

Student name: Madison Hayes-Crook
Student Number: 2133908
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Title: When do professional musical theatre singers use mix-belt singing and how do they negotiate mix-belt technique in a healthy, sustainable way?

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Project Proposal

Title: When do professional musical theatre singers use mix-belt singing and how do they negotiate mix-belt technique in a healthy, sustainable way?

1. The context

In recent years there has been increased use of the term “mix-belt” in contemporary musical theatre (Freeman et al., 2015; Bourne and Kenny, 2016; LoVetri et al., 2021; Lamesch et al., 2008; Edwin, 2020). This term, though frequently used, lacks clarity regarding physiological occurrence, auditory profile, or practical definition (LoVetri et al., 2021; Harris and Irene, 2020).

This project aims to develop a holistic view of how mix-belt is achieved in unique instruments through technical, mental and stylistic navigation. It is the intention of the research to develop a comprehensive understanding of the language used when training mix-belt technique and create a foundation within which mix-belt can be taught.

2. The justification

Understanding the practical application of the term mix-belt and developing consistent healthy, execution of the style, particularly in the higher range (D5-A5) has been a hurdle I encountered as a vocalist due to inconsistent terminology, poor understanding of the involved mechanisms and unclear expectation of the desired sound (Harris and Irene, 2020; Roll, 2019). Access to “mix-belt” particularly above a D5 is a necessary skill in contemporary musical theatre and I do not feel equipped to teach this style in a sustainable, healthy manner (Roll, 2019). Currently there are studies that explore belt and mix independently, but limited research on mix-belt, particularly high mix-belt (D5- A5) exists (LoVetri, 2021; Roll, 2019).

3. The intended impact

If a more thorough, holistic understanding of the high mix belt and its uses can be achieved, a clearer picture of the physiological and mental processes and desired sound can be gained. It is my hope that this information could be useful in the practice and education of mix-belt (Roll, 2019; Vala, 2021).

4. The outlined intention

My research will borrow from constructivist and pragmatic paradigms, using qualitative research.

A literature review will be conducted to analyse relevant articles concerning mix-belt voice musical theatre. This will provide foundational knowledge in the style's prevalence and technique. My primary research will consist of three data collection methods:

A digital questionnaire exploring individual participants' understanding of mix-belt will gather initial qualitative data.

The questionnaire's findings will inform private semi-structured interviews with the 4 participants at my personal studio in May 2023. All participants must be members of Canadian Actors Equity Association, have a minimum of 7 years of voice training, and have been employed a minimum of 3 times in vocally demanding roles in the last 10 years, and be currently employed in a musical theatre show.

The interview data will be coded and guide a focus group of all participants. This will occur in June 2023 at my personal studio.

Themed analysis of this primary research and descriptive, in vivo, emotion and versus coding will be triangulated to guide a written report and presentation at the beginning of July 2023.

GANTT chart with timeline (Appendix 8)

5. The ethics and insider research

Insider research refers to the process wherein a researcher studies a group to which they belong (Breen, 2007). As I am currently a professional musical theatre performer and my research participants will be colleagues, I must remain cognizant of the dangers of insider research. I must examine my personal motivation behind this research and will monitor my bias and assumptions through coding and triangulation, aiming to avoid inaccurate/unclear data (Breen, 2007). As the participants' colleague, I am aware participants may modify their answers to what they feel is expected or "right" to avoid judgement. I am hopeful the anonymization of the questionnaire and the explorative nature of the focus group will help foster honesty.

Exploration of the voice, particularly the challenging style of high mix-belt may activate feelings of discomfort for participants and negatively impact their mental wellbeing. It will be crucial that interviews and the focus group are conducted in safe spaces and participants are permitted to step away if they feel uncomfortable.

6. Personal learning outcomes

- To explore if "mix-belt" is understood similarly by different candidates and develop a comprehensive understanding of mix-belt vocabulary
- To understand when mix belt is used in musical theatre
- To consult with professional female singers on how they achieve mix-belt through vocal tract adjustments, registration and mental navigation
- To suggest a working definition of mix-belt
- To develop a increased understanding of how mix belt is trained and collection of exercises to aid in the development of mix-belt

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Project Report

Project Title : When do professional female musical theatre performers use mix-belt singing and how do they negotiate the mix-belt technique in a healthy sustainable way?

Introduction

In recent years there has been increased use of the term “mix-belt” in musical theatre (Bourne and Kenny, 2016; Edwin, 2020; Green et al., 2014; Lamesch et al., 2007; LoVetri et al., 2021). This term, though frequently used, lacks clarity regarding physiological occurrence, appropriate uses, auditory profile, and practical definition (LoVetri et al., 2021; Harris and Irene, 2019).

As a professional singer who must often execute this style and pedagogue of students that are frequently tasked with repertoire that requires mix-belt, it is critical I gain a more comprehensive understanding of the style (Hall, 2007). This project aims to develop a holistic view of how mix-belt is achieved in individual voices. It is the intention of the research to develop an in-depth understanding of the language surrounding mix-belt (Harris and Irene, 2019), to examine and compare when and how different professional musical theatre performers use mix-belt (LoVetri et al., 2021; Roll, 2019;) and thus develop a working definition of mix-belt. It is the researcher's hope that this increased understanding will create a foundation within which the pedagogy of mix-belt can be better taught (Hall, 2007).

This project's learning outcomes include:

- Terminology -To explore if “mix-belt” is understood similarly by different singers and develop a comprehensive understanding of mix-belt vocabulary
- What - To gain a clearer picture of what mix-belt is
 - What does it sound like
 - How does it differ from mix and belt
- When - To understand when mix belt is used in musical theatre
- How - To consult with professional female singers on how they achieve mix-belt through vocal tract adjustments, registration and mental navigation
 - To understand how candidates developed this skill
 - What exercises are used to maintain mix-belt
- To suggest a working definition of mix-belt

Literature Review

What is Mix-Belt?

Musical theatre (MT) singing styles are generally divided into three styles by coaches, casting agents and directors; belt, legit and mix (Bourne and Kenny, 2016; Green et al., 2014). These singing qualities are largely influenced by vocal registration (Miller and Schutte, 2005).

Registration refers to the type of vibratory pattern vocal folds produce which is created by the vocal chord length, surrounding muscular engagement and amount of time the chords are in contact (closed quotient, CQ) (Bourne, Kenny and Garnier, 2010; Bourne and Kenny, 2016; Echternach et al., 2014; Miller and Schutte, 2005;).

In order to investigate the meaning of mix-belt we must understand these three basic styles.

LEGIT

Legit is an abbreviation of the term legitimate and refers to a classical or operatic style used in MT (Bourne and Kenny, 2015). It is generally used at higher pitches, uses dominantly **head voice registration** (thin vocal folds, cricothyroid (CT) dominance, and short CQ), has a “back” placement, a vertical mouth shape to create a bell-like timbre (Bourne and Kenny, 2012; Kochis-Jennings et al., 2015).

BELT

Belt gained popularity in the 1920's and is a style of singing generally perceived as loud and “bright” (Bourne and Kenny, 2016; Echternach et al., 2014), has a degree of nasality (Sundberg and Thalen, 2010), demonstrates a speech-like articulation (Sundberg, Thalen and Popeil, 2012) and is generally used from G3-C5 in the female voice (Flynn, Trudeau and Johnson, 2018; Roll, 2016).

Belt uses **chest voice registration** (thick/short vocal folds, thyroarytenoid (TA) dominance and long CQ), higher subglottic pressure (Schutte and Miller, 1993; Titze, 2018), higher laryngeal placements (Kochis-Jennings, 2012; Lovetri, Lesh and Woo, 1999) and a more restricted pharynx than legit voice (Bestebreurtje and Schutte, 2000; Popeil, 2007).

While no single definition of belt exists, these characteristics provide an outline of belt technique, though studies show there are vast qualities of tone, range and energy within the belt style and not all singers achieve belt similarly (Roll, 2014; Sundberg, Gramming and Lovetri, 1993; Flynn, Trudeau and Johnson, 2018; LoVetri, Lesh and Woo, 1999; Popeil, 2007).

Until the creation of the 80's “rock opera”, a belt sound was only required up to a C5 by professional singers (Baker and Edwards, 2012; Roll, 2016). Since, these expectations have altered dramatically with contemporary and pop/rock musicals requiring a belt sound to A5 and

higher (Roll, 2019). It is suggested that in order to maintain a healthy, sustainable belt in this extended range singers must initiate the use of "mix-belt" (Bourne and Kenny, 2015; Roll, 2016; Roll, 2019). The following will explore the meanings of mix and mix-belt.

MIX

Mix describes the transition area between chest and head registers, an area voice professionals agree to be perceptually different from belt and legit in which the trained singer aims to transition without abrupt tonal change (Miller and Schutte, 2005). The tonal quality of mix is described as a pretty and aesthetic sound which is neither belt nor legit that is used in the range where head and chest qualities coexist. (Bourne and Kenny, 2016; Miller and Schutte, 2005).

A fundamental area of disagreement among academics in regard to mix is if it is a modification of head or chest registration, or a third register entirely (Harris and Irene, 2019; Roll, 2019).

Two theories exist:

The first - head voice and chest voice mechanisms merge to become one continuous function.

This is done by increased tension in the vocal folds' tissue, balance of the medial surface shape and gradually decreasing TA muscle activity as CT muscle activity increases, thus avoiding an abrupt register transition (Bourne et al., 2011; Lovetri, 2002; Roll, 2019; Titze, 2018).

The second - head voice and chest voice are distinctly different and cannot be combined. There is a chest dominant and a head dominant mix. Mixing is not mechanical, but perceptual, registers must shift as pitch ascends, this shift is disguised by tract adjustments and vowel modifications (McKinney, 2005; Miller and Schutte, 2005; Titze, 2018; Vala, 2023; Vennard, 2012).

The notion of combining registers to create a mix is the prevailing theory, however this theory is based on hypothesis, not data (Bourne and Kenny, 2016; Lovetri, 2002; Titze, 2018).

Two studies provide quantitative data that supports the two register theory (Bourne, Garnier and Kenny, 2011). An analysis of electroglottography of the A3-E4 range in the treble voice and Lamesch's study of the classical "voix mixte" (which is considered to be similar to MT mix), both found vocal tract modification to be the largest contributor in disguising the transition between registers (Lamesch, 2007; Miller and Schutte, 2005).

Research has not found other consistent physiological clarity in mix creation (ie.laryngeal height, tongue position, breath support, mouth shape) (Bourne and Garnier, 2012; Bourne & Kenny, 2016; Lovetri et al. 2008; Vala 2021).

Titze suggests that perhaps some of the difficulty in specifying mix comes from the intricacy of harmonic-resonance interaction at different pitches and as each voice has unique physiological realities, each singer may achieve mix differently (2018). The vastness of mix sound and technique presents a challenge. I am hopeful that by exploring specific ranges, styles and the specific term *mix-belt* I can continue to refine my understanding.

MIX-BELT

Much like the aforementioned terms of contemporary voice, mix-belt lacks consensus among academics (Bozeman, 2013; Buescher, 2005; Roll, 2019). Mix voice is often categorised in two ways:

- *Head mix*: a light, legit leaning sound in the middle range (Miller and Schutte, 2005; Valeriano, 2023)
- *Mix-belt*: use of chest timbre in the middle range with speech-like tonality (Miller and Schutte, 2005; Valeriano, 2023)

No singular theory on how mix-belt is achieved has been proven (Roll, 2019; Vala, 2023).

Buescher exerts that mix-belt is the illusion of chest voice being carried high in the female range (above B4) by lengthening CT's while TA's offer resistance, rooting the voice in "chest" while head voice dominance increases (2005). LoVetri suggests belt sound when executed softly and speech-like is mix-belt (2003). Bozeman proposes that chest timbre with less breath force is mix-belt created by using thin vocal folds and a divergent vocal tract (2013).

This research-based learning project is inspired by Roll's 2019 paper "The Female Broadway Belt Voice: The Singer's Perspective" as it focused on the exploration of **high belt technique** in the MT style. Roll interviewed 17 female students and observed their private lessons with four "master" teachers to assess how these singers approached belt technique for contemporary MT (2019). Roll found that all singers who were able to sing in belt style above D5 stated they were actually **mix-belting** (2019). This research found that mix-belt in this range was achieved by high resonance and placement while maintaining a "thread of connection" to chest registration, increased physical energy, a narrowing sensation in the throat, closed vowels and less vibrato (Roll, 2019). Singers in Roll's study generally agreed that effective methods in training mix-belt

were a “top down” approach, gradually adding more chest voice to a head dominant phonation (2019).

I was curious what research with a shifted perspective to mix-belt might produce. Additionally, I was interested to see if Roll’s findings could be repeated, if there were other consistent vocal tract adjustments and how the use of a focus group (FG) might alter findings.

Methodology

This qualitative work based project aims to clarify the term mix-belt through the experiences of professional MT performers. The purpose of this study must meet the needs of a strategy of inquiry (Cohen et al., 2007, p. 76; Denscombe, 2003, p. 3). To better understand the physiology of mix-belt, it was necessary to inquire about the singer’s personal experiences, opinions and sensations, and to compare the degree to which their experiences were similar or different. This project lies within relativist ontology as each participant will have their own reality and varying viewpoints (Collins, 1983; Creswell, 2018). As a peer of participants, subject and researcher are innately interwoven and inevitably influential to one another, thus this project will operate from a constructivist epistemology (Cohen, 2007). This research functions under the belief that human experience is innately contextual and social (Feilzer, 2010). As the project is a product of a research practitioner, and a variety of data collection methods will be used, the pragmatic paradigm best meets the researcher’s needs (Morgan, 2014).

This project uses **qualitative data** from a questionnaire, semi-structured interviews and a FG with four participants. Due to the pragmatic approach, the experiential basis of the topic and the inherent interpretation of data, qualitative research best met the needs of inquiry (Denscombe, 2003). Qualitative data is useful “in understanding how people interpret their experiences (Merriam and Tisdale, 2015)”, however as qualitative data may be subject to bias, three different methods were used as a means to establish credibility (Denscombe, 2003). Hermeneutics were used to interpret the transcribed data in an attempt to understand the lived experiences of the participants through language (Laverly, 2003; Kakorri, 2009).

Triangulation was achieved through the use of a literature review, online questionnaire, semi-structured interviews and a FG to improve finding reliability (Mackenzie and Knipe, 2009,). Strident planning to consider ethical considerations and concise organisation of the methods occurred prior to commencement of the research process. Data was collected online through questionnaires and in person during interviews and the FG to acquire as much nuance as possible (Morgan 1996). The participants, four professional performers currently employed

under contract in a pop musical, received an information sheet (Appendix 1) about the study, its intent and methods. Participants had opportunities to ask questions at every stage of the study prior to completing consent forms (Appendix 2, 3, 4). Participants were given details of the academic institution to which the research was affiliated as well as contact information for a support helpline should the research bring up any emotional turmoil as the subject matter may elicit unfavourable memories.

The topic of mix-belt offers numerous approaches, most interestingly perhaps through quantitative data ie. electroglottography, spectrograph. However as a fledgling researcher, the required technology and ability to confidently analyse this data lies beyond my scope and ability (Denscombe, 2003) . Therefore it was decided a comprehensive accumulation of qualitative data would provide sufficient insight to meet my learning goals of this work based project.

This project is an example of **practice-led research** and **insider research** as I am a colleague of the participants and as the findings will directly affect my personal practice (Saidin, 2016). Consequently, my personal bias and motivation behind the study were thoroughly considered prior commencing in order to maintain objectivity (Breen, 2007; Saidin, 2016). However, as an insider researcher I was able to quickly develop a strong foundation of trust between myself and participants which I believe promoted transparency in discussion and mitigated any challenges of obtaining appropriate candidates and acquiring consent (Breen, 2007). As I have personal and practical understanding of the topic of discussion there was an ease in dissecting candidates' conversational nuance (Saidin, 2016). As a professional performer, I was aware of the bias that exists when exploring MT; thus I worked to achieve a space where no response was viewed as correct or incorrect (Breen, 2007). An anonymized questionnaire was used to address some of this potential bias (Creswell, 2014). During the semi-structured interviews and focus group, I attempted to interject as little as possible, allowing for organic conversation discourse and aimed to use language previously stated by participants to avoid the interjection of foreign concepts. Upon analysis and interpretation of the qualitative data, reflexivity, numerous coding processes and themed analysis were used to maximise objectivity (Saldana, 2016).

