make sure to re-watch the videos if you're having trouble with certain concepts/exercises.
- ▶ Please note: the “Sweet Spot”, “Natural Tone” and “Playing to Your Strengths” workouts are not included in the new training plans, as they were mainly designed for discovery; however, I strongly encourage you to review them from time to time!
- ▶ Remember—the workouts from this course are designed to work together to dramatically change your voice, and I believe they will! So don't just be looking for “the new thing”... you have many months and years' worth of vocal training that you can be doing... already right here in front of you!



The following pages contain some of the most important concepts to keep in mind as you move forward! Make sure to review them, study them, print them out... do what you need to do to make these things a priority in your everyday practice and singing!

# MIX VOICE

**Singing in a mix is essential for a healthy, powerful, contemporary-sounding voice! The higher the pitch, the higher the resonance needs to sit in the face.**

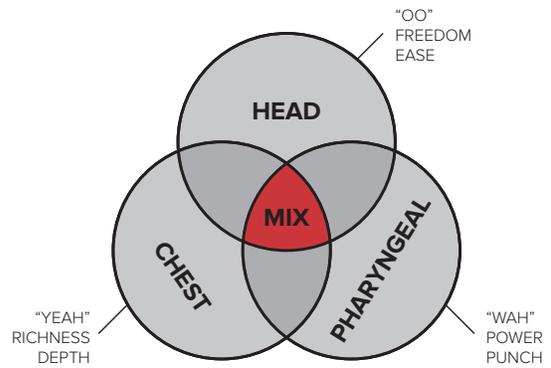


In our singing, the goal is to use all three resonators (chest, pharyngeal, head) and allow the **transition between the resonators to be gradual**. The pharyngeal resonator becomes like this diagonal line that mixes and blends the resonant qualities together to achieve a seamless tone with no “flip”.

When we **don't use the pharyngeal resonator**, the transition between chest and head voice is often dramatic and clunky.

When we think of the voice as **three separate resonators** (chest in the low notes, pharyngeal in the middle notes, head in the high notes), again, the transitions will be clunky and the voice will not have a “seamless” tonal quality.

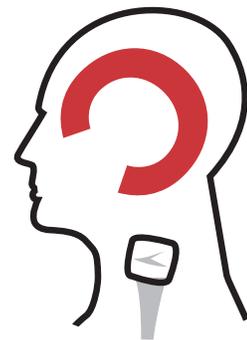
They are **THREE**, but they are **ONE**. As you go through your vocal workouts, focus on a blend of resonance throughout your range that gradually shifts and changes.



LOW RANGE



MID RANGE



HIGH RANGE

The “tilting letter C” is a helpful visual for many vocalists—notice how one part of the C is always “hanging out” in the middle part of the face... because the middle (pharyngeal) resonator is what blends chest and head voice together for a flawless sound.



NOTES

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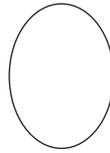
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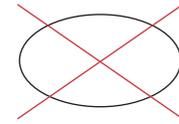
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# VOWELS & CONSONANTS

**Keep your mouth shape narrow for the most efficiency in your resonance!**



Vertical mouth = horizontal mindset for the voice/brain  
(all notes on same playing field)



Horizontal mouth = vertical mindset for the voice/brain  
(higher = harder)

VOWEL MODIFICATION: TO MAKE SUBTLE ADJUSTMENTS TO THE VOWEL SOUND IN ORDER TO MAKE IT EASIER TO SING

- ✓ creates more efficiency
- ✓ improves our tone quality
- ✓ takes strain off the vocal cords
- ✓ especially helpful in the higher range

VOWELS	CONSONANTS
<i>Remember: Keep a vertical/narrow mouth shape!</i>	<i>Remember: Allow the resonance from the vowels in the word/phrase to continue without excess restriction/tension!</i>
EE → IH	M, N → Find pharyngeal resonance to help get into a mix
OO → UUH	R → Drop/minimize R's
AW → UH	L → Quick flip of the tongue rather than clamping the mouth
UH → UUH	W → Find a resonant OO at the beginning of a W
AH → EH	Y → Find a resonant EE at the beginning of a Y
EH → IH	K, C, G → Bring the articulation forward in the mouth
IH → EE	P, B, T → Quick release/articulation
Diphthongs: keep the first vowel sound open for longer, ex. OW → AH(OO)	S → Quick release (rather than too much air), minimize at end of words

# SONG STRATEGIES

Replace the lyrics of songs with exercises to remind the voice—in the context of that song—that it knows how to do what we want it to do. Use the exercise to direct and inform the lyric... tell it where to go! For applying to songs, it's important to find exercises that...

