

For my case study I studied my younger brother, who is twelve years old. My little brother has been singing for a very long time, always putting himself out there in talent shows, musicals, and church choir. Because he has been so involved in these activities, he has developed his voice extremely well for a middle schooler who is only in band. He was able to be in a general music class in elementary school, where he first got started with musicals, but in middle school, he chose band they do not offer choir until seventh grade, so he has lost two years of vital music education via a choral setting. He was excited for me to execute this study on him because he loves music and is intrigued by what I am doing at school. I noticed many things that he did well with this study, and also many things he can work on to strengthen and develop his voice.

My brother has a strong voice for being in the cambiata/changing phase of male adolescence, a lot of which has to deal with his constant exercising of his voice and participation in so many shows. He projects his voice well, but doesn't have the best breath support. When he breathes, I notice his shoulders rise a great deal and his chest puffs out and his stomach doesn't get "fat with air." He needs to be instructed on his breathing technique, to improve this and create an even more projected and healthy sound. A vocal exercise he can use to help him work on his breathing would be the "Two-Finger Movement" exercise. In this exercise, he would learn to feel the abdominal muscles contract and relax when inhaling and exhaling by "making a hole" and noticing the creating of the hole and the filling of the hole by correct breathing.

My brother also has terrific pitch matching abilities. He listened very closely to what I sang, and made sure he matched the intervals correctly. He is in band, and I feel that this has had an impact on his pitch matching, especially since our band director makes all the students sing a significant amount in class. Another weakness of my brother's would be that while he sings, he lifts his chin in the air sometimes, which strains his vocal folds. An exercise that will help this sort of problem would be the "Neck Stretch". In this exercise, my brother will be able to feel the strain that extending the chin too far causes on his voice and tone. He will also be able to find the appropriate position the chin should be in by pulling on the imaginary string that pulls the head off the shoulders. If he does this exercise, he will be able to fix his chin lift and sing with the proper head position.

Another strength that I noticed in my brother was his tone quality. He has a very pure and bright tone when he sings that is pleasant to the ear and represents a young, healthy tone. He has a developed tone, but because his voice is changing, he needs to continue to exercise his voice properly so he can blend together and develop a strong voice when his voice is completely changed. To do this, he should use the "Moving Up" exercises involving hip, hop, hip and arpeggios. These exercises will help him blend his tone and voice over his register breaks, and feel the connection between his registers especially as his voice continues to change. He will develop a stronger tone through the years if he practices these exercises early.

He has an impressive range for a cambiata/changing male, and has been able to find his upper range (CT). I know that as his voice changes, he will extend his range even further. By using the exercise of a range extension with the "Octave Lift

with Extension". By using this exercise, he will be able to practice stretching the octave and blending the registers. By changing the keys and starting notes of this exercise, my brother will be able to extend his range healthily and thoroughly as he gets older and his voice matures.

Another strength of my brother's singing voice is his resonant tone production capabilities. He has the right shape and size of mouth and relaxed tongue when he sings, and I could tell because his tone was not straining. I could tell straining from the lifted chin, but could definitely hear in his tone that his mouth was the correct shape and size. He definitely needs to continue to work on his resonant tone production though, because as he gets higher in his range, he loses the shape and size of his mouth. He keeps the same structure of his mouth as he sings higher, and doesn't open his mouth and change its shape to produce a better sound. I feel this is because he is not relaxing his throat vocal-tract muscles, and trying to force sound out by keeping them the way they were. An exercise to help his resonant tone production would be the open throat, "Facial-Chin Massage". I feel that he just doesn't understand that as he sings higher he needs to change the shape of his mouth and needs to relax and not force his mouth to be a certain shape. I feel that with this exercise, he will be able to feel how easily it is to sing when his muscles are relaxed and can produce a freer sound. This exercise will especially help him when he gets older too, and is having to modify his vowels and shape to sing in his upper register.

I enjoyed executing this study on my younger brother, to see how he is growing as a singer. I feel that he is developing well, but needs more instruction in

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every area of technique to improve and strengthen his voice. I think that he had fun performing this study and was happy to see me interested in his voice. I cannot wait to see what future he will have in singing, and hope that I can aid in the development of his voice as he continues to get older and matures.