To meet the **inclusion criteria**, candidates had to be female members of Canadian Actors Equity Association, have over seven years of voice training, played more than 3 vocally demanding roles in professional productions in the last 10 years, have studied voice at a post secondary institution and be currently employed as a professional singer in MT.

The **questionnaire** was piloted, assessed by the university's tutor, adjusted for cohesion with the research question and made available to all four participants online through Google Forms from May 15-19 2023. Close-ended questions confirmed the participants eligibility for the study, outlined their past training, and overviewed their mix-belt technique. Short answer questions were used to cultivate an outline of the participants general understanding and use of language surrounding belt, mix and mix belt. Systemic coding and inductive analysis of the questionnaire responses was used to categorise the data (Saldana 2016).

Semi- structured interviews were conducted with each participant individually from May 18-21, 2023 at Madison Hayes-Crook's private studio and were recorded on the researchers personal MacBook and iPhone. Interviews aimed to gain insight to each individual's personal development, experience and use of mix-voice (Gill et al., 2008). The researcher came prepared with questions based on questionnaire findings but allowed conversation to progress naturally to cultivate as much information as possible (Gill et al., 2008). It was understood by the researcher that mix-voice is a technically challenging voice style (Roll 2019; Titze, 2018), thus it was crucial that confidence was established prior to the FG where it was probable that difference in experience would occur (Denscombe, 2003). Interviews were then immediately transcribed and anonymized by the researcher. Data was analysed through themed analysis and descriptive, in vivo, emotion and versus coding (Burck, 2005).

A **Focus Group (FG)** was the final stage of data collection, wherein the four participants gathered on May 31, 2023 in the same space as the interviews. Literature suggests that FG's should have between 6-9 participants (Kinalski et al., 2017; Morgan, 1996) however in order to meet the research project's method criteria, timeline and inclusion criteria, a FG of four was the only available option. Though the small number of candidates provided ease in organisation, and the previously established relationship between the participants and researcher aided in mitigating the potential reluctance of responses (Kitszinger, 1995) the small number negatively impacts the generalisability and accuracy of results (Morgan, 1996).

Participants were guided by the researcher to discuss their experiences of mix-belt in MT. The unique benefit of FGs is their ability to generate data that only occurs through collaborative, social interaction (Flynn, 2018; Morgan, 1996). This FG effectively demonstrated the degree of agreement and disagreement of certain concepts as well as illuminating ideas that had not been previously considered by the researcher (Denscombe, 2003; Kitszinger, 1995;). Recordings taken on the researcher's laptop were immediately transcribed and anonymized. The same coding and thematic analysis process was taken to provide consistency in data interpretation (Saldana, 2016).

Presentation of Findings

Questionnaire Findings

The online questionnaire was made available for five days and was completed by all 4 participants. The first section confirmed the participants proficiency in the mix-belt style and adequate training. All participants were members of CAEA, had between 7-10 years of vocal training, played numerous vocally demanding roles in musical theatre and had attended post secondary institutions for voice. Deductive reasoning from these findings indicate that the performers would be able to discuss voice at a professional standard and had found sustainability in a castable contemporary MT sound.

Inductive analysis of the data of the remaining questions created three sections of response; defining terms, training and technique.

Defining Terms

The “defining terms” section of the questionnaire was an open box, short answer portion that explored how participants would briefly define the terms belt, mix and mix-belt in their own words. It was intended as a means of assessing if the vocabulary is similarly understood and used. All participants described belt using the term “chest voice” unprompted. Two additional descriptors were *“a tone more similar to speaking than singing”* and *“a strong, controlled sound.”* The definition of mix was described by three participants as a combination/navigation/mix of *“chest and head voice”*. The fourth described mix as *“combining head voice with enough chest resonance that it is not a true belt but enables you to use more head resonance”*. Three of the responses to the definition of mix-belt were *a mixture of head and chest voices with more chest*. The fourth response described mix-belt as a *‘balance combination of **forward** resonating head and chest.’*

This questionnaire found that the majority of participants unknowingly and unprompted used very similar language suggesting there is consistency of terminology.

Training

Three quarters of participants had classical voice training and all three felt it was beneficial to their development if mix-belt. Half of participants had vocal training that explored belting. All felt the use of belt was required in professional MT settings.

Mix-Belt Technique

The final part of the questionnaire aimed to develop an overview of the participant's mix belt technique. Inductive analysis of the responses showed that all participants transitioned to mix-belt as they ascended in their belt range, however the pitch at which this transition occurred presented vastly different results, ranging from F4 to E5. All participants stated mix-belt felt both safe and sustainable.

Results referring to the physiological and emotional navigation moving into mix-belt from belt yielded vastly different responses. Common themes when considering the physiology of this transition were the sensation of compression in the larynx, a forward placement, strong support and a grounded stance (Roll, 2019). Less common elements were use of forward tongue placement, less air and the sensation of "feeling it in my diaphragm as opposed to my nose or throat".

The only repeated finding in the emotional navigation in mix-belt from belt was the intent to create a light sound, and not push. Other elements included relaxation, mixing the power of natural speaking voice with brighter more forward sound, importance of staying grounded and thinking down as ascending in pitch.

This array of results perhaps suggests that though the mix-belt is a clear style and there is some degree of similarity in technique, singers focus on different elements (Titze, 2018).

Interview Findings

The interview process consisted of 30 minute private interviews with all four of the participants. The interviews were audio recorded, then immediately transcribed and anonymized. Field notes were taken during and after each interview. After reading the transcriptions numerous times, using themed analysis and coding the data using descriptive, in vivo, emotion and versus coding, key themes and categories presented themselves.

Terminology

All participants felt the term mix-belt was frequently used in professional music theatre and described a style and tone that felt clear for the participants to execute. Participants claimed that occasionally the term "belt" was sometimes used in lieu of mix-belt, often when working with "older" directors. Other terms that may refer to mix-belt included "straight tone", "twang", or a "heavier sound."

Style and Pitch

The primary factors that dictated the use of mix-belt among all participants were **style** and **pitch**. All singers felt that mix-belt was most often used when attempting to achieve a

contemporary MT or pop sound. In addition to style considerations, all singers felt that their mix-belt was necessary when they ascended past their belt range in contemporary MT or pop styles.

Registration and Sensation

The discussion of registration presented challenging findings in that all singers felt mix was a third voice type but three of the singers felt it was created using head voice registration;

“Head voice with some juice on it”

“Closest to my head voice”

“Mix-belt feels like head resonance”

However, participant B stated *“I think my mix-belt is more of a belt then it is a head voice”* when asked if this changed at a certain pitch say E5, they responded that at that point it would become more head dominant. Perhaps this suggests a physiological difference in this singer’s belt range (Titze, 2018).

When discussing the sensation of the placement of different voice types, the findings differed greatly between participants;

Figure 1

Participant	Sensation of Mix-belt	Sensation of head mix compared to mix-belt	Sensation of belt compared to mix-belt	Sensation of mix belt above D5 versus below

A	-Sensation of slowly releasing air out of a balloon -up and over at the back of the mouth -a comfortable pinching at back of throat -feels easy/not pushed - lyrics placed really high/forward -achieved by using cry quality	-[Mix-belt] feels a little thicker	-Belt feels less controlled	-It's a thin (higher pitch) versus thick (lower pitch) feeling
B	-Feels like "chickening out" -Mix-belt is a "more narrow, compressed sound" -A forward sound	- A mix-belt is more forward than a mix	- A mix-belt is more forward and focused than belt - Belt comes from "my gut", mix-belt is more compressed	- "I think it's placed more forward the higher you go" - When moving to a mix-belt because of pitch "I'm gonna do it in a way that nobody notices"

C	- "the laryngeal tilt feels higher" - "I'm thinking chest, like my speaking voice" - "not too spread, but a little bit like you are smiling" - I think forward and down... like a plane taxiing" - Focus on not pushing - Placed in the nose and cheeks	- Mix belt is more forward then mix - The difference is in my brain and the that shows up in my body and I have to figure it out - Head mix uses a lighter "quality of air"	- Mix is more forward then belt - To belt "I think power"	-Breath support becomes more important as pitch ascends - placed higher in mask -mouth needs to be less spread as pitch ascends
D	-Head resonance that is forward placed with an open mouth -Mask	- Head mix and chest mix feel the same it's just depends on the pitch	-Belting causes pain at a certain range -Belt causes fatigue, mix-belt does not	- focus in the high range is maintaining the tonal quality

Though there was a vast difference in language and technical focus for each participant, there were similarities such as a compression or narrowing sensation in the throat (perhaps the same as a large tilt), and an unanimous emphasis on forward placement. There was little to no agreement on the difference of sensation when comparing belt to mix-belt, or mix-belt to head-mix or when comparing mix-belt in a high range compared to low range. However, two participants did state that mix-belt is placed farther forward than belt and head-mix, and two participants stated their primary intention when mix-belting in a high range was to maintain the tonal quality of mix-belt in a lower range.

Technique

Two participants felt high laryngeal placement was required in mix-belt, the other two were generally unaware of any laryngeal adjustments. The discussion of vowels yielded a vast diversity of responses. Participants A and D preferred open vowels in any vocal placement, B

preferred EE when transitioning from belt to mix-belt and C preferred closed vowels in the belt to mix-belt transition. When approaching the mix-belt range from belt, a number of considerations were expressed by the singers;

- “I have to focus on opening up physically”, “lean back” (A)
- “Trying to find lightness” (A)
- “I know I’m doing it but It’s muscle memory at this point” (B)
- “It’s gonna change the sensation but its not gonna change the sound” (B)
- Navigate the transition with “lots of vowel placements “ moving away from use of glottal (C)
- Focus is on resonance in order to maintain richness and volume (D)
- Pitch becomes an issue in high mix-belt so focusing on support and placement to mitigate that (D)

Training

Responses regarding participants’ training yielded similar results to the questionnaire; three of the participants had extensive classical training and all three felt certain that this classical training contributed positively towards their mix-belt development.

The singer (A) that did not have any classical training believed that she had been singing in a mix since beginning her training. It is interesting to note that this singer strongly felt mixing was her most comfortable placement and did not feel that not undergoing classical training had been detrimental in any way.

Other considerations

Participants A, B and D all made mention of their natural physiology having a large impact on their ability to mix-belt and the range in which their mix-belt sat.

“My passage is wide and low, so I sing a lot on it. I have to do quite a bit of [mix-belt] navigation.” (D)

“The belt that everyone talks about , I can access it so I don’t need the other stuff... it’s just a placement difference.” (B)

“My voice is a very mixed quality.” (A)

“Everyone’s voice is different and... a mix-belt in one person’s [voice] is not going to be the same as everyone else’s.” (A)

Though all singers felt they were able to successfully execute mix-belt and belt, two singers, A and D, strongly felt mix was their most comfortable placement, whereas participants B and C felt “freedom” in their belt and only accessed mix belt as a stylistic choice or technical necessity due

to pitch. This again supports Titze's theory that mix is created unique and largely is influenced by the singers natural physiology (Titze 2018).

Focus Group (FG) Findings

A week after the interviews the FG took place in person in a private space at a unanimously agreed upon time. Prior to the FG all participants received an information sheet about the intention of the FG. They were reminded that questions were encouraged at any point in the process and consent or participation may be withdrawn at any time. The FG findings then underwent the same transcription, anonymization, coding and induction processes as the interviews to establish consistency (Saldana, 2016).

Factors that affect the use mix-belt

Similarly to the interviews, pitch and style were agreed upon by all participants as the most influential in the use of mix-belt, however natural physiology and sustainability were also mentioned early in discussion .

"I essentially have a non-existent belt... so I have to use my mix for my whole range"

(participant D)

"I mix-belt to be sustainable. If you are doing it for a long period of time ... it a bit should be in a mix-belt range" (participant C)

In this conversation, participants A and D strongly felt moving to mix-belt from belt was a conscious choice around the pitch of B4 and F4 respectively "belting no longer feels healthy at a certain spot". Participant B however reiterated her previous opinion that for her, the choice to use mix-belt was primarily stylistic but added that it may be influenced by the vowel.

Styles that were deemed most appropriate to mix-belt were any contemporary musicals, pop/rock influenced musicals, contemporary revivals of traditional musicals. Participants also mentioned the type of role would additionally dictate what voice style they may use. For example in the pop musical 9-5 they suggested the comedic relief "Roz" should use belt, whereas the ingenue "Judy" should be mixed.

All participants agreed that when singing in a high range (above D5) mix-belting was a safer, more sustainable choice than belting. There was unanimous agreement that the sensation of high mix-belt is "head voice" with modifications to match a belted tone.

Similarly to the interviews, participants A and D discussed that they greatly preferred mix placement whereas participant B and C preferred belt. Interestingly, this led to the discovery that on two show days, A and D felt more vocally successful in matinees as they were “less focused” and B felt better on the evening show because they were really “warmed up”. Singers agreed that mix (belt and head) was only an optimal choice in the middle of their range, as it becomes head voice at a certain high pitch and disappears at a certain low pitch.

Defining Mix-Belt (Figure 2)

Participant	Defining Mix-Belt	Mix-Belt Sensation	Transitioning to Mix-Belt
A	Speech like quality in head voice and less breath	Mix-belt feels identifiable, focused, exact and lighter. Belt feels out of control and heavy	Building muscle memory of the transition is key. Not pushing for a loud powerful sound and trusting the technique that has been trained
B	“It’s placement I take all my classical technique and belt technique and throw that together”	Mix-belt is more safe and focused both tonality wise and intention wise. Whereas “belt is just like let ‘her go”	Setting yourself up for success at the beginning of a phrase and building muscle memory for that to become consistent. Making sure your head and chest registers are equally warm and prepared to minimise the sensation of “changing”
C	“A forward sound ... that is also supported in my belly”	I am always aware of a mix-belt. When I belt I just think power	Training the transition with emphasis on placement and vowels in order to build muscle memory prior to performance is key. Then working to not focus on the technique when performing

D	"Chest resonance [in head voice] but forward in the mask." "[Mix-belt] is a placement. I think about chest but I have to place it in the top of my hard palate and forward"	"Belting is very stressful for me. So I mix-belt everything because it's just way more reliable, sustainable and less stressful emotionally and physically"	Maintaining power so that it's undetectable, prepared mentally and physically to transition
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Technique

All participants agreed mix-belt required an "up and over" feeling at the back of the mouth. Participants weren't able to exactly articulate this physiological adjustment but the conversation suggested it may be raising the soft palate. All participants strongly believed mix-belt required a forward placement, though the exact placement differed between forehead, cheeks, face, "in the mask" and teeth. Other techniques differed greatly;

"less breath" (A)

"I have to think about about lengthening... and smiling" (C)

"open my mouth and make sure my tone is low and tip of the tongue forward/contacting bottom teeth" (D)

When considering which exercises or training methods they had used or still currently use to develop mix-belt technique participants had different suggestions:

- Developing strong awareness of placement, resonance and breath support (D)
- Calling out on pitch (A)
- Ascending and descending scale patterns using different placements, switching between head voice (a farther back placement) and mix (a farther forward placement) (C)
- Octave jumps with tongue out. Developing equal access to head voice and chest voice (B)

The common themes that present in these exercises are developing strength in head voice and chest and the development of understanding different placements.

Registration

The discussion of registration provided general uncertainty among participants, suggesting it was a concept they hadn't frequently encountered in training. There was agreement that mix exists in the range between head and chest voices, its use is dependent on the style of music and range and that in the mix range singers intentionally aim to make head voice sound like chest and vice versa (Miller and Schutte, 2005; Lamesch, 2007).

Trauma

All participants mentioned past experiences with teachers and music directors that left them feeling discouraged as vocalists. They agreed that there was benefit in learning from various approaches, and felt there was great value in learning from teachers who are currently employed in the professional musical theatre sphere. There was frustration expressed from all singers, that even at this point in their career they have yet to find a voice coach that can successfully explain what mix voice is, and disillusionment that belting is a sound that is currently valued higher than other vocal styles at this moment in musical theatre (Roll, 2019). As most participants graduated from theatre school over a decade ago, they additionally agreed that they found more success when they found joy in singing and learned to celebrate their own unique instrument and vocal type as opposed to only focusing on technique and attempting to achieve a commercial sound or "sound like someone else" (Titze, 2018).

