

Index of Affective, Cognitive, and Kinesthetic Jargon

Affective (trying to convey our intent)	Cognitive (what is actually happening in the body)	Kinesthetic (activities/exercises that relate)
Breath Energy	Breath Energy	Breath Energy
Breath Control/Management	Use of the abdominal muscles to slow the ascension of the diaphragm and adjust sub-glottic air pressure	Candle Blowing/Pulsations, slow-leak
Breath Support	Adjusting the sub-glottic air pressure such that legato singing (gliding between pitches) is achieved.	Practice consonants (aging voices), slow-leak resistance, subdivision, panting and fluttering hands. Use the base-line body method.
Suspension	Keeping the glottis open while stopping the intake of air. Maintaining the contraction of the muscles of inhalation (especially external intercostals) to stay the reversing of inhalation.	Step 1: Inhale Step 2: Don't exhale for up to 30 seconds. Maintain relaxation in the laryngeal/pharyngeal area. Step 3: Exhale slowly without glottal attack or quick depletion of breath.
Appoggio	Singing on the gesture of inhalations. A balance between the amount of air taken in and used for singing. Balance of forces for breathing and phonating.	
Energized	Consistent sub-glottic air pressure and contraction of the abdominals coordinated with balanced vocal fold stretchers and shorteners closing appropriately.	Lip trills/buzzes, flutter hands, moving hands in front of abdomen
Malnourished	Deficiency in slowing the ascension of the diaphragm. Lack of sub-glottic air pressure or fold closure.	Slow leak with resistance, stopped leak exercise.

Filling the lungs with air	Lungs work like a vacuum. Air wants to go in.	Drink from an empty glass, practice breathing with emphasis on the sensation in different areas of your core (chest, back, abs, belt).
Sniffing food, flower, etc	Lifting of the soft palate	Feel an area of coolness as air passes through the mouth. Move the “cold spot” back in mouth as singers’ breathe.
Wasting air	Either allowing too much of an initial diaphragmatic ascent, or lack of rhythmic precision at the ends of phrases. Incomplete closure of the folds, or lack of muscle coordination within the larynx.	While legato counting, singer makes a smooth hand/arm gesture, perhaps in a circle away and to the body.
Onset	Onset	Onset
Core of sound	Amount of adduction of the vocal folds, including the amount of time closed and length of the folds when in contact	Use a youtube demo video, finger or lip buzz approximation.
Volumen	Addition of consistent sub-glottic air pressure to maintain steady oscillation of the folds and antagonism of the breathing and phonatory mechanism. Also a balanced coordination of the TA and CT.	Excess body movement may inhibit the development of this?
Open Throat	Lifted soft palate, firming of the pharyngeal walls.	Cold spot exercise and explanation of acoustical dampening. Beware of creating excess neck tension!
Passagio/Vocal break	Registral area where the crico-thyroid and thyro-arytenoid can no longer adjust and balance smoothing leading to a	Sing exercises that work top down and bottom up, addressing both “head” and “chest” voice. It is the increased coordination of

	switch in how they bring the folds together. This creates a different sound quality and aural breaking.	the muscles and cartilages that makes navigation of the passagio possible in a “mixed” voice. Increased sub-glottic pressure may help as well. Pointing a finger up/down/out while singing may help this.
Scooping/Sliding	Dysfunction of aural and muscular discrimination where the singer’s folds do not approximate the correct length to make a definite pitch.	Use exercises that emphasize chromatic motion, skip around in tessitura, and include intervals greater than M2. Use a finger to point to a specific pitch.
Breathy/Airy	Lack of full or consistent adduction, or imbalance between amount of air and adduction.	Choose exercises like sighs, yawns, or even whispering. Modeling the tone helps as well. Moving body in a “floating” way may help.
Pressed/Driven	Over adduction, closing the folds tightly and using the force of air pressure to pop them open. Not adjusting the vocal tract to produce sound.	Exercises like loud laughing, shouting, quick percussive tones, and modeling work. Punching arms may help emphasize.
Free sound	Coordination of adduction and sub-glottic air pressure so that vocal folds adduct in coordination and the vocal tract is adjusted for the range.	Work all sides of the air-muscle continuum, gradually moving towards a coordinated onset. Model when possible, and be able to give consistent feedback. Develop hand or arm signals that convey the timbre of each spot.
Heavy	Firmer adduction with longer contact of the vocal folds, an overly long vocal tract.	Pretend to be a Ten Foot Tall Giant
Light	Lessened adduction with briefer contact of the vocal folds.	Quick exercises, buzzes and lip trills work. Use of lots of fast text too. Some Laban efforts help as well.
Connect sound to breath	Coordinated onset where	Shh-zj, moving arms in

