UNIVERSAL VOICE. GUIDE

Unlock the full potential of your voice

Preview



PREFACE



Thank you very much for your interest in the Universal Voice Guide. I'm very proud that this project, which started in 2012, finally found its way to you, the reader. In many years of doing research, teaching and training singers in numerous courses, workshops and masterclasses all over the world, I discovered that I could make others sing better in a short amount of time.

For me, it was important to give students an understanding of the voice's inner workings, so students can learn to control their voices with their own knowledge and will be able to maintain and enhance their technique independent of a teacher. This led people to ask me to put the clear explanations and structure that I use in my coaching into writing..

While reading the Universal Voice Guide, you will gather more and more information about the (singing) voice. In **chapter 3, Sound characteristics**, you will learn about different sound characteristics and how to develop them. In **chapter 4, the Four Pillars**, the instrument's possibilities are explained by means of posture, breath, vocal folds and vocal tract, your four pillars. This is followed by four chapters on the voice characters we distinguish between: **Speech (chapter 5)**, **Belting (chapter 6)**, **Whisper (chapter 7)** and **Lyrical (chapter 8)**.

Each of these chapters starts out with general training of the natural sound characteristics for each character, after which you will learn how to develop, extend and apply variations for a nurtured character. In **chapter 9**, **Effects**, you will learn how to add certain effects to the sound characteristics, in classical as well as pop and rock music. Subsequently, **chapter 10**, **Acoustics**, will delve deeper into the science behind the sound characteristics (as described in chapter 3), explaining what sound is and how to hear and analyse it. In **chapter 11**, **Anatomy**, the science behind the Four Pillars (from chapter 4) is further elaborated upon.

Finally, in **chapter 12**, **Health**, you learn how to improve your vocal and mental health as a singer and/or speaker. These last three chapters are specifically aimed at professionals, speech therapists, conductors and vocal coaches.

We really hope you want to know more about the Universal Voice Guide, where you will learn to explore, understand, train and control your voice!

Alberto ter Doest

TRAINING MANUAL

TRAINING INSTRUCTIONS

The Universal Voice Guide is key to becoming aware of your vocal abilities. Each chapter includes practical exercises of increasing difficulty, accompanied by instrumental tracks. First listen to the sung or spoken example, then repeat the exercises. Always start in a comfortable range for your voice,, even if the recorded example is higher or lower. Over time, you will notice your range expanding.

TRAINING TOOLS

To fully understand the didactic Universal Voice approach, the following topics will be discussed: mechanical and natural SOVT tools, vowels, consonants, exercise number, melodic patterns, onsets and offsets, sound levels, pitch, gender, range, instrumental track labels, exercise structure, optimal didactic route, mental attitude and Personal Voice Plan (PVP).

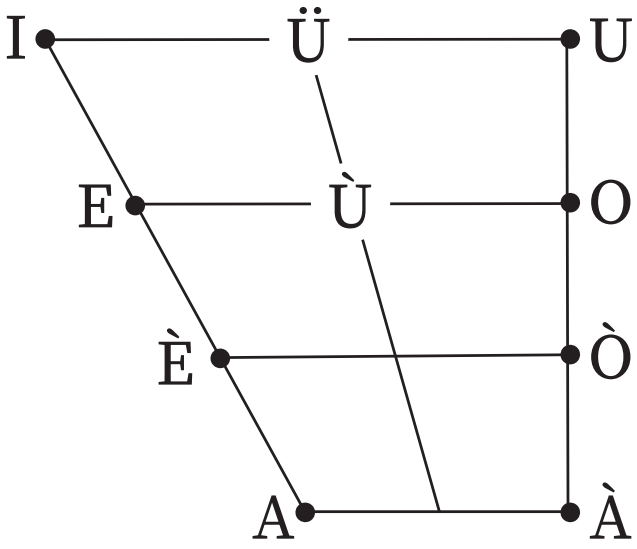
Those SOVTEs that we use in the Universal Voice System are:

- **Lip trill**: An exercise in which you gently close the lips and let air run through them, allowing them to vibrate. Think of blowing your lips like horses do. You can place your index fingers lightly on your cheeks to ease the trill.

- **Rolled R**: An exercise in which you let the tip of the tongue 'roll' (trill) behind the upper alveolar ridge of the mouth, near the front teeth. If not possible, a guttural R (with the back of the tongue trilling against or near the uvula) is possible too, but slightly less effective.

- **Lax Vox®.** Take a Lax Vox® tube (35 cm (14 inches) in length, 10 mm in width) and put one end in a bottle of water, about 2-3 cm deep (about 1 inch). Take the other end of the tube about 1 cm (0.5 inches) into your mouth, preferably in front of or just between your teeth.
- Purse your lips, closing them around the tube. Sing or speak a U into the tube with puffy cheeks. During the exercise, your breath and sound should only travel through the tube.

- **Trumpet**: An exercise with closed lips, letting your cheeks puff out lightly. As you allow some air to escape through your lips, sing the U vowel for a dark trumpet. You can place one finger on your lips to help you in trumpet exercises.



I – eat, see, believe
E - say, late, eight
È – bed, ten, head
A – obladi, obladaaaa, or Italian/Spanish padre
Ü – French tu or German müde
Ù – The, about, duh, or French le or German Erde (also known as 'Shwa' vowel)
U – boot, who, few
O – boat, home, go
Ò - lot, hot, dog
À - are car, far

- **Universal Voice Straw and TuLips**: Use the UV Straw or a short drinking straw. With the UV Straw, developed through evidence-based research (2), you can adjust the diameter and add the UV Mouthpiece in order to change the vowel.
- By sliding the UV Straw in or out, you change the resistance to breath flow.

INSTRUMENTAL TRACK LABELS

For each exercise, you will find two keys: one that is easier and another that is more challenging. In Speech, male voices sing a fifth to a sixth lower than female voices in M1, and about a third lower in Belting. That's why the Speech and Belting chapters list specific keys for female and male voices, indicated as **F** (female) and **M** (male).

In Whisper and Lyrical, here, the letters **M**, **H** and **L** are used to indicate your voice type: Middle, High and Low.

OPTIMAL DIDACTIC ROUTE

Most exercises can be performed within an optimal didactic route to achieve a specific sound. This route often builds from using mechanical SOVT exercises towards using vowels. In this way, you will learn to produce the sound in the most effective way. You can choose where to start, but bear in mind that the route is designed to be optimal from a didactic point of view.

WARM-UP

Your warm-up should match the kind of performance you want to give, even if it's just a private practice session at home.
Choose between a warm-up that's either specific to Speech/Belting (M1 dominant) or to Whisper/Lyrical (M2 dominant). In both cases, you always start with a basic vocal fold stretch to wake up your range. The best way to do this is by using a range of SOVT tools, such as the lip trill, Lax Vox® or trumpet.



M1-DOMINANT WARM-UP

If you're singing pop, gospel, cabaret and/or folk material, you dominantly use M1. For these styles, you need to train the vocal folds, your speaking muscles, in your lower range.

2.15 Say A with a creaking voice, change to speaking voice and then back to creaking, loudness 4.
Repeat on Ò, À and È.
As a variation, change between creaking to A three times in one breath. Then, try the same exercise sliding up and down.

Sing the following exercises on A, À, Ò or È in this optimal didactic route for M1 dominant repertoire. Feel free to choose at which point to start:
- Sing A on UV Straw 3/2 +A or UV Mask 2/1
- Sing A on UV Straw or UV Mask, transitioning to ALALA
- Sing the following steps with or without the UV Mask:
- Sing on LA, or with consonants BL or D
- Sing the exercise as written

2.16 Sing on A, second, creaky onset on the 1st and 3rd note, loudness 4.
Find a clear sound with no vibrato.
As a variation, try creaking only on the 1st note.
Repeat on, À, Ò and È.
F: [2.1.1 Ab] [2.1.1 C] **M**: [2.1.1 C] [2.1.1 E]

M2-DOMINANT WARM-UP

If you're mainly singing lyrical, classical, jazz, musical theatre, church music, you predominantly sing with longer vocal folds, M2.

2.22 Sing on U, sixth down, descending, loudness 4↔3.
Make your neck slightly longer by letting your head be pulled up with a string. This will facilitate singing with elongated vocal folds.
Repeat on O, Ò or À.
M: [6.1.1 E] **H**: [6.1.1 Ab] **L**: [6.1.1 C]

2.26 Sing on I-U-I-U-I-U-I-U-I, fifth, gradual onset, loudness 3-4, darkness 5 brightness 4, vibrato 6.
Sing with a clear brighter sound and vibrato.
Keep your mouth and jaw in a neutral position, not too open.
Repeat on I-Ü-I, I-O-I, I-Ò-I or I-À-I.
M: [5.1.1 C] **H**: [5.1.1 E] **L**: [5.1.1 Ab]



UNIVERSAL VOICE SYSTEM

1 SOUND CHARACTERISTICS

There're 8 sound characteristics in the Universal Voice System (UVS):

SOUND WAVES
These waves can be **irregular** (like white noise), **regular** (a tone), or both **regular** and **irregular** at the same time.

PITCH
Regular sound waves are heard as pitch, that you can sing from **low** to **high**.

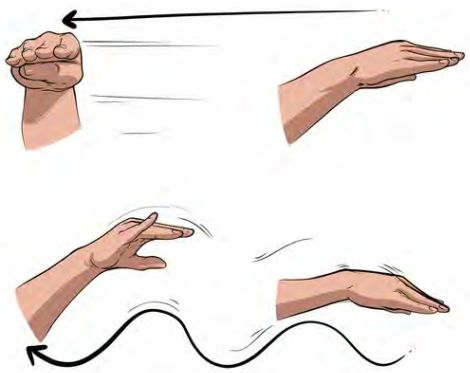
BREATHINESS
A certain amount of air audible in your sound. This can range from **clear** to **breathy**.

LOUDNESS
The level of loudness can range from **soft** to **loud**.

PRESSING
The amount of pressing that is audible in the sound can range from **free** to **pressed**.

VIBRATO
The level of undulation in loudness and pitch may range from **straight** (no vibrato), to a slow, desirable or fast **vibrato**.