- ✓ free your voice
- ✓ help you hit notes in the tonal quality you're aiming for (*power mix, light mix, etc.*)
- ✓ connect your voice through the transition spots
- ✓ correspond with the lyrics you need to sing

## TYPICAL EXERCISES

POWER MIX:

NAY	NUH	BUH	MEH	WAH	GO
NO	NEH	MUM	MEOW	YEAH	GUH

LIGHT MIX:

GOO	WOO	WOH	NG hum	MUM
GEE	WEE	NOO	MM hum	

BREATHY  
TEXTURE:

breathy VVV  
breathy VUH

EDGY  
TEXTURE:

edgy UH  
edgy WOH

NASAL/  
PHARYNGEAL:

nasally NAY  
nasally WAH

HOOT/LOW  
LARYNX:

dopey BUH  
dopey YEAH

## Song Strategy #1:

Sing the melodic phrase of a song, replacing the lyric with a strategic exercise. Then, allow the lyric to fall in the pathway that the exercise creates for it. The exercise sets up a **muscular pattern in the throat** and a **resonance pathway in the face** for the lyric to follow.

EXAMPLES:

Power Mix: NO/MEOW (*sung on whole phrase*) → “Oh precious is the flow”

Light Mix: MUM/light hum (*sung on whole phrase*) → “Tis so sweet to trust in Jesus”

## Song Strategy #2:

Use a strategic exercise to “place” the first note in a melodic phrase. Without taking a breath/break, allow the lyric to fall in the pathway that the exercise creates for it. This strategy uses the power of **short-term muscle memory** to its fullest!

EXAMPLES:

Power Mix: “BUH BUH Praise Father, Son, and Holy Ghost”

Power Mix: “GUH GUH God in three persons, blessed trinity”

Light Mix: “WEE WEE Praise Father, Son, and Holy Ghost”

Light Mix: “GOO GOO God in three persons, blessed trinity”



### EXTRA TIP

It's often helpful to look for which sound(s) you predominantly need to “master” in the lyrics, and find a corresponding exercise. For example:

NAY → praise (rhyme)

WAH → what can wash (W's)

GUH → God (G)

MUM → matchless (M)

GOO → God (G)

# CHOOSING A SONG KEY

## “What key should I sing this song in?”

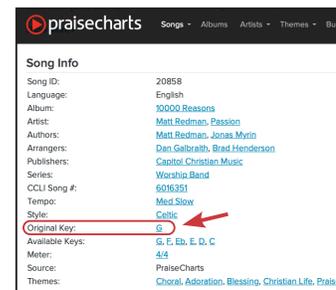
The best key to sing in is the best key for YOUR voice. It’s the key that allows you to operate within your “budget” and allows your voice to stay primarily within the sweet spot in your range. The chorus/bridge (*and/or whatever the most “epic” moment of the song is*) typically should sit in the top end of your sweet spot, so that you get the most brightness and passion out of your tone. If you stay outside your sweet spot for too long (*more than just a passing high note or two here and there*), you’ll be prone to vocal fatigue... you may end up pushing up chest voice, or singing in a lighter head voice that lacks power.

## Know where your sweet spot is...

Make sure to review “Lesson 9: Finding Your Sweet Spot”—these exercises are especially helpful for finding where the top end of your sweet spot should sit (*for example, for me, the keys of C# and D in “Nothing But the Blood” feel/sound the best for me, so I know that the G# and A notes are at the top end of my sweet spot*).

## If a song is a bit too high or low for you...

For whatever song you’re singing, first, find out what key it was originally recorded in—you may already know, or if you don’t, go to [www.praisecharts.com](http://www.praisecharts.com), click into the song, and in the “Song Info”, you’ll find the original key there. Sing along with the original recording and take note...



