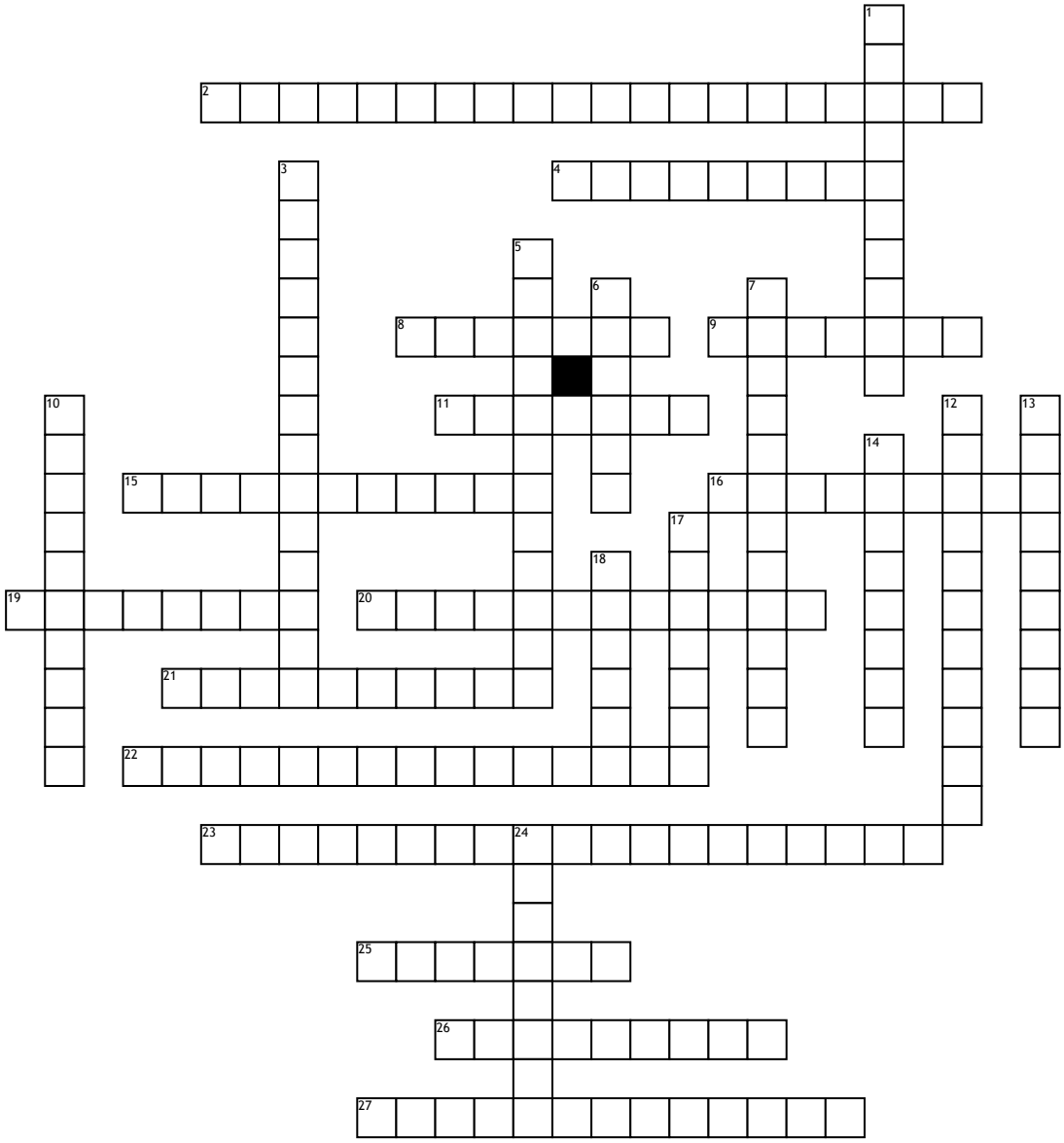
Name: _____ Date: _____

Vocal Pedagogy Review



Across

2. The pitch being sung.

4. The break between chest/modal and mixed/middle, or between mixed/middle and head.

8. If you lack good _____, you won't be able to optimally utilize breath support.

9. The space between the vocal folds.

11. Vocal ligament, thyroarytenoid, or _____ muscle.

15. Occurs when consonants are pronounced too forcefully.

16. Include the pitch being sung and all overtones.

19. A young man transitions to mixed voice on B3 and to head voice on E4. He is a _____.

20. A young woman transitions from chest voice to mixed voice at D4-flat and from mixed voice to head voice at D5. She is a _____.

21. Small triangular cartilages at the back of the vocal mechanism that swivel to close the vocal folds.

22. Physical principle that states that when traveling through space, molecules will accelerate upon encountering a narrower space. This is what causes the vocal folds to close when air passes between them.

23. Shallow or _____ does not give sufficient space or pressure to support a full, resonant tone.

25. Vibrato faster than 8-10 vibrations per second.

26. Every voice has three of these: chest/modal, mixed/middle, and head.

27. One of two sets of muscles that control pitch (plural).

Down

1. Some of these are pairs of voiced and unvoiced.

3. The percent of time the vocal folds remain closed during the vibratory cycle.

5. The lips, teeth, tongue, alveolar ridge, and hard palate.

6. Vibrato that sounds like the bleating of a sheep or goat.

7. Closing the vocal folds before beginning the sound. Creates a harsh grunt-like sound.

10. The two main resonators are the mouth and _____.

12. The balance between a light and dark timbre.

13. The amplification of sound.

14. Vowels must be _____ as the pitch ascends, creating enough space for appropriate resonance.

17. A range of frequencies in which an overtone is amplified.

18. A wide, uneven, and/or slow vibrato.

24. Literally, Italian for "I lean," this technique is finding the balance of muscular opposition between the intercostals and abdominals. It creates the appropriate pressure on the vocal folds for a pure, clear, resonant tone.