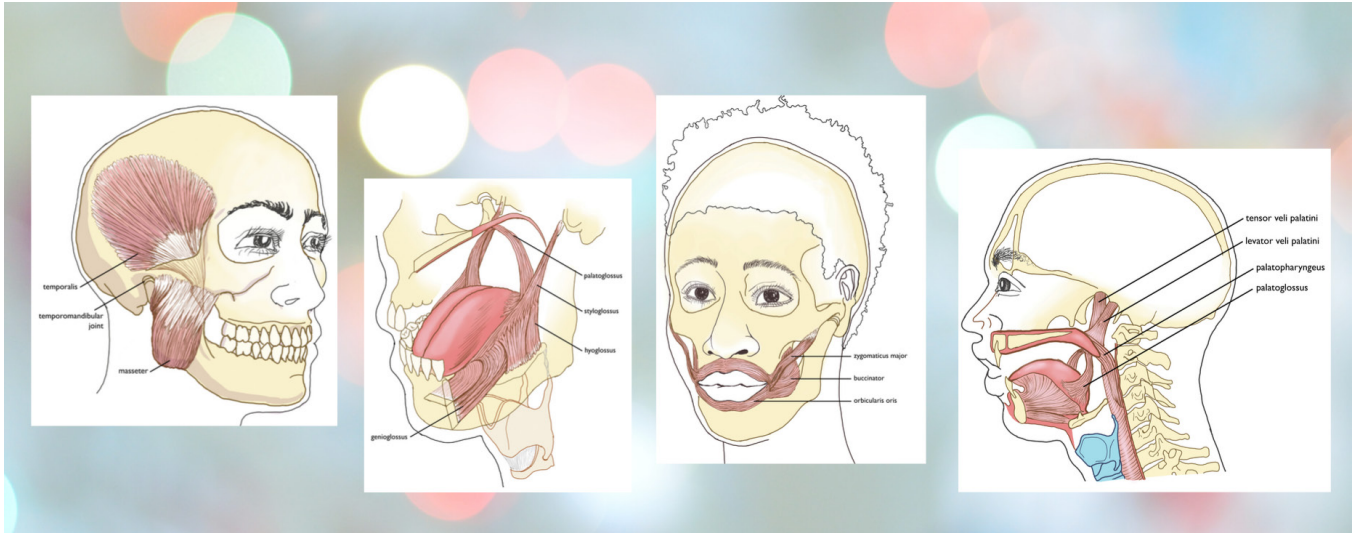


# Articulation for Singers

Condition and coordinate your jaw, tongue, lips and soft palate for optimal resonance and beautiful lyric diction.



Optimal vocal resonance is defined by the ability to shape the supraglottal tract in a way that consistently amplifies the vibrations produced by the vocal folds as we move from vowel to vowel and pitch to pitch. Optimal articulation, therefore, requires the ability to shape vowels and consonants so as to provide for this consistent amplification.

The way we learn to articulate vowels and consonants in speech rarely provides for optimal vocal resonance. We learn speech by imitating the sounds and articulatory movements of those around us, and our aim is intelligible expression rather than consistent, powerful resonance. While the way we naturally articulate some phonemes will prove more useful for lyric diction than others, optimizing articulation for singing generally demands a wholesale reeducation of the jaw, tongue, lips, and soft palate.

I created the Articulation for Singers course to facilitate this essential reeducation. It consists of 15 progressive lessons to condition and coordinate the articulators. Each lesson includes an instructional video and a supplemental pdf download.

The full course is available at <https://www.liberatedvoice.studio/offers/h46SmFnC>

Instructors are invited to access a one-week trial version at <https://www.liberatedvoice.studio/offers/g4hvqeNY>

**Lesson 1:** A Ballet Class for Your Mouth

**Lesson 2:** Jaw Release

**Lesson 3:** Tongue Release

**Lesson 4:** Jaw/Tongue Separation: Vowels

**Lesson 5:** Jaw/Tongue Separation: Consonants

**Lesson 6:** Lip Coordination

**Lesson 7:** Lip/Tongue Coordination

**Lesson 8:** Lip/Jaw Coordination

**Lesson 9:** Soft Palate Coordination

**Lesson 10:** Soft Palate Integration

**Lesson 11:** Practical Application – Italian

**Lesson 12:** Practical Application – English

**Lesson 13:** Practical Application – French

**Lesson 14:** Practical Application – German

**Lesson 15:** Freedom of Expression

## About Your Instructor



**Claudia Friedlander** is a voice teacher and fitness expert based in New York City. Born in Queens and raised in New Jersey, she began her musical studies as a clarinetist. Her passion was fueled by her early experiences playing in the Young Artists Orchestra at Tanglewood under the batons of Seiji Ozawa and Leonard Bernstein. This led to private studies with Richard Stoltzman, a Master's degree in Clarinet from Peabody Conservatory, and a brief stint as the principal clarinetist of Orquesta Sinfónica del Estado de México.

Shortly after completing her undergraduate studies at Bennington College, she was encouraged to study singing by conductor Blanche Honegger Moyses. She sang while continuing to play her instrument, earning a Master's degree in Voice at Peabody simultaneously with her clarinet degree. Eventually, her fascination with the physiological process of singing eclipsed her passion for clarinet. In 1995, she began doctoral studies in vocal performance and pedagogy at McGill University, which she completed in 1999.

In 2002, Dr. Friedlander moved to New York City, apprenticed herself to renowned pedagogue W. Stephen Smith, and established her voice studio. In her first few

years of teaching, frustration with her inability to address the mechanical dysfunction some of her students possessed in a methodical and rigorous way motivated her to study kinesiology. After receiving her certification as a personal trainer from the National Academy of Sports Medicine, she became inspired to apply the concept of sport-specific training to the professional voice.

Dr. Friedlander has presented workshops on vocal fitness for The Voice Foundation and the Performing Arts Medicine Association, and was an invited panel discussant on health and wellness for OPERA America. Her students have performed on Broadway, and at leading opera houses including The Santa Fe Opera and the Metropolitan Opera. Her first book, *Complete Vocal Fitness: A Singer's Guide to Physical Training, Fitness and Anatomy*, was published by Rowman & Littlefield in June 2018. She is the author of the monthly column "Musings on Mechanics" for Classical Singer Magazine as well as a widely read and cited blog on vocal technique and fitness, The Liberated Voice. In 2008, she joined the faculty of the Weill Music Institute at Carnegie Hall, where she developed, in collaboration with Joyce DiDonato, *The Singer's Audition Handbook*, an interactive online career development guide for young singers that will be published in book form in November 2019.