- ▶ Can you hit both the high and low notes easily? If so, the original key is probably a good one for you!
- ▶ Are you having trouble with the high notes but the low notes are easy? Try it 1-2 keys lower (*for example, if the original key is G, try singing it in F*).
- ▶ Are you having trouble with the low notes but the high notes are easy? Try it 1-2 keys higher (*for example, if the original key is G, try singing it in A*).
- ▶ Is the song altogether way too low or high for you? See the tips for finding your “ideal song range” on the next page!
- ▶ Remember that octave jumps are not an essential part of a song arrangement, so to find a great key for you, you may need to eliminate the octave jump altogether. Sometimes the original key—without the octave jump—is the best option!

## Find your ideal song range...

Remember that vocal range is different than your *tessitura*—the sweet spot of where your voice feels and sounds best. So even though you may have a huge vocal range (*perhaps you can go super high and low in the scale exercises*), it's still important to discover **what range is best for you in songs!** Every song is unique in its range—so there's no “one key” that will always work in a singer's voice. You might sing one song in D, another in G, another in F, another in B... all depending on how the song was written—so it's incredibly important that you know your sweet spot and how to use that to choose a song key!

The best way to do this is to use a piano (*or a piano app on your phone*) to find where your lowest/highest notes should be in a song.

### FIND YOUR HIGH NOTES...

Play middle C and match that pitch with your voice (*on a MUM*), then move up a note at a time, matching the pitch each time, in a full-out power mix. Take note of where it starts to get less comfortable... perhaps unstable, or feels like it might flip into head voice (*for example, for me it starts to get less comfortable at a Bb4*). That's right around the **highest note you should sing in a song** (the top of your ideal song range).

### FIND YOUR LOW NOTES...

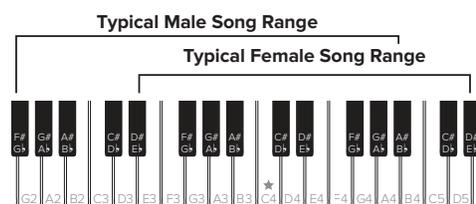
Play middle C and match that pitch with your voice (*on a MUM*), then move down a note at a time, matching the pitch each time. Take note of where it starts to get less comfortable... perhaps slightly gravelly (*for example, for me it starts to get less comfortable at an F3*). That's right around the **lowest note you should sing in a song** (the bottom of your ideal song range).

### FIND THE HIGHEST/LOWEST NOTES IN THE SONG YOU'RE PRACTICING...

For example... in “Lion and the Lamb” (in the original key of B), the highest note is in the chorus on “BREAKS the chains” (G#4), but... that one is more of a passing note—the highest consistent/repeating note (*which is more important to take note of*) is in the chorus: “OUR God”, “HE'S roaring”, “AND fighting...”, etc (F#4). The lowest note is in the verse on “will bow DOWN” (G#3). The original key sits too low to sound powerful in my voice.

### USE YOUR IDEAL SONG RANGE TO DETERMINE WHAT KEY TO SING IN...

Knowing where my sweet spot is, ideally I want to put those high notes in the top end of my sweet spot—on the A4/B4 notes—which is 3 piano keys higher than the F# note. So, I know that I need to be 3 keys higher than the original key of B—which puts me in the key of D. In the key of D, the lowest note (“will bow DOWN”) falls on a B3—and since my “ideal song range” is from F3-Bb4—the low notes sit very comfortably within my range.



This takes some experimentation, but it does work! Make sure to ask a musician on your team if you need some help with the process!

