

# **Your Magic Head!**

**A Paradigm Shift in Singing**



# Quick History of Bel Canto Methodology & Me

## Standard of Italian Vocal Technique from 1800-1840

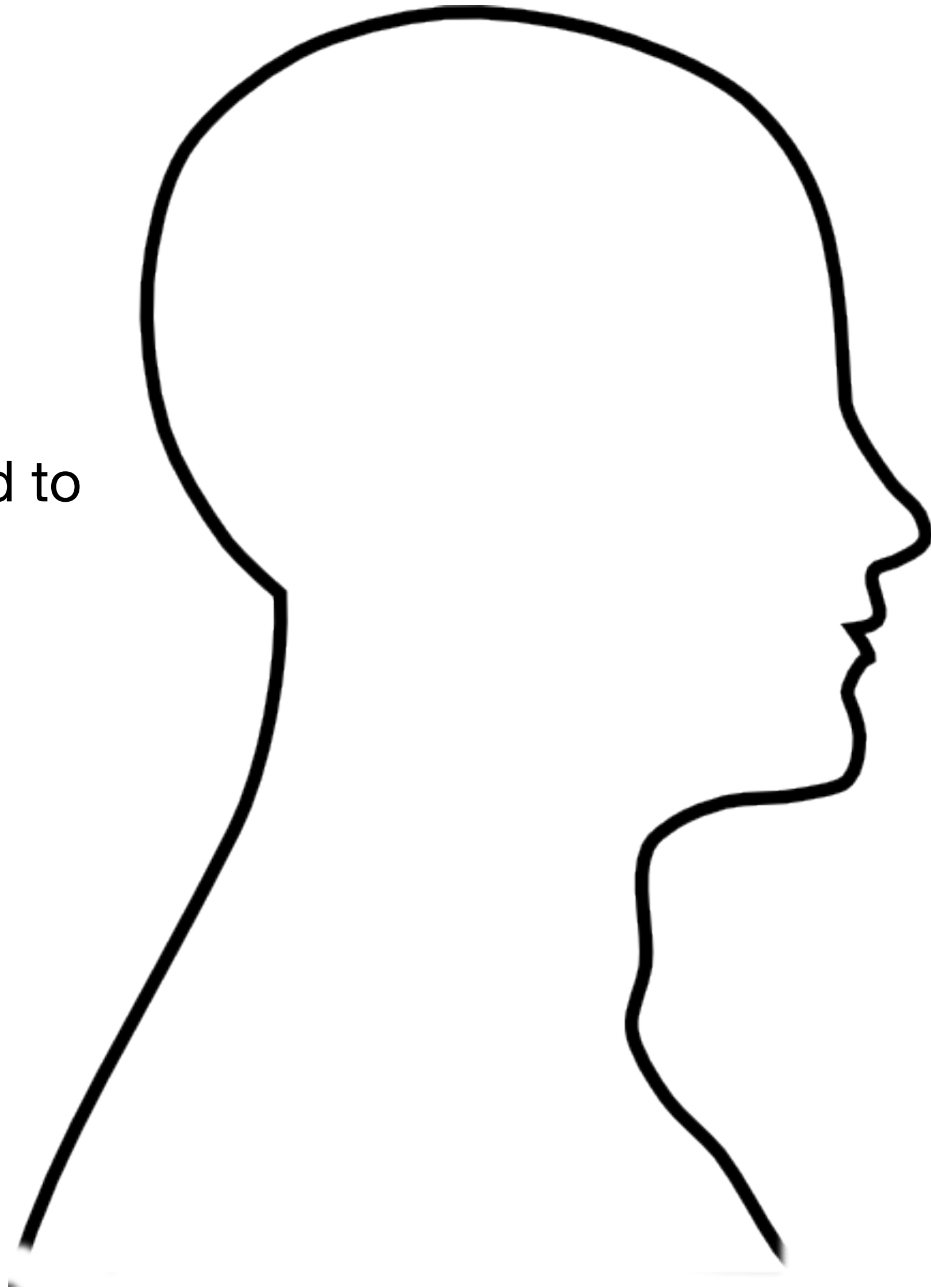
- Manuel Garcia (founder), Manuel, the Younger (developed Laryngoscope), Mathilde Marchesi (lineage)
- Direct-Line Scholar - Trace back six generations (Paul Althouse, Dean Verhines UCLA & Edward Sayegh)
- Puccini, then later Wagner arrive changing breath mechanics for larger, more romantic powerful sound
- Most singers today sing with either Puccini (*diaphragmatic*) or Wagnerian (*pelvic floor*) breath mechanics
- 6 voice teachers total (5 of which Puccini/Wagner) - could not ever repeat the same result twice
- Went to my hairdresser - Found my Master Bel Canto teacher (4 years) he took me from amateur to pro
- My *Dad* was Barbershopper trained under *Suntones* in their championship chorus, *The Coastmen*
- Landed in women's barbershop chorus and within three months never going out of tune
- I knew mechanics reinforced the same high level demands of Barbershop - accuracy & consistency
- For example, Bel Canto reinforces clear, free expanded tone with enhanced "squillo" at onset
- First fundamental principle - Every important thing you do as a singer is internal!

