

Human voice

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Jump to: [navigation](#), [search](#)

The **human voice** consists of [sound made](#) by a [person](#) using the [vocal folds](#) for [talking](#), [singing](#), [laughing](#), [screaming](#) or [crying](#). The vocal folds in combination with the teeth, the tongue, and the lips, are capable of producing highly intricate arrays of sound, and vast differences in meaning can often be achieved through highly subtle manipulation of the sounds produced (especially in the expression of [language](#)). These differences can be in the [individual noises produced](#), or in the overall tone in which they are uttered.

The tone of voice may suggest that a [sentence](#) is a [question](#), even if grammatically it is not, and can display [emotions](#) such as [anger](#), [surprise](#), [happiness](#). In a request, the tone can reveal much about how much one wants something, and whether it is asking a favor or more like an order. The tone of saying, for example, "I am sorry" can change the phrase's meaning dramatically: it may vary from a sincere request for [forgiveness](#) to implying something like, "I have the right to do this even if you do not like it".

[Singers](#) use the [human voice as an instrument](#) for creating [music](#).

Voice registers

The **human voice** is a complex instrument. Humans have [vocal cords](#) which can loosen or tighten or change their thickness and over which breath can be transferred at varying pressures. The shape of chest and neck, the position of the tongue, and the tightness of otherwise unrelated muscles can be altered. Any one of these actions results in a change in [pitch](#), [volume](#), [timbre](#), or tone of the sound produced.

One important categorization that can be applied to the sounds singers make relates to the *register* or the "voice" that is used. Singers refer to these registers according to the part of the body in which the sound most generally resonates, and which have correspondingly different tonal qualities. There are widely differing opinions and theories about what a register is, how they are produced and how many there are. The following definitions refer to the different ranges of the voice.

Speech/Chest voice/Normal voice

The [chest voice](#) is the register typically used in everyday speech. The range was first named this by the [Bel Canto](#) Opera singing method, in recent times, its usage has increased. It is also referred to this by the [Speech Level Singing](#) method. It is the voice used in most people in day to day life. People speak in the chest voice. It is so called because it can produce the sensation of the sound coming from the upper chest. This is because lower frequency sounds have longer wavelengths, and resonate mostly in the

larger cavity of the chest. A person uses the chest voice when singing in the majority of his or her range.

The tonal qualities of the chest voice are usually described as being rich or full, but can also be pushed or [belted](#) by shouting or screaming.

When talking about a singer's vocal range, usually only the chest voice is counted. When a singer or person shouts or screams, this is in the chest voice; however, screaming above a singer's natural range is highly damaging in long term overuse and should be brief and occasional.

Middle voice

The middle voice, also known as the "blend" or "mix," is the term used in the [Bel Canto](#) Opera singing method and [Speech Level Singing](#) to describe the range of notes which marks the crossover between the chest and head registers. The technique is used in both popular music and [Opera](#) by women, but also by men in RnB (although it less popular in [Rock](#), [Opera](#) and [Metal](#) amongst men and is eschewed for [Belting](#)). Some other singing methods say the blend is into the [falsetto](#) register and that the head register does not exist.

The Middle voice may be a distinct change (referred to as a [passaggio](#)) or a more gradual blending. It generally involves clever vocal tricks using delineation and muscle adjustment coordinations, generally these are learnt with training. Singers trained to sing like this can choose whether to sing notes in this range in the head or chest voice. In the male [baritone](#) this range falls between G3-E4, typically.

Head voice

The [head voice](#) is similar to falsetto, but usually sounds 'tighter' and less airy than falsetto. It is sometimes heard when a woman shouts or is highly excited, and is used less commonly by men unless they are deliberately accessing the range. To the untrained ear it can be difficult to distinguish between someone singing in falsetto or head voice.

Head voice is different from falsetto in that it is possible to connect it to the chest voice. That is, the singer's head voice & chest voice can be linked and sound bridged; in transition the voice can be trained to not cut out or make any audible changes in harmonics. Usually this involves clever use of delineation or other vocal tricks. The head register is accessible and can be developed and strengthened through proper training. [Freddie Mercury](#) is often cited as not having had any formal vocal training, yet his head voice was very well developed.

The tonal qualities of the head voice are usually described as being sweet, balladic, lilting, lyrical, or pure. It is often used in [choir](#) singing in adult men. However, with proper training, one can develop a more chest-like sounding head voice.

Falsetto

[Falsetto](#) begins in the same range as the average untrained head voice, but the falsetto register typically goes higher (as far as C6 in some men). The physiological difference between head voice and falsetto is the amount of vocal chords that vibrate. The [physiology](#) of someone singing in falsetto, is that only the thin edges seem to be used during; the internal mass of the vocal muscles seem to be motionless. In time, this falsetto, typically pale and fragile strengthens itself. ^[1]

It is a quite distinct range from the head voice, and generally when singers describe their range they exclude the falsetto voice. A [classical](#) male singer who routinely sings using the falsetto is called a [countertenor](#).