# SONG PRACTICE CHECKLIST

**As you're practicing your songs, make a habit of asking yourself these questions as a reminder of what to focus on. Record yourself singing a song, make observations, then sing it again!**

- ▶ Am I singing in a good key for my voice? Are the high and low notes strong enough? Does the “big” part of the song sit in the top end of my sweet spot?
- ▶ Did I warm up before singing the song?
- ▶ Am I consistently singing in a contemporary-sounding mix throughout the song?
- ▶ Do I feel tension in my throat? Am I having trouble with specific words/phrases? What exercise can I use to help get rid of tension and make my resonance more efficient? What vowel modifications and/or consonant strategies can I use?
- ▶ Does the song go on a dynamic journey?
- ▶ Am I using texture and/or contrasting tonal qualities?
- ▶ Does my phrasing sound contemporary? Interesting?
- ▶ Does my vibrato sound contemporary? Tasteful?
- ▶ Does my embellishment sound tasteful? Am I using too much? Should I incorporate more?
- ▶ Am I playing with rhythm/melody? Is it tasteful, or am I doing it too much? Should I play more?
- ▶ Am I singing in the spaces? Is it on pitch? Does it stay within the focus of the lyrics?

# REMEMBER...

Don't forget that your vocal development goes so far beyond what's happening in your vocal cords and muscles—in order to see improvement, we must re-train our thoughts and habits!

“

You cannot sit back and wait to be happy and healthy and have a great thought life; you have to make the choice to make this happen. You have to choose to get rid of the toxic and get back in alignment with God. You can be overwhelmed by every small setback in life, or you can be energized by the possibilities they bring.”

— CAROLINE LEAF

## MASTERING YOUR VOICE INVOLVES...

- ✓ Changing the way you think about yourself.
- ✓ Changing the way you practice.
- ✓ Changing the way you view excellence and skill as it relates to worship.
- ✓ Being confident in who you are as a child of God.
- ✓ Aiming to be the best you can be (*without putting too much pressure on yourself!*).
- ✓ Knowing that you're created in the image of God.
- ✓ Knowing you are worthy of love.
- ✓ Knowing you are designed to be holy and to create beauty.

# FINAL THOUGHTS

“

It makes a difference how the job gets done. It makes a difference how His presence is carried. The responsibility that we have as worship vocalists is no small thing, and so, in your pursuit of vocal improvement, please don't forget that the anointing is meant to be carried—His presence is meant to be carried... by you. There's no substitute for that.”

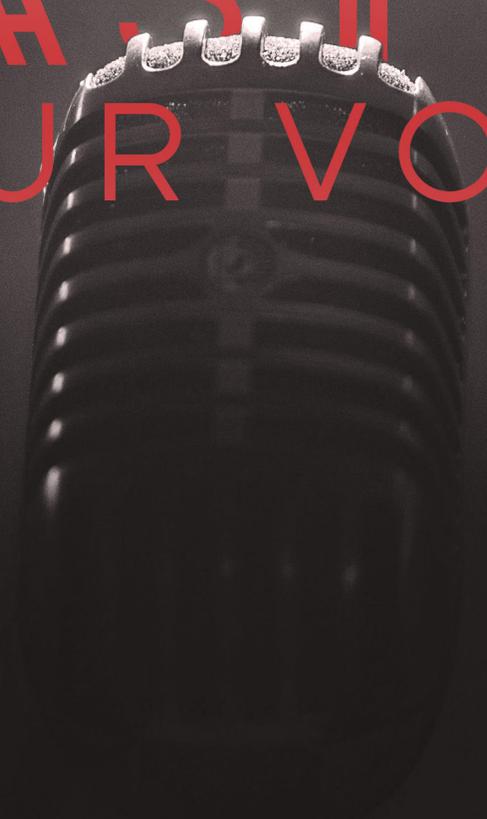
## **My prayer for you is that...**

- ▶ you'll be a conduit for His glory
- ▶ people will see Jesus in you
- ▶ you'll see more blessing and breakthrough in all areas of your life
- ▶ you'll have wisdom
- ▶ you'll have supernatural strength and health in your voice and body
- ▶ any vocal damage will be repaired/reversed
- ▶ the Holy Spirit will continually guide and teach you
- ▶ you'll steward your voice well
- ▶ you'll have greater revelation of God's heart
- ▶ you would not take His presence lightly

What a journey this has been! Thank you so much for coming with me—for trusting me to teach you. I don't take that lightly! I hope that you will stay connected in the Worship Vocalist community, and continue to post your thoughts and questions as you move forward—I love hearing from you and what you're working on!

