

Lisa Popeil - Voiceworks®

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San Francisco Bay Area Chapter - NATS

Kanbar Performing Arts Center

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BELTING

Belting: What is it?

Broad definition: taking a chest voice into higher vocal range; retaining a naturalistic 'talky' or 'yelly' sound on higher notes; not breathy, not head voice/falsetto

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For safe belting, be on 'press patrol' = no pressing of vocal folds

Posture: feet hip-width apart, knees flexed, lower belly soft, upper belly soft, chest comfortably high, shoulders soft & forward, back and side ribs expanded, back of neck gently lengthened

Support (pressure controller):

Job #1 - Chest stays up

Job #2 - Ribs stay out

Job #3 - Upper belly 'magic spot' firms OUT

Job #4 - Lower belly goes IN

Job #5 - Waist pushes OUT

{Upper & Lower Bellies must relax completely for breathing}

Registers:

Shorten and thicken vocal fold as note descends; lengthen and thin vocal fold as note ascends while staying in chest voice (modal, Mechanism 1, 'talky sound')

Shorten and thicken VF can be felt in front of larynx = "front muscle" feeling

Lengthen and thin VF can be felt in back of larynx = "back muscle" feeling

Every note higher needs more 'back muscle' feeling

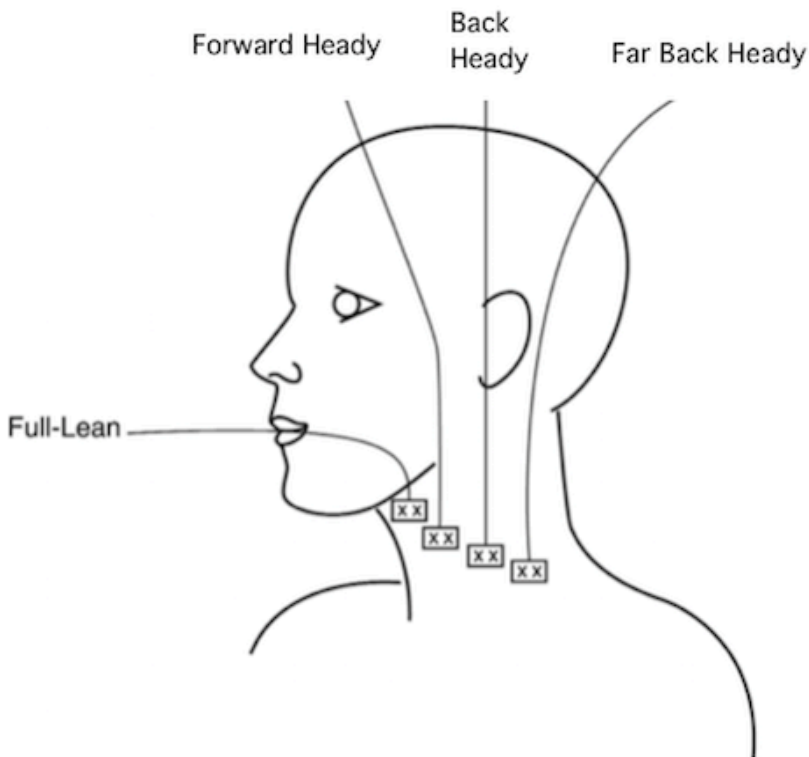
Every note lower needs more 'front muscle' feeling

While in Chest Voice (modal), use ever-changing ratio of FM/BM as pitch ascends and descends

Laryngeal Lean:

the feeling of the forward-pull of the upper neck (hyoid bone, perhaps thyroid cartilage, laryngeal lifters) which enables 'talky' sound as pitch ascends with no pressing of the VF —

Postures of Laryngeal Lean:



Full-Lean is used in belting (high chest voice in pop styles). Forward Heady (aka Pop Semi-Lean) is pop and musical theater head voice. Back Heady (aka Classical Semi-Lean) is for light classical and choir head voice. Far Back Heady (aka No Lean) is for female operatic head voice.

