

Set Up for Safe Singing:

The Estill model identifies six voice qualities that are considered safe if executed correctly. These six qualities do not cover every sound and way of singing that a person can achieve, but they build up a solid and safe foundation to work with. The six safe qualities can be mixed and experimented with in order to achieve the sound qualities that you are looking for.

Sob and Cry:

Sob is the safest voice quality that can be used, and is ideal as the starting point for vocal recovery following illness. The wide open shape used in sob and the supportive anchoring mean the TVF are unobstructed.

Voice Set Up	Access Key(s)			Notes
	Audio "Sounds like..."	Visualisation "Think of..."	Nostalgic Sensory "As if you are..."	
Fully Retracted FVF Tilted thyroid cartilage; fundamental in achieving thin TVF. Low Laryngeal orientation for sob and mid level for cry (note that the larynx will rise naturally as you ascend in your register) Raised soft palate Anchoring in the head and neck Highly controlled air flow.				

Speech Level:

Speech level has an “honest” quality, as it is a continuation of the speaking voice, which makes it a quality that everyone can relate to. It tends to be limited to the lower range, although with added support can be used to a limited extent past the first passagio.

Voice Set Up	Access Key(s)			Notes
	Audio “Sounds like...”	Visualisation “Think of...”	Nostalgic Sensory “As if you are...”	
<p>Mid Retracted FVF (note increased retraction will be required if you take the quality past the 1st passagio)</p> <p>Vertical (neutral) thyroid and cricoid cartilage; fundamental in maintaining thick TVF.</p> <p>Mid (neutral) laryngeal orientation (note that the larynx will rise naturally as you ascend in your register)</p> <p>Raised soft palate</p> <p>Minimal support.</p> <p>Mildly controlled air flow.</p>				

Twang:

Twang can have a piercing sound and become somewhat strident, but it is excellent for lending volume and control to the higher parts of your register. Twang can be used in a nasalized or an oral form. The oral form can be a little more difficult to achieve, but takes the edge off the tone and blends in to other voice qualities with greater ease.

Voice Set Up	Access Key(s)			Notes
	Audio "Sounds like..."	Visualisation "Think of..."	Nostalgic Sensory "As if you are..."	
<p>Fully Retracted FVF</p> <p>Tilted thyroid cartilage; fundamental in achieving thin TVF</p> <p>High laryngeal orientation</p> <p>A narrow aryepiglottic sphincter (this is the primary element in twang quality).</p> <p>Mid level soft palate (nasalised twang) or raised soft palate (oral twang)</p> <p>Anchoring in head and neck.</p> <p>Highly controlled air flow</p>				

Falsetto:

Falsetto is the easiest way to gain access to the higher notes in your register, however it is limited as a quality. The stiff TVF and aspirate elements of falsetto mean that TVF's are prone to drying out, and the set up does not lend itself to achieving volume. It is similar to speech level in that it has an honest, if childlike quality that can be endearing.

Voice Set Up	Access Key(s)			Notes
	Audio "Sounds like..."	Visualisation "Think of..."	Nostalgic Sensory "As if you are..."	
<p>Mid Retracted FVF</p> <p>Stiff TVF (usually, but not always, achieved via raising and parting or arytenoid cartilage).</p> <p>Vertical (neutral) thyroid and cricoid cartilage.</p> <p>Mid (neutral) laryngeal orientation (note that the larynx will rise naturally as you ascend in your register)</p> <p>Raised soft palate and mildly spread lips.</p> <p>No anchoring</p> <p>Extra air flow is required in order to cause movement (sound) in stiff TVF</p>				

Belt:

Belt is a useful tool for singers but must be carefully monitored to ensure that it is done safely. The shape for belt is compact; consisting of mostly high positions in the vocal tract. The distinct quality of belt is the intense volume that can be achieved. Only a small amount of airflow is required to produce a big sound. Belt is akin to shouting in many ways and you should not expect to achieve a “beautiful” sound with this quality, however it can be highly emotive and passionate. It is important, when belting, to monitor your TVF effort levels. The effort in belt should be in the surrounding tract and muscles but the TVF should remain comfortable and unstrained.

Voice Set Up	Access Key(s)			Notes
	Audio “Sounds like...”	Visualisation “Think of...”	Nostalgic Sensory “As if you are...”	
<p>Fully Retracted FVF</p> <p>Tilted cricoid cartilage and vertical thyroid cartilage; fundamental in achieving extra thick TVF.</p> <p>A narrow aryepiglottic sphincter.</p> <p>High Laryngeal orientation.</p> <p>Raised soft palate and mildly spread lips</p> <p>High effort anchoring in the head, neck, torso and intercostal muscles.</p> <p>Highly controlled air flow.</p> <p>Tilted head position to ease pressure on larynx.</p>				

Opera:

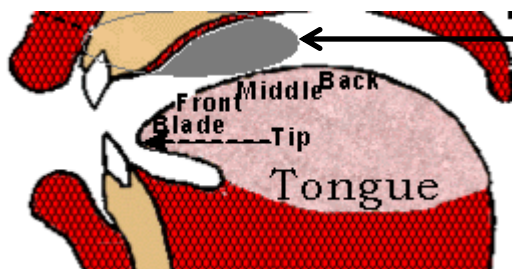
Although there is little call for operatic style in popular music, this voice quality may be useful for some popular music repertoire. Opera quality makes use of the narrow aryepiglottic sphincter that gives twang its bright tones and adds resonance with the low larynx orientation of sob quality.

