

Mary Saunders-Barton

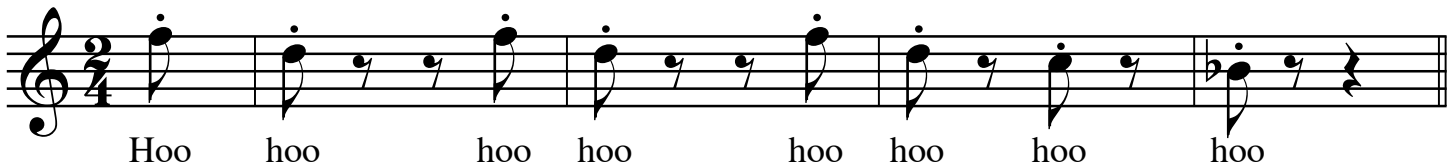
Bel Canto/Can Belto

Musical Theatre Singing for Women

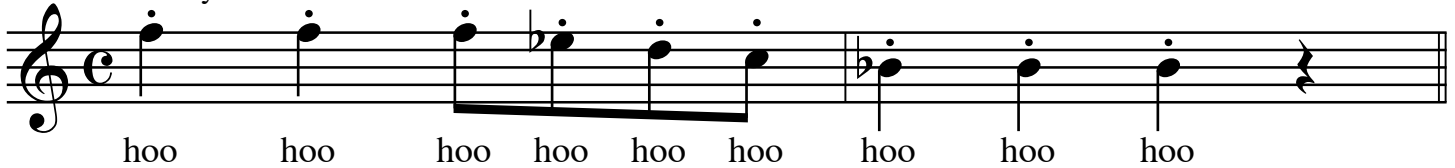
Vocalises For The Flexible Vocal Tract

Objective #1 The "Hoot" Space--Finding The Head Register

The Owl



Onsets--try 1st with "h" then without.



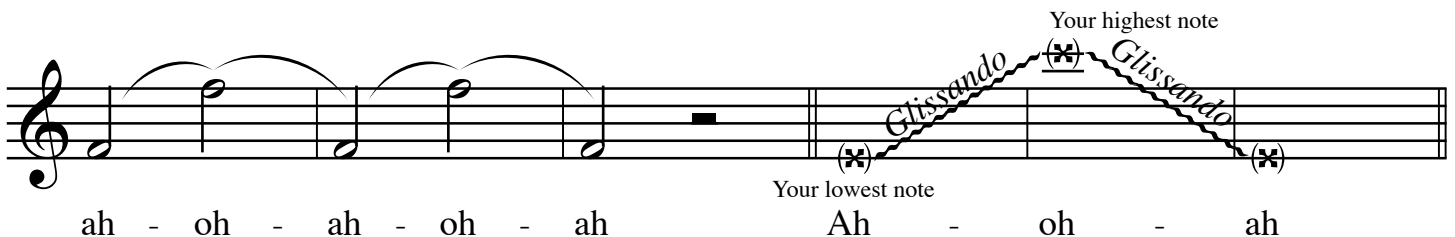
Staccato / Legato



Legato / Staccato



Slow-sustained on one breath.



Objective #2--Finding The Speech Level Mix

Soft palate awareness and control.

Isolations

1. Panting (like a dog) tongue extended.
2. Incipient sneeze: (AH...AHHH) No choo!
3. Incipient yawn: mouth closed.
4. Incipient swallow: no gulp.

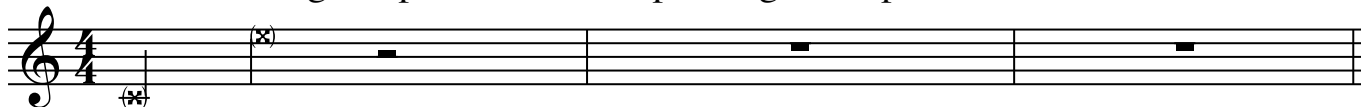
Mixed voice--is the red carpet to the belt.
"Lay the track--THEN run the train."

Spoken phrases to capture mix.
(To be repeated in middle voice pitch range--middle C to E5.)

Oh, no you don't!
May I come in? (try with British inflection)
No way!
Never, never, no!
Where are you going? (accusatory)
Holy cow!
Yikes!
Wowee!
Hey guys!
Damn cat!
How dare you!
Let me go!
Hello-o! (duh)
Hello, boys and girls! (a la Mickey Mouse then in speaking mix)

Make up some of your own. Attitude helps! Be playful!

