

## Unit 3, Module 13

### Connecting the Dots: A Reliable High Mix

#### Check-in:

Course work:

- Breathe Like a Chimp
- observation video
- Private coaching

Studio work:

- Scripts
- Outcomes
- Power Breathing

## Lecture & Discussion

### Your own brain work

#### Learned listening

- Have you noticed your listening changing when you listen to professional singers, your clients, or both?
- Is the shift in your listening helping you with your coaching?

#### Embodying the principles

Look at the items below. I hope you've been aware of *how* you've been acquiring these awarenesses and skills. Whatever you're experiencing, your clients will experience too!

How are these brain-centered principles and/or working through the coaching lens showing up in your life and/or singing?

- Have you regularly accessed the feeling of balanced phonation?
- Have you experienced your predictive brain responding differently when you are very intentional, and when you are distracted or on auto-pilot?
- How many of the principles do you have the feel for? How many do you need to work on?

## Video: The basics

- Independent teacher or coach:
  - most - or all - of your clients want to sing popular or contemporary music theater styles.
  - They're experiencing a disconnect between how they want to sound, and how they perceive themselves sounding.
  - For most, that means that they want your help in learning how to mix (what we understand as) an M1-dominant mix as high as possible. (Modal register, TA dominant, or chest voice register)
- The tools we've covered so far in this class have been aimed at getting an authentic sound for popular styles.
- A singer expressing themselves joyfully and authentically will mean acquiring the technical skills that will allow vocal freedom
  - different volumes and textures anywhere in their range.
  - mixed sound high in their range.

## More than you thought

- Based on NeuroVocal approach, two essential things keeping singers from accessing their high mixed (blended) sound.
  - skinnier than they imagine
  - takes more sustained physical energy than they're used to

## Sounding Skinny

- Once your ear is tuned to it, you can hear that sound in the voice of every singer who is able to sing in a high mixed or blended sound.
  - Your student's ear is not tuned: they haven't yet been able to discern that sound.
  - the singer is aware of how their voice *feels* to them
    - the narrowing of the **sound** that accompanies the thinning of the vocal folds seems greater than the sum of the parts.
    - When the singer isolates the skill they hear a sound that is so whiney, thin, and exaggerated that they can't imagine how it could possibly be a singing sound.
    - This feeling can inspire resistance

## Moving air

- High chest blend is seldom easy at the start.
  - surprised by how much breath energy it takes to support this new functionality.
  - Power Breathing helpful
  - Power breathing is a tool to be used as needed.
  - works really well if the singer is flexing the transverse abdominis muscles with as much energy as they would use in laughter.
    - Less energy than laughter may not deliver desired results

- Less energy can cause the singer to experience laryngeal tension in the form of straining or gripping.

power breathing + nasty triangle exercise = amazing results

- Singer may be simultaneously thrilled with the vocal ease they experienced while staying in their chest mix, **and** astounded at how much physical work it took to create that ease!
- Teacher should reassure them that it *will* get easier when they are more familiar with it.

## It's brain training

- **If you've invested the time at the beginning** to teach them to **shift their attention from what they hear to what they feel**, then this process will be significantly easier than if you're simply trying to convince them that this is a desirable sound.
- Making an aesthetically pleasing sound is not the objective. **The objective is to use a type of sound to identify and isolate a particular feeling.**
  - Allows larynx to adopt new behaviors
  - Allows singer to focus on how their voice feels.
  - Feeling-centered singing can ensure more reliable performance experiences
- The exercises they use will be *outside* the context of singing, so:

- allows them to get the hang of a new and sometimes difficult skill.
- Frees them from existing concepts associated with singing.
- Allows them to access the feeling of a physiological function.

**- BREAK -**

## **Lecture & Discussion:**

### **Speed bumps & getting over them**

- Emotional resistance
- Untrained listening
- Organic change takes time
- It won't happen in 15 mins a week

### **The Nasty Hyperboloid**

This is what many/most of your clients will want to do. It's worth the work familiarizing the singer with the Nasty Triangle. Someone who is familiar with it can apply Power Breathing to "bridge their breaks."

- It's gross. Own it.
- The Nasty Hyperboloid
- Vowels

Apply:


- Understanding
- Power breathing
- Dog mouth

## Workshop:

### Principle 6: The predictive vocal tract

#### Dog Mouth

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Our clients & students need to acquire fluency with mixed (or blended) voice skills.

It sounds and feels "skinnier" (more whiney, ugly, forward) than they've anticipated.

It requires a lot of physical energy to learn. Few singers realized how much!

It's brain training. As the brain learns to anticipate the behavior, the behavior becomes easier.

NeuroVocal  
*a groundbreaking approach to singing*

