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General Questions:

Q: “A video said I should aim to stop vibrations in my chest. Is that good?”

A: “It’s not a good thing to be aiming for **deleting chest vibrations**, but as a consequence of raising your larynx, the vocal tract will resonate less ‘below’ itself and **less vibration** will end up going into the chest. The problem with aiming to delete chest vibrations is that you have to use nasality as compensation” - Melanie

[Audio] Chest Vibrations Demonstration from Melanie: [\[Google Drive\]](#) [\[Discord\]](#)

Questions on “Big Dog/Small Dog” / Panting Practice for Larynx Control:

[Audio] BDSD Demonstration from Melanie: [\[Google Drive\]](#) [\[Discord\]](#)

Q: “if I get this choking feeling does it mean I raised it too high”

A: “no, it means you don’t have specific control of your muscles yet and they’re all contracting as a group; when you train them, they’ll become individually responsive” - Melanie

“If you hear mucus ‘bubbling’ on the back of your tongue, that indicates you are at your physical ceiling. That will also feel like a ‘choked’ sensation. The airflow trying to escape over the back of the tongue causes the mucus to move and make sound, then that’s likely too high” - Zheanna

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Q: “is it supposed to sound like it’s raising pitch (when you are exhaling)?”

A: “In a way! Raising your larynx deletes some of the energy in the bass frequencies and redirects it away into higher frequencies - that manifests in both your recorded voice as less bass and your skull resonating voice as MUCH (IME) less bass. The usual way I demo that is to take masc resonance and slide a note up, and observe that the larynx rises; if you raise your larynx manually, you’ve essentially risen a few semitones up as a consequence (not a cause) but can still go back up or down” - Melanie

“So when you do BDSD, a goal is removing space from your vocal tract and then breathing. What this is doing is letting you hear the size of your vocal tract untainted by vocal fold pitch (from vocalizing). If you put a speaker in a large box, it sounds deeper than if you put it in a small box. This is because larger containers emphasize deeper tones and smaller containers emphasize higher tones. The same is true of your vocal tract under the source-filter model. The source (vocal folds) are inside your container (vocal tract). BDSD lets you simply pass air through to hear the size of the container which does, in fact sound like higher or lower pitch. (The other main goal is learning to activate larynx muscles and gain voluntary control over it)” - Zheanna’s explanation paraphrased by Tara

Q: “I feel like my tongue was raised!”

A: “You were doing BDSO correctly by raising your larynx, constricting your throat and raising your tongue; they were all consequences of doing the exercise correctly and finding the smallest dog you could pant like (which is the point of the **awareness** part of the exercise); and now you need to take the position to **train** your muscles not to go down while you speak” - Melanie

Q: “how am I supposed to hold it up!”

A: “Do it for about 20 seconds every hour to build endurance, then 30 seconds every hour the next day, then 40, then 1 minute for a while, then 2 minutes for a while. And so on, until you can do it for the entire hour every hour (and that’s full time).” - Melanie

Q: “Wait? Does that mean you hold your larynx up even when you are not speaking?”

A: “yeah” - Melanie

“basically just overriding the default muscle configuration”

Q: “why does it sound like my breathing is so much louder when the larynx is up?”

A: “More air friction; constriction/the sound is physically closer” - Chloé/Camille

“To expand on ‘the sound is physically closer’, the larynx being down means that more of the sound is coming from below in the vocal tract (which also explains vibrations in your neck bone when your larynx is low), whereas raising the larynx makes more of the sound originate from the middle of the neck, or maybe sometimes from the top of the neck. Skull resonance is very sensitive to those changes” - Melanie

Q: “oh no can another person hear it?”

A: “somewhat. It might sound louder because of skull resonance. To others you would just sound like a woman breathing, but to you it’s gonna be like a high-pitched crisp weird” - Melanie

Q: “in theory I can just breathe in neutral position but prime my larynx up when I need to speak?”

A: “Yeah. I’d recommend raising your larynx minimally when you’re not speaking, so as to not tire you out when you actually do need to speak” - Chloé

“that too, but you’ll probably want your larynx to be up more and more” - Melanie

Misc., needs clarification:

“the reason its easier to produce higher pitches with a higher larynx is due to the nature of Constructive and Deconstructive interference.”

“Essentially the acoustic feedback to the vocal folds during high larynx makes it more efficient to produce higher notes. vice versa for low pitches/larger tubes”

“when you go to make the air exhale into pitch, you will ignite a cascade of acoustic feedback. ac waves travel in both directions, so your vocal fold ‘feels’ the vocal tract length, and experiences greater resistance at certain pitches which are disharmonic to the fundamental frequency” - Zheanna