STRAIGHT TO VIBRATO
3.74 Sing on O, second, abrupt onset, loudness 4, starting straight and singing the second note with vibrato, the 3rd straight, the 4th vibrato and the last one straight again, loudness 3, vibrato 6.
Use the handsignal to conduct you.
Repeat on U and Ò.
F&**M**: [2.3.1 C] & [2.3.1 E]



COLOUR
The level of darkness and brightness of the sound can be **neutral**, **dark**, **bright** or **dark** and **bright**.

NASALITY
The level of nasality may range from **oral** to **nasalised** to **nasal**.
Whenever you are speaking or singing, the sound always consists of all these eight characteristics. To help you train sound characteristics, we have developed hand signals that illustrate and emphasise how the sound characteristics are produced or their level. Each has its own hand gesture and movement.

2 THE FOUR PILLARS

You produce all vocal sounds through your instrument, which is comprised of 4 pillars: posture, breath, vocal folds and vocal tract.

POSTURE
The Universal Voice System distinguishes between three postures: **neutral**, **belting**, and **classical posture**. These postures are linked to the different voice characters. Neutral posture is suitable for Speech and Whisper, belting posture is best for Belting, and classical posture is for Lyrical. It is important to learn about how the different postures relate to your sound.



BREATH

You need breath to make your vocal folds vibrate. When your vocal folds are open breath flow escapes; when they are closed, breath pressure builds up. **Breath support indicates the balance between the amount of breath flow and breath pressure.**

VOCAL FOLDS

The vocal folds are the source of your sound; the most important aspects for singing are vocal fold **vibrations length**, **closure** and **thickness**, together producing mode 1 (M1) or mode 2 (M2). Next to this vocal folds **pressing** for a pressed sound and **undulations** for vibrato are controlable too.
The balance between breath flow and breath pressure and vocal fold vibrations results in a certain type of **phonation, we distinguish Breathy, Flow, Loud and Pressed phonation**.

VOCAL TRACT

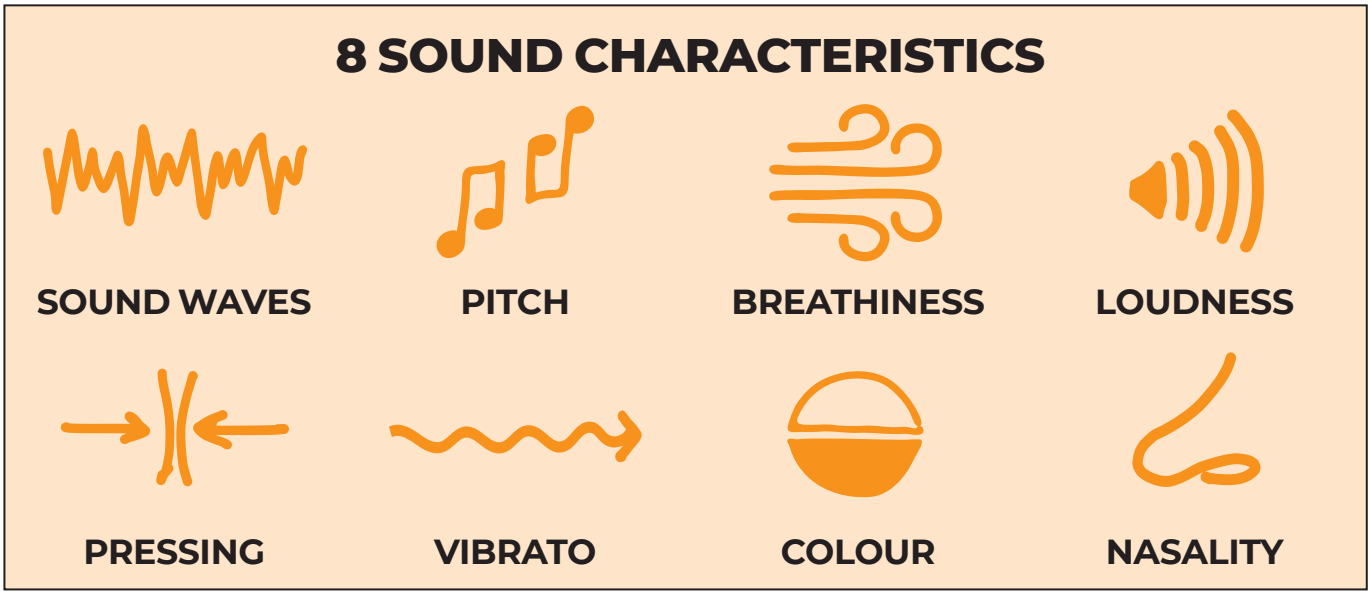
The vocal tract is the space between your vocal folds and your lips. It determines the voice's colour, also known as timbre. The vocal tract is divided in multiple spaces and controlled by the **larynx**, **epilarynx**, **tongue**, **jaw**, **lips** and **soft palate** (velum). When you speak or sing, the four pillars always work together to produce the characteristics of your voice, to various degrees.

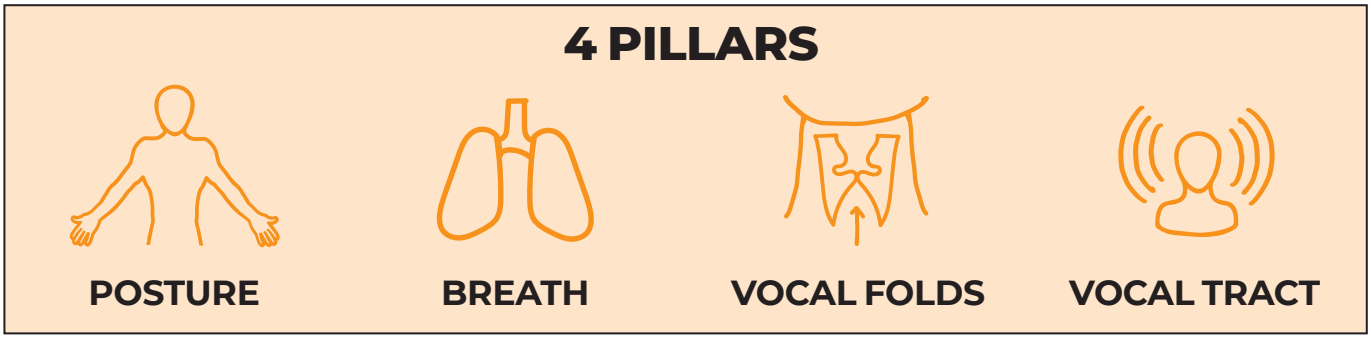
3 VOICE CHARACTERS

When several sound characteristics are audible at the same time, it produces a characteristic sound: a voice character. The Universal Voice System distinguishes between 4 different voice characters: Speech, Belting, Whisper and Lyrical. These are based on universal forms of communicating: speaking, shouting, whispering and singing.

- **Speech** is speaking
- **Belting** is shouting
- **Whisper** is whispering
- **Lyrical** is singing

Each of these four voice characters can be heard across the world, in every language, and are therefore considered natural. Lyrical can be regarded as the exception, as it tends to vary more between cultures. The nature of voice characters differs in sound, because the vocal folds vibrate in a different way for each of the voice characters.





SPEECH

SPEECH CHARACTER

Speech is the most neutral vocal sound, we all have it naturally and use it all the time, which makes it an excellent starting point for singing. The Speech sound addresses the listener in a direct, natural way. The key sound characteristics for Speech are:

- **low, in M1**
- **breathiness 1-3 (clear)**
- **loudness 4-6**
- **vibrato 1-2 (straight)**

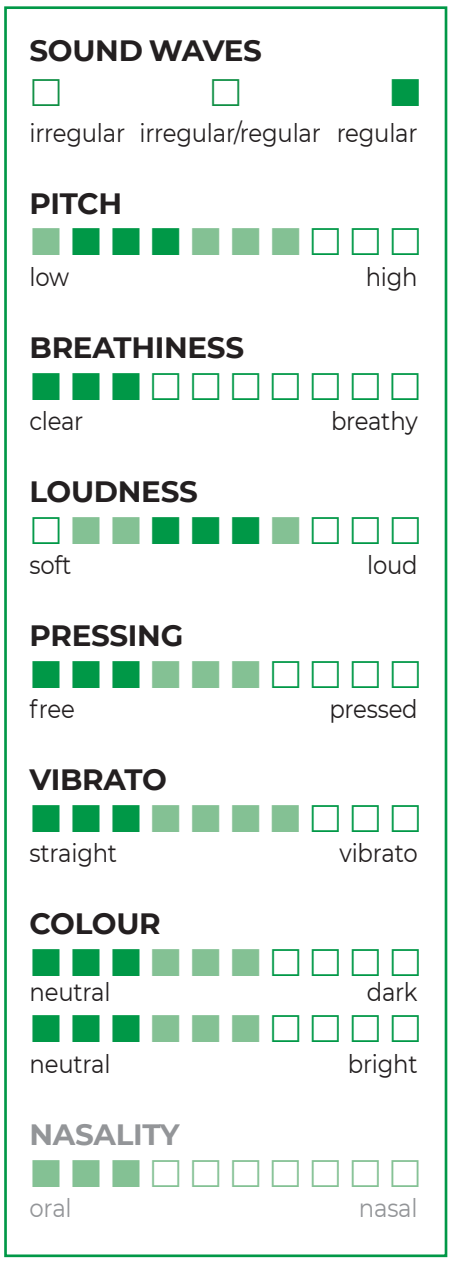
SOUND CHARACTERISTICS

PITCH

5.15 Sing on A, second, creaky or abrupt onset on 1st and 3rd tone, loudness 5.
The creak or the abrupt moment shortens and closes the vocal folds for a good clear M1 sound.
Repeat on À, È or Ò.
F: [2.1.2 Ab] [2.1.2 C] **M**: [2.1.2 C] [2.1.2 E] or
F: [2.2.2 E] [2.2.2 C] **M**: [2.2.2 Ab] [2.2.2 E]

BREATHINESS

5.19 Sing on A-Ò-A-Ò-A, minor third, abrupt or creaky onset on 1st and 3rd tone, breathiness 1-3, loudness 4.
Repeat on A-À-A, A-È-A, A-E-A, A-I-A or A-U-A.
F: [3.1.2 Ab] [3.1.2 C] **M**: [3.1.2 C] [3.1.2 E]