Use as much range as possible when speaking these phrases.



Integration of Objective #2

C. Vocalizing the mixed voice in the middle speaking range

With energy and attitude! Speak the phrase then sing it.

Oh no you don't! Oh no you don't! Oh no you don't!
 May I come in? May I come in? May I come in?
 I yearn for you! I yearn for you! I yearn for you!

Oh no you don't! Oh no you don't! Oh no you don't!
 May I come in? May I come in? May I come in?
 I yearn for you! I yearn for you! I yearn for you!

No way no way! No way no way! May Oh may I
 Never no never no! Never no never no!

May-oh may-oh may-oh may-oh my May-oh may-oh may-oh may-oh my
 Ne-ver ne-ver ne-ver ne-ver no! Ne-ver ne-ver ne-ver ne-ver no!

I - I see, I see! I - I see I see!

Damn cat! Damn cat! Damn cat! HEL - LO - O!!!

Nasalisation for focus (mwanh as in a "smooch")

Whining child

Mwanh mwanh mwanh mwanh mwanh Wanh wanh wanh wanh wanh!

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Bel Canto/Can Belto

What About The Boys?

Objective #1: Reinforcing The Core Voice (Below F4)

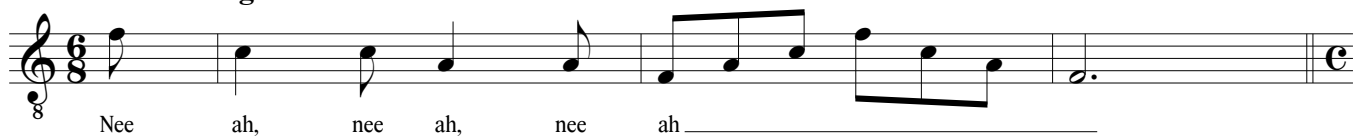
(Mode 1, Thyroaretnoid, Chest)

Speak: Calling exercises to determine range: young men will normally top out at the register transition between Eb4 and G4

- "Hey!"
- "Wow!"
- "No Way!"

Then Sing:

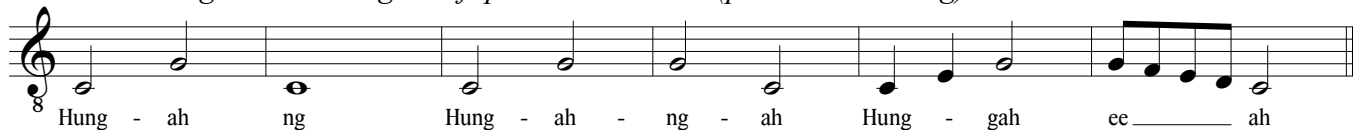
Pitch Range: G2 -- F4



Onsets -- try first with "h" and then without



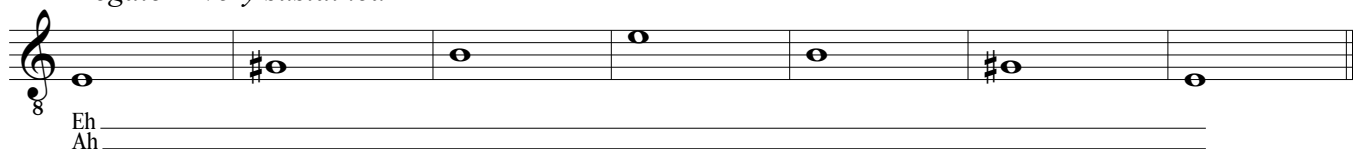
Nasalising/ denasalising -- soft palate awareness (pronounce hard-g)



Coordinating closed and open vowels



Legato -- very sustained



Objective #2: The "Hoot" Space -- Finding Falsetto

(Mode 2, Cricothyroid)

Isolate in Speech:

- "Hoo hoo!" (owl)
- "Woo hoo!" (team cheer)
- "Whoop!"
- "Hello boys & girls!" (Mickey Mouse)

Then Sing:

