

Checklist before anchoring:

1. Is the posture good?
2. Are the shoulders down and supple? Rotate them backwards and move the head side to side to check.
3. Is the stomach unrestricted and the breath recoil in operation?
4. Chew the jaw briefly to make sure that it is relaxed.

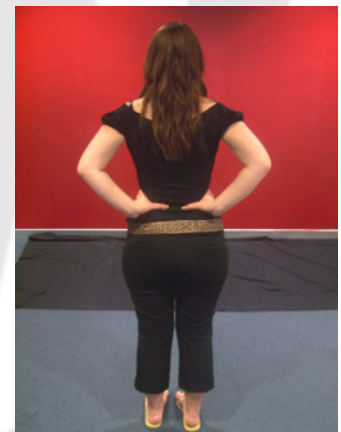
Depending on what vocal set up used will determine what set of muscles you will need to support the voice and the level of intensity.

1. Body anchoring

Used effectively in high-powered singing (i.e. opera, Broadway, rock, etc.)

- a. Anchor the back muscles “quadratus lumborum”
(Quads).

Put your hands on your hips with your thumbs either side of the spine at the back, between the pelvis and ribs. Without bending forward at the waist, keep the body strait and lean forward from the ankles placing all the weight on the toes. Feel the muscles bulk where the thumbs are. Try to keep these muscles bulked in isolation while returning your body to the upright position. Check that breathing is unaffected.



- b. Anchor the “latissimus dorsi” (Lecs).

Put the palm of your hands on your back as high as you can over the rib cage. Now laugh and feel the muscles bulk. Without holding the breath or laughing, try to keep these muscles bulked.



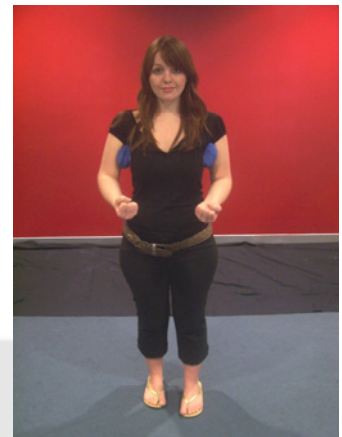
c. Anchor your “pectoralis” (Pecs)

Put your hands on the rib cage with thumbs at the side and the fingers touching in front where your sternum ends and the ribs separate. Now laugh and feel the muscles bulk. Without holding the breath or laughing, try to keep these muscles bulked. Make sure that breathing stays normal and the stomach is relaxed for breath recoil.



d. Anchor the shoulder muscles

Place orange sized balls under the armpits and squeeze. Now regain this feeling with out the aid of the balls. An alternative way of engaging these muscles is to mimic weight lifting or pull ups.



2. Neck anchoring

a. Anchor the front of the neck

“sternocleidomastoid” muscle (SCM)

Useful for belt (chest voice) singing (i.e. rock, Broadway, gospel, etc.)

Place the left hand flat over the throat and the right hand in a fist on the forehead. Without going out of line in posture, push the right hand against your forehead.

You should feel the muscles bulk in the throat by the left hand. Now maintain this and remove both hands.



b. Anchor the back of the neck “semispinalis”

Useful for cry & falsetto (head voice) singing (i.e. opera, elements of R&B and contemporary, etc.)

Place the left hand flat over the back of the neck and the right hand flat over the back of the head. Without going out of line in posture, push the right hand against the back of the head. Feel the muscles bulk in the left hand.

Now maintain this and remove both hands. The neck should feel elongated.



3. Facial anchoring

Useful for all types of singing. You can tighten the facial skin by the following,

- a. Raising eyebrows
- b. Smiling/smirking
- c. Flaring the nostrils



4. Internal mouth anchoring

Useful for all types of singing.

- a. To anchor the soft palate, put a finger in the mouth and suck on it as if it was a straw. Maintain feeling, remove finger and open the mouth slightly with the jaw relaxed.



- b. Mimic biting into an apple. Feel the soft palate become taut. Maintain this feeling and relax the jaw by chewing briefly.



5. Additional anchoring

- a. Grip the floor with your toes.
- b. Tense buttocks and thighs.

Other vocal training resources available at:
www.harmonyinworship.com