

Please note this guidance is designed for use only by those who have already practiced the technique with a Nadine George Voice Work accredited teacher. If you have not experienced the technique before and would like to know more please do get in touch through our website contact form.

Breath work guidance

Lie down on the floor on your back. Open the arms and legs wide and close the eyes working with the internal connection to yourself. Then start the breathing work, breathing in with the mouth closed and out with the mouth open on the vowel (H)AW feeling the connection of your breath down into your stomach.

Do this breathing work for five or ten minutes as much as you feel is right for you. Then open the eyes and continue breathing for a few minutes taking the internal connection to yourself out to the external. Then roll over to one side with the knees bent towards the chest, come on to all fours with the hands apart and flat on the floor with the back lifted. The knees are wide apart with the toes tucked underneath. Then come back onto the feet and lift the spine with the knees bent (coming a quarter of the way up) then slowly unroll the spine. Continue breathing in through the nose and out with the mouth open and eyes open.

When you are fully vertical make sure that the head is straight and that the neck and shoulders are relaxed. Focus the head and the eyes straight forward and keep breathing in through the nose and out through the mouth on the vowel (H)AW. Focus the eyes on a big horizon and link the breath with the horizon and focus of the eyes. When you are vertical the breath can be stronger but still relaxed and not forced.

Then bring the hands forward and lift the arms upwards on the in breath and then take the arms down to your side on the out breath on the vowel (H)AW. Still keeping the focus of the eyes and breath on a big horizon.

If you have a piano, you can work on the voice warm up and then move into the voice work in whatever way you like, finishing with a piece of text you would like to work on. If you do not have a piano then you can use the VSI MP3 file of the voice qualities. If you don't have a copy of these please get in touch.

The Four Voice Qualities *

Deep Male in the stomach on the vowel AW

Starting on middle C of the piano for the women and the C below middle C for the men

Going down the piano four notes then back to the C then up from the C four notes and back to the C

The text that goes with the deep male sound: Macbeth (*Macbeth* 2:1):

“Is this a dagger, which I see before me, The handle toward my hand? “

High Male in the chest on the vowel AH

Starting on middle C of the piano for the women and the C below middle C for the men

Going up four notes then back to the C then down four notes then back to the C

The text that goes with the high male sound: Lady Macbeth (*Macbeth* 1:5):

“The raven himself is hoarse, That croaks the fatal entrance of Duncan Under my battlements.“

Deep Female in the chest on the vowel OO

Starting on middle C of the piano for the women and the C below middle C for the men

Going up from the C four notes and then back to the C then down four notes then back to the C

The texts that goes with the deep Female sound: Romeo (*Romeo and Juliet* 2:2):

“But soft, what light through yonder window breaks? “

High Female in the head connected to the stomach on the vowel AH

Starting on middle C of the piano for the women and the C below middle C for the men

Going up from the C four notes and then back to the C then down four notes then back to the C

The text that goes with the high Female sound: Juliet (*Romeo and Juliet* 3:2):

“Gallop apace you fiery-footed steeds”

**These four qualities of sound and the four associated phrases of text are the foundation of the Nadine George Voice Work and come directly from Alfred Wolfsohn's work on the human voice. Every person's voice has a unique balance of male and female energy directly connected to their individual human self and therefore these qualities are wholly inclusive.*

The naming of the four qualities of sound and the phrases of Shakespearean text used here can be changed in relationship to the individual and their working context. What cannot be changed is the singing of the four qualities of sound in the body as these qualities form the indissoluble root of the Nadine George Voice Work.