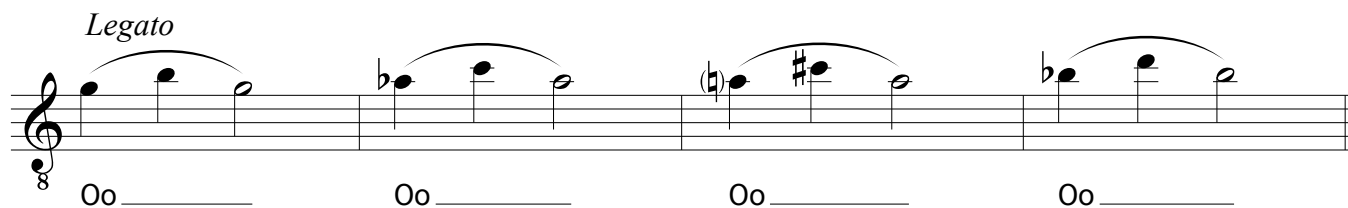
Pitch Range: C3 -- E5

Staccato



Hoo! Hoo! Hoo! Hoo! Hoo! Hoo! Hoo! Hoo! Hoo!

Legato



Oo _____ Oo _____ Oo _____ Oo _____

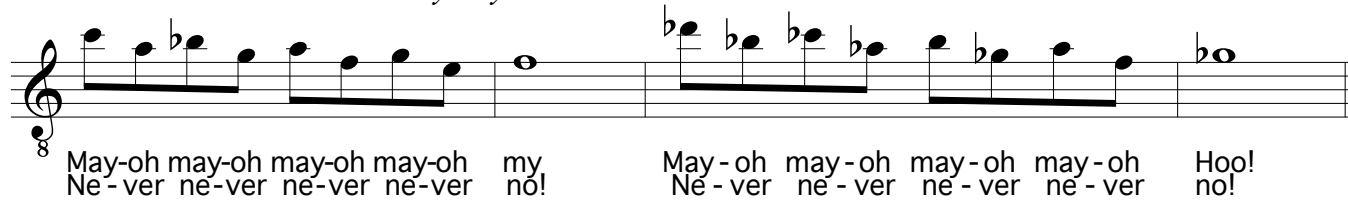
Try to maintain even falsetto (Mode 2) all the way down



Oo _____ Oo _____ Oo _____

Falsetto Mix/ Reinforced Falsetto (Mode 2/ Cricothyroid Dominant Mix)

Heard in the musical "Jersey Boys"/ The Four Seasons



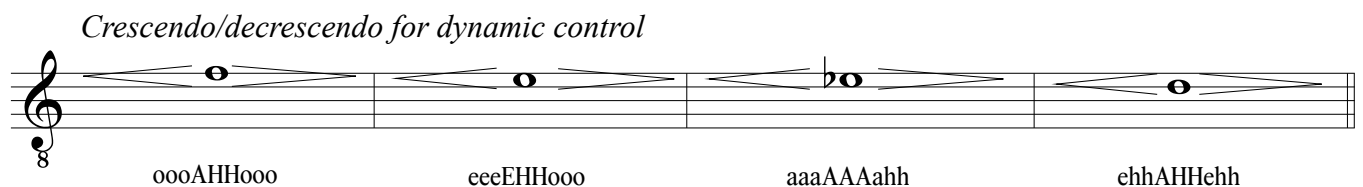
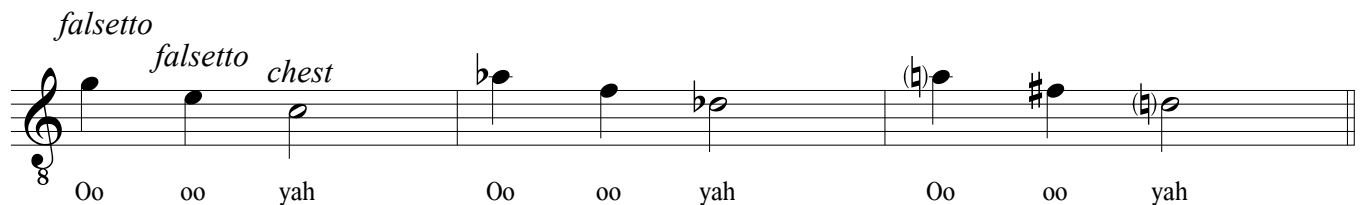
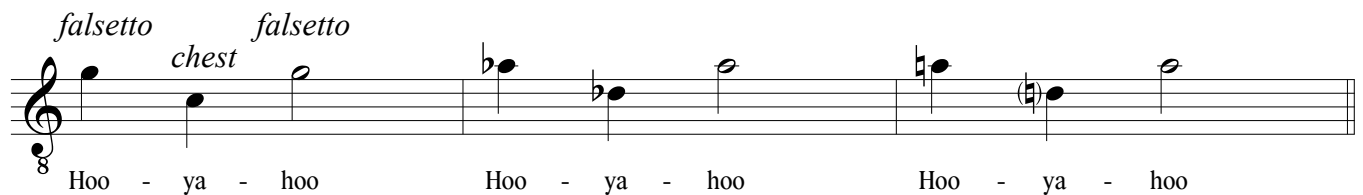
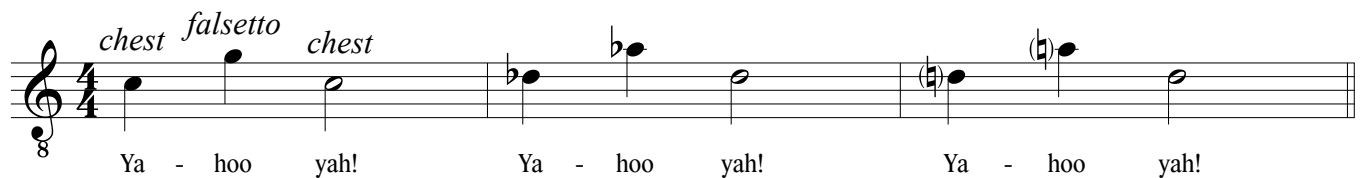
May-oh may-oh may-oh may-oh my Hoo!
Ne-ver ne-ver ne-ver ne-ver no! Ne-ver ne-ver ne-ver ne-ver no!

