



**singer's
advantage**

MASTER YOUR SINGING ARTISTRY

Style Manual



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Singer's Advantage Style Manual

Quotes for thought:

"In singing, vocal technique is the execution, while singing style is the communication" -JP Ocampo

"There will always be a unique way that everyone delivers a vocal" - Dave Brooks

Module 1: Pocket and Timing

1. Your ability to stay in time with a band or minus one, or even a capella.
2. Knowing/Feeling where you are in relation to
 - a. time signature
 - b. pulse of the song
3. Internal rhythmical pulse matches with external rhythmical pulse
 - a. Development:
 - i. Using/following a Metronome
 - ii. Click and Cues
 - iii. Counting/clapping along with a song

Module 2: Phrasing

1. Lyrics executions
 - a. Words to Words
 - i. Sing the whole phrase vs chunked up
 - ii. Chunked will not feel smooth, both in singing and to the listener
 - iii. People will get bored
 - iv. Crunched Consonants
 - b. Connecting the words - Legato
 - i. Speech/Conversational Presentation
 - ii. Promotes communication
 - iii. Smooth out the consonants
 - iv. Separated by breaths

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2. Phrase to Phrase Executions

a. Beginning - Time

- i. Ahead of the Beat (FORWARD PHRASING)
 1. Usually Gospel
 2. To give some spice and flavor
- ii. Behind the Beat (BACK PHRASING)
 1. Forces you to manipulate the phrasing
 2. Stay slightly behind
 3. Feels in control
- iii. On Point (ON TIME)
 1. Works well when you have a faster drive for a song
 2. Subdividing helps be on beat
 3. Take special note on syncopations

b. Middle

- i. To Breathe or not to breathe?
- ii. Bouncing off of consonants - With you - WiDyew
- iii. Finish most lines in one breath towards the end

c. End

- i. Time
 1. Rhythmic
 - a. Ending on a specific and planned point
 2. Freestyle/Fermata
 - a. Case to case, and what the singer feels
 - b. Overlap the next line
 3. Cadenza - Live Version
 - a. Build suspense and continuous expectation
- ii. Vocal Technique - Phrase Ending
 1. Straight
 2. Vibrato
 3. Delayed Vibrato
 4. Straight Sfumato



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5. Vibrato Sfumato
 6. Delayed Vibrato Sfumato
 7. Vibrato Crescendo
 8. Vibrato Decrescendo
- iii. Vocal Technique - Modern Phrase Endings
1. Scoop
 2. Fall (Cadula)
 3. Scoop Vibrato
 4. Fall Vibrato
 5. Diritto Cliff
 6. Vibrato Cliff
 7. Diritto Up Cliff
 8. Vibrato Up Cliff

Module 3: Diction

1. See Diction Manual

Module 4: Dynamic Lyrical Interpretation

"It's not gonna be about the high notes but more about your delivery of the song lyrics. Tell the story and paint the pictures." - Dave Brooks

- Your singing tone should be aimed towards the lyrics and where the song brings the emotions and story to.

1. Power words:

- NVA: Nouns, Verbs and Adjectives
- VAKOG: Visual, Auditory, Kinesthetic, Olfactory, Gustatory

2. Methodology

1. On point

- a. Singing the lyrics as is with bland interpretation

2. Lyrical Drive (Towards)

- a. Technique: Compression and Edgy towards powerful parts



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- b. Technique: Breath and Loose towards intimate parts
- 3. Lyrical Paradox (Against/Opposite the lyrics)
 - a. Technique: Breath and Loose towards powerful parts
 - b. Technique: Compression and Edgy towards intimate parts

Module 5: Melodic Variations

1. When to Melodic Variation
 - a. Typically after first chorus
 - b. Song Specific
 - i. Known vs unknown
 - ii. Backing Vocals vs Solo
 1. More Melodic Variation
 - c. Good for repetitive parts of the song
 - d. will stick to people as earworm/ear candy
2. Types
 - a. Direction
 - i. Up / Down
 - b. Distance of Notes
 - i. Intervallic/Chord Tone
 - ii. Neighboring Tone
 1. Remember me - Coco
 - c. Octave Up or Down
3. Workshopping
 - a. Removing lyrics and changing to Nah/ Noo/Doo/La