LOUDNESS

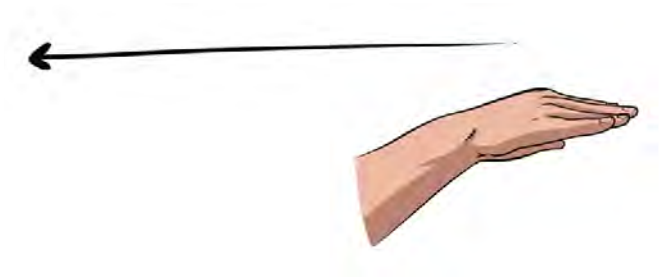
5.23 Sing on A, third, abrupt onset on the 1st and 3rd note, breathiness 1-3, loudness 5.
Abrupt onsets build up subglottal pressure due to the thickness of the closur e, allowing the vocal folds produce a louder sound more easily.
Repeat on À, È or Ò.
F: [3.3.2 Ab] [3.3.2 C] **M**: [3.3.2 C] [3.3.2 E]





VIBRATO

5.27 Sing on A, third, abrupt onset on 1st and 3rd note, breathiness 1-3, loudness 5, straight.
You can use your hand signal in a straight horizontal line to visually support a straight tone.
Repeat on À, È or Ò.
F: [3.3.2 Ab] [3.3.2 C] **M**: [3.3.2 C] [3.3.2 E]



SPEECH DEVELOPED

- **Pitch**: Speech has a low range, developed Speech goes higher and lower.
- **Loudness**: Speech has a volume level of 4-6 and can be louder or softer.
- **Pressed**: Speech is free and can also sound pressed.
- **Vibrato**: Speech is straight and can also have vibrato.
- **Tone of color**: Speech has brightness 3-4, and may be darker and/or brighter.

5.4.4 VIBRATO

To make the Speech character sound more 'singer-y', you can add vibrato.

5.73 Sing on O, third, gradual onset, breathiness 2-3, loudness 3-5, vibrato 6 from the 3rd note onwards, brightness 4.
Use the hand signal to show the vibrato.
Repeat on U, Ò or À.
F: [3.1.2 C] [3.1.2 E] **M**: [3.1.2 E] [3.1.2 Ab]

MIXING SPEECH

You will learn how to mix Speech with Belting, Whisper and Lyrical. When you're singing in one of these mixed characters, for example Speech-Belting, there is room for interpretation as to whether the sound leans more towards Speech or Belting. In the Universal Voice System, the key is that you combine the voice characters, thereby expanding your range of vocal possibilities.

5.5.2 SPEECH-WHISPER

The mixture of Speech and Whisper results in a softer, more breathy Speech sound. This is very common in jazz and pop music. It sounds soft, but you can still understand the lyrics perfectly.

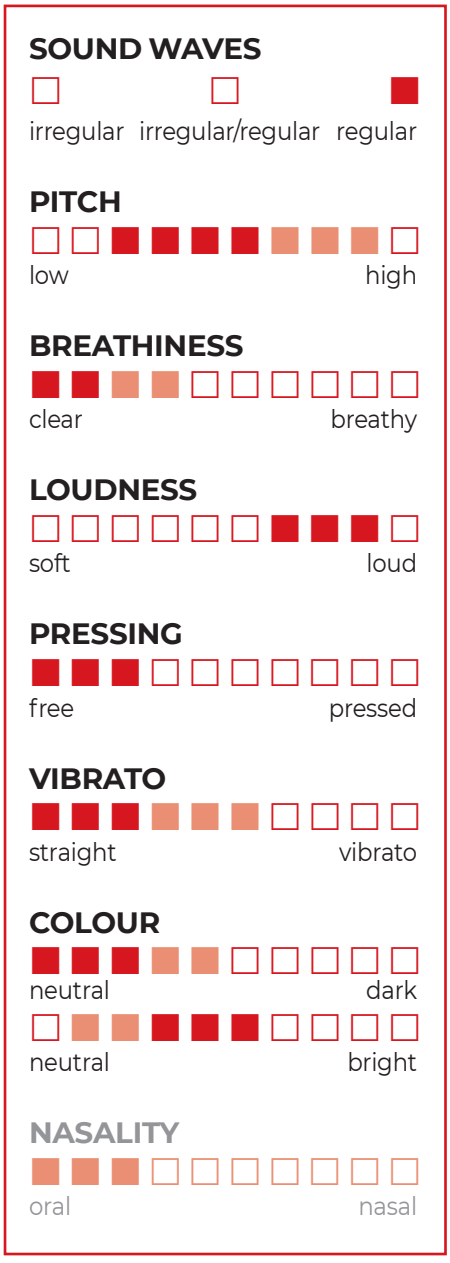
5.99 Sing 'I'm too sexy for my shirt, too sexy for my shirt, so sexy it hurts. And I'm too sexy for Milan, too sexy for Milan, New York and Japan', breathy onset, breathiness 4-5, loudness 3-4, straight, darkness 3-4. Try to almost whisper it more than sing it.
F:[S24 Ab][S24 C] **M**:[S24 C][S24 E]

5.101 Sing 'My funny Valentine, sweet comic Valentine, you make me smile with my heart', breathiness 5-6, loudness 3-4, straight, darkness 3-4. Breathe whenever you want to maintain a high level of breathiness. Long notes can have some vibrato.
F:[S29 Ab] **M**:[S29 C][S29 E]

BELTING

It is said that the word “belting” originated from the cup-shaped part of brass instruments called the “bell”. The voice does not necessarily sound beautiful or warm; Belting is all about producing the loudest, most expressive sound you possibly can.

The key sound characteristics for Belting are:
- **high, in M1 or M1.5**
- **breathiness 1-2 (clear)**
- **loudness 7-9**
- **brightness 4-6**



THE FOUR PILLARS

For basic Belting, the belting posture is most appropriate. The loudness of the sound requires high breath pressure, level 8, and breath flow level 2. It also requires short, closed and thick vocal folds, and you will need to narrow the vocal tract to add brightness to the sound.

SOUND CHARACTERISTICS

PITCH

6.10 Creak on A, then move from speech into shouting, sliding up and down, breathiness 1-2, loudness 4→7.
Try the exercise on different pitches and repeat on È and À.
6.14 Sing on È, fourth, creaky onset on the 1st and 3rd note, loudness 5→8, brightness 4→5.
Because of the creaky onset, the sound will not be too loud, the brightness is more important.
Repeat on À, È or Ò.
F: [4.1.2 C] **M**: [4.1.2 Ab]

BREATHINESS

6.18 Shout on ALÈLA, abrupt onset, breathiness 1-2, loudness 5→8.
Repeat 5 times, choosing a different pitch each time.
Repeat on ALÀLA and ALÒLA.
F: [1.2 C] [1.2 E] **M**: [1.2 Ab] [1.2 C]

LOUDNESS

Belting sounds loud, as it expresses an urge to shout. Belting is the loudest of the voice characters, always staying at level 7 or higher

6.20 Shout A-È-A, abrupt onset, breathiness 1-2, loudness 7-8, brightness 4-5. . Wiederhol diese
Repeat 5 times.
Try to hear which vowel is easiest to shout loudly.
Repeat on È-A-È.
F: [2 XXX

6.23 Sing on A, fourth, abrupt onset, loudness 5→8, brightness 4→5.
Always make a small crescendo going up, keep your vocal folds thick.
Repeat on È, À or Ò
F: [4.1.2 C] **M**: [4.1.2 Ab]

COLOUR

6.26 Slide up and down on HÈ-HÈ-HÈNG, like a motorcycle revving up, loudness 5→7, brightness 6→7.
Repeat three times, keep getting louder until you reach level 7.
Then repeat three times with a creaky onset.

BELTING DEVELOPED

The sound characteristics that you learn to vary based on the basic Belting sound are:

- **Belting pitch**. Below the basic Belting range, you will find yourself in Speech, which is why Belting in a lower range is not a topic.
- **Belting breathiness**. In some music styles like Flamenco, you can hear some breathiness in belting
- **Belting vibrato**. To add vibrato, you engage the singing muscle a little more.
- **Belting colour**. Belting sounds bright, but the colour can be adjusted to add some darkness.

MIXING BELTING

You have now learned how to change one sound characteristic at a time.
Let's move on to changing several at once, singing in a mixed character.

CLASSICAL-BELTING

6.67 Sing on A, fourth, breathy abrupt onset for the 1st and 3rd note, breathiness 4-5, loudness 6-7, pressing 4-5, brightness 4.
Add a little bit more pressing when going up .
Repeat on È, À or Ò
F: [4.1.2 C] [4.1.2 E] **M**: [4.1.2 Ab] [4.1.2 C]

- Belting is a highly energetic, deeply emotional means of expression. Proper Belting can be exciting and invigorating, not just for you, but also for your listener.
- The basic key sound characteristics for Belting are: high, in M1.5, clear, loudness 7-9 and a bright colour.
- The belting posture is most suitable for Belting, with solid support. Breath pressure is level 8, and breath flow is level 2. The vocal folds vibrate shorter (M1) and longer (M1.5), closed and thick, dominantly in M1. The vocal tract is narrowed to create brightness in sound, with an open jaw for loudness.
- Belting has loud phonation, with a very loud fundamental frequency with harmonics that stay loud and fade away slowly.
- - You can expand your range in Belting by retaining its sound characteristics in M1.5 and M2. Breathiness and vibrato can be added to Belting, and the colour can be darkened.
- - The Belting-Lyrical mix is commonly used in musical theatre. Speech-Belting is often heard in pop music.



WHISPER

SOUND WAVES

irregular | irregular/regular | regular

PITCH

low — high

BREATHINESS

clear — breathy

LOUDNESS

soft — loud

PRESSING

free — pressed

VIBRATO

straight — vibrato

COLOUR

neutral — dark

neutral — bright

NASALITY

oral — nasal

Whisper is basically whispering on pitch, which can be a personal or vulnerable way of singing. The voice character does have its limitations, as it simply cannot be loud. A lot of the air that flows through the vocal folds is not transformed into sound, which means the breath pressure below the vocal folds is low. Low breath pressure means the vocal folds can stretch quite easily. Consequently, you easily shift to M2 Whisper.
Whisper is also referred to as falsetto, flageolet, whistle, neutral with air, stiff folds, or whoop voice.

