

## Placement Locations and the Muscles that they Innervate

| Position                                 | Muscle Systems Innervated                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
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| <b>1</b><br><b>(Front Teeth)</b>         | <p><b>Closers (<a href="#">lateralis</a> and <a href="#">transversus</a>)</b><br/>           *Practiced to excess this position can cause tremolo</p> <p>Glottis is closed, or reduced, the tone sounds 'forward'.</p> <p><i>Practice falsetto on 'ah' in this position</i></p>                                                                                                                                                                                                                                |
| <b>2</b><br><b>(Breast Bone)</b>         | <p><b>Closers</b><br/>           Also aids in lowering the larynx</p> <p>Glottis is closed, or reduced, the tone sounds 'forward'.</p> <p><i>If the voice is throaty, hollow, breathy, guttural or half-swallowed, the singer should start at this position on 'ah', which will give the tone a 'kernel', then the singer can change to 3a and 3b, also on 'ah'.</i></p> <p><i>Best position for the middle voice or middle tones.</i></p> <p><i>Also good for practicing trills</i></p>                       |
| <b>3a</b><br><b>(Bridge of the Nose)</b> | <p><b>The vocal lip, the specific <a href="#">Tensor</a></b><br/>           Practiced TOO MUCH in isolation will cause a collapse of the voice as the <a href="#">Stretchers</a> will cease working, and the space in the larynx will be reduced.</p> <p>Tenses the vocal folds, they contract. The entire breadth vibrates.</p> <p><i>This is the best position to practice chest voice that is safe and without danger, on the lowest pitches.</i></p> <p><i>The messa voce should be practiced here</i></p> |
| <b>3b</b><br><b>(Hard Palate)</b>        | <p><b>Tautens the inner marginal zones of the <a href="#">vocalis</a></b><br/> <b>Activates the edge fibers and fiber bundles of the vocal folds (thyreo- and ary-vocalis)</b></p> <p>Helps close the glottis, vibrating the cords on the edges, which brings about the mezza voce</p>                                                                                                                                                                                                                         |

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|                                                         | Also serves to bring the tone forward                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>4</b><br>(The Top of the Head/Above the Soft Palate) | <p><b>Anterior Depressor of the Larynx, <a href="#">Sterno-thyroideus</a>, and the Posterior Elevator, <a href="#">palato-laryngeus</a>.</b></p> <p><i>Releases the high notes, head voice</i></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| <b>5</b><br>(The Forehead)                              | <p><b>Eliminates action of the <a href="#">Tensors</a></b><br/> <b>Draws the larynx upward (unlike #4 which draws downward)</b></p> <p><i>The vocal folds are stretched and so become thinner through 5. The throat becomes enlarged and the tone becomes more voluminous and is 'placed high'.</i></p> <p><i>Practice this position if the voice is 'shallow', 'flat', or 'narrow', the position of the larynx is too high, the voice is tight, constricted, strangled, or stiff, throat is fixed by the tongue or gullet-muscles.</i></p> <p><i>This position has always been practiced with the vowel sound oo, or with German ü, or French tu.</i></p> <p><i>Releases the high notes, the falsetto (ah)</i></p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>6</b><br>(Back of the Neck)                          | <p><b><a href="#">Cricopharyngeus</a>, which anchors the larynx down and back.</b><br/> This position frees and extends the upper range of the voice; bringing about the fullest tone of the head voice.</p> <p><i>Stretches the vocal folds, but unlike Number 5, they will be maximally tensed as well. The so called 'full tone of the head voice' cannot be produced without it.</i></p> <p><i>Practice this position if the voice is 'shallow', 'flat', or 'narrow', the position of the larynx is too high, the voice is tight, constricted, strangled, or stiff, throat is fixed by the tongue or gullet-muscles.</i></p> <p><i>Singer should concentrate here and sing with closed mouth, until he manages to produce strong and palpable vibration in the cervical vertebrae. When the ears begin to ring, the goal is achieved.</i></p> <p><i>The tone practiced in this position may become diffuse, whereby the singer should alternate to locations 3a with the ah vowel, followed by 3b (also with ah or ain), after which he should move to 2 on ah, then Number 1 and finally Number 4 (with ee, head voice)</i></p> <p><i>This position releases the high notes, head piano.</i></p> |