Discussion

Across all methods it was clear that participants felt mix-belt is a clearly identifiable term and sustainable style that is required in contemporary professional MT. Participants agreed that the mix-belt sound profile has the speech-like, grounded sensation of belting but the lightness and range of head voice (Bourne & Kenny, 2016; Edwin, 2020; Green et al, 2014; Harris & Irene, 2019; Vala 2021). Participants used a variety of sensory language to describe their experience with mix-belt (see tables A and B) that differed greatly from academic literature. Participants generally had very little knowledge of any physiological occurrences, perhaps suggesting a disconnect between voice science and professional performance.

The primary factors that influenced the singers choice to use mix-belt were style and pitch (Miller and Schutte, 2005; Buescher, 2005). All singers stated that when they ascended past a comfortable belt range in contemporary MT they transitioned to mix-belt using head voice registration and vocal tract modifications to imitate a belt- like sound. This mirrored Roll's 2019 findings and supported the assertion that all "high belt" is in fact mix-belt (Bozeman, 2013; Roll,

2019) What was considered a comfortable belt range and thus where the transition from belt to mix-belt occurred differed greatly among participants spanning almost an octave (F4- E5) (Titze, 2018).

Most singers felt that mix-belt was most often a function of head voice registration, however one participant disagreed. It is interesting to note that this singer also had the highest transition note (E5), perhaps suggesting that her instrument may have more accessibility in the belt range and thus did not require the development of a mix-belt lower in her range. This singer did however state that mix-belt became primarily head voice once she ascended past E5 (Titze, 2018).

Initially many of the singers described mix as a third voice type but upon further clarification particularly in FG, the participants came to the conclusion that it was in fact created by the use of head voice or chest depending on the pitch and that technical adjustments of their tract to incorporate qualities of the other register were used to create a mixed sound. These findings support the two registrar theory (Bourne and Garnier, 2012; Kochis Jennings et al, 2014; Lamesach et al. 2008). The singers felt that the listener should not be able to distinguish between belt and mix-belt, agreeing among themselves that matching tonality was key to this transition (Miller and Schutte, 2005). This was achieved by the singers' through vowel modification, use of a speech-like quality, maintaining grounding and support through their core and in some cases a modification to a "thinner" air quality. Maintaining the weight and volume of a belted sound was also deemed important (particularly in the lower mix-belt range), and the singers aimed to do this through maintaining some "chest resonance." Upon further questioning it was challenging for the singers to put this sensation into words. This diverse response again supports Titze's suggestion that individual physiology plays a particularly large role in mix-belt (2018).

Consistent physiological adjustments that arose in the singers' description of mix-belting was forward placement, constriction of the larynx, core engagement and maintaining relaxed physicality (not pushing) and maintenance of "lightness" as they approached the belt to mix-belt transition - these elements align greatly with Roll's 2019 study. The participants agreed that the development of these technical elements into "muscle memory" and developing a mental plan was critical for negotiating the transition from belt to mix-belt or head voice to mix-belt. Little consistency of other technical factors like tongue placement, mouth shape or stance appeared. There was no agreement of preferred vowels in mix-belt or high mix-belt, suggesting Roll's claim that closed vowels are superior in high mix-belt range may require further examination (2019).

Three of the four participants underwent classical training through their adolescence and the fourth participant trained exclusively in head voice/mix registration prior to attending theatre school. All participants strongly believed that the development of head voice must be equal to the development of chest voice in order to mix-belt supporting literature that suggests mix-voice is a product of a balanced voice (Bourne and Kenny, 2016; Roll, 2019).

Thus exercises that encourage use of students' full range and awareness of placement can be inferred to be beneficial to the fledgling mix-belter.

The final unique point of interest that arose only in the focus group was the singer's emotional frustration at the discouraging comments from coaches and lack of concrete knowledge in reference to mix-belt throughout their training. Participants pointed out that the internalisation of comments from teachers and coaches had left lasting damage on their experiences as singers and significant emotional blocks.

A tentative definition for mix-belt based on this research is the mix- belt is:

A voice style that is used in contemporary MT that creates a sound with the speech-like diction, grounded tonality of belt but the lightness and range of head voice. It can be created through the use of head or chest voice registration **dependent on pitch** and requires forward placement, core engagement, relaxation and a sense of laryngeal contraction.

This definition is merely a starting point for further research and by no means a statement of fact.

Conclusion and Recommendations

The aim of this work based project was to gain an in-depth understanding of mix-belt singing in female voices. To clarify what mix-belt is, when it is used, its technique and how it is trained and practised.

In conclusion, this project has determined that for the four participants mix-belt is used to meet the stylistic requirements of contemporary MT and as a technical adjustment when pitch in these styles ascends past a comfortable belt range (Bourne & Kenny, 2016; Edwin, 2020; Green et al, 2013; Harris & Irene, 2020; ; Roll, 2019; Vala 2021). Technical similarities of mix-belt

among the four singers in this study were forward placement, constriction of the larynx, core engagement and maintaining relaxed physicality (Roll, 2019; Bozeman, 2013). In order to achieve mix-belt, singers must gain great familiarity with their instrument to navigate placement, breath support, equal comfort in head and chest registrars and ease in transitioning between them (Roll, 2019). Mix-belt was found to be resoundingly safe and sustainable (Roll, 2019).

This project provided challenges as an insider researcher. Participants often demonstrated their sensations physically as opposed to verbally and as I innately understood their intentions it was challenging to encourage them to verbalise these sensations and not speak for them (Breen, 2007). I had to strictly monitor myself in the data collection process to not input my own experiences as we discussed theirs, for this may lead to biased responses. Additionally, when describing experiences the participants all used unique terminology ("thin/thick", "heavy/light") that differed greatly from academic literature on mix-belt (Saidin, 2017). It was challenging to unearth where the similarities and differences in experience lie through the differing language. (Kitzinger, 1995).

When considering mix-belt within the wider system of vocal pedagogy, it was recognized how challenging a skill this style is. Singers must have a vast understanding of their instrument and strong technique in order to access the concepts explored here and must be appropriately trained prior to developing their mix-belt.

Some further ideas of investigation based on the findings of this project for further research projects include;

- Assessment of these results on a larger group of eligible participants to see if generalisation of these concepts can be determined
- Assessment of quantitative data through the use of electroglottography, and auditory feedback. This may help provide insight to the exact physiological occurrences of mix-belt that lay beyond the singers' general scope of understanding.
- A deeper look into the auditory and physiological differences between head-mix and mix-belt

Execution of this project was challenging. Balancing research, maintenance of my voice studio and a professional performing contract required intense compartmentalization and time management. Additionally, the sheer amount of data to analyse was extremely overwhelming and discovering the appropriate coding methods was challenging (Saldana, 2016; Denscombe,

2003) It did, however, provide a fascinating opportunity to reflect on action and learn from experience as I executed these three differing but innately related tasks (Dewey, 1910). This project illuminated areas for improvement in myself as a singer and a voice coach and initiated examination of my own practice (Dewey, 1933). Though overwhelming and discouraging at times, continuing professional development while singing at a professional level is extremely empowering and motivating. I am eager to continue this research journey and challenge my understanding of the voice as I progress through this program.

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APPENDIX 1

Research Project Information Sheet

This document provides information about a research project I am currently working on.

The project is part of an MA in vocal pedagogy I am undertaking with the University of Wales Trinity Saint David and The Voice Study Centre. I am interested in exploring when female musical theatre performers use mix-belt and how they navigate mix-belt technique in a healthy sustainable way

This study consists of 3 components that will total in approximately 90 minutes of your time:

- 1- Questionnaire (10 min) a brief exploration of your experience with mix-belt and an overview of your training and experience.
- 2- Interview (30 min) a one on one interview where we will explore and extrapolate on your responses to the questionnaire.
- 3- Focus Group (30-40 min) all participants will gather in a safe space to explore commonalities and differences that surfaced in the interview process.

Consent forms will be distributed at each stage of the research and consent may be withdrawn at any time. All findings will be anonymized and only I will have access to any recordings or raw data collected.

Research Proposal

The intention of this research project is to gain an in-depth understanding of the importance and negotiation of mix-belt singing in female voices through oral and written description in order to better teach voice students specializing in musical theatre. Mix-belt is an increasingly important skill in the performance of contemporary musical theatre, however little agreement exists on how it is precisely defined, the appropriate technique required to execute this skill or how to sustainably teach mix-belt (Lebowitz & Baken, 2011; Bourne and Kenny, 2016; Roll, 2016). This study aims to clarify if mix-belt is a necessary skill for musical theatre performers, advance general understanding of how mix-belt technique can be used in a sustainable, healthy way and develop an in-depth understanding of mix-belt technique and how mix-belt technique is navigated amongst professional singers. This information will hopefully develop a more

knowledgeable and clear approach to mix-belt pedagogy and thus create a framework within which to approach the education of mix-belt singing.

I cannot offer financial compensation but I will provide fancy snacks and nice drinks as well as access to my final report (if you are interested!).

Please let me know at your soonest convenience if this all sounds good to you and if you are still interested in partaking.

If you have any questions at all, please do not hesitate to respond to this email or speak to me in person.

Madison Hayes-Crook

Contact

madisonhayescrook@gmail.com/ 647622244

APPENDIX 2

Research Interview Consent Form

Project Title: When do professional female musical theatre performers use mix-belt singing and how do they negotiate mix-belt technique in a healthy, sustainable way?

I _____ voluntarily agree to participate in this research study.

I understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences of any kind.

I understand that I can refuse to answer any question involved during the interview process without any consequences of any kind.

I understand that I can withdraw permission to use data from my interview at any time after the interview, in which case the material will be deleted.

I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.

I understand that participation involves exploration and discussion of my vocal experience and training.

I understand that I will not benefit directly from participating in this research. I agree to my interview being audio-recorded.

I understand that all information I provide for this study will be treated confidentially.

I understand that in any report on the results of this research my identity will remain anonymous.

This will be done by changing my name and disguising any details of my

interview which may reveal my identity or the identity of people I speak about.

I understand that disguised extracts from my interview may be quoted in a research paper and presentation.

I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.

I understand that signed consent forms and original audio recordings will be retained in Madison Hayes-Crook's personal laptop until the exam board confirms the results of their dissertation in August 2023.

I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years from the date of the exam board (August 2025).

I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.

I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Signature of Participant

Date

Signature of Researcher

Date

Contact Information

This research has been reviewed and approved by the Voice Study Centre and the University of Wales Trinity Saint David Research Ethics Board.

If you have any further questions or concerns about this study, please contact: Madison Hayes-Crook

Tel: 647 622 2442

E-mail: madisonhayescrook@gmail.com

What if I have concerns about this research?

If you are worried about this research, or if you are concerned about how it is being conducted, you can contact the Director of Studies at:

Voice Study Centre

The Old Stables

Hadleigh Road East Bergholt Suffolk

CO7 6QT

(or email at info@voicestudycentre.com).

APPENDIX 3 - Research Questionnaire Consent Form

Research Questionnaire Consent Form

Project Title: When do professional female musical theatre performers use mix-belt singing and how do they negotiate mix-belt technique in a healthy, sustainable way?

I _____ voluntarily agree to participate in this research study.

I understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences of any kind.

I understand that I can refuse to answer any question involved during the interview process without any consequences of any kind.

I understand that I can withdraw permission to use data from my interview at any time after the interview, in which case the material will be deleted.

I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.

I understand that participation involves exploration and discussion of my vocal experience and training.

I understand that I will not benefit directly from participating in this research. I agree to my interview being audio-recorded.

I understand that all information I provide for this study will be treated confidentially.

I understand that in any report on the results of this research my identity will remain anonymous.

This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.

I understand that disguised extracts from my interview may be quoted in a research paper and presentation.

I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.

I understand that signed consent forms and original audio recordings will be retained in Madison Hayes-Crook's personal laptop until the exam board confirms the results of their dissertation in August 2023.

I understand that a transcript of my interview in which all identifying information has been removed will be retained for two years from the date of the exam board (August 2025).

I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.

I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Signature of Participant

Date

Signature of Researcher

Date

Contact Information

This research has been reviewed and approved by the Voice Study Centre and the University of Wales Trinity Saint David Research Ethics Board.

If you have any further questions or concerns about this study, please contact: Madison Hayes-Crook

Tel: 647 622 2442

E-mail: madisonhayescrook@gmail.com

What if I have concerns about this research?

If you are worried about this research, or if you are concerned about how it is being conducted, you can contact the Director of Studies at:

Voice Study Centre

The Old Stables Hadleigh Road East Bergholt Suffolk

CO7 6QT

(or email at info@voicestudycentre.com).

APPENDIX 4

Focus Group Consent Form

Research project title: When do professional female musical theatre performers use mix-belt singing and how do they negotiate the mix-belt technique in a healthy, sustainable way?

Research investigator: Madison Hayes-Crook

- I agree to participate in the “Exploring Mix-belt Focus Group” carried out by Madison Hayes-Crook of the Voice Study Centre and University of Wales Trinity Saint David, to aid with the research of “When do professional female musical theatre performers use mix-belt singing and how do they negotiate the mix-belt technique in a healthy, sustainable way?”
- I have read the information sheet related to the “When do professional female musical theatre performers use mix-belt singing and how do they negotiate the mix-belt technique in a healthy, sustainable way?” and understand the aims of the project.
- I am aware of the topics to be discussed in the focus group.
- I am fully aware that I will remain anonymous throughout data reported and that I have the right to leave the focus group at any point.
- I am fully aware that data collected will be stored securely, safely and in accordance with Data Collection Act (1998).
- I am fully aware that I am not obliged to answer any question, but that I do so at my own free will.
- I agree to have the focus group recorded (video or dictaphone), so it can be transcribed after the focus group is held. I am aware that I have the right to edit the transcript of the Focus Group once it has been completed.
- I am aware that I can make any reasonable changes to this consent form.

Participants Name

Participants Signature

Date

Researcher's Signature

Date

Voice Study Centre - 2022

[Contact Information](#)

This research has been reviewed and approved by the Voice Study Centre and the University of Wales Trinity Saint David Research Ethics Board.

If you have any further questions or concerns about this study, please contact: Madison Hayes-Crook

Full address: 464 Annette St

Tel: 647 622 2442

E-mail: madisonhayescrook@gmail.com

You can also contact Madison Hayes Crook's supervisor: Sophie Scott

E-mail: sophie@voicestudycentre.com

What if I have concerns about this research?

If you are worried about this research, or if you are concerned about how it is being conducted, you can contact the Director of Studies at:

Voice Study Centre

The Old Stables

Hadleigh Road East Bergholt Suffolk

CO7 6QT

(or email at info@voicestudycentre.com).

APPENDIX 5

Questionnaire Results

1. **Are you a member of Canadian Actors Equity** - Yes 100%
2. **How many years of voice training have you undertaken** - 7-10 years 25%; 16-20 years 75%
3. **Have you played or understudied 3+ lead or vocally demanding roles in musical theatre** - Yes 100%
4. **Did you attend post secondary educators for musical theatre or voice?** -Yes 100%
5. **Do you consider mix-belt to be a necessary skill in today's musical theatre industry?** - Yes 100%
6. **In a sentence, two would you define belting**

"using full chest voice"

"Sensation or ability of using chest voice to produce a strong controlled sound with or without vibrato"

"Singing with full chest voice (in your speaking range)"

"Implying a chest voice up through the passage into the range that would typically be sung in a head voice, classically. A tone more similar to speaking than classical singing"

7. In a sentence, how would you define "mixing"

"The ability to mix ones head voice and chest voice to create a strong, safe sound"

"A mixture of chest voice and head voice"

"Navigating between your chest and head voice to create a light but supported sound"

"Combining your head voice with enough chest resonance that it is not a true belt (chest only) but enables your to use more head resonance and thus, a less taxing, more sustainable technique"

8. In a sentence, how would you define "mix-belt"

"Still navigating between your chest and head voice but using a bit more chest to create a stronger supported sound"

"A mix of chest voice and head voice where the chest voice is more weighted than head voice ie. 60/40, 75/25"

"A balanced combination of forward resonating head and chest"

"A mixture of chest voice and head voice with a little bit more chest"

9. Do you have classical training? - Yes 75%; No 25%

10. If yes, was classical training beneficial in your development of mix-belt? Yes 75%; N/A 25%

11. Did your vocal training include belting or chest dominant singing? - Yes 50%; No 50%

12. Is it possible of you to exclusively belt in the D5-A5 range? - No 50%; Yes 25%; Not sure 25%

13. As you ascend in your belt range do you usually transition to a mix-belt? Yes- 100%

14. When does this transition usually occur?

B4/C5

C5/D5

G4

15. Briefly describe how this transition feels physiologically

"It feels almost like a pinching at the back of the throat, but not in an uncomfortable way. I also feel it in my forehead almost. I use significantly less air as well"

"The belt begins to feel tense and unsustainable, it feels more comfortable, reliable and easier to control to flip into a mix"

"I engage my core, make sure I'm grounded stance wise, and try to feel from my diaphragm as oppose to my nose or throat"

"Narrowing or compression of the larynx"

16. Briefly describe how you navigate this transition mentally?

"I have to relax. If I focus on making the sound super big and powerful,, my mix becomes very unsteady. It is a very easy feeling when I'm successful, but that can be hard to navigate mentally when I think it should be a very powerful vocal moment"

"I know that I need strong support, precise placement and an open mouth and forward tongue in order for my mix-belt to be accurately tuned, so I prepare for each of those things."