Whisper can be connected to the element Air. It is transitory, light, capricious, and wispy. There is no resistance, and it is transparent, with very little colour.
The key sound characteristics for Whisper are:

- **low, in M1, to high, in M2**
- **breathiness 4-6**
- **loudness 1-3**

WHISPER PILLARS

The key sound characteristics for Whisper are its breathiness and softness, so the neutral posture will do nicely. The breathiness requires a great deal of breath flow, level 8, but low breath pressure, around level 2.

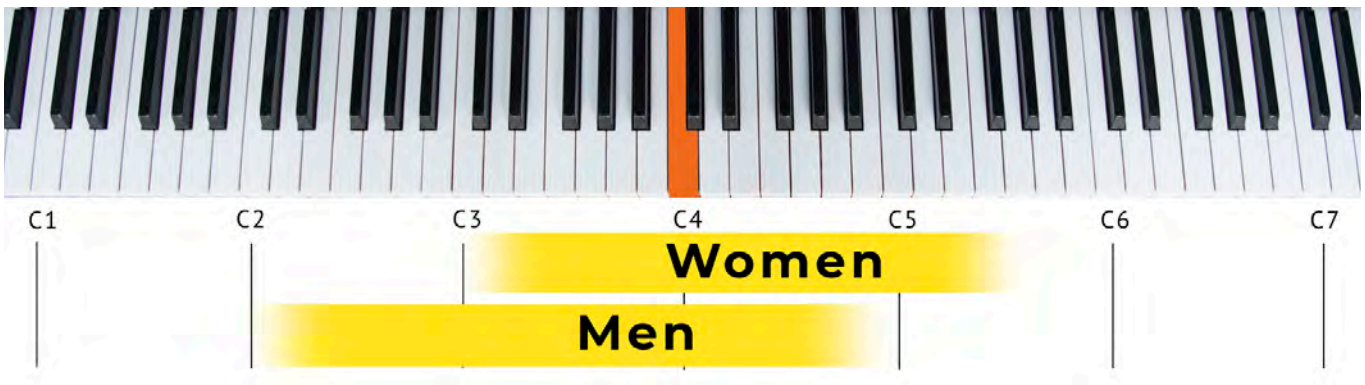
The vocal folds are opened slightly, vibrating partly and as a result almost without pressure. The vocal folds can easily shift to M2.

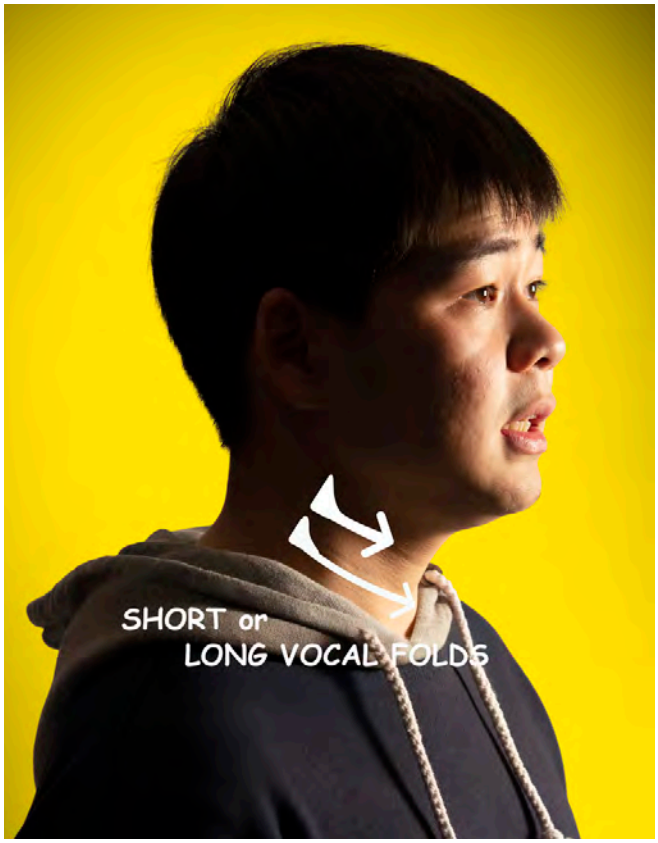
The vocal tract is neutral.

SOUND CHARACTERISTICS

PITCH

As you know, Whisper can be used in both higher and lower ranges. The voice moves into M2 quite easily and quickly because of the breathiness and softness in the sound. A comfortable range for pure





Whisper would be around D3 to E5 for female voices and D2 to A4 for male voices.

7.13 Sing on A, second, breathy gradual onset on the 1st and 3rd tone, breathiness 4-5, loudness 2.
Hardly try to sing, find your softest whispering sound. You can use your hands to feel your belly and your rib cage moving inwards.
Repeat on À, Ò, or È.
F: [2.1.2 Ab] [2.1.2 C] **M**: [2.1.2 C] [2.1.2 E]

BREATHINESS
Breathiness is *the* key sound characteristic for Whisper, meaning you should always be able to hear breath flow in the sound.

7.19 Sing on A, second, breathy gradual onset for each note, breathiness 5, loudness 2.
Really try to whisper your sound, feeling your belly move inward.
Repeat on À, Ò, or È.
F: [2.1.1 Ab] [2.1.1 C] **M**: [2.1.1 C] [2.1.1 E]

LOUDNESS
With a loudness level of 1 to 3, Whisper is the softest sound possible.

7.24 Sing on A, minor third, breathy gradual onset, breathiness 5, loudness 2.
Keep a neutral posture and an almost closed jaw.
Repeat on À, Ò, or È.
F: [3.1.2 C] [3.1.2 E] **M**: [3.1.2 E] [3.1.2 Ab]

7.27 Sing 'Happy birthday to you, happy birthday to you, happy birthday, Mister President, happy birthday to you', breathy onset, breathiness 4-5, loudness 2-3.
Try to make it sound as soft as you can, think of Marilyn Monroe singing this in 1962.
M: [S55 C] **H**: [S55 E] **L**: [S55 Ab]

WHISPER DEVELOPED

You can choose for yourself which songs you would (partly) like to sing in Whisper. Very few songs lend themselves to being sung exclusively in basic Whisper. In the second part of this chapter, Whisper Developed, you will start singing exercises and repertoire starting from the Whisper character and combine it with other sound characteristics and voice characters!

The sound characteristics you will learn to adjust in Whisper are:
- **Pressing**: Whisper is free, but can also be pressed.
- **Vibrato**: Whisper is straight, but vibrato can be added.
- **Colour**: Whisper is neutral, but can also be a little darker or brighter.

- Whisper is a suitable voice character when you are trying to sound innocent, intimate, or shy. It invites your audience to listen more actively. It can also create a certain atmosphere.

- In its most basic form, Whisper sounds breathy, soft and straight. The neutral posture is most suitable, as it does not require any physical effort or tension. You need a high level of breath flow through the vocal folds, supported by the belly and rib cage, that actively move inward. The vocal folds are open, not touching at the back, which allows you to shift to M2 very smoothly. There is hardly any colour in the sound, and the vocal tract is neutral, relaxed.

- The vocal folds vibrate with a breathy phonation; with a medium loud fundamental frequency with harmonics that fade away quickly.

- Because basic Whisper is the softest possible sound, the range of suitable music is quite limited. That is why you usually only hear Whisper for a short amount of time.

- You can sing in Whisper with some pressing, more vibrato, darkness or brightness. Whisper, mixed with Speech or Lyrical, can be heard in many different musical styles.

LYRICAL

SOUND WAVES

irregular | irregular/regular | regular

PITCH

low — high

BREATHINESS

clear — breathy

LOUDNESS

soft — loud

PRESSING

free — pressed

VIBRATO

straight — vibrato

COLOUR

neutral — dark

neutral — bright

NASALITY

oral — nasal

The voice character Lyrical is not restricted to classical music. It indicates a 'sung' sound in any style. In popular music, including musical theatre, you might hear a more neutral Lyrical sound that is also referred to as Legit. In classical music, the Lyrical sound is often darker. So the main difference between Legit and classical is the level of darkness in your colour. In short, the Lyrical voice character includes both the neutral Legit sound and the darker classical sound

The key sound characteristics for Lyrical are:

- **low, M1, to high, M2**
- **breathiness 2-4**
- **loudness 3-5**
- **pressing 1-2 (free)**
- **vibrato 6**
- **darkness 3-6, brightness 3-4**

LYRICAL PILLARS

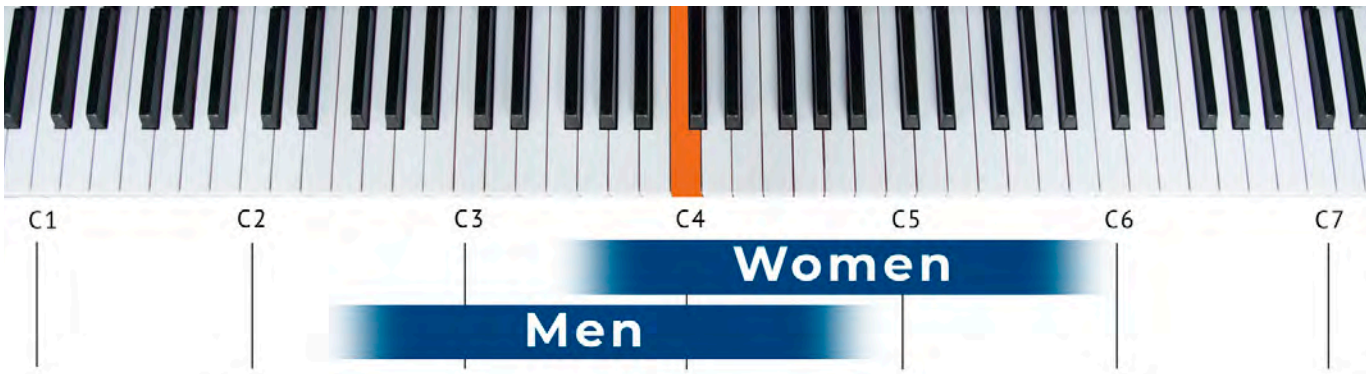
For Lyrical, you take on the classical posture, with breath flow level 6 and breath pressure level 4, and stretched vocal folds that close properly. In the vocal tract, the laryngeal cavity larger, and the oral cavity is often smaller. With this particular voice character, you will notice that it takes quite a bit more effort to master the optimal setting of the four pillars of your instrument.

