EXTRA NORMAL VOCAL TECHNIQUE

Workshops/Seminars
2-3 days

Book & CD

Michael
Edward
Edgerton
Demetrio Stratos

http://www.youtube.com/watch?v=KxmUL6mXTUE
Methods of voice production that encompass, while suggesting modes outside of, western Bel Canto styles.

The extra-normal voice utilizing information from voice physiology and acoustics (based upon my book, The 21st Century Voice) will focus on ethnic and world traditions and western explorative traditions.

The training will be focused on techniques of production and not style. Due to the enormous diversity of vocal potential, a separate, special training program will be developed in consultation with each singer.

No previous experience necessary
Mike Edgerton is a composer and singer.

Since the mid-90’s Edgerton has given workshops and seminars in Asia, Europe and The USA.

Each seminar is individually designed.

Participants include professional singers to those with no experience or training.

Sessions are based upon healthy production technique.
The seminars will offer participants’ an introduction and the experience to unusual and nonwestern voice.

No Experience is necessary!

We will:
• Introduce concepts of breath, body and voice systematically
• Expand notions of appropriate voice production
• Work from an intelligent notion of physicality and feeling
• Experience how acoustics and biomechanics can inspire and inform
• Listen and explore
• See videos
• Most Important – Actively Participate

Poppy, Merdan and Aiden - Students at the University of Abertay who performed in DRAFT 2002 (http://www.myspace.com/michaeledwardedgerton)
Examples of Vocal Training Topics:
Voiced, biphonic asymmetries
Reinforced harmonics
[Simulated Tibetan] Chant
glottal whistle
high airflow
registral oscillation
Airflow – from high to low flow; end of breath
Attack/onset of production
Air support
Placement
Introduce scalar concepts central to extra-normal voice

Special Topics:
Improvisation
Voice, live electronics, interactivity
Voice and movement

Angela Wingerath née Rademacher with Ensemble Ars Nova in *A Marriage of Shadows* by Michael Edward Edgerton performed at the AVFest08 in Middlesbrough, England on March 03, 2008.

http://www.youtube.com/watch?v=1upVa2y0rWg
Other issues?

Problems with hoarseness
The anatomy and correct use of voice
Vocal modes
Sound color
Prevention of vocal violence
Improvisation
Vocal break
Embodied, physical voice

Mike Edgerton performing BloodSugarBreath in Berlin  http://www.youtube.com/user/MichaelEdgerton
A two-day schedule might resemble

**Day 1**

<table>
<thead>
<tr>
<th>Hours 1 &amp; 2</th>
<th>Hours 3 &amp; 4</th>
<th>Hours 5 &amp; 6</th>
<th>Hours 7 &amp; 8</th>
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</thead>
<tbody>
<tr>
<td>Warm-up &amp; Sensing Exercises</td>
<td>Sensing exercises</td>
<td>Warm-up &amp; Sensing exercises</td>
<td>Sensing exercises</td>
</tr>
<tr>
<td>Videos of nonstandard voice: Honda “this is what a car feels like…”</td>
<td>What is sound source? Experiments in voiced and unvoiced sound sources</td>
<td>Discuss vocal health</td>
<td>Introduce</td>
</tr>
<tr>
<td>Al Jarreau, opening to “Take Five”</td>
<td>Introduce vocal folds -Voicing and nonvoicing -Breathy sound with voice -Modes, including: vocal fry pressed wide vibrato asymmetries</td>
<td>Introduce sub- and supra-glottal oscillation</td>
<td>-Vocal Register -Oscillation</td>
</tr>
<tr>
<td>Introduction of extra-normal voice</td>
<td>Introduce composition and/or improvisation for public viewing at end of day 2</td>
<td>Audio/video of Tibetan Chant, Tuvan Throat Singing [Kargyraa], Xhosa Women</td>
<td>-Color</td>
</tr>
<tr>
<td>Demonstrations &amp; Training &amp; Discussion</td>
<td>Lunch</td>
<td>Composition/Improvisation</td>
<td>-Mechanics of Registral Shifting Emphasized</td>
</tr>
<tr>
<td>Short pause</td>
<td></td>
<td>Rehearsal &amp; strategies</td>
<td>-Glissandi</td>
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<tr>
<td></td>
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<td></td>
<td>Audio/video: S. Namtchylak, E. London, trad Japanese music, whistle register, countertenor, castrati, Strohbass, Xhosa women</td>
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<td>Demonstrations &amp; training</td>
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<td>Rehearsal &amp; Strategies</td>
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</table>
A two-day schedule might resemble