Belter's Bite:

Activate chewing muscle, jaw is firm but flexible, chin protrudes, head tilts up slightly, can help enable 'laryngeal lean'

Breath-holding:

High chest requires edge of VF to be taller, squarer, close faster and stay together longer than 50% in each closed phase- slight breath-holding with high sub-glottal pressure makes chest voice easier at any volume

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Resonance:

Ring, Nasality, Brightness can be used to increase perceived volume; resonance can aid in creating musical theater characters and to differentiate genres (e.g. rock vs. R&B)

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Science & Mystery of the 'Middle Register'

Closed Quotient (M1= >50%, M2=<50%), Speed Q (M1 faster than M2, Zippering (in M2), Glottal Configuration (lower Notes- more convex, higher notes-more triangular or concave), Middle Register - glottal configuration swap

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MT Belting Substyles:

Speech-Like Belt - modern sound, neutral resonance, pop-sounding

Ringy Belt- piercing sound, good for ditzy, annoying, young characters

Brassy Belt - archetypal sound, confident, sassy (Ethel Merman)

Nasal Belt - buzzy sound, often used by traditional MT males, good for old, bored, comedic characters

Heavy Belt - throaty sound, good for older 'shot' voices

Belting Techniques:

Calls - "Come 'ere", "Go there", "No", "Yeah"

Pressure Sounds - bee 13531 (stacatto) (bay, bah)

Nasals - nyaa 1358531

Lean Exercises - Slidy aa 1-5-1-5-1-5-1, Advanced Lean Exercises 'aa' 1538531538531 --

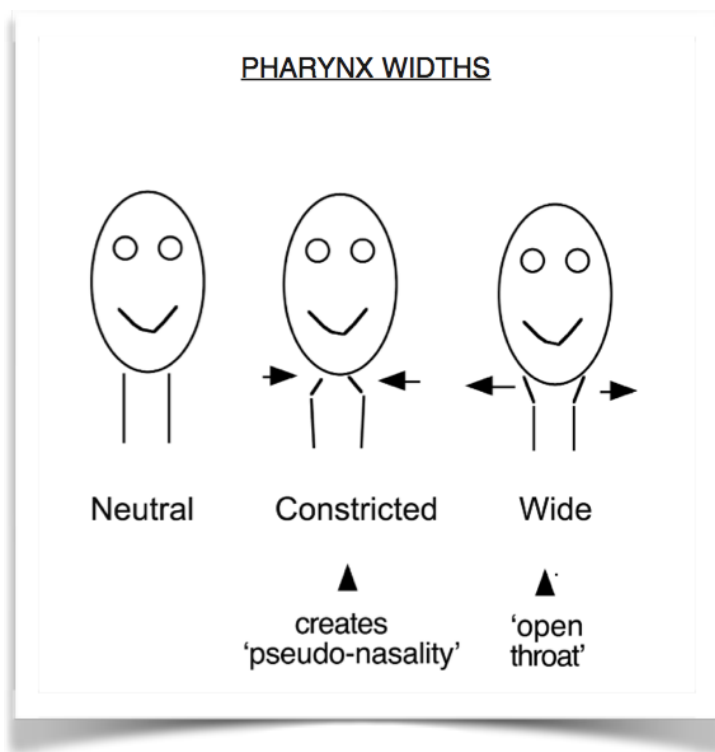
Extra Techniques:

Sippy Breath

Chin Push-Down (for laryngeal stabilization)

Neck Bracing (Head Push-back)