"Think about staying grounded- think down who going up in musically. Shifting sound forward"

"I try to think of a lighter sound so I don't push but also look to bring the power of my natural speaking voice and mix it with a brighter and more forward sound"

17. What exercises do you use to train your mix-belt?

"some scales, but I find singing songs that I enjoy and finding different vocal qualities really helpful. I record myself often and listen back to myself and try to memorize the feeling I had when producing a sound I end up liking"

"Octave jumps - "ah" vowel- tongue out(like when at doctor) take bottom placement to top"

"Keeping volume high and placement forward as I move up the scales, strong breath support, low tension in throat, jaw and mouth, mouth open, tongue forward"

"Many slides from speaking range upward and more nasally/forward vocal exercises. Ex. Baby noises"

18. Does mix-belting in the D5-A5 range feel safe? - Yes 100%

19. Is mix-belting in the D5-A5 range sustainable? Yes 100%

- 1. Madison Hayes-Crook
May 23, 2023 at 9:09:52 PM
Terminology
- 2. Madison Hayes-Crook
May 23, 2023 at 9:12:33 PM
terminology

APPENDIX 6 -Interview & Focus Group Transcriptions

Descriptive Code

Terminology- yellow
Style -green
Registration - blue
Natural physiology- dark purple
Past Training -light purple
Technique - red
Sensory- cyan
Placement - orange
Physiological adjustment - lime green
Resonance - dark blue
Practice Techniques- fuchsia
Tips for Success- wine
Lyrics - dark green
Auditory perception- light pink
Vowels - darker orange
Emotional State - light blue
Health - light red
Mouth Shape - light orange
Breath -light green

Participant A Interview Transcription

Speaker 1- Interviewer
Speaker 2- Participant A

[00:00:48.430] - Speaker 1

Are there other terms in the industry that you think also refer to mixed belts that are thrown around in casting and rehearsals and what have you?

[00:00:58.130] - Speaker 2

1 I find there are a lot of people who still use the term belt in place of mixed belts. Okay. And that's maybe just part of what you're studying is like, what the fuck is it? Which is what is it? And I think maybe this has always been an older people too. I find what's your belt quality? Like, can you do this scale but belt the whole thing. And it's like, obviously that's not in my capabilities. I'm not like a chest voiced belter, so I don't do it as a belt. And they're like, yeah, great. So they mean mixed belts.

[00:01:42.250] - Speaker 1

Yeah, but they say belt.

[00:01:43.960] - Speaker 2

And I think it's just because there's still a fundamental.

[00:01:48.370] - Speaker 1

2 Not agreement, like inconsistency in the language. Okay. Do you think generally on that when people say belt, is it synonymous with mixed belt for you? Okay, cool. Okay. In that case, when they say a mixed belt, does that sit more often in your chest range or your head range? Or would you consider mix like a third voice type altogether?

[00:02:23.230] - Speaker 2

3. Madison Hayes-Crook

May 23, 2023 at 9:12:14 PM
Style

4. Madison Hayes-Crook

May 23, 2023 at 9:12:32 PM
registration

5. Madison Hayes-Crook

May 23, 2023 at 9:14:51 PM
registration

6. Madison Hayes-Crook

May 23, 2023 at 9:14:51 PM
Natural physiology

7. Madison Hayes-Crook

May 23, 2023 at 9:15:16 PM
training

8. Madison Hayes-Crook

May 23, 2023 at 9:15:46 PM
terminology

9. Madison Hayes-Crook

May 23, 2023 at 9:16:29 PM
natural physiology

10. Madison Hayes-Crook

May 23, 2023 at 9:19:59 PM
registration

11. Madison Hayes-Crook

May 23, 2023 at 9:20:36 PM
technique

12. Madison Hayes-Crook

May 23, 2023 at 9:21:54 PM
style

13. Madison Hayes-Crook

May 23, 2023 at 9:23:53 PM
natural physiology

14. Madison Hayes-Crook

May 23, 2023 at 9:23:52 PM
technique

15. Madison Hayes-Crook

May 23, 2023 at 9:24:20 PM
technique

16. Madison Hayes-Crook

May 23, 2023 at 9:25:23 PM
sensory

17. Madison Hayes-Crook

May 23, 2023 at 9:26:40 PM
sensory

[3] I think logistically I consider it a **third voice type**, but when I'm thinking of it in my head, it feels **like head**
[4] **voice with some juice on.**
[00:02:35.110] - Speaker 1
It so it sits in the same place as a head voice, but you kind of like manipulate your body to make it sound.
[00:02:41.890] - Speaker 2
[5] **Yeah, because if I think chest for me personally and the way my voice works, I'm going to crack.**
[00:02:48.510] - Speaker 1
Okay.
[00:02:49.130] - Speaker 2
Yeah.
[00:02:49.690] - Speaker 1
Okay, so in your voices, do you have that place where you kind of go like, I'm going to go from a full belt to a mix, or do you tend to sit in more of a mix the whole way through?
[00:03:03.290] - Speaker 2
[6] **My particular voice is a very mixed quality. I remember first starting out in musical theater in high school, I didn't really have musical theater vocal training. I just had voice lessons with a lady that I would do scales with and sings pop songs with. Yes. And I remember distinctly someone saying to me in rehearsals one day, like, it's no fair. You have no break in your voice. And I remember saying to them, like, what is that? I**
[7] **don't know what that meant. And of course now I do, but I think my voice just is naturally a very mixed**
[8] **quality.**
[00:03:38.390] - Speaker 1
[10] **Like it sits more in like, a head register. So you manipulate it kind of**
[11] **[00:03:43.510] - Speaker 2**
[12] **I think so. But then I would argue that, like true legit singers, I don't I don't sing legit either. Full head**
[13] **voice. I think I have a pretty mixy quality to my voice where it naturally wants to sit anyway. Yeah, there is**
[14] **beats the note beat. I think it's a B five. Yeah, that's like a buck for me, for sure.**
[00:04:09.600] - Speaker 1
Okay.
[00:04:09.870] - Speaker 2
[15] **Because that's where that's where things can be wobbly for me.**
[00:04:13.890] - Speaker 1
You got to make a choice.
[00:04:14.970] - Speaker 2
Yes, for sure.
[00:04:16.150] - Speaker 1
Okay, cool.
[00:04:17.600] - Speaker 2
Yeah.
[00:04:19.170] - Speaker 1
[16] **Okay, so this is kind of like the same question, but I'm just going to phrase it differently. How does your mix belt feel different from like, a head mix?**
[00:04:35.210] - Speaker 2
That's a very good question.
[00:04:37.370] - Speaker 1
Does it it's okay if the answer is no.
[00:04:40.730] - Speaker 2
I mean, I think it does. I think it's to think about what that feels like for me. It feels like thicker.
[00:04:56.730] - Speaker 1
Okay, that makes sense. Yeah. Thicker.
[00:09:59.860] - Speaker 1
[17] **Thicker, like in your chest thicker? Like in the throat? Thicker, like in the breath.**

18. Madison Hayes-Crook
May 23, 2023 at 9:28:20 PM
sensory/ registration

19. Madison Hayes-Crook
May 23, 2023 at 9:28:19 PM
sensory

20. Madison Hayes-Crook
May 23, 2023 at 9:28:49 PM
terminology

21. Madison Hayes-Crook
May 24, 2023 at 12:00:51 AM
physiological adjustment

22. Madison Hayes-Crook
May 23, 2023 at 9:29:37 PM
placement

23. Madison Hayes-Crook
May 24, 2023 at 12:01:07 AM
resonance

[00:10:04.180] - Speaker 2

I think.

[00:10:04.620] - Speaker 3

Everything okay? Yeah. Cool.

[00:10:07.040] - Speaker 2

Yeah, cool.

[00:10:10.860] - Speaker 3

Okay.

[00:10:13.020] - Speaker 1

18 Are you always aware of when you're, like, mixed belting versus belting? Is that like a distinction you can succinctly feel in your body?

[00:10:20.410] - Speaker 2

I think so, yeah.

[00:10:23.460] - Speaker 1

Okay, so when we are up high, where would you like the contemporary mix belt sound that we love right now? How does that feel different to you than, like, a lower mix belt sound? Sitting like an AP area?

[00:10:39.560] - Speaker 2

19 Again, I'm going to use the term, sorry. Yeah, I think it's like a thin versus thick feeling.

[00:10:56.320] - Speaker 1

No, that makes a lot of sense.

[00:10:58.320] - Speaker 2

20 I don't know, it's like very not.

[00:11:02.480] - Speaker 1

Describable, but no, you're describing 100%.

[00:11:06.020] - Speaker 1

You're describing like, a physiological function very accurately, but we won't get into that. I'll tell you more about it later.

You said that when you move from more of like a true belt sort of sound to a mixed belt that you use less air.

[00:11:29.310] - Speaker 3

Yeah.

[00:11:30.090] - Speaker 1

What other things do you notice as you make that transition?

[00:11:34.120] - Speaker 2

I notice pinching sounds bad because I think it implies like, a tightening, and I really feel a tightening, but I feel almost like pinching is the closest that I can describe it sort of at the back of my throat almost, and it gets quite in my forehead.

[00:12:01.360] - Speaker 1

23 High resonance.

[00:12:02.440] - Speaker 3

Yeah. Okay. Yeah.

[00:12:04.550] - Speaker 1

What about, like, your tongue? Do you notice, like, your tongue does anything?

[00:12:09.300] - Speaker 2

I don't notice my tongue. I don't notice my tongue when I sing ever, which maybe I don't know what that means.

[00:12:14.500] - Speaker 3

Okay.

[00:12:15.270] - Speaker 2

I don't know.

[00:12:16.410] - Speaker 1

24. **Madison Hayes-Crook**
May 24, 2023 at 12:01:33 AM
physiological Adjustment
25. **Madison Hayes-Crook**
May 24, 2023 at 12:02:14 AM
terminology
26. **Madison Hayes-Crook**
May 24, 2023 at 12:02:47 AM
technique
27. **Madison Hayes-Crook**
May 24, 2023 at 12:06:16 AM
style/ sensory
28. **Madison Hayes-Crook**
May 24, 2023 at 12:05:15 AM
placement
29. **Madison Hayes-Crook**
May 24, 2023 at 12:07:32 AM
Practice Techniques
30. **Madison Hayes-Crook**
May 24, 2023 at 12:10:15 AM
Tips for success
31. **Madison Hayes-Crook**
May 24, 2023 at 12:10:34 AM
Tips for Success
32. **Madison Hayes-Crook**
May 24, 2023 at 12:10:47 AM
tips for success
33. **Madison Hayes-Crook**
May 24, 2023 at 12:11:24 AM
tips for success

- What about your larynx height? Are you aware of that at all?
[00:12:19.960] - Speaker 2
24. High, like all the time? All the time. Okay.
[00:12:22.940] - Speaker 3
Yeah. Okay.
[00:12:27.980] - Speaker 1
25. What about, like, twang? Does your use of Twang modify between the belt and the mix belt?
[00:12:33.580] - Speaker 2
I'm actually not sure what Twang fully means.
[00:12:37.680] - Speaker 1
Great.
[00:12:38.620] - Speaker 2
But I've heard the term tossed around a little bit and like, brief descriptions. I would say probably more
26. Twang comes into a mixed belt than a full chest belt situation.
[00:12:52.100] - Speaker 1
Okay. Yeah.
[00:12:56.340] - Speaker 1
Okay, so you also said that trying to sound like, large and powerful in your mix belt causes unsteadiness.
Can you just kind of, like, tell me more about that?
[00:13:10.550] - Speaker 2
27. Yeah, it actually ties back to the mixed sensation that I have in my voice and not really having a break. As
I climb up, I feel like, oh, this is supposed to be really important and powerful, so I really got to give it my
28. all. And then I can feel like all my air being forced up and slamming against my voice. That's when it
comes really unsteady and cracky and not placed in the right way. And so to relax on that and find that
true mixed belt sensation and quality, it feels easy when it's happening.
[00:13:50.790] - Speaker 1
Yeah.
29. [00:13:51.860] - Speaker 2
But then when that happens, sometimes I'm like, well, it feels easy. So it can't be very impressive or it
can't sound very powerful to the outside. And so that's where recording myself really has come in handy
because then I can listen back and go, oh, actually that does sound fine.
- [00:14:21.750] - Speaker 1
When you feel that unsteadiness, what are the things that you do to counteract that? Like, if it were like,
happening in like a rehearsal or whatever yeah. How do you reset what's your yeah.
[00:14:36.030] - Speaker 2
30. It even happens in the show pretty often. I'll have to resist the urge to curl in.
[00:14:48.050] - Speaker 3
Yeah.
[00:14:49.250] - Speaker 2
31. And I'll have to focus on coming out. I have to really it's just like a true finding the relaxation in here.
[00:15:00.180] - Speaker 1
Okay.
[00:15:01.270] - Speaker 2
32. And also focusing on my diaphragm enough to not force all the air up out in one go.
[00:15:12.840] - Speaker 1
Okay.
[00:15:13.320] - Speaker 2
33. Lean back on that.
[00:15:15.210] - Speaker 1
Keeping it yeah.

34. Madison Hayes-Crook
May 24, 2023 at 12:16:18 AM
physiological adjustments
35. Madison Hayes-Crook
May 24, 2023 at 12:16:17 AM
sensory
36. Madison Hayes-Crook
May 24, 2023 at 12:16:16 AM
physiological adjustments
37. Madison Hayes-Crook
May 24, 2023 at 12:16:15 AM
sensory
38. Madison Hayes-Crook
May 24, 2023 at 12:16:55 AM
sensory

[00:15:17.070] - Speaker 2
And letting it out slowly out of a ballooning. The end of a balloon instead of the whole thing come out.
[00:15:25.890] - Speaker 3
Okay. Yeah.
[00:15:27.870] - Speaker 2
34 And it's like it feels like this at the back of my throat.
[00:15:35.620] - Speaker 1
35 Up and over.
[00:15:36.130] - Speaker 2
Kind of up and over.
[00:15:37.010] - Speaker 1
36 Like your soft palate is kind of yeah.
[00:15:39.890] - Speaker 2
Instead of like when I'm flubbing a note in like a full belt scenario.
[00:15:47.960] - Speaker 1
When it should like full chest voice kind of okay.
[00:15:50.130] - Speaker 2
37 When it should be a mix and I can feel that sort of tightening in the air. It's like I have to lean back and
also up and forward on that.
[00:16:02.730] - Speaker 1
Yeah.
[00:16:03.830] - Speaker 2
38 Any of that makes it does. It makes a lot of sense if there's like a lengthening almost in the.
[00:16:08.920] - Speaker 1
Back of the throat.
[00:16:10.150] - Speaker 1
Yeah. Okay. Yeah.
[00:16:12.730] - Speaker 2
And just like everywhere, like from here to here, I have to think like.
[00:16:16.770] - Speaker 1
Instead of instead just like push.
[00:16:20.430] - Speaker 3
Yeah, totally.
[00:16:23.920] - Speaker 1
That's really cool. That area what am I trying to say?
[00:16:36.020] - Speaker 2
Like the breaky breaky area.
[00:16:37.620] - Speaker 1
Yeah.
[00:16:38.610] - Speaker 1
Do you tend to pushing for more chest boys or just going into the mix when you feel that?
[00:16:44.390] - Speaker 2
I think it's still something that I'm finding, to be honest with you.
[00:16:47.180] - Speaker 1
Yeah.
[00:16:49.670] - Speaker 2
I know we're not supposed to talk about this show currently, but no, I.
[00:16:52.390] - Speaker 1
Actually am going to.
[00:16:53.380] - Speaker 2
Okay.