WORKOUT  
TRAINING PLANS

MASTER  
YOUR VOICE



THE  
**WORSHIP**  
VOCALIST

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# BACK TO THE BASICS

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 1				
Day 1	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 2	Lesson 5: Breathing Workout			<input type="checkbox"/>
Day 3	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>
WEEK 2				
Day 1	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 2	Lesson 5: Breathing Workout			<input type="checkbox"/>
Day 3	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>
WEEK 3				
Day 1	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 2	Lesson 5: Breathing Workout			<input type="checkbox"/>
Day 3	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>
WEEK 4				
Day 1	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 2	Lesson 5: Breathing Workout			<input type="checkbox"/>
Day 3	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>

# MIX MACHINE

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 1				
Day 1	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 2	Lesson 14: Power Voice Workout			<input type="checkbox"/>
Day 3	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 4	Lesson 8: High Range Workout			<input type="checkbox"/>
WEEK 2				
Day 1	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 2	Lesson 14: Power Voice Workout			<input type="checkbox"/>
Day 3	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 4	Lesson 8: High Range Workout			<input type="checkbox"/>
WEEK 3				
Day 1	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 2	Lesson 14: Power Voice Workout			<input type="checkbox"/>
Day 3	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 4	Lesson 8: High Range Workout			<input type="checkbox"/>
WEEK 4				
Day 1	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 2	Lesson 14: Power Voice Workout			<input type="checkbox"/>
Day 3	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 4	Lesson 8: High Range Workout			<input type="checkbox"/>

# RANGE BUILDER

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 1				
Day 1	Lesson 7: Low Range Workout			<input type="checkbox"/>
Day 2	Lesson 8: High Range Workout			<input type="checkbox"/>
Day 3	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 4	Lesson 7 or 8: Low Range or High Range Workout			<input type="checkbox"/>
WEEK 2				
Day 1	Lesson 7: Low Range Workout			<input type="checkbox"/>
Day 2	Lesson 8: High Range Workout			<input type="checkbox"/>
Day 3	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 4	Lesson 7 or 8: Low Range or High Range Workout			<input type="checkbox"/>
WEEK 3				
Day 1	Lesson 7: Low Range Workout			<input type="checkbox"/>
Day 2	Lesson 8: High Range Workout			<input type="checkbox"/>
Day 3	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 4	Lesson 7 or 8: Low Range or High Range Workout			<input type="checkbox"/>
WEEK 4				
Day 1	Lesson 7: Low Range Workout			<input type="checkbox"/>
Day 2	Lesson 8: High Range Workout			<input type="checkbox"/>
Day 3	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 4	Lesson 7 / 8: Low Range or High Range Workout			<input type="checkbox"/>

# AGILITY ACCELERATOR

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 1				
Day 1	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 2	Lesson 23: Stylistic Nuance Workout			<input type="checkbox"/>
Day 3	Lesson 26: Licks and Trills Workout			<input type="checkbox"/>
Day 4	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
WEEK 2				
Day 1	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 2	Lesson 23: Stylistic Nuance Workout			<input type="checkbox"/>
Day 3	Lesson 26: Licks and Trills Workout			<input type="checkbox"/>
Day 4	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
WEEK 3				
Day 1	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 2	Lesson 23: Stylistic Nuance Workout			<input type="checkbox"/>
Day 3	Lesson 26: Licks and Trills Workout			<input type="checkbox"/>
Day 4	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
WEEK 4				
Day 1	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 2	Lesson 23: Stylistic Nuance Workout			<input type="checkbox"/>
Day 3	Lesson 26: Licks and Trills Workout			<input type="checkbox"/>
Day 4	Lesson 21: Mix Voice Workout			<input type="checkbox"/>