<table>
<thead>
<tr>
<th>Day 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hours 1 &amp; 2</strong></td>
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<tr>
<td>Warm-up &amp; Sensing Exercises</td>
</tr>
</tbody>
</table>
| Introduce Filtering
- Oral modification
- Two-stage combinatorial
- *Edgerton Model of Filter Articulation*
- Timbral changes
- Reinforced harmonics
- External filters |
| Introduce Turbulence
- International Phonetic Alphabet
- *Edgerton Model of Turbulent Modification* |
| Audio/video: Trad. music from India, J. Hendricks, F. Cox, H. Lachenmann, Schola Cantorum Stuttgart, Exvoco |
| Demonstrations & Training
Composition/Improvisation
Rehearsal
Short break |
| Introduce Multiphonics
- Voiced & voiced
- Voiced & unvoiced
- Unvoiced & unvoiced
- 3 or more |
| Demonstrations & Training
Rehearse composition/improvisation
Lunch |
| Rehearse composition/improvisation
Rehearse composition/improvisation
Lunch |
| Introduce context and improvisation |
| with performances by participants (and perhaps Edgerton?) |

Rebekka Uhlig in *Ursprung*, Kleine Wasserspeicher, Berlin
The Contemporary Music Centre and the Association of Irish Composers

FEE GUIDELINES

2005/2006

The Contemporary Music Centre and the Association of Irish Composers wish to ensure that composers receive adequate remuneration for their work and have jointly drawn up the following guidelines.

The fees and categories given below should be regarded as a useful indicator rather than a prescribed structure. The lower end of each band is intended for less established composers; senior composers will command a higher fee and, in such cases, the upper figure should be taken as a median rather than a maximum.

Guidelines for composers leading workshops/education projects

Per two-hour session €125-€160

Per day €250-€345

Community choir in Gällivare, directed by Maria Nilsson Dahlgren
Almut Kühne performing *Anaphora*, a study of 56 classes of multiphonics received its Spanish premiere on Sunday, April 25 in the Paranymp Hall of the Rectorate of the University of A Coruña during IC[CM] 2010.

A video pairing the audio recording with Musical score can be seen/heard at: http://www.youtube.com/watch?v=te12TQyH73g
The 21st Century Voice published by Scarecrow Press

The text features a comprehensive discussion of extra-complex methods of vocal sound production, within an acoustic and physiologic framework. Most importantly the text and associated recordings propose methods for continued creative exploration. The book has received exceptional reviews and is now available from Scarecrow Press. Due to the comprehensive treatment of extra-complex vocal production within a scientific framework, the book has a broad appeal that extends beyond musical composition and performance to include voice science, acoustics, linguistics, computer modeling and more.

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5: FILTERING
6: TURBULENT TO ABSOLUTE AIRFLOW MODIFICATION

HEIGHTENED POTENTIALS
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CONTEXT
10: EX (IN) TENDED CONTEXT: THE VOICE AS OTHER

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Review by Elizabeth Terrel

The Voice and Speech Review, the official Journal of the Voice and Speech Trainers Association
Issue 5: Voice and Gender and other contemporary issues in professional voice and speech training
August 2007

The 21st Century Voice by Michael Edward Edgerton is an indispensable guide to vocal techniques and practices used in non-traditional voice work, focused on the singing voice. This is a book about the extreme potentials of the human voice, placed within the biomechanical framework ... Its 200 pages are packed with illustrations, charts, graphs, and sheet music examples. An audio CD allows the reader to hear examples of the techniques discussed.

This book is a needed reference as extended voice work becomes more prevalent and moves into the mainstream. Edgerton does an admirable job of citing and reporting recent findings in voice research.

As mentioned, Edgerton places non-traditional singing techniques within the traditional structure. He examines the processes of vocal production one section at a time and then ties them all together at the end. Part I deals with techniques involving Air Flow (egressive and ingressive breathing, and source and duration of airflow.)

Part II deals with Source and issues related to vocal fold use. He covers techniques ranging from the familiar (vibrato) to the less familiar (including pressed voice, damped sound, laryngeal manipulation, glottal whistle, and sub- and supra-glottal sound production.) He relates the technical aspects of gender related voice production and addresses issues related to controversial vocal registers, citing techniques used in Korean P'ansori singing, to which he refers several times throughout the book.

Part III covers issues of resonance and articulation, vocal tract mapping (notably the Edgerton Model of Filter Articulation, which he covers in great detail.) This section includes IPA, language issues, and techniques involved in the modification of airflow.

Part IV on Heightened Potentials deals with issues such as multiphonic (more than one pitch at a time) sound; extreme vocal use (shouting, screaming, rasping, etc.); and the variety of ways in which the human voice can interface with other forms of media and instrumentation.

In Part V Edgerton discusses how the covered techniques are placed in the context of an artistic framework. Part VI is the Appendices, Glossary, and Index, which are comprehensive. Additionally, each chapter of the book has an extensive list of Suggested Readings and References.