39. Madison Hayes-Crook

May 24, 2023 at 12:18:22 AM
technique

40. Madison Hayes-Crook

May 24, 2023 at 12:19:49 AM
tips for success- coming at a
pure belted note from above

41. Madison Hayes-Crook

May 24, 2023 at 12:20:22 AM
style

42. Madison Hayes-Crook

May 24, 2023 at 12:21:17 AM
tips for success

[00:16:53.740] - Speaker 1

Just go.

[00:16:54.170] - Speaker 2

So, for example, in this show, in that last song that I have, there's a lot of negotiations that happen and I forget your original what was your question just now?

[00:17:04.270] - Speaker 1

Just keep going.

[00:17:04.980] - Speaker 2

39 Okay. There's a lot of negotiations and I actually find in that area of like.

[00:17:10.780] - Speaker 1

B and C yeah.

[00:17:13.310] - Speaker 2

If I come at it from above, everything above, that feels very easy to interesting.

[00:17:18.900] - Speaker 1

So once you get up to kind of like the third chorus, that's a mixed belt for me.

[00:17:25.090] - Speaker 2

40 Kind of full mix belt. That's all super easy. I can relax in that. Part 112% and coming. The reason why I do that riff at the end, I did it because I knew I could safely come down for that into that last note.

[00:17:45.020] - Speaker 1

Okay.

[00:17:45.270] - Speaker 1

Down to, like, the B as opposed to sitting on a D for longer.

[00:17:48.890] - Speaker 2

I can sit on that D. It's just not written that way.

[00:17:51.420] - Speaker 1

Yeah.

[00:17:51.950] - Speaker 2

41 And I wanted to go back down to the b because I think it makes structural sense in the song. It's easier for me to successfully hit that note if I'm coming from the set up vocally of and then hit it from there.

[00:18:06.480] - Speaker 1

Got you.

[00:18:07.120] - Speaker 1

As opposed to coming from below.

[00:18:08.620] - Speaker 2

Yeah.

[00:18:08.910] - Speaker 2

And going, oh, here comes the bigger note.

[00:18:10.940] - Speaker 1

That's higher.

[00:18:11.400] - Speaker 2

42 That has to be super impressive. I'm going to slam it. I'm already coming from a place where I know I'm successfully set up vocally and can slop back interesting. Down to it.

[00:18:21.960] - Speaker 1

So on that, speaking of that, the.

[00:18:24.470] - Speaker 2

Song, is this a good example?

[00:18:27.420] - Speaker 1

It is. It's perfect.

[00:18:28.820] - Speaker 2

It's mixed belt parts.

[00:18:30.380] - Speaker 1

43. Madison Hayes-Crook
May 24, 2023 at 12:24:55 AM
tips for success
44. Madison Hayes-Crook
May 24, 2023 at 12:25:57 AM
style
45. Madison Hayes-Crook
May 24, 2023 at 12:26:57 AM
auditory perception
46. Madison Hayes-Crook
May 24, 2023 at 12:27:15 AM
placement
47. Madison Hayes-Crook
May 24, 2023 at 12:27:48 AM
registraton
48. Madison Hayes-Crook
May 24, 2023 at 12:30:17 AM
lyrics
49. Madison Hayes-Crook
May 24, 2023 at 1:50:32 AM
sensory
50. Madison Hayes-Crook
May 24, 2023 at 12:31:19 AM
vowels

Literally perfect. So in our second, I only know the song so well because I had to do it. So in your second last chorus, would you say that sits in more of a mixed belt place or a belt place?

[00:18:43.760] - Speaker 2

I would say belt heavy.

[00:18:45.110] - Speaker 1

Okay. And then our last chorus, you would say it's more of a full mix.

As opposed to a mixed belt, even mixed belt, because it's so forward and the vowel replacement is so wide.

[00:18:55.240] - Speaker 2

Yeah.

[00:18:58.670] - Speaker 1

43 How do you do that? What's the process in your brain that you go through when you're going, like, you're up at the top of your belt range to go into that mixed belt range? What is the negotiations that happen in your brain and your body?

[00:19:11.430] - Speaker 2

44 It's become like a memorized feeling, like a muscle memory. But if I were to describe learning how to do that transition for myself, I almost think of, like and this is not my vocal quality at all, so I don't know why, but it's almost like a rock whale sound.

[00:19:30.880] - Speaker 1

Yeah. Do you know what I mean?

[00:19:32.430] - Speaker 2

45 - 47 I think about really thin sound that's, like, right in the middle of my forehead. I think to myself almost like legit head voice singing, but it's not.

[00:19:48.450] - Speaker 1

Yeah. So it's like you kind of feel like, tell me if I'm wrong. Anatomically through here, this is like legit head voice. And then up in here, we're making the adjustments to bring into a more contemporary place.

[00:19:59.970] - Speaker 2

48 49 I don't know if that's quite right either because it's like a different feeling in here. Like, I think it's probably the lyrics. I think it's probably thinking head voice but putting my lyrics up real high okay. And having a bit of that pinch back there but still thinking head voice kind of create that sound.

[00:20:19.760] - Speaker 1

Cool.

[00:20:20.280] - Speaker 2

For that section.

[00:20:21.380] - Speaker 1

Cool. Okay.

[00:20:23.200] - Speaker 1

50 On similar note, do you find that more closed vowels are easier in a mixed belt, or do you find open vowels?

[00:20:32.590] - Speaker 2

I'm always a gal who likes open vowels. I have a really hard time with things like ease. Like, those have been the band of my existence always. So I think open vowels are probably.

[00:20:46.020] - Speaker 1

Like, in a mixed belt place through a belt place. All of it, kind of, yeah.

[00:20:50.710] - Speaker 1

Okay, cool. Tell me about your training.

[00:21:00.620] - Speaker 3

Right.

[00:21:02.390] - Speaker 2

So I grew up training when I was in high school with a lovely lady in her living room who we didn't do any legit classical stuff. We just sang, like, random songs that I liked.

51. Madison Hayes-Crook

May 24, 2023 at 12:33:01 AM
past training

52. Madison Hayes-Crook

May 24, 2023 at 12:34:10 AM
natural physiology

[00:21:14.770] - Speaker 1

Okay.

[00:21:15.440] - Speaker 2

A little bit of musical theater here and there.

[00:21:17.480] - Speaker 1

51 Okay.

[00:21:17.980] - Speaker 2

And then when I went to theater school, we had so it wasn't really classical.

[00:21:22.340] - Speaker 1

It was just singing is singing.

[00:21:23.860] - Speaker 2

I think I meant to put no classical in my survey. I might have mistyped. Okay, cool. But exactly. Singing is singing. That was kind of the idea. We didn't really do anything stylistically significant or different.

[00:21:40.710] - Speaker 1

Yeah.

[00:21:42.790] - Speaker 2

And then in theater school, truth be told, I had a private vocal teacher that we would have through school as part of our curriculum, and we just mostly focused on acting. We did some vocal training, but it certainly wasn't what I would describe as legit or classical training.

[00:22:01.370] - Speaker 1

Yeah. Okay, cool. Okay.

[00:22:11.450] - Speaker 1

Was there, like, where was, like, the level that you kind of like in your development as a singer? Where was the level that you were like, oh, this is a belt sound, and I'm making a belt sound? When did that kind of happen for you? Was that in college?

[00:22:25.010] - Speaker 2

I think in college. Okay. And. We had a teacher who taught us in our first year, he went away to England to take a vocal Pedagogy course for, like, a year and came back in our last semester of our third year. And there was not really a lot of conversations, I don't think, about belt, mixed belt, that kind of thing in our vocal classes up until then. And he came back and he had all this new information, and I just remember him talking about crycoids all the time, and I was like, the crycoid. But we did Drowsy. Chaperone and she has in show off at the end, she has I think.

[00:23:07.010] - Speaker 1

It might be a B.

[00:23:07.790] - Speaker 2

It's a C. It's A-C-I had a struggle bus moment with that, too, because.

[00:23:12.550] - Speaker 1

You were, like, wanting to flip on it.

[00:23:14.070] - Speaker 2

Kind of looking back now and what I know about my voice now and singing back then and remembering then, I don't think I even knew what the difference was or what was happening.

[00:23:26.570] - Speaker 1

Okay.

[00:23:27.000] - Speaker 2

52 But I remember it being hard and him trying to work with me on how to negotiate all that. I think it took a long time to really figure out and also recognize that everyone's voice is different and what sounds like a mixed belt on one person is not going to be the same as somebody else. And there's lots of different vocal qualities out there. And I think I always felt like it should be this really crazy, strong, powerful voice, and I don't know that I have that necessarily. I think I've got a bit more of a delicate mixed belt quality as opposed to a Natalie Weiss mixed belt. You know what I mean?

[00:24:13.100] - Speaker 1

53. Madison Hayes-Crook
May 24, 2023 at 12:35:05 AM
style
54. Madison Hayes-Crook
May 24, 2023 at 12:40:03 AM
natural physiology
55. Madison Hayes-Crook
May 24, 2023 at 12:41:05 AM
practice techniques
56. Madison Hayes-Crook
May 24, 2023 at 12:42:41 AM
placement/ auditory perception

Totally. Yeah.
[00:24:16.230] - Speaker 2
I don't know what I'm trying to.
[00:24:17.380] - Speaker 1
Say, but yeah, it's okay.
[00:24:20.150] - Speaker 2
I think there wasn't a definitive moment of like, oh, this is belt, this.
[00:24:23.870] - Speaker 1
Is what I'm doing, and this is what I'm trying to do.
[00:24:27.130] - Speaker
Yeah. Okay. Yeah. Cool.
[00:24:32.410] - Speaker 1

53 So when you approached pop music, would you say you kind of always did that from just, like, a middle voice mixed place?

[00:24:42.750] - Speaker 2
Totally.
[00:24:43.220] - Speaker 1
It was never really, like, approach from the chest?
[00:24:46.750] - Speaker 2
I don't think so. And I was scared of pop music, too.
[00:24:50.880] - Speaker 1
Of course.
[00:24:51.460] - Speaker 1
We all are. They scarred us.
[00:24:54.200] - Speaker 2
Why? Okay.
[00:25:00.130] - Speaker 1
I'm just going to ask this question. How important is the development of strong head voice technique to mix belt? Now, I feel like I wrote this thinking that that had been kind of.
[00:25:10.730] - Speaker 2

54 Your well, listen, starting I do have and I think through observation and some training here and there, too, I do have a very legit quality to my voice, and I can't like, I played parts what's your part? Marrying the library and music man successfully. I think I have absolutely that quality to my voice. And I think that's part of what I like about my voice is that it can change qualities a little bit. So I do have that in my background.
[00:25:39.540] - Speaker 1
Yeah.

55 [00:25:40.340] - Speaker 2
But I think it is important. I think that when I'm in my warm ups here for this show, I always focus most of my scales doing legit stuff and really opening that up so then I can approach all the mixed belt stuff. So much of the higher end of my mix belt stuff relies on me approaching it almost from a head voice place. A legit voice manipulating sorry.
[00:26:11.180] - Speaker 1

No, please finish.
[00:26:12.410] - Speaker 2
Just approaching it from that place and then manipulating from there.
[00:26:15.640] - Speaker 1
Yeah.
[00:26:16.530] - Speaker 1

56 Would you say when you are, say, like you're going to sing something and whatever goes only up to a B flat, would you still approach that trying to lighten the chest voice, lift the chest voice?
[00:26:29.510] - Speaker 2

57. Madison Hayes-Crook
May 24, 2023 at 12:44:27 AM
emotional state
58. Madison Hayes-Crook
May 24, 2023 at 12:43:49 AM
technique
59. Madison Hayes-Crook
May 24, 2023 at 12:45:13 AM
sensory
60. Madison Hayes-Crook
May 24, 2023 at 12:46:28 AM
sensory

Yeah, that's still what I try to do in the last note of the song in the show. I'm still always trying to find the lightness.

[00:26:40.220] - Speaker 1
Yeah.

[00:26:40.620] - Speaker 2
The negotiation between yeah, cool. I think that's pretty much all of it.

[00:26:51.550] - Speaker 1
What time are we at?

[00:26:52.730] - Speaker 2
Okay, a couple more minutes.

[00:27:04.300] - Speaker 1
Is there, like, a certain emotional state that you think makes mixed belting easier, or is it more of like a full technical approach, even when you're doing it within the context of a character?

[00:27:15.600] - Speaker 2

57 Well, I think having strong emotions can definitely help that stuff. It can be hard if you're super angry,
58 because then I think sometimes the tendency is to clench things, but like, oh my God. One of the gifts of this song is being able to speak, sing a bunch of stuff to get that quality in there. But with each approach and also I have heard and have been experimenting with that sort of cry tone quality to get some of that out there.

[00:27:52.370] - Speaker 1
Okay.

[00:27:52.750] - Speaker 2
Also superb.

[00:27:53.840] - Speaker 1

59 Do you find that's really useful in mixed belt specifically?

[00:27:57.250] - Speaker 2
I think so, yeah.

[00:27:59.350] - Speaker 1
How does that change how it feels?

[00:28:02.320] - Speaker 2
It gets it to that thin but reinforced place.

[00:28:10.190] - Speaker 1
Okay. Yes.

[00:28:11.870] - Speaker 2
You know what I'm saying?

[00:28:13.250] - Speaker 1
Yeah.

[00:28:13.690] - Speaker 2

60 It's like that thin but still strong and powerful feeling.

[00:28:18.800] - Speaker 1
Yeah.

[00:28:20.100] - Speaker 1
Oh, shit, I had a question, but I forgot it.

[00:28:22.120] - Speaker 2
That's Okay.

[00:28:34.100] - Speaker 1
Where would you say there's like a lot of people teach belt from a place of, like, calling out. Do you approach mix belt from that at all?

[00:28:45.960] - Speaker 2
I have seen a few videos online of people doing that on pitch, like, hey, that kind of thing.

[00:28:52.190] - Speaker 1

61. Madison Hayes-Crook
May 24, 2023 at 12:46:28 AM
practice techniques
62. Madison Hayes-Crook
May 24, 2023 at 12:47:16 AM
registration
63. Madison Hayes-Crook
May 24, 2023 at 12:49:46 AM
practice techniques
64. Madison Hayes-Crook
May 24, 2023 at 12:55:50 AM
tips for success
65. Madison Hayes-Crook
May 24, 2023 at 12:55:49 AM
technique
66. Madison Hayes-Crook
May 24, 2023 at 12:56:40 AM
tips for success

Yeah.
[00:28:54.140] - Speaker 2

61 I will do that once in a while as I'm having trouble finding where to place it just to have an example of what that feels like and then saying it.
[00:29:05.790] - Speaker 1
Okay.
[00:29:06.640] - Speaker 1

62 You'll do a couple of calls. When you do those calls, do you identify like, oh, I'm in my mix as I'm doing this, I'm in my chest voice as I'm doing this. Does that feel very different to you?
[00:29:22.970] - Speaker 2
Yeah, I think so.
[00:29:25.080] - Speaker 1
What would you say is like, going into singing the song you have to sing in the show where you are doing so much chest and so much heavy mix work? Are there warm ups that you stick to practices before show that you find.
[00:29:42.290] - Speaker 2
Really help get you there? I'm really bad for warming up. I warm up ever and just started in the last couple of contracts doing like a wheel warm up and there is value in it, I can say. I think mostly just I do the one with Conrad here and that's the only one I do out of the day.
[00:30:04.450] - Speaker 1
Yeah.
[00:30:04.870] - Speaker 2

63 I really enjoy a lip trill to regulate the airflow.
[00:30:12.080] - Speaker 1
Yeah.
[00:30:14.360] - Speaker 2

64 And I do think warming up the legit head voice, I think it's helpful just to kind of get everything loose and open and I will do like maybe one of the scales that he does from a mixy place as high up as I can go okay. Up to maybe FG before I'll transition into cool voice for the rest of it.
[00:30:39.470] - Speaker 1
Yeah.
[00:30:40.880] - Speaker 1

65 Are there any things you have in your back pocket that you like to use to help, I don't know, brighten up or bring more of like contemporary sound to those higher mix mixed notes, particularly in the D five to a five range?
[00:30:58.420] - Speaker 1
Yeah.
[00:30:58.810] - Speaker 2
There I think straight tone is very helpful for me.
[00:31:03.910] - Speaker 1
Okay.
[00:31:04.460] - Speaker 1
And you do that like vibe breath.
[00:31:06.260] - Speaker 2