# TENSION BUSTER

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 1				
Day 1	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 2	Lesson 14: Power Voice Workout			<input type="checkbox"/>
Day 3	Lesson 15: Light Voice Workout			<input type="checkbox"/>
Day 4	Lesson 6: Tension Workout			<input type="checkbox"/>
WEEK 2				
Day 1	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 2	Lesson 14: Power Voice Workout			<input type="checkbox"/>
Day 3	Lesson 15: Light Voice Workout			<input type="checkbox"/>
Day 4	Lesson 6: Tension Workout			<input type="checkbox"/>
WEEK 3				
Day 1	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 2	Lesson 14: Power Voice Workout			<input type="checkbox"/>
Day 3	Lesson 15: Light Voice Workout			<input type="checkbox"/>
Day 4	Lesson 6: Tension Workout			<input type="checkbox"/>
WEEK 4				
Day 1	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 2	Lesson 14: Power Voice Workout			<input type="checkbox"/>
Day 3	Lesson 15: Light Voice Workout			<input type="checkbox"/>
Day 4	Lesson 6: Tension Workout			<input type="checkbox"/>

# DYNAMICS DOCTOR

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 1				
Day 1	Lesson 14: Power Voice Workout			<input type="checkbox"/>
Day 2	Lesson 15: Light Voice Workout			<input type="checkbox"/>
Day 3	Lesson 19: Dynamics Workout			<input type="checkbox"/>
Day 4	Lesson 14 / 15: Power Voice or Light Voice Workout			<input type="checkbox"/>
WEEK 2				
Day 1	Lesson 14: Power Voice Workout			<input type="checkbox"/>
Day 2	Lesson 15: Light Voice Workout			<input type="checkbox"/>
Day 3	Lesson 19: Dynamics Workout			<input type="checkbox"/>
Day 4	Lesson 14 / 15: Power Voice or Light Voice Workout			<input type="checkbox"/>
WEEK 3				
Day 1	Lesson 14: Power Voice Workout			<input type="checkbox"/>
Day 2	Lesson 15: Light Voice Workout			<input type="checkbox"/>
Day 3	Lesson 19: Dynamics Workout			<input type="checkbox"/>
Day 4	Lesson 14 / 15: Power Voice or Light Voice Workout			<input type="checkbox"/>
WEEK 4				
Day 1	Lesson 14: Power Voice Workout			<input type="checkbox"/>
Day 2	Lesson 15: Light Voice Workout			<input type="checkbox"/>
Day 3	Lesson 19: Dynamics Workout			<input type="checkbox"/>
Day 4	Lesson 14 / 15: Power Voice or Light Voice Workout			<input type="checkbox"/>

# PLAYTIME

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 1				
Day 1	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 2	Lesson 27: Rhythm & Melody Workout			<input type="checkbox"/>
Day 3	Lesson 28: Ad Libs Workout			<input type="checkbox"/>
Day 4	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
WEEK 2				
Day 1	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 2	Lesson 27: Rhythm & Melody Workout			<input type="checkbox"/>
Day 3	Lesson 28: Ad Libs Workout			<input type="checkbox"/>
Day 4	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
WEEK 3				
Day 1	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 2	Lesson 27: Rhythm & Melody Workout			<input type="checkbox"/>
Day 3	Lesson 28: Ad Libs Workout			<input type="checkbox"/>
Day 4	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
WEEK 4				
Day 1	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 2	Lesson 27: Rhythm & Melody Workout			<input type="checkbox"/>
Day 3	Lesson 28: Ad Libs Workout			<input type="checkbox"/>
Day 4	Lesson 21: Mix Voice Workout			<input type="checkbox"/>

# THE KITCHEN SINK

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 1				
Day 1	Lesson 18: Playing with Tone Workout			<input type="checkbox"/>
Day 2	Lesson 16: Breathy Texture Workout			<input type="checkbox"/>
Day 3	Lesson 26: Licks and Trills Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>
WEEK 2				
Day 1	Lesson 18: Playing with Tone Workout			<input type="checkbox"/>
Day 2	Lesson 16: Breathy Texture Workout			<input type="checkbox"/>
Day 3	Lesson 26: Licks and Trills Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>
WEEK 3				
Day 1	Lesson 18: Playing with Tone Workout			<input type="checkbox"/>
Day 2	Lesson 16: Breathy Texture Workout			<input type="checkbox"/>
Day 3	Lesson 26: Licks and Trills Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>
WEEK 4				
Day 1	Lesson 18: Playing with Tone Workout			<input type="checkbox"/>
Day 2	Lesson 16: Breathy Texture Workout			<input type="checkbox"/>
Day 3	Lesson 26: Licks and Trills Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>

