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

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

**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)

**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

**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

![Pharynx Widths Diagram](image-url)
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-the-Mouth (R&B)
Thank you!

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