66 Kind of yeah, straight tone is helpful. Adding a few licks like riffs okay. Is also helpful and it also keeps me vocally flexible in those moments.
[00:31:21.080] - Speaker 1
Helpful in that it makes it easier or because it makes it sound more contemporary.
[00:31:26.800] - Speaker 2

67. Madison Hayes-Crook
May 24, 2023 at 12:57:06 AM
tips for success
68. Madison Hayes-Crook
May 24, 2023 at 12:57:27 AM
sensory
69. Madison Hayes-Crook
May 24, 2023 at 12:57:54 AM
sensory
70. Madison Hayes-Crook
May 24, 2023 at 12:58:18 AM
physiological adjustment
71. Madison Hayes-Crook
May 24, 2023 at 12:59:08 AM
sensory
72. Madison Hayes-Crook
May 24, 2023 at 12:59:38 AM
sensory

- 67 I mean, I think it probably makes it sound more contemporary, for sure. And it makes it easier. It makes my voice flexible enough that you're not gripping. That I'm not gripping.
[00:31:39.700] - Speaker 1
Okay, cool. What do you think about sort of like, as you're working either from chest voice or in a mixed belt between A and E? Are you ever aware of the front of the teeth that's part of your apparatus?
[00:31:55.940] - Speaker 2
- 68 Yeah, I do notice like, sometimes I'll feel mostly in the lower, especially A's and stuff. I'll notice like a vibrating on the roof of my mouth sometimes a little bit.
[00:32:08.770] - Speaker 1
Okay.
[00:32:09.470] - Speaker 2
- 69 I have to focus on brightening here and lengthening because I tend to go a little bit wide, which is not helpful. So I'll have to make sure that it keeps things lengthened in my actual mouth. Yeah, and the front of my mouth too. Totally.
[00:32:34.340] - Speaker 1
I've got so much information here.
[00:32:36.600] - Speaker 2
Yay.
[00:32:40.660] - Speaker 1
I guess, like my last question. We're out of time, but go for it.
[00:32:44.700] - Speaker 2
I'm happy to.
[00:32:46.200] - Speaker 1
How do you know when you're successful? Like, what is, like, when you've got, like, a good mixed belt? How do you know as you're doing it that you've got it?
[00:32:55.660] - Speaker 2
- 71 Well, I can feel it, first of all, it almost feels it's so funny. Like a middle ground. Like, it literally feels like a true middle feeling.
Like, in your throat. Like not too thin, not too thick.
[00:33:08.630] - Speaker 1
Yes, exactly. Okay.
[00:33:10.210] - Speaker 2
It feels easy and it feels like this is so stupid and flower of me to say, but it really does feel like sailing. It feels like I'm floating on top here and can just go and go and go. And that's what it feels like.
[00:33:28.600] - Speaker 1
Great. Yeah.
[00:33:29.670] - Speaker 1
How does it feel when you're not successful?
[00:33:31.810] - Speaker 2
- 72 Like poopicaka feels like tugging and hardening and crackly and farty.
[00:33:46.120] - Speaker 1
These are really great adjectives.
[00:33:49.880] - Speaker 2
And stuck. Feels super stuck and heavy. Muddy.
[00:33:53.880] - Speaker 1
Does it ever get, like, scratchy in there?
[00:33:55.590] - Speaker 2
Yeah. Okay.
[00:33:58.430] - Speaker 1
You're amazing.

73. Madison Hayes-Crook
May 24, 2023 at 1:01:42 AM
terminology

74. Madison Hayes-Crook
May 24, 2023 at 1:06:27 AM
registration

[00:33:59.280] - Speaker 2
You're amazing. Did it, babe.

Participant B Interview Transcription
Speaker 1- Interviewer
Speaker 2- Participant B

[00:00:000]- Speaker 1
Are there other terms that are used in rehearsal or in auditions that you think refer to belt or mixed belt?
[00:01:00.770] - Speaker 2

73 No, I mean, I could say, like, maybe, like, twang or, like, straight tone. Okay. I'm feeling to, like, a heavier sound. Yeah. Cool.

[00:01:15.550] - Speaker 1
That makes sense.

[00:01:18.650] - Speaker 1
Okay. So I'm going to have a lot of questions about mix belt, but I'm really trying to zero in on above its feet, sort of like that D five to eight range. When you're up there, generally speaking, and I know you've got a higher sitting voice than most people, would you say that that mixed belt sound is more of, like, a mix or is more of a belt? If you had to pick either side between above a C? Yeah.

[00:01:52.050] - Speaker 1
C five for you. Maybe think, like, E because you've got a higher kind of flip.

[00:02:05.450] - Speaker 2
Yeah, I think so. Which one is it more of, like, you're sure? Or you're more of a neck?

[00:02:14.010] - Speaker 1
Well, my honest answer, which isn't like a yes or no, would be like, it totally depends, like, what style of music I'd be singing totally. And what sound I want or they want. It depends. In this show. Sure.

[00:02:33.320] - Speaker 2
It's more belt. Okay.

[00:02:39.490] -Speaker 2
I don't really mix a whole lot in this show because I think the highest note I'm saying is probably like, an E. Yeah.

[00:02:44.293] Speaker 1
So you don't need to. If you were, say, going up at an F in this show, would you feel like you'd move into a mix in that place, or would you still kind of keep it really grounded?

[00:03:00.570] -Speaker 2
I think I'd probably have to mix it a little bit. I still think it would depending on the style of music. But if we're talking about this kind of style of music, I probably would only because I know when I well, again, it totally depends, but if I have the space and the freedom to choose my own adventure, then I'll choose the more grounded, totally version for me because it feels more honest. Okay. It's, like, rooted in the character, what you're doing.

Yeah. And it's also just, like just sing. Don't try to do what you would do in a vocal warm up and a voice. Right. I'm not going to try to mix something if I don't have to.

[00:04:08.670] - Speaker 1
You kind of answered this ish how does a mix like a chest mix, a belt mix, how does that feel different from a head voice to you?

[00:04:34.890] - Speaker 2
74 Like this? To me, head voice is, like, easy. Do it all day. Kind of like, yeah, it's easy because it's, like, just a different placement.

[00:04:58.830] - Speaker 2

75. Madison Hayes-Crook

May 24, 2023 at 1:08:42 AM
technique

76. Madison Hayes-Crook

May 24, 2023 at 1:09:26 AM
auditory perception

77. Madison Hayes-Crook

May 24, 2023 at 1:09:45 AM
sensory

78. Madison Hayes-Crook

May 24, 2023 at 1:11:22 AM
placement

79. Madison Hayes-Crook

May 24, 2023 at 1:11:22 AM
tips for success

80. Madison Hayes-Crook

May 24, 2023 at 1:12:04 AM
sensory

81. Madison Hayes-Crook

May 24, 2023 at 1:12:14 AM
auditory perception

82. Madison Hayes-Crook

May 24, 2023 at 1:12:39 AM
sensory

83. Madison Hayes-Crook

May 24, 2023 at 1:13:43 AM
registration

84. Madison Hayes-Crook

May 24, 2023 at 1:15:35 AM
tips for success

I don't know how to explain it other than to me, it feels like it's literally exactly how it sounds like it sounds like feels like head voice. It's not from here. It's like, literally from somewhere in your head. For me, that's what that feels like. Yeah.

[00:05:15.050] - Speaker 2

And then sorry, what's the other part of your question? A mix? Yeah. I feel like is when you try to for me, the way I would think of it is it's like, okay, I don't have the what's the word I'm looking for.

[00:05:37.130] - Speaker 2

75

If I don't have the I don't want to say it's not the skill set because that's not what I'm looking for. If I don't have the gift of being able to keep going you're maxing out, kind of, right? Yeah, exactly. If I'm maxing out, then I need to figure out then I need to take for my head voice, access that and bring it down. Okay.

[00:06:01.970] - Speaker 2

76

77

But I also think it's just, like, being able to it's literally just being able to access that and bring it in. And bring it in. That's, like, how I think of it. Because a belt is typically, like for me anyway, it's a stronger sound, and it comes from the gut, but it's also, like a full open, like, no stress. But as soon as I feel, like,

78

narrowing or compressed, as soon as it starts to compress a little bit, then I feel like I need to grab, like, okay, I need to access that classical head voice, bring some of that in, but then still keep the sound forward.

[00:06:56.570] - Speaker 1

How do you do that to access that head voice? How do you find that? How do I exercise it? How do you think about it? How does it feel?

[00:07:06.510] - Speaker 2

Like, I'm trying to think of, like, a good example.

[00:07:25.310] - Speaker 2

79

I think it's literally, like, obviously, let's say, like, head voices here, like, belt, chest, whatever you want to call it down here. So once you're hitting that max out, I feel like if I'm singing an E, let's say, and I want to go to the F, the G, whatever, I'm going to have to think about I'm not going to think about where the note actually is sitting. Okay. I'm just going to fucking sing it in order to act. I feel like the head voice is just, like it just kind of kicks in when it happens.

[00:08:13.700] - Speaker 1

Okay.

[00:08:16.350] - Speaker 2

80

81

You're not aware of the thing that's happening. It just kind of happens. Yeah. I feel like with me for a mix, it should still feel really easy, but it's like the quality of sound, it's different. Yeah.

[00:08:30.630] - Speaker 1

Okay, so would you, like, say that it feels different, like, to be in a chest voice in a mix? Is there a different feeling, or is just the sound that's different?

[00:08:40.710] - Speaker 2

82

It feels different. How does it feel different? Feels different. I think it just to me feels more, like, narrow, more focused. Okay, cool.

[00:08:52.010] - Speaker 2

83

With, like, a belt. I'm not thinking about my technique. I'm singing. Yeah, it's just open. It's just like yeah.

[00:09:29.590] - Speaker 1

Okay, so changes my next question. So in that place where you feel like, the head voice is maybe taking over, even if that adjustment is happening and you're not super aware of it, maybe you can't measure it in your body. Does that make sense? Is that kind of what you're saying?

[00:09:54.270] - Speaker 2

84

I know when it's happening, but it's just like it's hard because it's such muscle memory. Yeah, totally.

You're doing it your whole life, you know what I mean? Yeah.

eah. So it's like, I know what it's happening, but it's not like, oh, we're shifting gears, or like, it just goes, oh, when I get to this part of the song, I'm going to switch.

[00:10:18.560] - Speaker 1

85. Madison Hayes-Crook

May 24, 2023 at 1:16:54 AM
emotional state

86. Madison Hayes-Crook

May 24, 2023 at 1:18:31 AM
tips for success

87. Madison Hayes-Crook

May 24, 2023 at 1:19:12 AM
sensory

88. Madison Hayes-Crook

May 24, 2023 at 1:20:43 AM
registratation

89. Madison Hayes-Crook

May 24, 2023 at 1:21:06 AM
technique

90. Madison Hayes-Crook

May 24, 2023 at 1:21:43 AM
past training

91. Madison Hayes-Crook

May 24, 2023 at 1:22:25 AM
placement

92. Madison Hayes-Crook

May 24, 2023 at 1:22:25 AM
placement

93. Madison Hayes-Crook

May 24, 2023 at 1:26:56 AM
placement

Like, just do it. Yeah. Cool. Do you notice any changes in your vocal track when that happens? When does your mouth shape change, does your breath change, or does it feel like it's really the same?

[00:10:35.770] - Speaker 2

Okay.

[00:10:41.710] - Speaker 2

Thank you. Breath? No. Okay. Wouldn't say breath changes.

[00:10:46.100] - Speaker 2

85 I honestly think it's like for me, it's just like if I would switch to a mixed belt if I was, like, chickening out okay. If I was, like, scared, freaking myself out for some reason. Having said that doesn't typically happen. You like to stay in, like, a full test if I can, because it's, like, comfortable, easy, and this is going to sound really less feel to me.

[00:11:23.930] - Speaker 2

86 It's less about technique, more about feeling totally cool. You know what I'm saying? I do know. Okay. Yeah.

[00:11:36.030] - Speaker 1

I think you've kind of answered this. I'm just going to ask a question anyway in case you have another anything to add. But how do you know when you're mixed belting? And how do you know when you're mixed belting and not belting? Is there anything other than that psychological thing of being like, oh, I'm taking the easy route?

[00:11:59.590] - Speaker 2

87 Yeah, it's more like focused. Okay. It's a more like focused narrow, maybe narrow, not necessarily narrow, but it's like a more focused compressed.

[00:12:20.391] - Speaker 1

Would you say it's a thinner sound?

[00:12:17.470] - Speaker 2

88 Could be. Depending on the vowel and the placement. Okay. I think a mixed belt I think a mixed belt overall could require a little bit more focus if you were trying to if I was singing a song that required a

89 mixed belt, I would want to try to sing as much of that song in that same placement as I could. You know what I'm but if the song doesn't really require a mixed belt for me, then I'm not going to access it.

[00:12:56.410] - Speaker 2

You're going to stay in your chest all the time because it feels nicer. You don't need to no, that's where your voice is at home. Yeah. It's more fun. It's not like trying to be perfect in this exact I feel like a mixed belt is like it requires technique and skill.

[00:13:19.590] - Speaker 2

90 You can't just do it. It's the same as, like I mean, everybody's voice is different, obviously, but like I say because I was trained as a classical singer, classical singer first, and it's been so many years being, like, focused, hyper focused on that stuff. Then later in life, I was just like, actually, I'm just going to sing because I like to sing. Yeah. That's whenever I was like, oh, this is fun.

[00:13:57.290] - Speaker 2

91 The belt that everyone talks about is like, it's a thing that I can access, so I don't really need all the other stuff. Like, it's a toolkit. Right. That I can access. But it's not it's just a placement difference.

[00:14:15.790] - Speaker 2

Yeah. I just, like, place them more forward. A mixed belt is more forward than a belt or a mix. Yeah, I think so. Yeah.

[00:14:29.910] - Speaker 1

There's not a right or wrong answer

92 [00:14:39.390] - Speaker 2

.No, I know. I'm thinking about it because I feel like I'm just like I think so. But I think you can belt with the more forward sound, too. Yeah. Because it's the same as a lot of singers who sing like that. That's a totally different placement. They can belt all day because they're placed way back. Yeah. So it just depends.

94. Madison Hayes-Crook
May 24, 2023 at 1:27:33 AM
placement
95. Madison Hayes-Crook
May 24, 2023 at 1:28:43 AM
tips for success
96. Madison Hayes-Crook
May 24, 2023 at 1:29:05 AM
tips for success
97. Madison Hayes-Crook
May 24, 2023 at 1:30:07 AM
registration
98. Madison Hayes-Crook
May 24, 2023 at 1:30:45 AM
practice techniques
99. Madison Hayes-Crook
May 24, 2023 at 1:31:32 AM
placement/ registration
100. Madison Hayes-Crook
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tips for success

[00:14:50.410] - Speaker 1
Where would you say you place your belt? Would you say, like, middle, mouse, back mouth in that specific game?

[00:14:55.429]- Speaker 2

94 Probably more I think it's probably more forward the higher you go. Okay. And would you say that same with a mixed belt?

[00:15:09.430] - Speaker 1
I try to think of things like this or up and down. It's linear, as opposed to because the minute I think about things like this, that's whenever you psych yourself out. Okay. For me, well, every time I sing, but I just want to make it work. Whatever. And I just (sings bridge of I just might)

95 No, not that part. The part before that, whatever. All I know is I think it's an E flat. Okay. And every night I sing it, I see it in my brain.

[00:15:51.930] - Speaker 2
Okay. And sometimes I wish I'd just not see it in my brain, but I'm so visual. I see it in my brain there.

Okay. Yeah.

[00:15:59.730] - Speaker 2
Okay. Whereas if you kind of go at it with not thinking about the ups and downs, just like, I'm just going to do it that is more successful. It's a little bit more linear. Yeah. Because it is psychological, especially, like, these days, right.

[00:16:19.130] - Speaker 2

96 Oh, I can belt to this, I can belt to that, or whatever. Yeah. So I feel like these days, it's just like if you just keep it linear, your brain can't play tricks with you. So if I'm, like, tell me if I'm wrong. It kind of feels like, to me, like, for you, when you access a mixed belt, it's not an active choice.

[00:16:40.840] - Speaker 1

97 It's just where your voice goes naturally at a certain part of your range.

Speaker 2
Yeah, but I mean, I know what I'm doing. You're aware, right? I know. It's like, okay, clearly I'm not a superhuman.