Objective #3: Integrating Falsetto & Chest

(Cricothyroid/Mode 2 and Thyroaretnoid/Mode 1)

falsetto *falsetto*
Speak: "Yah - hoo! Yoo - hah!"
chest *chest*

Then sing:



Objective #4: The Speech (or "Chest") Mix

Traversing the passaggio (F4 -- Bb5)

(Thyroaretnoid/Mode 1 Dominant on closed vowels and vowel phrases)

Speak: F4 -- Bb5

"Oh *no* you don't!"

"I *yearn* for you!"

"How *dare* you!"

"Where *were* you?"

"*Wait* for me!"

"*Where* were you?"

"Did you *see* that?"

"Can you *hear* that?"

"Where are you *going*?"

- **Emphasizing closed vowel**

- **Clear, dramatic intention!**

- **Eke out more range *gradually***

These phrases will feel pinched in the beginning and difficult to speak with ease.

We are training the speaking and singing range at the same time.

Most boys will instinctively open or yell all sounds above the passaggio.

Then Sing:

Oh no you don't! Oh no you don't! How dare you! How dare you!
I yearn for you! I yearn for you! Where were you? Where were you?

Wait for me Where were you? Wait for me Where were you? Did you see that? Did you see that?

Did you see that? Can you hear that? May oh may I

Closed vowels -- maintain legato speaking quality

Nee oo nee oo nee oo Ee oo

Diphthongs -- sing through to point of release with consistent vibrato

Ah oo ee ay ah Where are you go - ing?

Objective #5: Introducing the Belt

The belt is an optional color on open vowels above F4, once a mixed quality is established

Speak: F4 -- Bb5

"Hey!"

"Wow!"

"Taxi!"

"Why not?"

"No way!"

"Oh *no* you don't!"

"How *dare* you!"

"Oh *yes* we can!"

"I *yearn* for you!"

- Be sure to accentuate the primary open vowel of the call in these phrases, not the diphthong

- Speak with intensity and purpose!

- Make up some of your own!

Speak the phrase, then sing:

(Belt) (Belt)

Hey! _____ Hey! _____ Ta - xi! not? way! Ta - xi! not? way!

Wow! _____ Wow! _____ No way! No way!

(Belt)

Oh no you don't! Oh no you don't!

(Belt) (Belt)

How dare you! How dare you! Oh yes we can! Oh yes we can!

Nasalisation for focus

Damn Cat! Damn Cat! Mwanh mwanh mwanh mwanh mwanh

Back and Forths:

Practice these phrases alternating between closed and open vowels on the italicized words

Oh *no* you don't! I *yearn* for you! Oh *no* you don't! I *yearn* for you! How *dare* you! Where *were* you? How *dare* you! Where *were* you?