SOUND CHARACTERISTICS

PITCH

Singing always has a bigger range than speaking, mainly because it extends further upwards. There needs to be a good range of M1.5 between M1 and M2 to allow for a smooth, easy transition between low and high. For both male and female voices, a very safe and comfortable basic range would be somewhere around one and a half octaves.

8.13 Sing on U, seventh, breathy gradual onset, breathiness 2-4, loudness 3-4.
Do not get too loud as you go up, making it easier to move between M1 and M2.
Repeat on O, Ò, or À.
M: [7.1.2 C] H: [7.1.2 E] **L**: [7.1.2 Ab]



BREATHINESS
The sound is fairly clear in Lyrical, with most of the breath flow being transformed into sound.

8.22 Sing on U, changing sixth, (breathy) gradual onset, breathiness 2-4, loudness 3-4.
Keep your tongue in a neutral to high position on all vowels.
Repeat on Ü, I, E, or O and with alternating vowels U-Ü, U-I, U-E, and U-O.
M: [6.3.1 C] H: [6.3.1 E] **L**: [6.3.1 Ab]

LOUDNESS
Your loudness in basic Lyrical will always be less than in basic Speech.

8.24 Sing on U, fourth, (breathy) gradual onset, breathiness 2-4, loudness 3-5.
Remain in classical posture, tilting the head a bit downward. Repeat on Ü, I, E or O
M: [4.1.1 E] H: [4.1.1 Ab] **L**: [4.1.1 C]

PRESSING
A key characteristic of Lyrical is a free sound, avoiding any pressing at all times.

8.28 Sing on U, minor third, (breathy) gradual onset, breathiness 2-4, loudness 3-4, free, darkness 3-4.
Keep the sound soft and avoid losing air. Adding some darkness helps for a more free sound.
Repeat on Ü and I, and later E, O and A.
M: [3.1.2 Ab] **H**: [3.1.2 C] **L**: [3.1.2 E]

VIBRATO
The sound characteristic that is most important for the singer-y quality of the voice is vibrato.

8.38 Sing on O, second, breathy gradual onset, breathiness 2-4, loudness 3-4, vibrato 6.
Keep your rib cage wide to support the breath flow.
Repeat on Ò, À, U, Ü and I.

COLOUR
In Lyrical, the sound colour has darkness, ranging from slightly dark to medium dark (level 3-6), with a bit of brightness (level 3-4).

8.42 Sing on U-O-U, second, gradual onset, breathiness 2-4, loudness 3, darkness 3-5.
The sound should be dark and have vibrato, with a lowered larynx. Repeat on U-Ò and U-À.
M: [2.1.2 C] H: [2.1.2 E] **L**: [2.1.2 Ab]

8.45 Sing on U-O-U, sixth, gradual onset, breathiness 2-4, loudness 3-4, darkness 3-5.
Start with a yawn, and keep your tilted head downward. Repeat on U-Ò and U-À.
M: [6.1.1 C] H: [6.1.1 E] **L**: [6.1.1 Ab]

LYRICAL DEVELOPED

The characteristics that you will learn to adjust are:
- **Pitch**: you will want to learn to master Lyrical in the widest range possible.
- **Loudness**: you have to develop your Lyrical sound from extremely soft to extremely loud
- **Colour**: Lyrical sounds dark and bright, but can be made even darker or brighter, or both at the same time.

MIXING LYRICAL

Lyrical music has an incredible range of different sounds; besides the variations you have developed in the previous subchapter, you can also mix Lyrical with other voice characters. One of the most common mixtures is Lyrical-Speech. In this mixed voice character, sung material sounds more 'spoken'.

This is also referred to as 'recitative' within the operatic and oratorio genre. It sounds more Lyrical than the Speech-Lyrical mix we discussed in chapter 5. Another example is 'sospirando', meaning 'singing with a sigh', which counts as Whisper-Lyrical. This mix was covered in chapter 7. Belting-Lyrical is mostly used by male voices in musical theatre, and was discussed in chapter 6. The focus of this subchapter will be Lyrical-Speech.

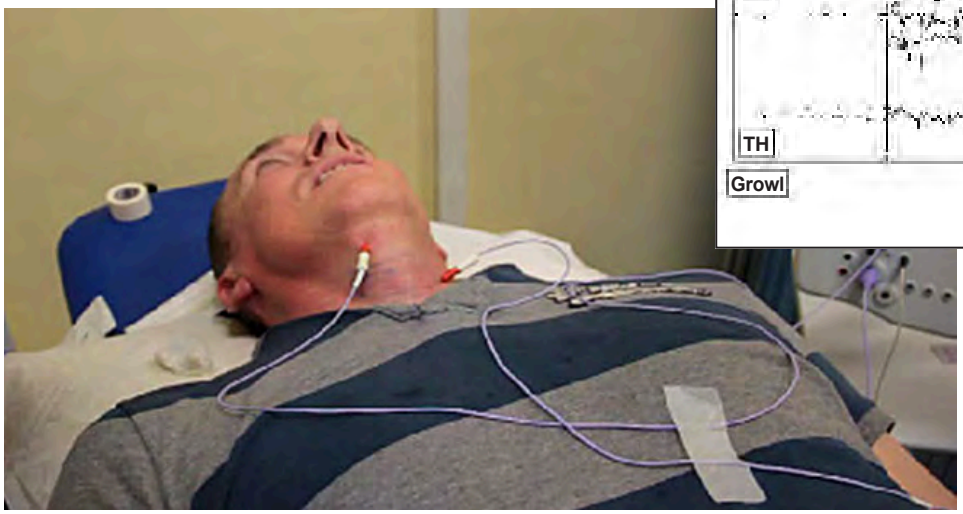
- Lyrical has flow phonation, with a loud fundamental frequency and harmonics that fade away gradually.
- Lyrical can be developed to have the biggest range in pitch and loudness, and can be darker, brighter, and darker and brighter at the same time.
- Lyrical is highly suitable to mix with other voice characters, adding a singer-y or singer-like quality to each of them. Across centuries of diverse singing traditions, many vocal styles caill be recognised as variations of Lyrical.
- Lyrical asks for the biggest range in levels of combined sound characteristics, which is why it takes years of training to learn how to control it properly.

EFFECTS

A HEALTHY APPROACH
9.1 POP/ROCK EFFECTS
9.1.1 CREAK DISTORTION
9.1.2 GROWL - GRUNT - PIG GRUNT
9.1.3 DEATH/FRY SCREAM - PIG SQUEAL
9.1.4 DISTORTION
9.1.5 HIGH SCREAM
9.1.6 RATTLE
9.1.7 WHISTLE REGISTER
9.1.8 YODEL

9.2 CLASSICAL EFFECTS
9.2.1 WOBBLE VIBRATO
9.2.2 TREMOLO VIBRATO
9.2.2 COLORATURA/AD LIBS
9.2.3 STACCATO
9.2.4 TRILLS
9.2.5 FLUTE RANGE
SUMMARY

Effects can intensify, disturb, or embellish the sound. In pop and rock music, as well as classical music, effects are employed as additional means of expression. Vocal effects are timeless. In classical music, they have been in use as ornamentations for centuries, to embellish or intensify melodies. Whereas classical effects are mostly intended as a form of embellishment, rock effects are often meant to disturb the sound, like Distortion, which is also very popular for amplified instruments. In this chapter, you will master the most well-known vocal effects.

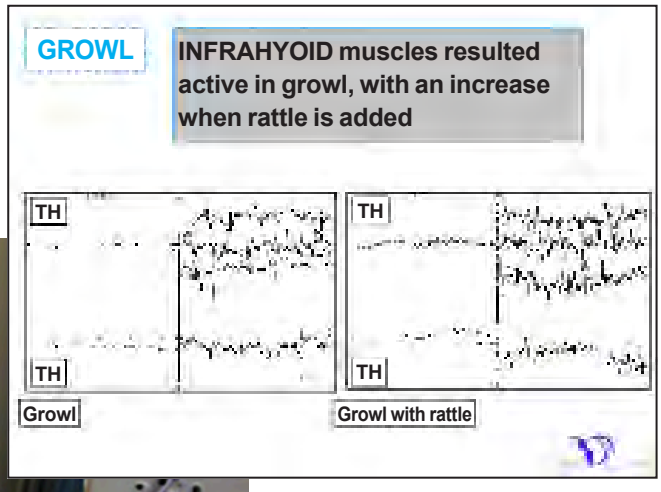


In the first subchapter, we will cover common pop/rock effects, which you can use in combination with Speech, Belting, and Whisper. In the second part, we'll move on to effects from the classical repertoire, which can be applied to the Lyrical voice character. Most of the classical effects, such as coloraturas and different types of vibrato, can also be applied to popular music styles.

As part of the Universal Voice Institute's research, we used VoceVista Video Pro to analyse all possible effects and describe what we really hear. We asked different groups of rock singers to sing while a camera was inserted into their nose or throat using videoendoscopy or laryngoscopy, video camera visualisation of the throat/larynx. We also used videostroboscopy, a videoendoscopy with a stroboscopic light that allows the vocal folds to be seen moving in slow motion.

With these techniques, we could see what happens at the level of the vocal folds and in the vocal tract while producing vocal effects. What makes our research unique is that we also used high-speed videoendoscopy, a rigid or flexible endoscope and a high-speed camera to capture the vibration of the vocal folds at frame rates of at least 1000 frames per second.

This allows for detailed analysis of vocal fold function, including irregular and asynchronous movements that are often missed by standard methods like laryngovideostroboscopy. This technique also allows us to observe the production of rock effects and coloraturas in exceptional detail, with every



EMG on Thyro-Hyoid and Sterno-Hyoid muscle

movement of the vocal folds recorded in real time. We are one of the few in the world who have used electromyography, i.e. putting needles in the muscles, to measure muscle tension when producing different vocal modes and effects. Thanks to these tests, the Universal Voice Guide will tell you what different effects sound like, how they are produced, and how to train them without damaging the voice.

