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Vocal Pedagogy Review

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| **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. |