[00:16:54.530] - Speaker 2
I'm going to have to access it right. In order to pull off certain things. And sometimes, again, depending, for example, when I was understudy for Tracy and hairspray, by the end of that run of seeing just hairspray, like, I found it was hard. I was like, oh, my God. Like, my head voice, I was like, I felt like I couldn't access it as easily anymore.

98 [00:17:29.220] - Speaker 2
So then I had to retrain myself back into that because it I think my mixed belt is more of a belt than it is a head voice. Got you. Totally, totally fine. Of course, it depends, right? Yeah.

[00:17:49.860] - Speaker 1
Which kind of leads me to another question, which is, like, do you think that there is a middle voice? Does it feel like there's, like, your head voice and your chest voice? And then we manipulate either voice to meet the middle, or does it feel like there's, like, a third middle voice of its own?

[00:18:13.710] - Speaker 2

99 This one's a hard one. There's not an answer. It literally doesn't exist yet. I mean, if I'm being honest, I think there's one voice, and you change the placement of it as you go based on how you want it to sound. And in our industry right now, everyone wants it to sound a certain way.

[00:18:38.230] - Speaker 1
And I think as a performer, you just navigate how you're going to best give them what they want. Give them what they want. Got you. And also how you're going to be able to do it. And are you going to be all in your head about it and technique, or are you just going to sing the song which we're going to be successful, more fulfilling?

100 [00:19:02.110] - Speaker 1
Yeah. Okay, cool.

101. Madison Hayes-Crook
May 24, 2023 at 1:35:46 AM
registration
102. Madison Hayes-Crook
May 24, 2023 at 1:38:33 AM
technique
103. Madison Hayes-Crook
May 24, 2023 at 1:39:02 AM
style
104. Madison Hayes-Crook
May 24, 2023 at 1:39:28 AM
placement
105. Madison Hayes-Crook
May 24, 2023 at 1:41:14 AM
resonance
106. Madison Hayes-Crook
May 24, 2023 at 1:42:11 AM
auditory perception
107. Madison Hayes-Crook
May 24, 2023 at 1:42:55 AM
sensory

Speaker 2
I don't know.
[00:19:07.790] - Speaker 1
I know what you're getting at. Yes.
[00:19:13.010] - Speaker 2

101 Perfect example. Every night when I sing Love the Weapon and a Tool, that would be where my voice sits. If there was a third voice, a middle voice, that's where it would sit. But for me, I just changed the placement of it because

Speaker 1
does it feel like it's more of a chest voice or head voice, though? Or neither?
[00:19:32.410] - Speaker 2
I just because of the sound, I'm going for I probably access more of my head voice than I do in but I just might, right? Yeah.

Speaker 1
Cool. Okay, so you said, like, percentages was, like, a cool thing that you said, like, 40 60. Sure.
[00:19:54.700] - Speaker 2
That's how I think about it. Okay, that makes sense. Cool. Yeah. Cool.
[00:20:01.390] - Speaker 1
Okay. How would a 90% chest, 10% head, how would that feel in your body, do you think?
[00:20:26.150] - Speaker 2

102 I think I would probably access, like, the 10% if I was going for a less heavy sound or if I wanted to access my vibrato.

[00:20:44.270] - Speaker 2
I feel like it's, like, stylistically totally not necessarily a sprinkle. Yeah, like a dusting of yeah, I feel like it's kind of like a sprinkle, a dusting of head voice just to stylistically make it less I don't know, not aggressive. That's not a great word, but kind of you know what I mean? Yeah, I do. Less, like, harsh to soften it.
[00:21:23.960] - Speaker 1

104 Yeah, exactly. Okay, so then how would you describe the sensation of, like, 60% chest, 40% head?
[00:21:36.030] - Speaker 2
Sure. I would say to me, I think about like, if I was seeing Good Morning Baltimore and I was, like, hitting the D at the end and I got to hold it for like, twelve counts and I just finished. Running around the stage and I might not be able to sing from my hoohah because I'm so maybe I need to then I need to be like, oh, shit. I need to access some of that. Bring it down, place it forward.
[00:22:07.260] - Speaker 2

105 Okay, but I'm still energized in chest voice, but I need to access more of it than maybe I would to finish on that D kind of idea. Yeah, I don't want tha Does that make sense?
[00:22:29.680] - Speaker 1
It doesn't make sense.
[00:22:35.090] - Speaker 1
How does that feel and sound in your head? That 60 40.
[00:22:44.870] - Speaker 2
I think, like, a 60 40. And, like, when it kind of comes to, like, this particular question of, like, the numbers game of, like or whatever, like, the percentages, to me, it's like if I was doing, like, a 60 40, I'm in control over bringing the 40% down, but the audience isn't going to know about it. Okay. It's not going to change for me. It's going to change the sensation.

[00:23:14.050] - Speaker 2
It's not going to change the sound. How's the sensation going to change, do you think, of just going to be again, I feel like it's more focused, more compressed, less just like, throw caution to the wind. We trust. Yeah. Interesting.
[00:23:35.030] - Speaker 1

108. Madison Hayes-Crook
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emotional state
109. Madison Hayes-Crook
May 24, 2023 at 1:44:44 AM
emotional state
110. Madison Hayes-Crook
May 24, 2023 at 1:45:21 AM
emotional state
111. Madison Hayes-Crook
May 24, 2023 at 1:45:49 AM
registration
112. Madison Hayes-Crook
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style
113. Madison Hayes-Crook
May 24, 2023 at 1:47:14 AM
tips for success
114. Madison Hayes-Crook
May 24, 2023 at 1:49:41 AM
health
115. Madison Hayes-Crook
May 24, 2023 at 1:51:58 AM
vowel

Okay, cool. We answered that one. The narrowing of the larynx, which is basically, I think, what you've referred to in total time. Is there anything else, like, any other physiological things that you kind of think, or is that really just what you're focusing on? What I know for I don't know if this has anything to do with what you want for me, my what's the word I'm looking for, like, the way I sing, whether I sing, like, belt, mix, belt, head, voice, what have you.

[00:24:16.450] - Speaker 2

If I'm in a space where I feel like I have permission to throw caution to the wind or I have a space where there just actually is space, then I'm always more likely to fill that space with the belt. Got you.

[00:24:38.570] - Speaker 2

Sometimes I find, for example, if I was in a vocal lesson and I was trying to access I was trying to belt a note that normally I belt like, I can belt, but I'm in a room this size, I'm way less likely I'm more likely to add a mixed belt or because it softens things up. But if I have the space, almost, like, if I give myself permission to fill the space, then I'm more likely to do that with a size of the actual space. Yeah. Really affects you. Yeah.

[00:25:18.760] - Speaker 2

I mean, I feel like that's I mean, I'm not the only one who thinks that, but it definitely if you're in an audition room and there's just, like, dead zone, will you feel like you're kind of, like singing at yourself if you have, like, a big room to fill? Yeah, it just feels freer. Totally. Cool. Okay.

[00:25:47.230] - Speaker 1

Answered that.

[00:25:52.910] - Speaker 1

I think you answered this, but I just going to ask again. Do you think that working up from real high? Let's say like f six g six. A six up there? Yeah.

[00:26:05.410] - Speaker 2

Do you think you could do that in, like, a full belt? Is that no. Okay. So that's where you feel like you would have to start to negotiate. Yeah.

[00:26:14.310] - Speaker 1

Again, it's like because I feel like for me, it's so stylistic. Yeah. But even if you were doing something, say, that Rock of Ages where we're in that contemporary Scrutly kind of world sure. Would you still feel the need to add some mix to that or would you aim to full check? That kind of I mean, or does it just happen and you're like, completely I know what it happens, but again, it's like I feel like for me, if I'm going to mix it, I'm going to do it and try to do it so that nobody notices, almost including myself.

Speaker 1

Do you ever feel, like, agitation in the throat as you start to reach up there, or does it feel pretty healthy for you?

[00:27:36.610] - Speaker 2

No.

[00:27:39.410] - Speaker 1

Right.

[00:27:43.670] - Speaker 2

Talking is way more tiring vocally than singing. Interesting for myself.

Speaker 1

Yeah. When you're up in that kind of, like, real high world, is there like, a mouth shape that's like, vowels that feel really good up there? Vowels that feel bad?

[00:28:05.210] - Speaker 2

Yeah. I mean, like, E is my favorite vowel. E is your favorite vowel. Definitely in a vowel.

[00:28:19.470] - Speaker 2

Depends on what I'm doing. I asked because there's some research that says that, like, closed vowels are better up there. Closed vowels and I better up there. Don't know that I agree. But curious, what your thoughts?

[00:28:32.120] - Speaker 1

116. Madison Hayes-Crook
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vowels

117. Madison Hayes-Crook
May 24, 2023 at 1:53:47 AM
registration

118. Madison Hayes-Crook
May 24, 2023 at 1:57:44 AM
tips for success

119. Madison Hayes-Crook
May 24, 2023 at 1:58:51 AM
vowel

120. Madison Hayes-Crook
May 24, 2023 at 2:00:12 AM
sensory

121. Madison Hayes-Crook
May 24, 2023 at 2:00:43 AM
past training

- 116 Okay. Whereas, like, belting usually is an open vowel. Right. Generally speaking, prefer an open vowel. Sure.
[00:28:41.910] - Speaker 1
Okay. Another perfect example. I can feel the sensation of, like, Baltimore and me, but for me yeah, for me, I like, e. I'm not saying it's, like, my favorite vowel maybe to belt, but I'm saying for me, it's like because it's a more forward sound. If I'm going to switch into a mix belt, it's like, it's there for me.
[00:29:18.130] - Speaker 2
- 117 Okay. It's an easier one to grab. That transition is easier. Totally. That transition is easier.
[00:29:27.270] - Speaker 2
Best vocal teacher I've ever had. Based in New York City. I study with her. Maybe like, I did like five or six lessons. Best in terms of belting.
[00:29:44.410] - Speaker 2
- 118 Best way to access it with no stress on the voice is literally just like octave jumps. Like that. Okay. Which would be very open. Super open.
[00:30:00.990] - Speaker 2
Obviously, you can't say like that on stage, but yeah, like super open.
[00:30:09.810] - Speaker 2
Trying to think.
[00:30:13.570] - Speaker 2
- 119 It's a good question. I don't know if I have, like I mean, I don't think I wouldn't love, like, beltman and OOH, like yeah, but because to me, that vowel is just like EW. It's just more I don't know, really close. It's just super close. Whereas an E, I feel like, is a nice one.
[00:30:37.290] - Speaker 1
If you're, like, in the space of maybe needing to transition to that spot, then I like that vowel. Okay, cool. That's great. Sort of like a mouth shaped tongue position. When you're in your mixed belt world, that feels great to you or that you're aware of helping you or not helping you?
[00:31:01.090] - Speaker 2
Honestly, no. Cool.
[00:31:08.550] - Speaker 1
I feel like I'm just so visual when I do things.
Speaker 2
I really think is there an image that you use?
[00:31:19.450] - Speaker 1
- 120 I feel like it kind of just goes like a narrowing. Not like a tight, like stiff, not like stress tight, but just like a more like a focus, like a zero in. Cool. Because if you don't zero in, then what's going to happen is you're probably going to chicken out and you're probably going to just like, whatever. It's literally never fucking happened to me before, but because we all freak ourselves out, you're worried, like, you just lose it.
[00:31:55.930] - Speaker 1
So when you get scared, you just narrow in and focus. That's where it's like cool. That's really cool. Okay. Do you think that the development of your classical background was helpful in developing, like, a mixed belt and a belt?
[00:32:11.510] - Speaker 2
- 121 Yes. 100%.
[00:32:17.610] - Speaker 2
Well, number one, because I feel like you I mean, I think it's kind of like if you're a dancer and you have never done ballet, it's the same thing for me. Like, literally, I think foundational kind of it's like, totally foundational. Also, if you warm up your head voice, your belt will be, like, easy breezy.

Participant C Interview Transcription
Speaker 1- Interviewer

122. Madison Hayes-Crook
May 24, 2023 at 9:11:21 PM
terminology

123. Madison Hayes-Crook
May 24, 2023 at 9:11:55 PM
registration

124. Madison Hayes-Crook
May 24, 2023 at 9:12:50 PM
registraton

125. Madison Hayes-Crook
May 24, 2023 at 9:15:40 PM
registration

126. Madison Hayes-Crook
May 24, 2023 at 9:16:23 PM
vowels

127. Madison Hayes-Crook
May 24, 2023 at 9:18:13 PM
physiological adjustments

128. Madison Hayes-Crook
May 24, 2023 at 9:19:00 PM
mouth shape

Speaker 2- Participant C

[00:00:27.690] - Speaker 1

Okay, so before we get into, like, the nitty gritty, are there any other terms that people, like, use in the industry rehearsals, auditions that you think are referring to a mixed belt, but they use another word?

[00:00:46.420] - Speaker 2

122 No, I hear mixed belt really often now. I think there's oftentimes that there's people say belts, maybe, and you're like, that's impossible or not healthy to sustain. So I think you have to figure out in your own brain that that's in for myself, but not that I can think of.

[00:01:09.550] - Speaker 1

Cool. Okay.

[00:01:11.770] - Speaker 1

In your voice, does your mix feel more similar to your head voice, your chest voice, or does it feel like a third sort of, like, register entirely?

[00:01:21.520] - Speaker 2

123 I think it's the closest to my head voice. I think that the easier way to retain it. And because I feel like my mix is very separate from my chest voice because my chest voice is quite low. So, yeah, I think it's the closest to the head voice.

[00:01:43.600] - Speaker 1

Cool.

[00:01:44.120] - Speaker 1

And so would you say the same thing for, like, a mixed belt? Would that be a part of your head voice or would you say it's more part of your chest voice?

[00:01:51.700] - Speaker 2

124 It's weird because I feel like there are certain notes that I can access the mixed belt through my chest voice first rather than going top down. And in the weirdest way, it's the higher ones where I was like, oh, yeah. If it's higher in my mix belt range, I tend to think more of my chest voice, whereas if it's like, kind of middle ish, I think more of my head voice.

[00:02:19.100] - Speaker 1

Cool.

[00:02:19.910] - Speaker 2

125 Okay, so within sort of I'm zeroing in on this project on like, d five to a five kind of range about that C. When you're aiming for a mixed belt up there, would you say that leads towards head or towards chest?

[00:02:37.800] - Speaker 2

Yeah, I think it leans more towards head.

[00:02:47.130] - Speaker 1

Cool.

[00:02:47.810] - Speaker 1

126 Awesome. Okay, so because you feel like it is more of, like a head voice kind of function, I guess, would you say that you modify your vocal track in order to make it sound contemporary and beltier chestier?

[00:03:06.480] - Speaker 1

Yeah, like vowels for sure.

[00:03:08.770] - Speaker 2

127 Okay. Could you expand on that? Can you tell me, like, mouth shape or, like, if you think about your tongue or just sort of what that feels like? Yeah.

[00:03:21.300] - Speaker 2

128 The back of your tongue larynx kind of vibes. Definitely. The laryngeal tilt is, like, higher, which also, I guess, kind of if I'm thinking of chest as, like, my speaking voice, I want to heighten my speaking voice so that the laryngeal tilt is higher. But in terms of head voice, like, mix specifically specifically not too spread, but a little spread if you're smiling. I tend to smile a lot to access a mix and then bring in more of a head voice shape, like an awe, but it's like a kind of spread it a little bit more, but not like extremely yeah.

129. Madison Hayes-Crook
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placement
130. Madison Hayes-Crook
May 24, 2023 at 9:20:05 PM
physiological adjustments
131. Madison Hayes-Crook
May 24, 2023 at 9:20:24 PM
sensory
132. Madison Hayes-Crook
May 24, 2023 at 9:20:53 PM
mouth shape
133. Madison Hayes-Crook
May 24, 2023 at 9:21:17 PM
mouth shape
134. Madison Hayes-Crook
May 24, 2023 at 9:22:36 PM
breath

[00:04:15.240] - Speaker 1
Do you think of placement when you're aiming for that sort of, like, in the teeth and the nose and the cheeks.

Speaker 2
[129] Forehead in the nose, nose, cheeks.
[00:04:22.450] - Speaker 1
Okay, cool.
[00:04:26.360] - Speaker 1
Awesome.
[00:04:26.830] - Speaker 1
Are you aware of, like, when you're aiming for a mixed belt so you're in that head voice, but you want it to sound more contemporary? Are you aware of any sort of respiratory adjustments or laryngeal movement or anything like that that you take into consideration? Definitely.