9.1.1 CREAK DISTORTION

Singers who regularly use this effect include Christina Aguilera, Peter Gabriel, John Lennon and John Martyn. To hear an example of Creak Distortion, listen to Gary Allan's "Tough Little Boys", "I'm Too Sexy" by Right Said Fred, or Donna Missal's "Keep Lying" (Live from Capitol Studios), in which she shows a very impressive louder creak distortion.

SOUND CHARACTERISTICS

The key sound characteristics for Creak Distortion are:

- concurrent regular and irregular sound waves
- loudness 2-3

THE FOUR PILLARS

Creak Distortion has:

- neutral posture with some rib cage support
- breath flow level 2 and breath pressure level 2, speech breathing
- vocal folds vibrate simultaneously in M1 or M2 and M0, resulting in both creak and pitch
- neutral vocal tract

9.03 Start creaking, then slowly slide up and down to a sung vowel A, and go back to creaking. Slow down the transition, and at some point, listen for pitch and creaking happening at the same time.

9.1.4 DISTORTION

9.41 Say A on a comfortable pitch and make a slow transition to a bright pressed offset. Repeat and make the transition slower and slower.

What just occurred is called Distortion, which can be defined as the disruption of the original sound. It is one of the most popular effects in pop, rock, R&B, gospel, rap, thrash metal and punk.

9.45 Sing A, gradual onset, go to a pressed abrupt offset, loudness 3→2, pressing 4→5, brightness 3→6.
Make the transition into the offset longer to find and maintain the distortion.
You should sound a little grating at the end.
Repeat on È, À and Ò.

9.2.1 VIBRATO

Vibrato is one of the eight sound characteristics, but by speeding it up or slowing it down, it actually functions as an effect. Speeding it up results in a Tremolo, while slowing it down results in a Wobble. Let's start with the Tremolo.

TREMOLO

9.86 Imitate a bleating goat on HÈHÈHÈHÈHÈHÈ.

A Tremolo, also known as the hammer vibrato, is a fast, rhythmical vibrato in which only the loudness fluctuates, not the pitch. In a sense, the tone is interrupted rhythmically. This is a common effect in Renaissance music. Tremolos may also happen involuntarily whenx the singer has too much tension in the vocal folds.

9.87 Sing on HA HA HA HA, unison, breathy abrupt onsets, breathiness 3-4, loudness 3-4, vibrato 7-8.
Start slowly at four bursts, then double the tempo to eight notes to find the Tremolo.
Repeat on À, Ò or È.
F: 1.1.1 C M 1.1.1 E

9.1.8 YODEL

9.79 Do a Tarzan-yell on A-U-A-U-A, alternating between low and high pitch.
You switch abruptly between modes.

SOUND CHARACTERISTICS

The key sound characteristics of a Yodel are:

- **regular sound waves**
- **alternating between low, M1, and high, M2**
- **alternating between clear and breathy**
- **alternating between loud and soft**
- **vibrato 1 (straight)**

9.80 Sing low M1 on A, abrupt onset, clear, loudness 6, switching to high in M2 on U, breathy onset, loudness 3, with an interval of a sixth. Repeat 3 times.

Let the exercise develop to a Tarzan-yell.
First slow down the Yodel to become very aware of what you are doing.
Increase the speed, make it faster and faster.
Female voices start at E4 in M1 and go to C5 in M2.
Male voices start at B3 in M1 to G4 in M2.
Repeat at slightly different pitches.

ACOUSTICS

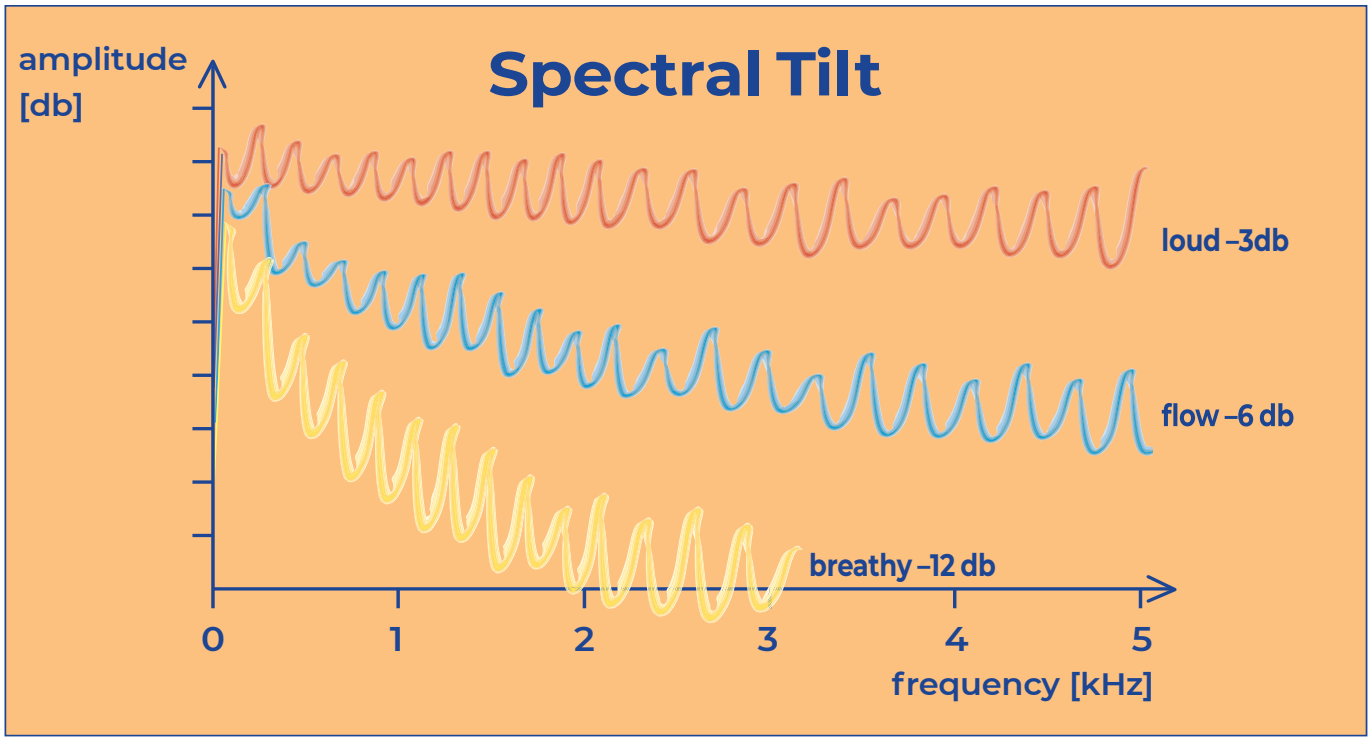
The science behind the sound characteristics

10.1 SOUND WAVES
10.2 PITCH
10.3 BREATHINESS
10.4 LOUDNESS
10.5 PRESSING
10.6 VIBRATO
10.7 COLOUR
10.8 NASALITY
10.9 VOICE CHARACTERS
10.10 MODES:
ANATOMY OR ACOUSTICS?
SUMMARY

In this chapter, you will gain a deeper understanding of the sound characteristics, enabling you to hear and describe them more objectively, almost like a computer.
As you learn to analyse sound more precisely, you will become quicker at identifying aspects that improve both your own voice and that of others.

Our goal is always to improve the sound. That is why we begin by explaining the acoustics of the sound characteristics.

- Sound consists of sound waves: fluctuations in breath pressure. The human voice can produce irregular and regular sound waves, or both at the same time.
- Besides a fundamental frequency, the vocal folds also produce harmonics.
- Pitches have their own vowel-like colour, ranging from U to a very bright I.
- Singing with breathiness makes the fundamental and its harmonics softer.
- Singing with different levels of loudness is created by different amounts of vocal fold thickness, causing different levels of air pressure fluctuations, resulting in softer or louder sound.
- There are three ways of phonating: breath-, flow- or loud-phonation.
- Regular fluctuations in frequencies and undulations in breath pressure are perceived as vibrato.
- The vocal tract can amplify or weaken certain harmonics, changing the colours.

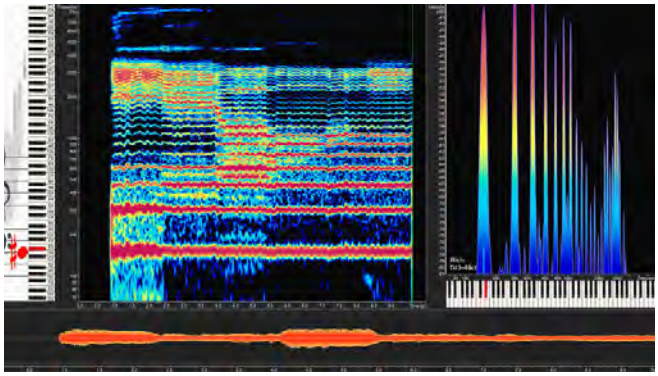


SPECTROGRAM

A fundamental frequency of 110 Hz (A2), can have up to 40 clearly audible harmonics. The fundamental and all harmonics are produced by the vocal folds themselves. The vocal tract then boosts or dampens the loudness of these harmonics, giving the tone its perceived colours.

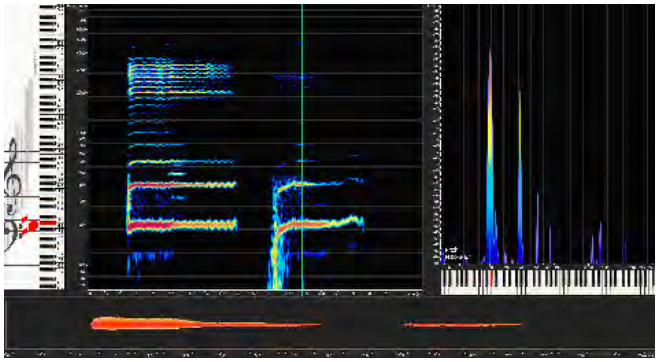
SPECTROGRAM

To analyse the fundamental and all harmonics separately over a period of time and make it visually we need to use a spectrogram.