# FREEDOM FINDER

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 1				
Day 1	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 2	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 3	Lesson 17: Edgy Texture Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>
WEEK 2				
Day 1	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 2	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 3	Lesson 17: Edgy Texture Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>
WEEK 3				
Day 1	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 2	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 3	Lesson 17: Edgy Texture Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>
WEEK 4				
Day 1	Lesson 6: Tension Workout			<input type="checkbox"/>
Day 2	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 3	Lesson 17: Edgy Texture Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>

# MOUTH SHAPE MASTER

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 1				
Day 1	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 2	Lesson 12: Vowels Workout			<input type="checkbox"/>
Day 3	Lesson 13: Vowels & Consonants Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>
WEEK 2				
Day 1	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 2	Lesson 12: Vowels Workout			<input type="checkbox"/>
Day 3	Lesson 13: Vowels & Consonants Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>
WEEK 3				
Day 1	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 2	Lesson 12: Vowels Workout			<input type="checkbox"/>
Day 3	Lesson 13: Vowels & Consonants Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>
WEEK 4				
Day 1	Lesson 3: Resonance Workout			<input type="checkbox"/>
Day 2	Lesson 12: Vowels Workout			<input type="checkbox"/>
Day 3	Lesson 13: Vowels & Consonants Workout			<input type="checkbox"/>
Day 4	Lesson 3: Resonance Workout			<input type="checkbox"/>

# STYLE BOSS

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	☑
WEEK 1				
Day 1	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 2	Lesson 23: Stylistic Nuance Workout			<input type="checkbox"/>
Day 3	Lesson 25: Vibrato Workout			<input type="checkbox"/>
Day 4	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
WEEK 2				
Day 1	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 2	Lesson 23: Stylistic Nuance Workout			<input type="checkbox"/>
Day 3	Lesson 25: Vibrato Workout			<input type="checkbox"/>
Day 4	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
WEEK 3				
Day 1	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 2	Lesson 23: Stylistic Nuance Workout			<input type="checkbox"/>
Day 3	Lesson 25: Vibrato Workout			<input type="checkbox"/>
Day 4	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
WEEK 4				
Day 1	Lesson 21: Mix Voice Workout			<input type="checkbox"/>
Day 2	Lesson 23: Stylistic Nuance Workout			<input type="checkbox"/>
Day 3	Lesson 25: Vibrato Workout			<input type="checkbox"/>
Day 4	Lesson 21: Mix Voice Workout			<input type="checkbox"/>

# THE ACROBAT

DAY	WHAT TO DO	DATE SCHEDULED	DATE COMPLETED	<input checked="" type="checkbox"/>
WEEK 1				
Day 1	Lesson 8: High Range Workout			<input type="checkbox"/>
Day 2	Lesson 25: Vibrato Workout			<input type="checkbox"/>
Day 3	Lesson 26: Licks & Trills Workout			<input type="checkbox"/>
Day 4	Lesson 8: High Range Workout			<input type="checkbox"/>
WEEK 2				
Day 1	Lesson 8: High Range Workout			<input type="checkbox"/>
Day 2	Lesson 25: Vibrato Workout			<input type="checkbox"/>
Day 3	Lesson 26: Licks & Trills Workout			<input type="checkbox"/>
Day 4	Lesson 8: High Range Workout			<input type="checkbox"/>
WEEK 3				
Day 1	Lesson 8: High Range Workout			<input type="checkbox"/>
Day 2	Lesson 25: Vibrato Workout			<input type="checkbox"/>
Day 3	Lesson 26: Licks & Trills Workout			<input type="checkbox"/>
Day 4	Lesson 8: High Range Workout			<input type="checkbox"/>
WEEK 4				
Day 1	Lesson 8: High Range Workout			<input type="checkbox"/>
Day 2	Lesson 25: Vibrato Workout			<input type="checkbox"/>
Day 3	Lesson 26: Licks & Trills Workout			<input type="checkbox"/>
Day 4	Lesson 8: High Range Workout			<input type="checkbox"/>