	both air and muscle exist in balance.	front of abdomen or self-conducting. Using the hand clasping metaphor for proper antagonism.
Head voice/mixed voice/Upper Register	More action from the CT (lengthener/closer) than the TA (shortener/opener). Generally a lighter sound.	Top down exercises that start in falsetto, as well as top down exercises that ascend through the break. Have students move hands in circles about head level or above as they ascend to open up vocal tract.
Chest voice/Lower Register	More action from the TA than the CT. Generally a fuller/richer sound.	Descending exercises and bottom up from a lower range emphasize this. Have students make downward motions as they ascend, and upwards as they descend to avoid heavy/pressed sounds.
Falsetto/Flute voice	Lots of CT action with little to no TA. Generally with greater air in proportion to adduction.	Using sirens, sighs, whoots, and small animal sounds works this register. Arm motions in large circles.
Rhythmic Momentum	Rhythmic Momentum	Rhythmic Momentum
Buoyant	Lighter, but coordinated onset	Singing quick exercises, lots of text, circles with arms.
Percolating/Bubbling	Lighter, less coordinated onset, slightly less adduction.	Insisting on a softer sound and modeling.
Forward Motion	Slowing the ascension of the diaphragm and collapse of the chest by flexing the abdominal muscles and intercostals to maintain air pressure to coordinated laryngeal muscle action.	Slow staccato singing, vowel alternations (noo, nee), pull an imaginary string or throw a ball through the phrase. Trace the phrase with a finger.
Breath Motion	“ “	Lip trills, pulling taffy with hands, pushing yourself out of a pool.

Vowel/Resonance	Vowel/Resonance	Vowel/Resonance
Ping/Sparkle/Spin	Increase in the amplification frequency bands about 2000cps. Adjustments to the vocal tract, coordinating the onset.	Use a finger to point to the direction of the sound or mimic its quality. Using the hands and arms to mimic the placement of sound outside the body.
Pointed/Laser-like/Forward	“ “	Sympathetic resonance exercises (hum, lip/nose tickle, etc.) Making fake resonance (sing into a corner, cup hands around mouth, etc.) Use a hand continuum from the ear to in front of the face to denote degrees of bright/dark sound. Use triangle method.
Inner Smile	Lifted soft palate and opening of nasal sinuses	Surprised breath, sniffing, modeling.
Spacious/High	“ “ Desired increase in sympathetic resonance and lifting the palate	Bring arms above head while singing. Bend over while singing.
Dark/Covered	Widening and lengthening the vocal tract to an extreme by either depressing the tongue, raising soft palate, lowering larynx, or rounding lips.	Use the hand continuum, model, visual imagery. The ten foot tall giant exercise.
The Mask	Sympathetic resonance in the sinus cavities	Sing on m, n, or ng
Chiaroscuro	Balance of high and low partials in the sung tone.	Manipulation of the articulators, practice individually and together.
Focus	Increased sympathetic resonance	Manipulation of the articulators (finding the right vowel resonance). Use triangle method.
Stupid face/Smart eyes	Relaxation of jaw with lifted soft palate.	Open eyes wide, drop jaw, model a dumb face. Bring arms above head or in circles.
Matching Vowels	Matching Resonance	Discuss the position of the

		tongue, jaw, lips, soft palate, etc.
Breathing through a vowel	Discovering the best resonant space by way of moving the articulators for a given tone, and preparing it before inhalation.	Discussion of the articulators, or choosing a “mixed vowel” for the sound and explain it. Do a 3x onset exercise to find and reinforce the vowel.
Phrasing	Phrasing	Phrasing
Breath Energy	Maintaining consistent sub-glottic air pressure and slowing the ascension of the diaphragm as well as the collapse of the chest.	Count Singing, legato counting numbers with arms in circular motion (pushing arms, or revolving) Pull a string through the phrase/phrasing finger Throw a ball through the phrase
Smooth/legato	Maintaining similar vocal coordination through the changing of pitches and rhythms, adjusting the vocal tract and air pressure as needed.	Sing passage on a single vowel, perhaps articulated by n or m. Speak legato phrases. Self conduct.
Articulation	Articulation	Articulation
Rhythmic Breath	Timing the moment of inhalation to the beat	Practice matching the conductor’s gesture to the breath. Use both inhalation and exhalation exercises on the beat. Connect to music. Conduct with the director.
Character Breath	Discovering the best resonant space by way of moving the articulators for a given tone, and preparing it before inhalation.	Use of Laban 8 conducting efforts and breath connection.
Blend and Balance	Blend and Balance	Blend and Balance
Listen Louder than you sing	Self to other ration (self is 6x louder than others)	Increase distance between singers (sopranos need most)
Over Singing	Too firm closure of the vocal folds, a non-adjusting vocal tract as	N/A