Module 6: Licks, Trills, Runs and Bends

“You can LTRB your way out of the vocals” - Brooks

- Ketchup Principle
- Rely on Phrasing, Lyrical Interpretation before throwing out LTRBs
- Have your LTRBs towards the ends
- **Emotional reaction to what you're already doing ->Mindset**
- Ego vs Band Stability

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1. Trills
 - a. Neighboring tones,
 - b. Up or Down
2. Licks
 - a. Intervallic,
 - b. or stepwise, more than 3
3. Runs
 - a. Intervallic, Stepwise
 - b. Encompasses a bar or more
4. Bends
 - a. Up and Down
 - b. Half Steps
 - c. Towards vs Away
5. Refer to LTRB Manual

Module 7: Tonal, Onset and Register Variations

“Sing for the song, and you won’t go wrong” - Brooks

1. Tonal Variation
 - a. Edgy and Compressed
 - b. Balanced - good
 - c. Breathy
 - d. Color/Timbre = Bright or Dark, Hooty or Nasal
2. Onset
 - a. Breathy - Intimate
 - i. add an H to the open vowel
 - b. Glottal Attacks
 - i. slamming the vocal cord,
 - c. Balanced
 - i. Vocal cords adduct and exhale at the same time
 - d. Heave
 - i. Compressed then slow release of vocal cords



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3. Principle of progression
 - a. Breathy first then Edgy Later?
4. Register
 - a. To connect/mix
 - b. To Flip to Falsetto/Head Voice
 - c. Vocal Fry

Module 8: Dynamics

1. Volume - Soft to Belt
 - a. Pianissimo **pp**
 - b. Piano **p**
 - c. Mezzo Forte **mf**
 - d. Forte **f**
 - e. Fortissimo **ff**
2. Dynamic Range vs Dynamic Ceiling
 - a. Start soft or else you won't have enough power to sing through the song apex.

Module 9: Scatting, Adlibs, and Intercepts

1. LTRBs during the instrumentals, breaks and in-betweens
2. Hmms and Ooohsss in between
3. Breaths

Module 10: Making the Song Yours

1. You Vs The Original Artist
2. Ego vs Honesty, Transparency, Vulnerability
 - a. Leaving your Ego before you sing
 - b. Biggest tool/weapon
 - c. Confidence to let people see right through you
3. Relatability



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a. Song Relatability

4. Through The Fire

- You don't need to have these things all at once.
- Use the exercises to find out what your voice does naturally! It's important to be as objective as you can about certain stylistic abilities you have naturally. Some singers don't do licks as easy as others. However that same singer who finds it hard to sing a Brian McKnight lick might sing with an edgy tone much easier. Professional singers know exactly how to exploit the strengths in their voice. As Dolly Parton once said, "Find out who you are and then do it on purpose".
- Great vocal style will never replace a good foundation for technique! A good singer always rides the balance between style and technique. Technique gives us the ability to sing but style gives us the ability to communicate.

Recommended listening:

1. I Will always Love you - Whitney Houston Phrase Endings, stylistic elements
2. Remember Me - Coco Melodic Variation



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Style Cheat Sheet

Elements of Vocal Recipe:

1. Cord Closure

- a. Onsets
- b. Maintain
- c. Offsets
- d. Fold Use - TA/CT (True vs False)

2. Air Flow

3. Vocal Register

- a. Head - Mix - Chest - Falsetto - Fry

4. Resonance

5. Diction and Embouchure

- a. Vowel Execution
 - i. Width of vowel
 - ii. Height of vowel
 - iii. Vowel Mods and Narrowing
- b. Consonant Execution
 - i. Bouncing off of consonants
 - ii. Touching the consonants
 - iii. Ending the consonants - MA NA DA GA LA

6. Phrasing - Interpretation - Dynamics - Ornaments

7. Intent

- a. **Brush Intimate Belt Storyteller**