Objective #6: Dynamic Control

Integrating falsetto, speech mix and belt
Crescendo/Decrescendo

Sing: F4 -- Bb5

Oo you ah you oo

Falsetto *Speech Mix* *Belt* *Speech Mix* *Falsetto*
(mode 2/CT) (mode 1 dom./TA) (mode 1 dom.) (mode 1 dom./TA) (mode 2/CT)

Some Notes on these Exercises

First Things First

These exercises are intended to facilitate a balanced instrument with easy access to a full expressive range in speaking and singing. The first order of business for young male singers is to identify the “core” of the voice and to work gradually up and down from there. Think of a tree with trunk, roots and branches.

- The exercises are speech-based.
The speaking voice is a parallel function in musical theatre singing.
Students should be able to identify the pitch of a spoken tone and move easily back and forth from singing to speaking.
- The exercises are resonance- based, designed to encourage the diverse interactions of the vocal folds and the flexible vocal tract .

Objective 1 Assess the speaking voice of a new young singer and introduce the concept of balance in the modal range. You will probably have plenty of exercises of your own to develop this part of the male voice. It is essential introductory work for all voice types.

Objective 2 Introduce falsetto. Falsetto function is a critical component of male training, key to mixing and an important quality in contemporary styles. I suggest you introduce it early on.

Objective 3 Integrating falsetto and chest. This should be fun and playful. Let them enjoy isolating both qualities. Cracking is expected!

Objective 4 The speech mix. High passaggio speaking is challenging and should also feel playful. The atmosphere you create for this work will determine its success. Help them line up all the vowels to match the closed resonance of “oo” and “ee.” Always chest dominant. No belting yet.

Objective 5 Last but not least. The belt is a floated call (F sharp to B flat). The sound pops forward on open vowels (“ah” “eh” “uh” “oh”) A belt should feel effortless but powerful. Remind them to raise the soft palate on inhalation. Make up your own calling exercises!

Objective 6 Crescendo/decrescendo. Integrate functions for dynamic control.

Vocalizing the speaking mix (continued)

Closed vowels--maintain legato speaking quality



Nee oo nee oo nee oo oo oo oo oo oo oo
yoo ee yoo ee yoo ee ee ee ee ee ee ee ee

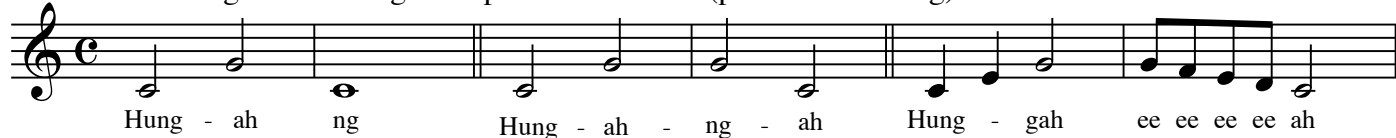
Ee ee oo oo

Diphthongs--sing through to point of release with consistent vibrato



Ah oo ee ay ah Where are you go - ing? How dare you?

Nasalising/denasalising--soft palate awareness (pronounce hard-g)



Hung - ah ng Hung - ah - ng - ah Hung - gah ee ee ee ee ah

Coordinating closed and open vowels



Ee ee ah ah ee ee ah ah ee ee ah ah ee ee ah ah ee ee ah ah ee ee ah ah ee ee

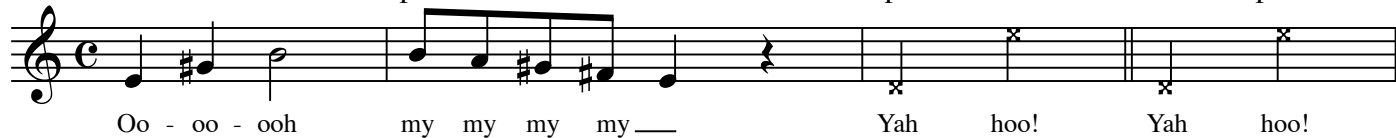
Back and forths--mix to head/head to mix (the ladder goes both ways).
The following exercises are to help coordinate head and mixed qualities.
As you do these exercises, make the contrast as great as you can.

Head Speech Head Speech Speech Head Speech Head



Oo - ooh why - not? Oo - ooh no way! Oo - ooh oh no! Oo - ooh you know.

Head Speech Speech Head Head Speech



Oo - oo - ooh my my my my — Yah hoo! Yah hoo!

Speech

Head Speech



May oh may oh may oh may oh my oh my.

Vocalizing the Belt

The Call—optimum speech at high intensity. Palate raised on inhalation.

Hey, Taxi! Use pitches in mixed speaking range. Although calling in a speaking voice, extend duration of vowels to approach a sung tone.