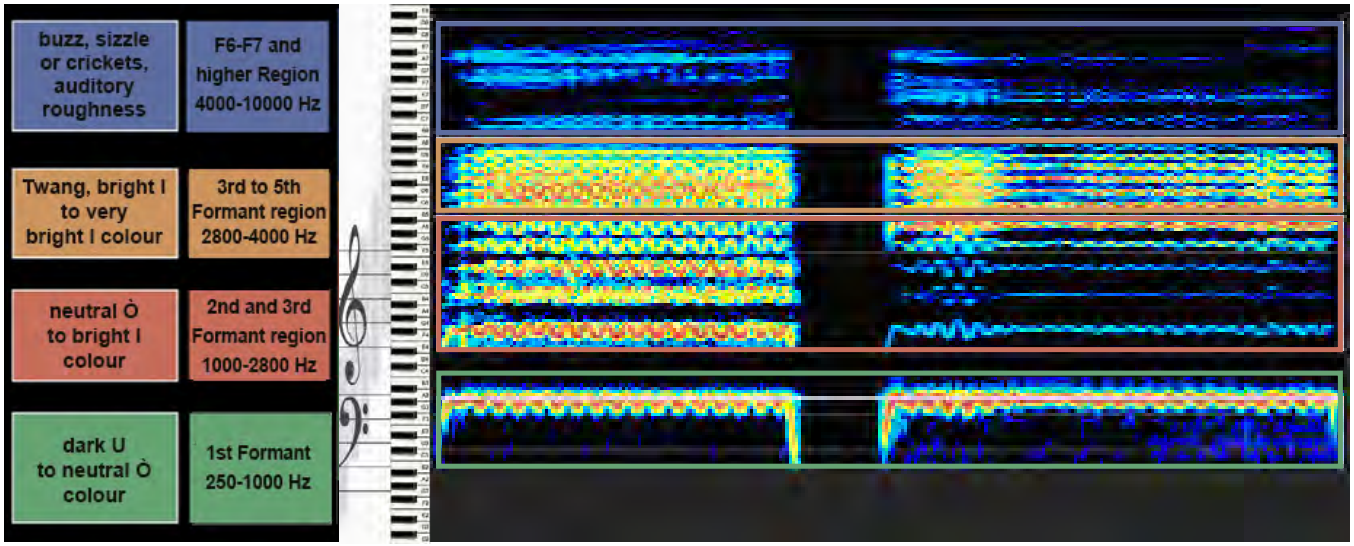
CLEAR - BREATHY

10.05 Sing on I twice; first clearly, then breathy.
The sound characteristic breathiness ranges from clear to breathy. The spectrogram shows:
Clear notes have no noise and many audible harmonics, resulting in many different audible vowel-like colours. Breathy notes have more noise and only a few audible harmonics, resulting in barely audible vowel-like colours.



COLOUR RANGES

Specifically, when you listen closely to the colours of the voice, there are four **'colour-ranges'** to be distinguished:
The first colour range is the fundamental frequency (F0) together with F1, which has a dark colour ranging from U to Ò.
The second range is F2 and determines the lighter colour ranging from À to I.
Thirdly, the formant cluster F3 to F5 adds a typically bright I-colour.
Finally, **the fourth colour range** consists of F5 and higher frequencies, which work together to create a very bright, sizzle-like colour.



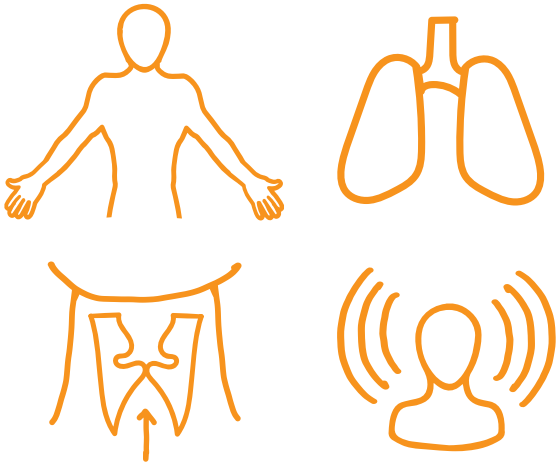
ANATOMY

The science behind the four pillars

11.1 POSTURE
11.2 BREATH
11.3 VOCAL FOLDS
11.4 VOCAL TRACT
SUMMARY

In the previous chapters, you learnt that you can use the four pillars to produce any sound you want. In this chapter, we delve deeper into how the body functions when you speak or sing. To supplement the acoustic-orientated approach, you will now develop a muscle-orientated approach to the voice. Developing the voice requires precise control of the muscular system. To achieve this, you will need to train the voice precisely and regularly.

This chapter is structured according to the four pillars of the instrument as discussed in chapter 4: posture, breath, vocal folds and vocal tract. The anatomy of each of these pillars, as well as their possibilities, will be covered in detail and related to the sound characteristics from chapters 3 and 10. This will help you to understand, experience and hear what is happening inside. For the sake of legibility, we have aimed to describe the anatomy as plainly as possible. Only the parts of the anatomy that are, in our view, practically relevant to you as a singer, speaker or vocal coach will be discussed.
As a reminder, here is a list of the controllable parts of each of the four pillars:



POSTURE
- Neutral
- Belting
- Classical

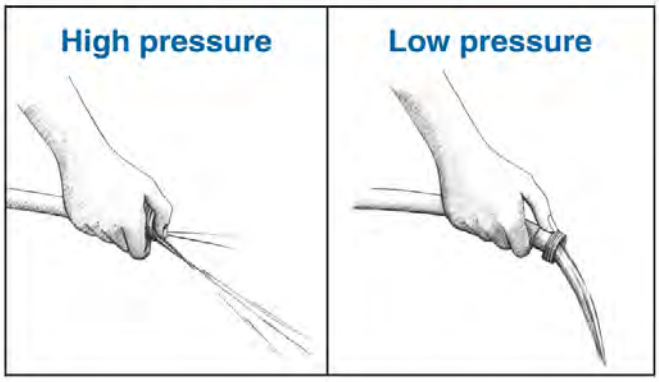
BREATH
- Belly
- Rib cage

VOCAL FOLDS
- Vibrations
- Length
- Closure
- Thickness
- False vocal folds
- Undulations

VOCAL TRACT
- Larynx
- Epilarynx
- Tongue
- Jaw
- Lips
- Soft palate

UPSTREAM DOWNSTREAM

The four pillars influence each other in both upstream and downstream directions. Of course, you need the breath to make the vocal folds vibrate and produce sound (upstream).
But you can also modify the vocal tract, for example by closing the mouth, which changes the air pressure in the mouth and affects the vocal folds, ultimately influencing your breathing (downstream). Being aware of this interaction is important.

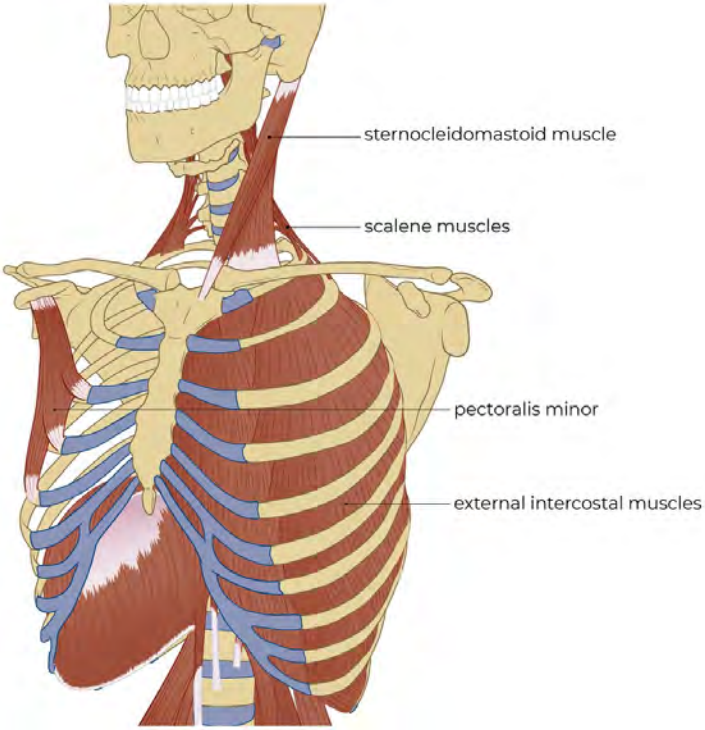


11.2.2 MID BREATHING

Stand up and breathe out as you contract the abdominal muscles. After the exhalation, keep pulling the abs in as you inhale; you will automatically have mid breathing. Repeat a few times.

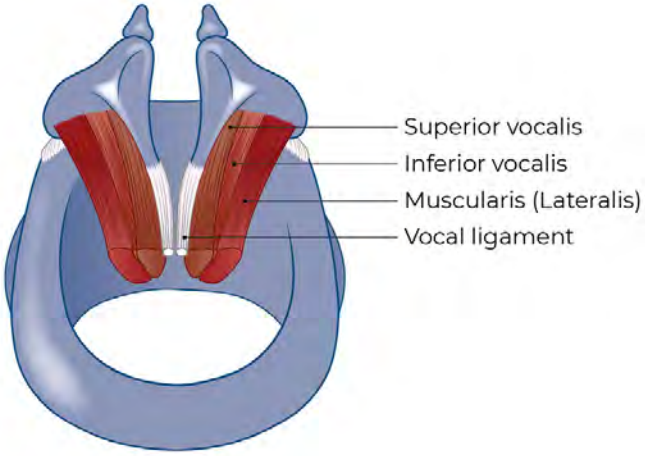
Now let's take a look at the anatomy of mid breathing. When the rib cage expands and contracts, that's usually what we refer to as mid breathing.
The thoracic cavity expands as the ribs move outwards and up. The twelve pairs of ribs are connected by the intercostal muscles, which are divided into the internal and external intercostal muscles. For mid breathing, the external intercostal muscles are engaged, pulling the chest up and to the sides. The muscles above the clavicle and the sternocleidomastoid muscle, responsible for lifting the sternum, can also be involvec when you need power or strength.