# Our Magic Head

Most of us have an idea that we need to propel sound to some distance.

How Far?

Microphone  
Director  
Judges  
Audience  
Exit Sign



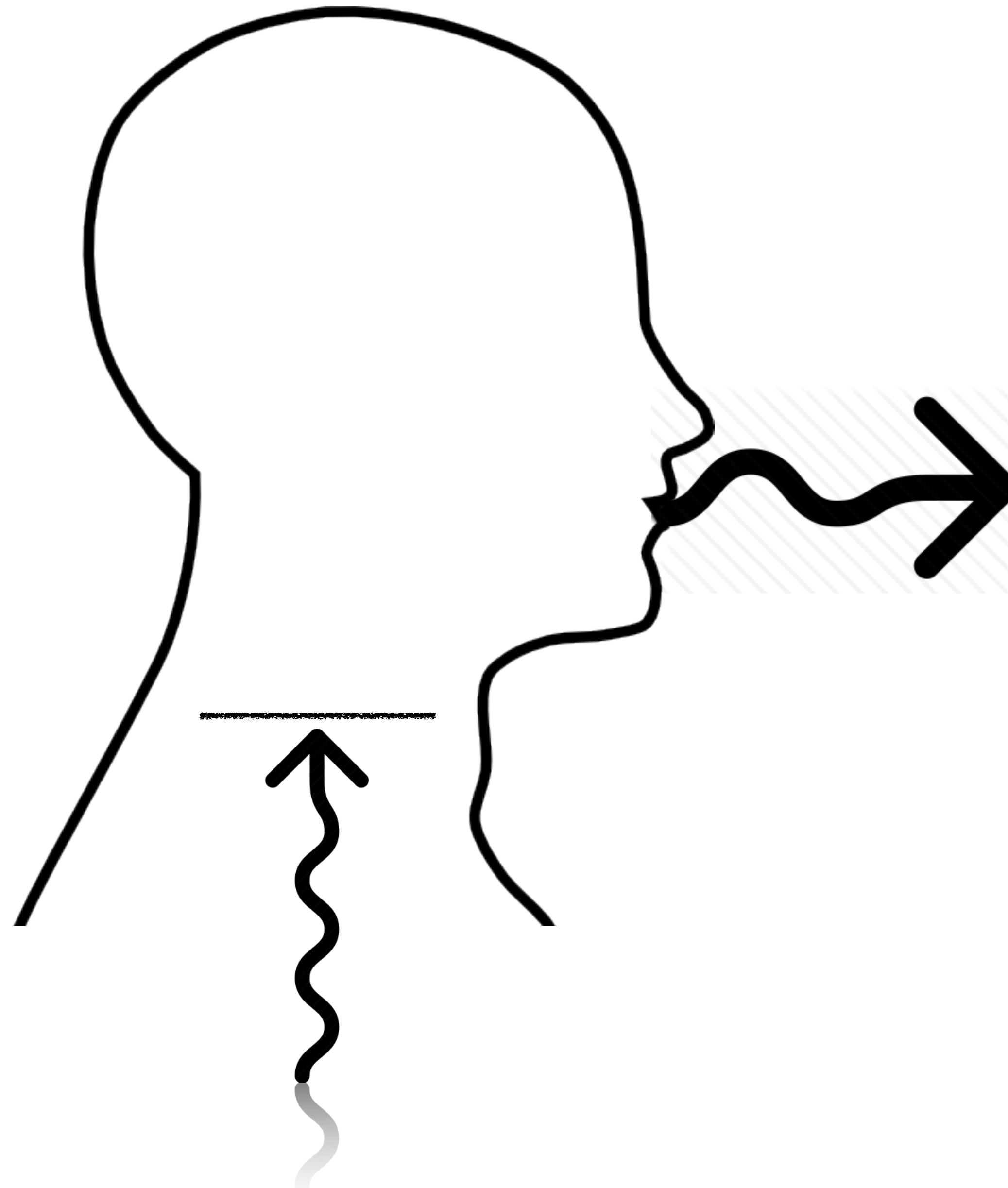
# What Our Body Thinks

Air goes in  
Air comes back up  
Makes sound  
Exits the building

Projecting to some distance

We think of air as “*gas to go*”