This book is a valuable addition to any voice trainer's library. It's thorough and provides concrete examples with a tremendous amount of information in one place. It is a much needed treatise on the power and potential of the human voice.

Elizabeth Terrel is a Voice trainer, Acting teacher specializing in movement and release work, and Oral Communications instructor. She is a Fitzmaurice Voicework instructor (certification 2008), certified QEST Practitioner, and the founder of Authentic Voice Design. Elizabeth earned her MFA in Acting (Meisner Technique) from Northern Illinois University and her BA in Theatre Arts with a Performance Emphasis from San Diego State University. She is an alumnus of the Moscow Art Theatre Intensive Program and has studied at the Hungarian Theatre Institute in Cluj, Romania. Elizabeth’s performance background includes musical and straight theatre (receiving three San Diego Patte’ awards) and cabaret performer.
Reviewed by Chris Tonelli

When books like The 21st Century Voice come on the market, there is cause for celebration. Michael Edgerton has toiled for years, doing all the dirty, meticulous, scientific observation he could to bring about a better understanding of the way voices do what they do. Alongside that aim, Edgerton also wants to ensure that new music composers understand just how much voices can do. Twenty-first Century Voice is a thorough, well-researched shopping list of possibilities for unconventional vocal expression.

The book¹s introduction is a throwing of the gauntlet. From the title, it is obvious that "complex" and "extra-normal" vocalization is being constructed as the future of vocal expression. ... Rather than allow extra-normal vocalization to remain the domain of those composers, performers, and improvisers who believe in the uniqueness of each musical event, as opposed to the authority and timelessness of the score, Edgerton sets out to provide ... "a clear and concise framework into which all possible means of sound production may be placed.²

For composers, for whom this book was primarily written, Edgerton¹s list of vocal and non-vocal oral techniques includes many practical suggestions for methods of notation for variables such as dental, lingual, and bilabial position, pitch air ratios, and complex multiphonic combinations. I can¹t imagine a better way to provide composers with both an awakening of the potential of extra-normal vocal composition and the practical tools needed for composition. Performers of new music will, whether they like it or not, have no choice but to use this book as a reference when composers start using devices like the "Edgerton Model of Filter Articulation" in their scores. Nonetheless, they will appreciate that, at the end of each section, Edgerton does provide his reader with a bibliography of further readings for each area, and he directs readers towards his more pedagogical writing. ... I must admit that as I type this, I¹m covered in saliva from attempting all of the items on the Edgerton list - there are certainly benefits that come from working with Edgerton¹s thorough observations about the potential of different techniques. His compendious approach surely holds interesting new possibilities and insights for even the most seasoned vocal performer.

In his quest to provide a total framework, Edgerton divides the book into sections on the differing options for airflow: the breadth of vocal fold behaviour; the larynx as a sound source; theory and practice of normative and unusual register; language-based and non-habitual vocal-tract options for filtering and articulating vocal sound; vocal-tract options for airflow modification; multiphonic combinations; extreme vocal behaviours and vocal health; vocal interface with instruments, machines, spaces, and ritual practices; and the contexts that have employed the voice for differing social functions. Edgerton provides diagrams for mapping tongue placement in relation to the palate; charts that outline the kinds of sounds possible from airflow modification by the various parts of the upper vocal tract; excerpts from a number of scores that have developed notations for extended techniques, and an accompanying CD that illustrates the various techniques he discusses.

The only other book that shares many of Edgerton¹s goals is Trevor Wishart¹s On Sonic Art, yet they are very different beasts. Edgerton¹s book lacks the poetry and esotericism of On Sonic Art, but is infinitely more practical and easy to use. Edgerton draws much from Wishart¹s work and uses much of his language, but offers a very different final result. If you run into Edgerton, take your hat off; he¹s worked hard to give us something quite wonderful.
The 21st-century Voice: Contemporary and Traditional Extra-Normal Voice

Reviewed by Stefaan Van Ryssen
Hogeschool Gent
Jan Delvinlaan 115, 9000 Gent, Belgium
stefaan.vanryssen@hogent.be

Anyone with even the slightest interest in traditional and world music, avant-garde, pop and classical will surely have noticed the sheer endless variety of vocal techniques that are available to today's performers. Shouting, humming, multiphonics, inhaling, whispering and whistling are just a few of the tools in their toolbox. All this certainly makes for fascinating music, but it leaves composers, ethnographers and musicologists with the daunting problem of categorizing and noting what is in the air and performers with nothing less than a moral duty to expand their repertoire if they want to stay in trade.

