

Should we project the voice?

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To be honest

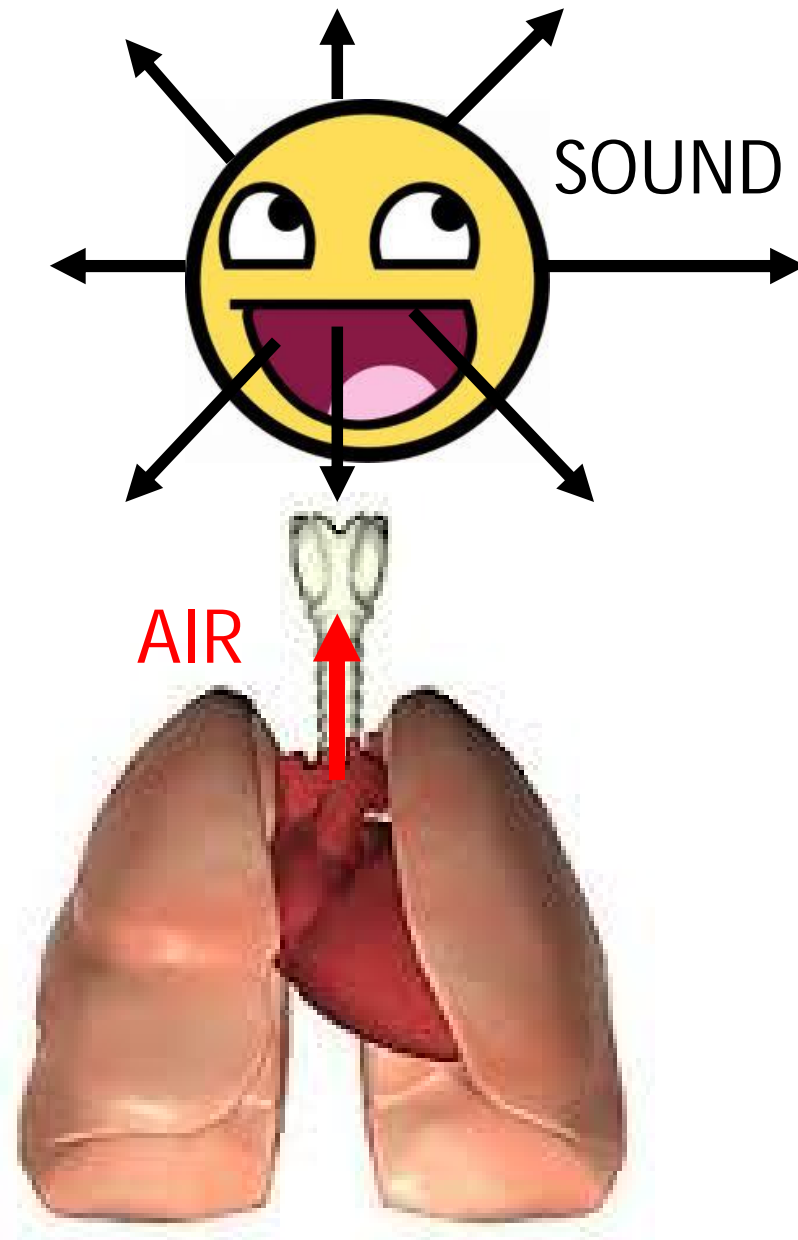
- I have also taught many things that I now regard as errors.
- The main reason for this is the fact that some of the most important acoustic laws -important for singing- seem to be counterintuitive.

„Place your tone forward“

one cannot direct or project sound or place the voice forward (not even with the help of breath support). Only air can be directed.

After the passage of the larynx, air is transformed into acoustic energy and aerodynamic laws are no longer applicable. In the vocal tract the acoustic laws are valid! (Sound radiates spherically)

The feeling of placement may be the result of sympathetic vibrations.



Example available in any lecture room

- As this speaker radiates sound we can hear it almost equally as well on all sides.
- If air came out it could only be felt in front of the speaker.



Especially the lower partials

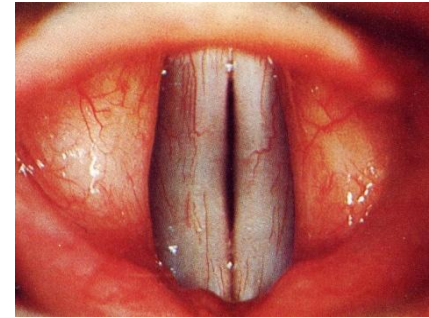
- The lower partials of the voice sounds scatter almost equally well in all directions, so that the radiation can be described as omnidirectional.
- But the higher partials radiate more forward through the mouth. The higher the frequency of the partial the more pronounced the tendency.

The most common misunderstanding

- But the point is: louder tones have stronger overtones than softer tones.
- For beginners singing always loud with high breath pressure is the easiest way to create more forward feeling.
- This often makes the immediate success of the “give it more support” idea, but at what costs for the vocal folds.

High breath pressure is the only possibly harming part of the vocal apparatus!!!
It may cause...

Hyperaemia



Edema



Nodules



Varicosis



And destroy the vibrato...

Conclusion 1

The idea of projecting seduces to high pressure (easy power, ring and forward feeling).

A healthy way to create some forward feeling

- Learning to reinforce the higher harmonics through resonance work in the resonance tract takes much more time (formant tuning, preventing contraction of the pharynx for a stabile position of the larynx and a stronger singer's formant not only through more pressure)
- as well as learning to prevent pressed phonation keeping the open phase through exhalation oriented singing on high and loud tones.

Conclusion 2

Placemant and projection are in the best case not more than by-products of correct tone production rather than a means to it.