*Fill Tank, Use Tank, Refill Tank*

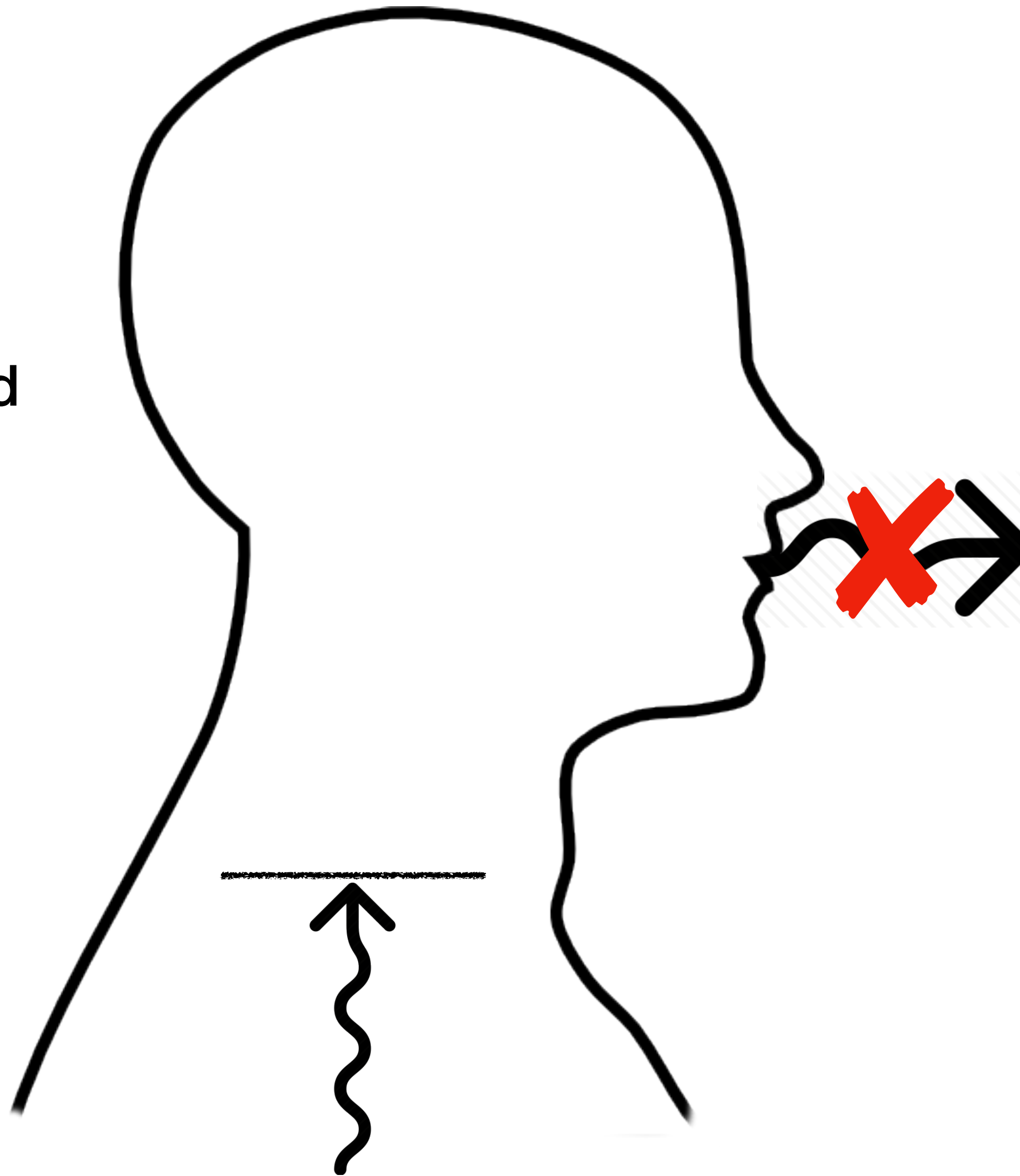


In Bel Canto, there Is no “Out”  
Consciousness!

We become Optimal, Acoustic,  
Resonating Instruments, designed  
to amplify sound...  
with absolutely no force!