Composer and performer Michael Edward Edgerton has undertaken this Herculean task with enthusiasm, insight, and a lot of common sense. Building on such diverse sciences as phonetics, physics, organology, and linguistics, he describes and analyzes any vocal and paravocal sound imaginable—and some of them unimaginable if you rely only on your inner ear and your past experience. Even better, he has collected hundreds of fragments from scores and 99 audio samples to illustrate the many techniques and practices he describes. Do not expect to hear some Klingon or an outlandish dialect spoken on Tatooine though. The collection is limited to what the human vocal tract can reasonably produce, and that is an awful lot on its own account.

Sensibly, the author hasn't tried to categorize sounds by what you hear but by how they are produced. And, again sensibly, this means he has to start with the basic element of sound: airflow. From this he moves on to the source of vocal sounds: the human voice itself, how it is built, what its characteristics and limitations are and how its potential may be tapped. Next comes articulation and resonance or the formation of intelligible and unintelligible sounds during speech and song. "... [A]s this text is about potentials for sound production, it was clear that a model needed to be developed that would account for all regions and manners available for human sound production that practically should retain the qualities of flexibility and ease of absorption and retention. The result was the development of a mapping of vocal tract articulation for filter-like, turbulent and absolute airflow modification" (p. xxiii, emphasis by the author).

Multiphonics in all its disguises has a chapter of its own, leading to some reflections on where it all might end ('extermes') and what to do if things go wrong ('causes and treatments of vocal disorders').

Of course, the voice in itself can be amplified, modified, and augmented by means of classical and modern (electronic) instruments. This is what Edgerton calls 'interfaces', and it naturally and logically leads to the question of how people listen or rather how sound is perceived in different contexts.

This is, by far, the most comprehensive text ever published on vocal techniques. Its many illustrations—both graphical and auditory—and its clear and concise writing makes it an invaluable sourcebook for composers and performers as well as a fun read for those who just want to enlarge the repertoire of their solitary shower performance. Mind your arytenoid cartilage!
Biography

Edgerton, born in Racine, Wisconsin, is a composer of modern classical music. In addition to concert music, he has an interest in bringing music together with other mediums, such as theater, movement and visual art, often in collaboration with artists from these disciplines.

Since 2000, Edgerton has been based in Europe and has worked with artists such as Stefan Östersjö, Kairos String Quartet, Ensemble Ars Nova, Stockholm Saxophone Quartet, Gary Verkade, Angela Rademacher, Chor der Hochschule der Kuenste, Berlin, Chatschatur Kanajan, Jeffrey Burns.

His compositions have received awards and recognition from the Kompositionspreis der Landeshauptstadt Stuttgart 2007 (Tempo Mental Rap), 2007 Composition Contest of the Netherlands Radio Choir (Kalevi Matus), 5th Dutilleaux International Composition Compétition, 2003 (1 sonata), 31 FESTIVAL SYNTHESE BOURGES 2001 (The Elements of Risk in Creation), 1999 Sal Martirano composition competition, Friends and Enemies of New Music (Net/Byrinth), MacDowell Club Award for composition, 1995 (Unspoken Crime), Midwest Composers Symposium, 1988 (A Penny for the Young Guy), 1987 National Federation of Music Clubs Composition Competition (Ai), 1987 National Federation of Music Clubs Composition Competition (Dwellers of the Southwest), Michigan State University Orchestral Composition Competition, 1986 (The Final Diary of a Branch)

Michael received his Doctorate in Musical Arts (DMA) in composition from the University of Illinois, the Masters of Music (MM) from Michigan State University and the Bachelors of Arts (BA) from the University of Wisconsin-Parkside. From 1996 to 1999, Michael was a Postdoctoral Fellow with the National Center for Voice and Speech, where he conducted research on voice science for his book, the 21st Century Voice (http://www.scarecrowpress.com/)

For more detailed information and to hear audio and see score samples, please go to:

http://www.myspace.com/michaeledwardedgerton
BloodSugarBreath - Uncontrollable Notes is a concert program premiered in Berlin in 2010.

Each “song” focuses on a different aspect of singing

Now the concert features 2 dada compositions
Ursonate by Kurt Schwitters
ABC by Emmett Williams

and other modern, extra-normal, experimental pieces
Frictional by Jaap Blonk
criptomelodie infantili by Demetrio Stratos
Improvisations influenced by Phil Minton

and compositions/improvisations by me

My approach to the composition, performance and research of voice is focused on human potential of sound production. Since the early 90’s I have studied the physical and perceptual bases of voices and instruments and have attempted to integrate such findings in creative contexts, pedagogical environments and through dissemination via research papers.

This premiere performance in May 2010 in Berlin was my first public performance since 1994.

Excerpts can be seen and heard here:
http://www.youtube.com/user/MichaelEdgerton
For more information about dates, enrollment and admission

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