Thumb Back gesture for higher notes



INGREDIENTS IN VOCAL STYLES

COMMERCIAL VOICE TECHNIQUES

Resonator Shape

Airflow Quantities

Degrees of Nasality, Brightness and Ring

Ratio of Straight Tone to Vibrato

Vibrato Type and Speed

Vertical Larynx Position Sensation

Degree of 'laryngeal lean' from no-lean, semi-leans, to full lean

Dialect

Stance

Emotions

Degree of articulation clarity

Pharynx Width

Stylisms - Cry, Closed & Open Fry, Fry Slide, Creaky Voice, Growl, Gildes, Fall-Offs, Yodel, Falsetto Flip, Shadow Vowels, R&B Runs, Nasality Shifts, Airflow Shifts, Rushing/ Dragging, Straight Tone to Vibrato

RESONATOR SHAPES for STYLES

Smile (Pop, Swing Jazz, Contemporary MT)

Inside Smile (MT Legit, Operetta, Opera)

Molar Mouth (MT Brassy Belt)

FishFace (Opera, Operetta)

Fish Lips (Sultry Jazz)

Full Tube (Traditional Country)

Square Mouth (Rock)

Water-in-theMouth (R&B)

STYLE ANALYSIS - FEMALE

	OPERA	OPERA	LEGIT	CHOIR	POP	BELT	R&B	JAZZ	ROCK	COUNTRY
Resonator Shape	INSIDE SMILE FISH-FACE	INSIDE SMILE	INSIDE SMILE	INSIDE SMILE	SMILE	MOLAR MOUTH	WATER-IN-THE-MOUTH	FISH-LIPS	SQUARE MOUTH	FULL-TUBE
Breathy-Toney										
Degree of Nasality										
Ratio of Straight Tone - Vibrato	ST VIB	ST VIB	ST VIB	ST VIB	ST VIB	ST VIB	ST VIB	ST VIB	ST VIB	ST VIB
Vibrato Type	CLASSICAL	CLASSICAL	CLASSICAL	CLASSICAL	POP	JAZZ	JAZZ	JAZZ	POP	POP
Vibrato Speed	S F	S F	S F	S F	S F	S F	S F	S F	S F	S F
Larynx Position Sensation										
Degree of Laryngeal Lean	NO LEAN	CSL	PSL FULL LEAN	CSL NO LEAN	FULL LEAN PSL	FULL LEAN	FULL LEAN	FULL LEAN PSL	FULL LEAN	FULL LEAN
Dialect	STANDARD, BRITISH	STANDARD, BRITISH	STANDARD	STANDARD	STANDARD	STANDARD	SOUTHERN BLACK	STANDARD	STANDARD, SO. BLACK	SOUTHERN
Pharynx	W N C	W N C	W N C	W N C	W N C	W N C	W N C	W N C	W N C	W N C
Resonance Sensations										
Emotions	GRAND, PASSIONATE, REFINED, PROUD	ROMANTIC, SENTIMENTAL, SWEET, EFFUSIVE	KIND, HONEST, DIRECT, REFINED	PLAIN, DIRECT, SINCERE, EGOLESS	NICE, SWEET, SINCERE, WARM	STRONG, CONFIDENT, SASSY, ANGRY	SENSUOUS, ASSERTIVE, MERCURIAL, MANIPULATIVE	KNOWING, MATURE, MEDITATIVE, SENSUOUS	REBELLIOUS, SEXUAL, WILD, FEARLESS	SIMPLE, SNIDE, HONEST, RESIGNED
Clarity of Articulation	MUMBLY CRISP	MUMBLY CRISP	MUMBLY CRISP	MUMBLY CRISP	MUMBLY CRISP	MUMBLY CRISP	MUMBLY CRISP	MUMBLY CRISP	MUMBLY CRISP	MUMBLY CRISP
Vowel Shift	OH	AH	AY	AH	EE	AA	DARK AA	UH	U	OO
Stylisms	GLIDES, TRILLS, MELISMA	GLIDES, SWOOPS			CRY, FRY	STOPS	SLIDES, BLUES RUNS, FRY	SCATTING, FRY	FRY, GROWL, SLIDES	YODEL, CRY, FRY

Thank you!

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