No Propulsion  
No Projection  
No Upward/Outward Thrust

*How Is This Even Possible?*





# Three Basic Things Happening in Three Different Places

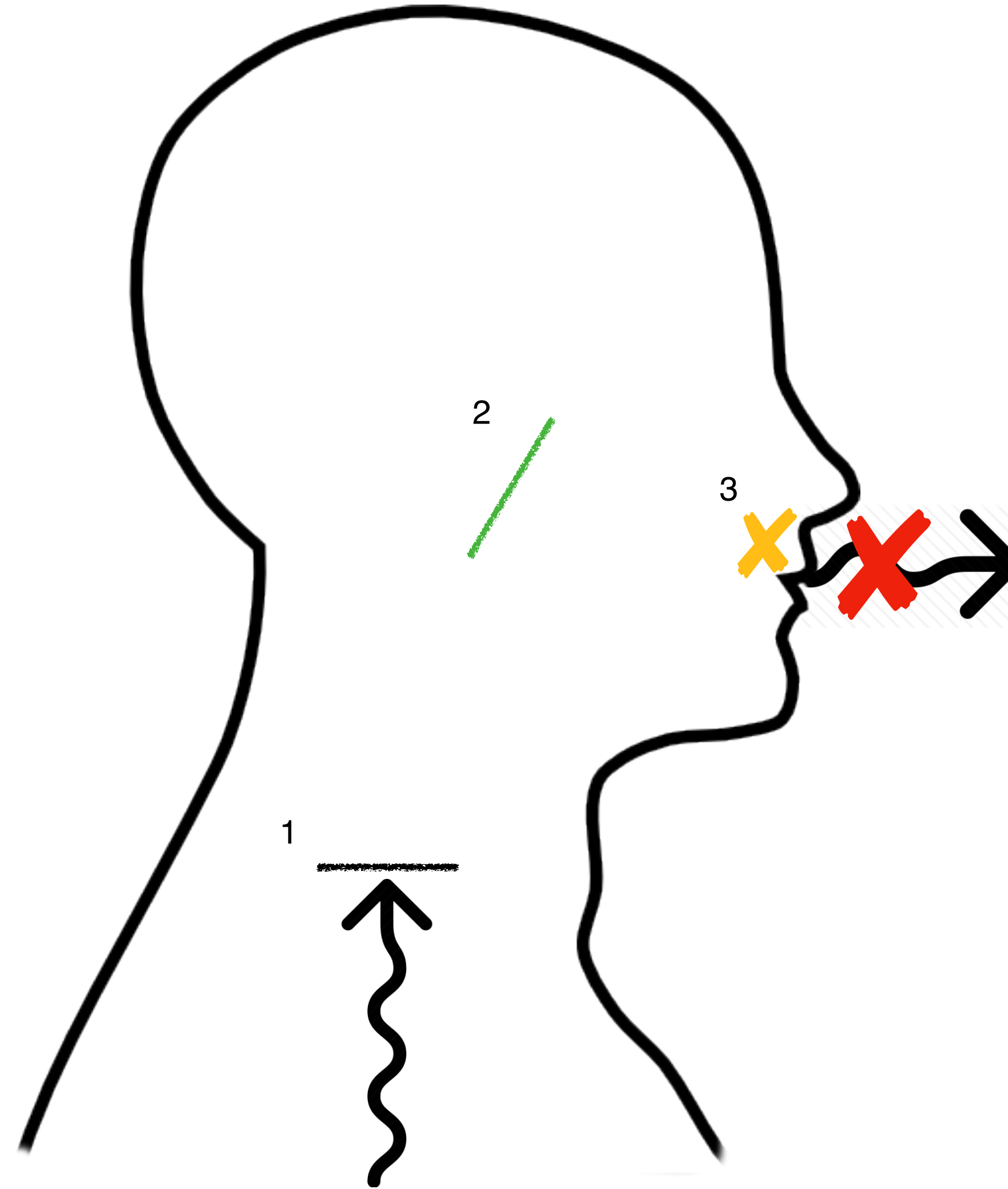
1. Vocal Cords/Folds (Tone Source)

2. Pharyngeal Mechanism (Vowel Creation)

3. Lips/Teeth/Tip Of Tongue  
(Consonant Onset Articulation)

In Bel Canto we become  
*mindful* and *efficient* with our “Inner Timing”

Remaining buoyantly poised throughout song...  
Ready for our brain’s software to send signal



## When Your Inner Timing is Off, These Things Appear...

- *Constriction, Tension & Fatigue*
- Pushing for High & Collapsing for Low Notes
- *Passaggio or Transitional area challenges*
- Breathiness, Raspiness, Rattle & Noise in the Sound
- *Vibrato, Tremolo & the Signs of Aging*
- Uneven Tone Quality & Inconsistent Resonance
- *Inaccurate Tuning & Vowel Targets*

- In Bel Canto simplest terms, all of Issues Above are Related to -  
Irregular Air Pressure Moving Across the Vocal Folds

*“Hurricane force winds coming up from the south!”*

# Let's Discover The Magic of Your Inner Timing!

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Exhale Gently  
Think "Ah"  
Inhale Inaudibly  
Now, try a "Surprise" breath