Voice Set Up	Access Key(s)			Notes
	Audio "Sounds like..."	Visualisation "Think of..."	Nostalgic Sensory "As if you are..."	
<p>Fully Retracted FVF</p> <p>Tilted thyroid cartilage; fundamental in achieving thin TVF.</p> <p>Low Laryngeal orientation (note that the larynx will rise naturally as you ascend in your register but try to maintain the low position)</p> <p>A narrow aryepiglottic sphincter.</p> <p>Raised soft palate and (sometimes) compressed tongue</p> <p>Anchoring in the head, neck, torso and intercostal muscles.</p> <p>Highly controlled air flow.</p>				

RESONANCE PLACEMENT:

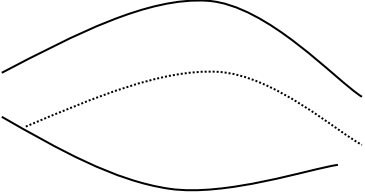
Just as articulations will alter the shape of your mouth and potentially affect your intonation, the physical set up to achieve certain voice qualities will also play some part in affecting the intonation of the notes that you sing. For example, when singing with a low larynx, the notes you sing are more likely to resonate in the back of your mouth near the soft palate. When you sing with a mid-raised soft palate, the notes you sing are more likely to resonate in your facial mask (surrounding the nose) and at the front of your mouth against the hard palate. Ideally, you will seek to achieve consistency and accuracy of intonation regardless of the voice quality you are using.

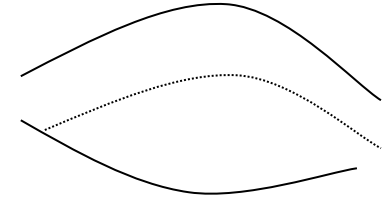
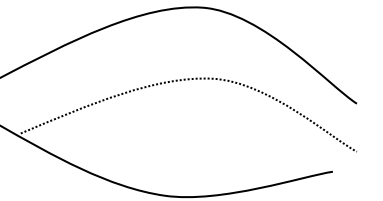
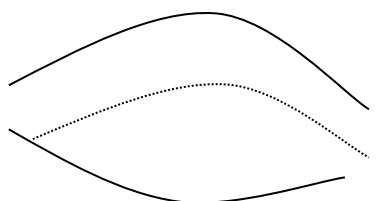
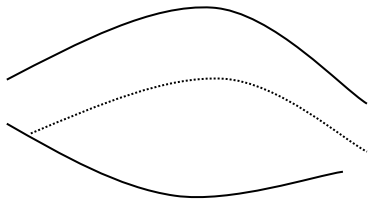
As a general rule, when singing in tilted qualities (Sob/Cry and Twang) or with stiff folds (falsetto), you should aim to place your notes at the front of your mouth, resonating against the hard palate:

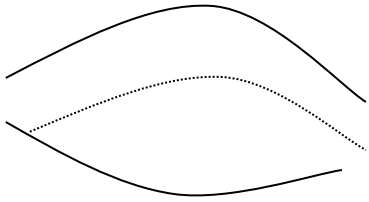


Aim to feel the resonance of your notes here, at the hard palate and front of your mouth.

When singing with thick or extra thick folds (Speech and Belt) less effort is needed to place notes to the front. Good placement in the various voice qualities will produce a slightly different physical sensation and tonal quality (sound). Record yourself singing with various voice qualities and pay attention to where you are placing your notes when you achieve the quality of sound or intonation that you want:

Voice Quality	Placement	Access Key(s) to Good Resonance		
		Audio: "Sounds like..."	Visualisation: "Think of..."	Nostalgic Sensory "As if you are..."
Sob				

Voice Quality	Placement	Access Key(s) to Good Resonance		
		Audio: "Sounds like..."	Visualisation: "Think of..."	Nostalgic Sensory "As if you are..."
Cry	 <p>A diagram of the vocal tract showing the placement of sound for a cry. The top line (hard palate) is high and rounded. The middle line (soft palate) is also high and rounded. The bottom line (larynx) is low and rounded. The overall shape is a wide, shallow bowl.</p>			
Twang	 <p>A diagram of the vocal tract showing the placement of sound for twang. The top line (hard palate) is high and rounded. The middle line (soft palate) is high and rounded. The bottom line (larynx) is low and rounded. The overall shape is a wide, shallow bowl.</p>			
Speech	 <p>A diagram of the vocal tract showing the placement of sound for speech. The top line (hard palate) is high and rounded. The middle line (soft palate) is high and rounded. The bottom line (larynx) is low and rounded. The overall shape is a wide, shallow bowl.</p>			
Falsetto	 <p>A diagram of the vocal tract showing the placement of sound for falsetto. The top line (hard palate) is high and rounded. The middle line (soft palate) is high and rounded. The bottom line (larynx) is low and rounded. The overall shape is a wide, shallow bowl.</p>			

Voice Quality	Placement	Access Key(s) to Good Resonance		
		Audio: "Sounds like..."	Visualisation: "Think of..."	Nostalgic Sensory "As if you are..."
Belt				
Opera	