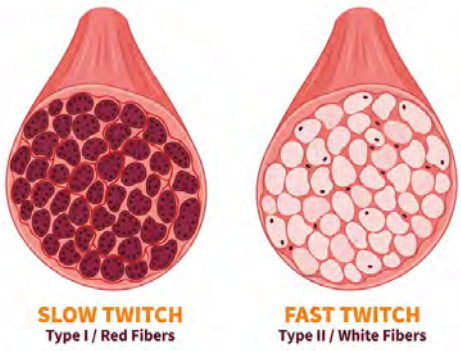
On exhalation, the external intercostal muscles relax, letting gravity take the rib cage back down to REL. If you want to breathe out even more, for example during singing, the internal intercostal muscles will help to contract the chest further, pushing more air out.



VOCAL FOLDS

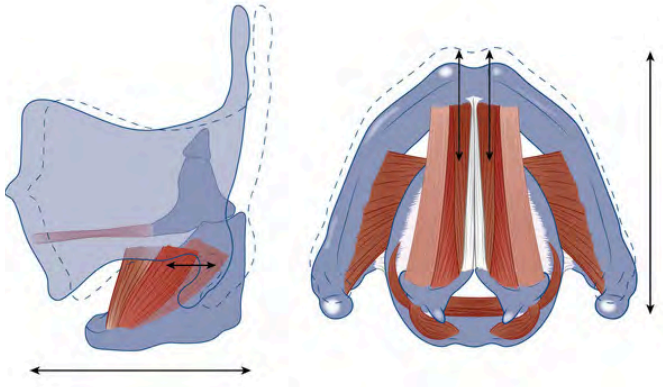
The vocal folds are constructed of four layers: the deepest layer is the **thyroarytenoid (TA) muscle**. The thyroarytenoid muscle is divided into two parts: the lateral (outer) part, known as the **muscularis**, and the medial (inner) part, called the **vocalis**.





The vocalis consists mainly of **slow tonic muscle fibres (STF)**.

The vocalis is divided into two parts: aryteno-vocalis (pars interna arytenoidea, inferior), which runs from the lateral part of the processus part of the arytenoids to the front of the thyroid, and pars thyro-vocalis (pars interna thyroidea, superior), which runs in the opposite direction from the thyroid to the processus part of the arytenoids.



In M1.5, the length of the vocal folds lies between the short configuration of M1 and the long configuration of M2. The oblique part of the cricothyroid (CT) muscle tilts the thyroid cartilage slightly forward, stretching the thyroarytenoid (TA) muscle, especially the vocalis.

HEALTH



12.1 VOCAL HEALTH
12.1.1 VOCAL PROBLEMS
12.1.2 SOVT RECOVERY EXERCISES
12.1.3 RECOVERY TOOLS
12.1.4 HOW TO STAY VOCALLY HEALTHY

12.2 MENTAL HEALTH
12.2.1 FRIENDLY EYES MINDSET
12.2.2 A BALANCED BODY & MIND
12.2.3 GUIDED BREATHING
12.2.4 MENTAL PRACTICES
SUMMARY

Your vocal possibilities are limited because the vocal folds are tired and may be slightly swollen from the work they have done.

The voice usually recovers automatically; after some rest and a good night's sleep, you normally sound better and clearer the next *day*. Sometimes, your voice may need a little extra rest and recovery work to get back into shape. In this chapter, you will learn practical tools to support physical vocal recovery



12.1.2 SOVT RECOVERY EXERCISES

Research shows that SOVT tools:
- **Increase supraglottal pressure** by building back pressure through resistance from the lips, tongue, or a straw.
- **Decrease subglottal and intraglottal pressure** as a result of increased supraglottal pressure.

As a result, SOVT exercises help to:
- **Lower the phonation threshold pressure**, the minimum amount of pressure needed to initiate vocal fold vibration, making opening and closing more effortless and healthy.
- **Open the vocal folds more easily and widely**. The mucosal wave can flow easily to the sides, creating a clearer sound and enabling the fundamental frequency and higher harmonics to be produced more efficiently, resulting in a richer sound spectrum.
- **Increase blood flow and improve elasticity**.

LAX VOX® & WATER RESISTANCE THERAPY

12.01 **Say U on Lax Vox®, breathy gradual onset, low, breathiness 4, loudness 3, darkness 4.**
Speak with little pitch variations.
Ensure that your cheeks are bubbling too, and use a dark U sound.
We begin with the advantages of Lax Vox®, as it is the only SOVT instrument that really helps to relax and gently massages the vocal folds, helping you to recover faster. When the voice becomes clearer and starts to feel and sound better, we highly recommend moving on to the UV Straw or UV Mask to train an easy, better closure of the vocal folds, resulting in a clearer, louder and brighter sound.

STRAW AND MASK TRAINING

12.14 **Say U on UV Straw 3, UV Mask 2, gradual onset, low, loudness 3, brightness 4.**
Do not blow into the UV Straw or UV Mask.

The Universal Voice Straw and Universal Voice Mask are specialised SOVT tools designed for vocalists and speakers. These innovative devices were created after an extensive review of evidence-based research conducted by Ingo R. Titze on Straw, Marco Guzmán on Water Resistant Therapy. Especially insights gained during a workshop led by Iris Meerschman motivated Alberto ter Doest to develop the Universal Voice Straw and Universal Voice Mask.

Alberto's experience with Lax Vox® spans more than 18 years, during which he has conducted numerous workshops for singing teachers, choir directors, and speech therapists, and researched the effects and mechanisms of Lax Vox®. This extensive background laid the foundation for the development of the UV Straw and UV Mask, two SOVT instruments. While they share similarities with Lax Vox®, they also offer distinct advantages due to their ability to precisely regulate breath flow via adjustable diameters.

12.2.1 FRIENDLY EYES MINDSET

Friendly Eyes is, for me, my students, and our teachers, the key tool in learning and teaching. We always aim to approach ourselves and our students with friendly eyes and allow ourselves to make good mistakes. This mindset greatly supports a mental healthy attitude as a singer. So we begin by explaining the mindset and Friendly Eyes.
Looking at yourself with 'Friendly Eyes' is a mindset that lets go of negative judgment, learning to accept the situation in which you find yourself, whilst staying curious and open to see how much further you can grow. 'Good Mistakes' are outcomes that you know are different from what you intended.
If you can learn from your mistakes, it means you realise that they are good.
For information go to **www.friendlyeyes.com**

12.2.3 GUIDED BREATHING

Controlled exhalation will improve your **heart coherence** and lead to more relaxed singing.
Humming on low notes will increase your **NO (Nitro Monoxyde)** levels, important for transportation of oxygen in your blood. Extended exhalation will help you improve your **CO_2 tolerance (carbon dioxide)**.
In contrast, the **Wim Hof Method** at the end of this section will activate your body and mind.



4-4-8-4 BOX BREATHING

12.52 **Breathe in for 4 seconds, hold your breath for 4 seconds, hum for 8 seconds, hold your breath for 4 seconds. Repeat.**
Keep a BPM of 66 or use the guided breathing exercise in our app.

NAME

PERSONAL VOICE PLAN

CURRENTLY

SOUND WAVES

☐ ☐ ☐

irregular irregular/regular regular

PITCH

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

low high

BREATHINESS

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

clear breathy

LOUDNESS

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

soft loud

PRESSING

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

free pressed

VIBRATO

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

straight vibrato

COLOUR

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

neutral dark

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

neutral bright

NASALITY

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

oral nasalized nasal

4 PILLARS

POSTURE

Neutral
Belting
Classical

BREATH

Breath flow: 2/ 4/ 6/ 8
Breath pressure: 2/ 4/ 6/ 8
Belly: neutral/ outward/ inward
Ribs: neutral/ outward/ inward

VOCAL FOLDS

Vibrations: irregular/ regular
Length: short/ longer/ long
Closure: open/ closed
Thickness: thin/ thick
False vocal folds:
opened/ narrowed
Undulations:
straight/ undulations

VOCAL TRACT

Larynx: neutral/ high/ low
Epilarynx: open/ narrowed
Tongue: mid/ high/ low/
front/ back/ retracted
Jaw: neutral/ nearly closed/ open
Lips: neutral/ protruded/ wide
Soft palate: high/ mid/ low

UNIVERSAL VOICE.

VOICE CHARACTER

EXERCISES

MY GOAL

SOUND WAVES

☐ ☐ ☐

irregular irregular/regular regular

PITCH

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

low high

BREATHINESS

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

clear breathy

LOUDNESS

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

soft loud

PRESSING

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

free pressed

VIBRATO

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

straight vibrato

COLOUR

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

neutral dark

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

neutral bright

NASALITY

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

oral nasalized nasal







Whether you sing rock, pop, musicals, classical music or just in the shower: with the Universal Voice Guide (UVG), you'll learn how to train your voice independently, quickly and effectively, and improve your singing.
All the content in this book is illustrated with diagrams. Audio examples are provided for each exercise, as well as countless instrumentals of varying difficulty levels for you to sing along to. The Universal Voice Guide is written in a clear and accessible style, so you can easily follow all the content.
Thanks to its compact and well-organised structure, the Universal Voice Guide helps you achieve your singing goals.
Unlock the full potential of your voice!



Alberto ter Doest has been performing as a classical singer for many years, both as a soloist and with the Nederlands Kamerkoor. He was a singing teacher and artistic director at the Codarts Conservatoire in Rotterdam. In addition, he has studied countless books and teaching methods and spent years researching the functioning of the voice in collaboration with various doctors.
Based on this scientific knowledge, he runs courses and workshops, teaches numerous singers both at home and abroad, and has developed the Universal Voice System, drawing on the insights gained from his many years of practical experience. Alberto ter Doest shares his clear and easy-to-understand Universal Voice System in the form of this book, the Universal Voice Guide. Would you like to be taught by Alberto? Then visit the Universal Voice Institute in Amsterdam. Together with his team of UVS Master Teachers, he runs various courses and workshops where you will learn to sing even better. If you sing professionally or would like to become a UVS Master Teacher yourself, the three-year UVS training programme is just right for you, as here you will be trained to become an all-round performer or UVS Master Teacher.

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