	range and volume changes, competing with the voices around to hear only oneself.	
Matching Vowels	Matching Resonance	Discuss the position of the tongue, jaw, lips, soft palate, etc.
Unified Sound	Matching of Resonance	Discuss the position of the tongue, jaw, lips, soft palate, etc.
	Reinforcement of a consistent voice and quality of tone for the ensemble that emphasizes breath, resonance, and good tuning. Changing the ration of TA/CT smoothly.	Top down Vocalization
Straight Tone/Vibrato	All voices flutter (pitch variation...~5x per sec). Vibratos create irregular amplitude of the aggregate sound that interferes with the regular modulations of in-tune chords. Desire for straight tone versus vibrato is still open. Vibrato indicates a healthier tone, though one can sing straight tone healthily.	Aging- loosening neck muscles, increase breath connection, lessen dynamic and pressure, maintain flexibility.
Ensemble	Accurate/Synchronized Rhythm	Chant the text, or exercises that emphasize rhythmic uniformity, including rests.
Make the singer next to you sound better	Developing acoustical empathy with the person next to you.	Do an activity that invites singers to describe other's voices. Discuss how an aggregate could be made.
Singing in Sections vs. Mixed/Quartet Singing	For the singers, not the audience. High voices need more room and lower voices need more reinforcement.	Standing Arrangements
Voice Placement	Trying to select a sectional sound and then "coloring"	Arranging Voices (strong/light, bright/dark,

	it with other voices.	etc)
Standing to hear better	Manipulating the ensembles standing position to change their acoustical experience.	Circle Singing
Balance is Empathy- knowing each singer's voice	Developing acoustical intimacy within the choir	Create time for singers to work in small groups both for singing an conversation.
Blending is understanding- singer's know their own voices.	Developing self-awareness and individual role within the group	Allow students to play with their own voice given real-cognitive information.
Diction-Text	Diction-Text	Diction-Text
Crisp text	Types of consonants (front, palletized, fricative, etc.). Explain how they are formed and that a louder consonant requires either more air (unvoiced), or louder phonation (voiced), not other muscles.	Use hands to touch in a character of the text (point, pinch, touch, etc.). Use exercises with lots of text or fast text. Explain how tongue works to form consonants.
More consonants	"	Slow text down and over emphasize, slowly speed up but try to keep emphasis. Insist upon it. Explain how the tongue works to form consonants.
Placing consonants like "small pearls"	Short but firm contact of tongue with surface of articulation for plosive, short, strong puffs of air for fricatives, increased phonation for voiced.	Same as "crisp" text.
Tuning	Vertical Tuning	Vertical Tuning
Giant Steps up, baby steps down	Can generally be fixed through a healthy onset, however an explanation of various tuning methods may give singers more independence and better hearing for their own issues.	Tones devoid of rhythm. Move arms in the opposite direction of the notes on the page. Use kurwen hand signs while singing and approximate a pretend distance with their mutations.
Move breath to the lower	Adjust CT/TA	Moving arms in front of

note, relaxing energy	relationship, alter air pressure and adjust to vocal tract to maintain a consistent vocal sound through the descent.	abdomen or up while singing. Pointing up with a finger while singing.
Inner resonating vowel	Manipulation of the articulators to increase sympathetic resonance for vowels.	Explain and practice multiple articulations. Draw a picture of the mouth and explain or pretend.
Think up/Think down	Working on the pairing of ears to sound. Adjust CT/TA relationship, alter air pressure and adjust to vocal tract to maintain a consistent vocal sound through the descent.	Head voice into the lower range. Use a finger to point up or down
Sing with new ears	Alter the acoustical experience of the ensemble. This forces them to acknowledge sounds they previously ignored.	Change the seating
Don't collapse	Maintain sub-glottic pressure by flexing the abdominal muscles and keeping the chest cage lifted through the external intercostals.	Keep arms out or moving around the body.
High/Low notes	Fast/slow notes	What a video or explain frequencies to singers.
Up and Over the notes	Lift the soft palate and increase pharyngeal wall firmness to increase the amplitude of high partials in the tone. Desire for a more balanced tonal spectrum. This requires adjustments in the vocal tract.	Use arms to move up and over the head. Explain and manipulate the soft palate and pharynx. Sing sirens, sighs.

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