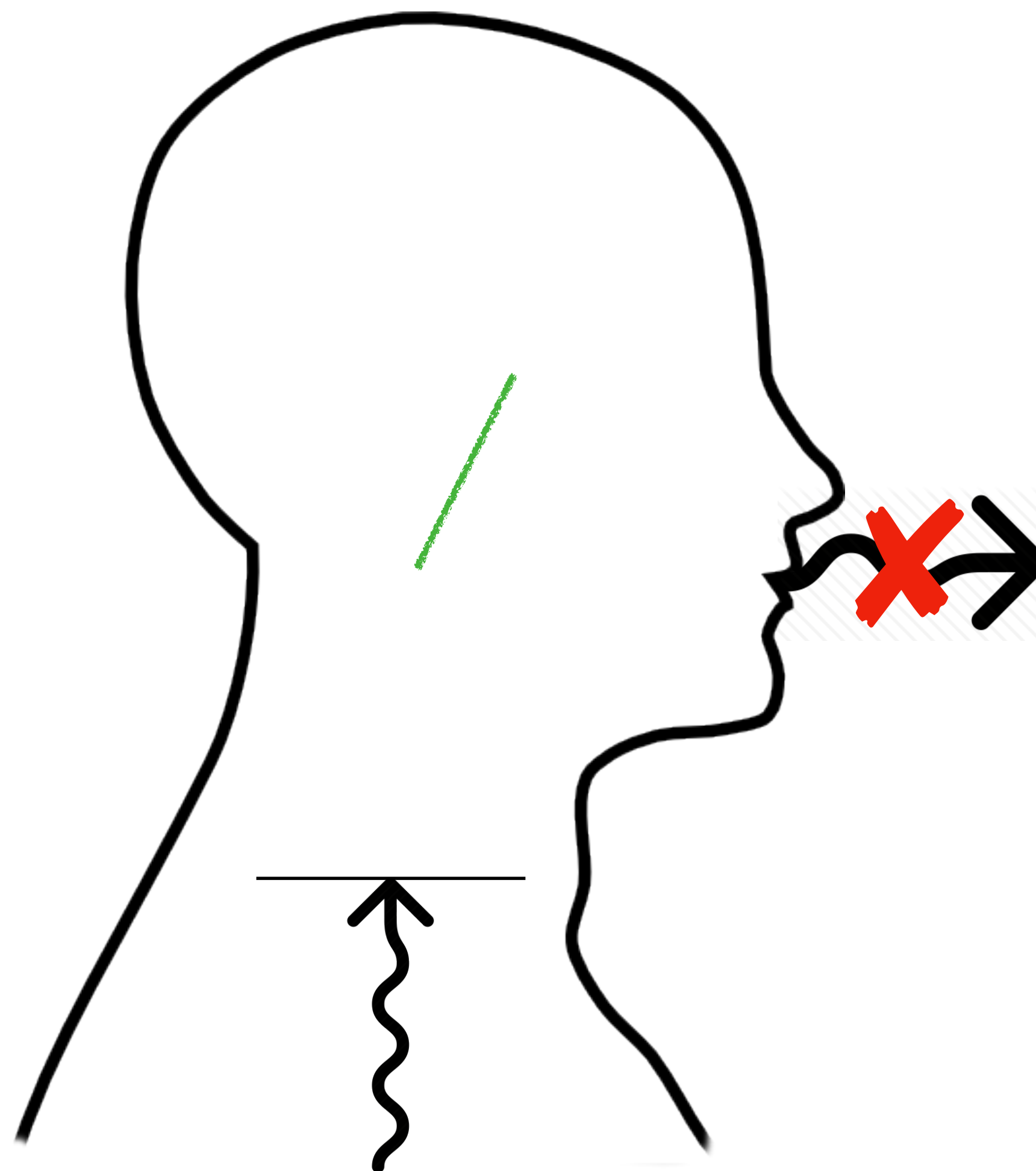
Green line represents a moment of total control

Area pulls into position & stabilizes

Notice - same moment that your air pauses

I call this your "Point of Suspension"

It is when this Pharyngeal Mechanism  
(Home of your Vowels - Try E and Aaaagh like Cat)



In Bel Canto, we're going to sustain this optimal inner position  
for entire phrase & suspend that consciousness over entire song



*Notice something else...*

*the Pull or Tug*

When We Stabilize “Back Pressure”  
We Help Vocal Folds Do Their Job!

There’s one word missing from Italian  
understanding...it changes everything!

*How were Pavarotti, Caruso & Lanza  
taught to control their air?*

Now, we’re going to try some  
experiential exercises...

