

Cool-down Protocol~Kari Ragan, DMA

This cool-down protocol was originally designed for research in fulfillment of the Van L. Lawrence Award given jointly by *The Voice Foundation* and *the National Association of Teachers of Singing*.

In singing, vocal warm up exercises are considered essential for healthy technique. However, cooling down the voice at the end of a lesson, rehearsal or performance is not the norm. Athletic training typically includes the process of cooling down the body, yet voice athletes neglect this important aspect. Implications about a vocal cool-down regime theorize that it can lead to faster recovery, especially if a singer is in the middle of a heavy voice load; the speaking voice more quickly returns to baseline; and there is significant improvement with regard to a sense of overall vocal well-being. Singer feedback clearly indicates the reduction of vocal fatigue as a result of implementing the cool-down protocol.

Two articles can be found to further explain the study design, objective, results, resources and application. They can be found in the following journals or at KariRagan.com

Journal of Voice: (medical/research journal)

1. *The Impact of Vocal Cool-down Exercises: A Subjective Study of Singers' and Listeners' Perceptions.* K Ragan. *J Voice* 30 (6), 764.e1-764.e9.

Journal of Singing: (more user friendly): found at KariRagan.com

2. *The Influence of Vocal Cool-down on Vocal Health.* In press: (August 2018).

The following protocol is altered from the original research paper, which was designed for female classical singers. Specificity of pitches should be altered and singers should select comfortable pitches and ranges appropriate for their voice. All exercises should be sung at a *piano* to *mezzo piano* dynamic range. It is imperative singers are educated on how to sing each vocalize. Vocalizes are only beneficial if sung with intention and understanding of function.

NOTES:

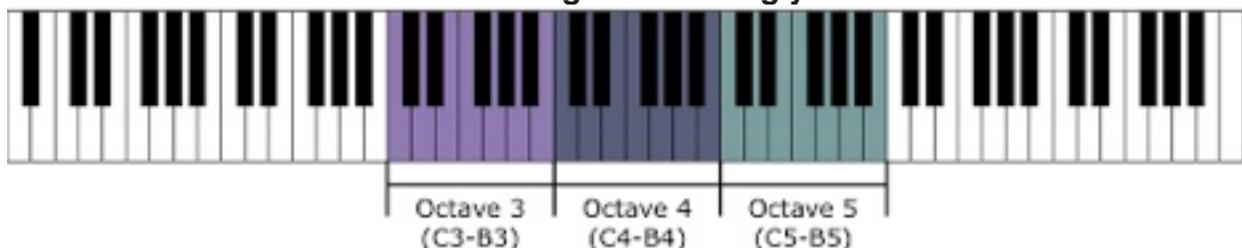
- ~Singers might change the order or perform an abbreviated version using the exercises they find most beneficial.
- ~Singers might begin or end an exercise higher or lower than the suggested protocol.
- ~It is imperative singers understand the intention of the exercises and are properly trained as to how to sing them.

Please read the articles for further clarification and understanding.

Cool-down Protocol
Designed by Kari Ragan, DMA

1. Straw Phonation
 - a. Slide slowly from bottom to top of a comfortable scale.
 - b. Ascending/descending slides working up the scale in increments of about a 5th during ascent and about 3rd on descent starting at A3 and ascending to F5. This exercise is often called motorboats.
2. Hum while sliding from scale degrees 1 through 3. Starting pitch C4 and ascending by half steps to a top pitch of C5.
3. Sing hm-[i], hm-[e], hm-[a], hm-[ɔ], hm-[u] on single note each syllable getting sung for a one second beat. Starting at C5 descending by half steps to C4.
4. Sing wh[ɔ] on sustained pitch for a 2 second duration ascending by half steps from F4 to C5.
5. Gentle vocal fry for a 5 second duration a total of 5 times.
6. Sing scale degrees 1, 2, 3 on syllables v[æ], v[æ], v[æ] (vowel sound like cat) in chest register ascending by half steps on a medium soft dynamic level from A3 to F4 as starting pitches. The pitch A4 should be the top note only if comfortably sung in chest registration.
7. Sing a sliding scale ~degrees 1-3-1 on v[æ] in chest register ascending by half steps medium loud dynamic level from Ab3 to D4. The pitch A4 should be the top note only if comfortably sung in chest registration.
8. Sing a 5-note descending scale on **soft, floaty [u]** starting at C5. Continue ascending to G5 (C chord) then continue descending until E4 is the top note of the A3 scale. This should be done at the softest dynamic level. Note: A floaty [u] is a very round vowel sound, such as in the word “who.” The intent is for it to be sung with a great deal of ease and resonance felt in the ‘mask’, even at a soft dynamic level. No tension should be experienced.

***It is imperative singers are educated on how to sing each vocalize. Ranges can be changed accordingly.**



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