[00:04:42.710] - Speaker 2
[130] ... I think of laryngeal tilt as higher. Yeah. And I try to always think of I think when you're thinking high, it's not supported, so I always try to think of a grounded, deep, diaphragm sound so that it's grounded and [132] supported, but then yeah. Orange jill tilt higher. And then I think of my tongue as being placed down as opposed to.
[00:05:18.600] - Speaker 2
Up or like, the back of the tongue or the front of the tongue.
[00:05:21.410] - Speaker 2
The front of the tongue.
[133] [00:05:22.290] - Speaker 1
Cool.
[00:05:23.740] - Speaker 2
Tucked behind your teeth.
[00:05:25.330] - Speaker 1
Yeah.
[00:05:26.160] - Speaker 2
It's not always actually, but if I think about it, it tends to do it.
[00:05:30.510] - Speaker 1
Okay, cool. Are you aware of trying to create more space with the tongue while you do that, or is it just okay.
[00:05:39.380] - Speaker 2
Aware at the beginning, and then if I forget normally it does what I'm hoping it will.
[00:05:44.770] - Speaker 1
Yeah.
[00:05:46.180] - Speaker 1
Cool.
[00:05:52.240] - Speaker 1
[134] How does the flow of air feel different when you are belting as opposed to mixed belting or if it does it all?
[00:06:02.340] - Speaker 2
I don't like to think of it as heavier versus lighter because it doesn't tend to actually do so. But I think if I'm more in the head boys headspace and if I think of more of a lighter quality of air, it tends to help.
[00:06:29.390] - Speaker 1
Okay.
[00:06:30.060] - Speaker 2
A lighter quality of air.
[00:06:31.850] - Speaker 1
Yeah.
[00:06:34.080] - Speaker 1

135. Madison Hayes-Crook

May 24, 2023 at 9:23:22 PM
vowels

136. Madison Hayes-Crook

May 24, 2023 at 9:24:55 PM
vowels

137. Madison Hayes-Crook

May 24, 2023 at 9:25:16 PM
placement

138. Madison Hayes-Crook

May 24, 2023 at 9:26:42 PM
sensory

139. Madison Hayes-Crook

May 24, 2023 at 9:27:17 PM
physiological adjustments

How would you describe do you feel like a lighter quality of air requires more air intake? Less air intake? A better distribution of air. Could you just expand on how that feels?

[00:06:46.760] - Speaker 2

Yeah, I think it's a different distribution of air. Definitely. Maybe not a better one, just different, I think more air intake. Okay. I think it's what tends to happen.

[00:07:04.970] - Speaker 1

Okay.

[00:07:07.960] - Speaker 2

As opposed to, like I guess it's not like a deep breath push, but it's definitely not that, but intake that it can have a breathier quality, I think.

[00:07:29.990] - Speaker 1

Okay, cool.

[00:07:34.600] - Speaker 1

135 That transition place when you go from, say, you're sitting in more of, like, a belted sound and then you're going up and you want to make that transition, can you kind of describe how that feels in your voice, how you navigate that with your brain?

[00:07:48.460] - Speaker 2

Yeah, I definitely have to navigate it currently with a lot of different vowel placements.

[00:07:53.700] - Speaker 1

Okay.

[00:07:54.070] - Speaker 2

136 Like the more supported belty sounds, well, they're all supported, but like the lower beltier chestier sounds are definitely more odds for me. And things with like a hard Glottal sound, like an R or an O feels more but more of an E sound or an A sound is where I start to get a little bit higher, more in my nose.

137 Okay. So when I tend to get more into the mixed belt quality, currently it changes into more of the E or an I and I tend to think less of Glottal boards when I start to get into that place, actually, somehow softer vowels.

[00:08:48.360] - Speaker 1

Do you feel like when you're in your mixed belt, like a more closed vowel is a bit more easier, more comfortable?

[00:08:57.570] - Speaker 2

Yeah, I think so.

[00:08:59.890] - Speaker 1

Cool. Okay.

[00:09:03.170] - Speaker 1

How do you know that you are in a belt mix as opposed to a true belt? Are you able to tell? How does that feel different?

[00:09:15.430] - Speaker 2

138 I think when I go back and think about it, I feel it more in the nose and it's just more of a forward sound. I tend to have a problem with swallowing my vowels and that makes it more chesty, I suppose. But once I think more about a forward sound, it tends to kind of feel it in my cheeks. Like my cheeks are more raged and there's more of that, I guess, smile quality to it.

[00:09:49.810] - Speaker 1

Cool.

[00:09:50.370] - Speaker 1

Okay. So they sort of like a shifting forward.

[00:09:54.550] - Speaker 2

139 Yeah. And that's definitely where the tilt comes in if I think about it being more of a forward sound.

[00:10:00.310] - Speaker 1

Okay.

[00:10:01.350] - Speaker 2

140. Madison Hayes-Crook

May 24, 2023 at 9:27:45 PM
sensory

141. Madison Hayes-Crook

May 24, 2023 at 9:28:09 PM
registration

142. Madison Hayes-Crook

May 24, 2023 at 9:29:12 PM
auditory perception

143. Madison Hayes-Crook

May 24, 2023 at 9:29:53 PM
registration

144. Madison Hayes-Crook

May 24, 2023 at 9:30:24 PM
sensory

140 That tends to help. And I tend to notice that my head voice can be back and my chest voice can be back, but my mix belt can't be back. So if I have a bit more of a swallowed sound, I think I'm in a head voice or I'm in a chest voice. Okay. So I tend to often switch to know that I'm in a mixed belt sound range. So I'll do like an exercise where I just switch in between kind of.

[00:10:40.000] - Speaker 1

141 Like between chest and chest mix or like head and chest mix between head.

[00:10:48.760] - Speaker 2

And mixed chest mix.

[00:10:51.020] - Speaker 1

Okay, cool.

[00:10:52.020] - Speaker 2

Sometimes the reverse, but most of the time it's it's when I'm up there and I guess it's the difference between yawning.

[00:11:01.920] - Speaker 1

Okay.

[00:11:02.550] - Speaker 2

142 For that swallowed voice and more like the most annoying person you could ever think of in your life. Got you nasal sound.

[00:11:10.760] - Speaker 1

That was really, really good. Okay, thank you for describing it like that.

[00:11:15.180] - Speaker 2

Cool.

[00:11:15.660] - Speaker 1

That helped me understand. Okay. Do you feel like you are able to add higher percentages of chest or head in a belt mix? Are you able to say do like 60% chest and 40% head or navigate that?

[00:11:36.390] - Speaker 2

Yeah, I'm working on it. And being more of a science thing.

[00:11:42.870] - Speaker 1

Or does it feel like more like a switch? Like you're just like, on and off.

[00:11:45.660] - Speaker 2

143 It currently feels more like a switch, but as of, like, four to five months ago, it didn't, which is very interesting. Okay, this is making me think, like, environment question mark, but right now it's currently more of a switch and I'm navigating, like, trying to implement more of a sound, more of a forward sound to make it more of a chess mix. Interesting. Yeah.

[00:12:15.480] - Speaker 1

Cool. Okay, cool.

[00:12:24.690] - Speaker 1

Does the imagery of a mixed belt, like, sit anywhere in your body? Is there like a place where you when you're trying to access that sound, you think, like, I do this.

[00:12:37.000] - Speaker 2

144 Think forward. I tend to not try and do anything with my body because then it will get turned into a habit. But, yeah, I definitely try and think forward and forward and down. Kind of like a plane taxiing. So it's like, really down there and then it takes off, but you're kind of still grounded in something cool. And that tends to remind me to engage my core because I forget sometimes. And then I'm like, why is this so difficult? And it's because I'm not engaged at all. Sometimes I over engage just to remember. But yeah, it kind of feels like a plane where you go down and then out forward. Yeah.

[00:13:57.800] - Speaker 2

And I think that's what helps me a lot often to support my mix, which is why but, yeah, it's not like you're shouting, but it's like you want to keep your voice higher so you remember what the quality is like. And then I often will not shout, but say something strong and supported in that higher register and then just keep going up.

[00:14:29.310] - Speaker 1
Sort of like a calling out exercise.
[00:14:30.710] - Speaker 2
Like a calling out exercise so I don't lose my support. And then a lot of scales down and trills down. Yeah.
[00:14:50.180] - Speaker 1
Cool. Amazing. You answered that already. How do you feel about the word twang? Does that mean anything to you in terms of, like, vocal happening?
[00:15:05.240] - Speaker 2
Yeah, it's very funny. I think of it always as country first, but I do remember it being twang e and pingy kind of sit in the same variation for me, where you want to kind of get like, that pingy bouncy sound. And I think that has a lot to do with forwardness as well. When you talk in a certain way, it kind of accesses that pingyish vibe and then you can keep going forward. Yeah.
[00:15:50.980] - Speaker 1
Cool.
[00:15:51.640] - Speaker 1
Would you say that you're aware of adding any elements of twang when you're in your mix belt?
[00:15:58.840] - Speaker 2
I don't know if I'm aware of it in the moment. I think I will sing something and then I'll be like, oh, that needs to be more Twangy, more pingy and more forward. And I think kind of thinking more of it, thinking of a Twang is what kind of helps me access the mix. It's kind of like doing a funny voice and putting that on until it's right, I suppose. And that's kind of where it sits for me, I think.
[00:16:37.960] - Speaker 1
Cool.
[00:16:38.390] - Speaker 1
Amazing.
[00:16:39.240] - Speaker 2
It's in the notes.
[00:16:41.150] - Speaker 1
Yes. Okay. How would you say that singing in a mixed belt feels let me rephrase that. Does singing in a mixed belt feel different? Like, below, say, a C five, the C above middle C. Does it feel different below that C compared to above that C?
[00:17:04.540] - Speaker 2
I think it feels different around a B five for me.
[00:17:08.070] - Speaker 1
Okay.
[00:17:08.450] - Speaker 2
Because I tend to have like I will implement a lot of chest sorry, not a B five, B four. I'll implement a lot of chest around the B four area and then I think around B flat four C five is when I start to implement more of the head voice making more of a nose.
[00:17:31.610] - Speaker 1
So you can kind of get up to like a B flat without any sort of modification.
[00:17:35.860] - Speaker 2
Yes. And then that's when it starts to kind of need to get more forward. Yeah.
[00:17:56.960] - Speaker 1
Is there like an emotional state that you think makes mix belting easier or is it mostly like a technical kind.
[00:18:04.000] - Speaker 2
145 Of I think feeling more bouncy probably helps me. If I'm going to definitely be doing a mixed belt, I tend to bounce around a lot to kind of give that springy pingy feeling.
[00:18:25.570] - Speaker 1
Cool.
[00:18:26.010] - Speaker 2

146. Madison Hayes-Crook
May 24, 2023 at 9:32:38 PM
tips for success
147. Madison Hayes-Crook
May 24, 2023 at 9:33:43 PM
mouth shape
148. Madison Hayes-Crook
May 24, 2023 at 9:33:18 PM
breath
149. Madison Hayes-Crook
May 24, 2023 at 9:34:07 PM
vowels
150. Madison Hayes-Crook
May 24, 2023 at 9:34:49 PM
past training

I think of like, tigger. Okay. I think mixed belt immediately feels more energetic to me because when I'm deep in thought and thinking and very mellow talking to you right now, my voice is quite low, but if I'm so excited, it gets a lot higher. And then once I start being more excited, my voice starts to get higher and then that's when I can kind of access that pingy feeling. So I think excited and jolted.

[00:19:01.720] - Speaker 1

Okay.

[00:19:02.210] - Speaker 2

146 Like, you should always sing with energy, but I tend to think of having more energy when I'm singing something that's going to need a mixed belt.

[00:19:11.840] - Speaker 1

Cool.

[00:19:12.900] - Speaker 1

As you move into sort of that mixed belt above a C range. Is there any tension, like, habits that tend to creep up for you or does that seem to be a pretty safe place in your life?

[00:19:23.910] - Speaker 2

147 Um, it seems to be a pretty safe place in my voice right now. I'm trying to make sure I don't have jaw
148 tension, but I think if the problem is that if I think of it being too smiley, it tends to get way too spread and then that's not helpful. And if I don't remember the support if I don't think of the support, it doesn't reach at all. So I think when I'm thinking very high, it tends to get like it's literally in my head. And then the breath is shallow and it's kind of like, whoa, where are we? So remembering to keep that support, and I think it's actually more of a mental block right now rather than a tension area.

[00:20:24.970] - Speaker 1

Cool.

[00:20:25.600] - Speaker 2

Yeah. But if anything like neck tension

[00:20:31.190] - Speaker 1

How do you navigate that when you start to feel that neck tension?

[00:20:37.600] - Speaker 2

149 I think I just have to do a full body check and wonder if it's a mental block, and then probably changing a vowel will fix something. If I get too spread, that's when the next tension comes in. So if I implement more of Aish sound, something that's closer to my chest, then I remember to be more supportive. Yeah.

[00:21:10.700] - Speaker 3

Cool.

[00:21:17.250] - Speaker 1

Is there, like, a level that you approached as you were developing as a singer when it suddenly became necessary to build on your mix belt? Did that happen or was that something that you always kind of were able to access?

[00:21:31.270] - Speaker 2

150 If I think about my navigation, I started out as a classical soprano, so I learned, like, classically soprano belting, and then sorry, not belting, just head voice only and working on my head voice. And then I did my entire first year of college in that head voice range. And then by the end of that year, I was like, I feel like maybe I should learn, and no one let me. They were like, we'll just keep working on the head voice. Because I had been boxed as a soprano, and then I got to pop class and I started singing things that were very chesty. So it was having both of those at the same time where I started to implement more of a mixed belt as I went through my second year. So it was starting to learn more contemporary music and looking at what was currently out in terms of musical theater and what's kind of expected of a female singer that wasn't told in school, just like, seeing it in society. So, yeah, that's kind of when in my own brain, it's like, oh, maybe I should learn to do this kind of on my own.

[00:23:00.790] - Speaker 1

Yeah, that was my next question.

[00:23:03.190] - Speaker 2

151. Madison Hayes-Crook
May 24, 2023 at 9:36:03 PM
past training
152. Madison Hayes-Crook
May 24, 2023 at 9:36:57 PM
natural physiology
153. Madison Hayes-Crook
May 24, 2023 at 9:36:30 PM
natural physiology
154. Madison Hayes-Crook
May 24, 2023 at 9:38:07 PM
style
155. Madison Hayes-Crook
May 24, 2023 at 9:38:57 PM
style
156. Madison Hayes-Crook
May 24, 2023 at 9:39:52 PM
tips for success
157. Madison Hayes-Crook
May 24, 2023 at 9:40:23 PM
past training
158. Madison Hayes-Crook
May 24, 2023 at 9:41:15 PM
sensory

- 151 It didn't stay that way, but I feel like at the beginning of my second year, I was starting to learn how to navigate that and starting to sing songs that were more mixy, even though I had already done so I kind of started to learn on my own and then got tips on how to continue it.
[00:23:30.420] - Speaker 1
Cool.
[00:23:31.200] - Speaker 1
Would you say that your training. Classical training, was beneficial?
[00:23:38.580] - Speaker 2
- 152 ... Yeah, absolutely. Because now I'm thinking about ways in which my voice has changed. And I have always had a darker quality. Even when I'm mixed belting, it's richer and darker, as opposed to a bright pingy sound that people always can activate, just like in their speaking. So I tend to lean more on operatic kind of things that I had learned and kind of figured out in my brain. But I think because I had already started in that soprano range, it was easier to access a mixed belt and kind of figure it out from there and then I was able to use it more in doing shows.
[00:24:37.800] - Speaker 1
Yeah, okay, cool.
[00:24:40.210] - Speaker 1
I think I might have asked this, but I'm going to circle back. What is the difference in your body for a mixed belt and a mixed head?
[00:24:48.870] - Speaker 2
Oh, yes.
[00:24:54.850] - Speaker 2
I think.
[00:24:58.290] - Speaker 2
The difference is in my brain and then that shows up in my body and I have to figure it out.
[00:25:04.500] - Speaker 1
Cool.
[00:25:04.980] - Speaker 2
How so it's like more stylistic, maybe like you're like, I'm singing this type of music, therefore yes.
[00:25:10.440] - Speaker 2
- 155 Okay, so if I'm singing something that I know is more in a mixed chest voice, it also depends on what the range is totally. And what the style is. I'm just going to use the example of what I'm literally right now doing. Like Little Mermaid is a lot more head mix as opposed to nine to five, which is a lot more chest mix just because of the difference between Disney musical musical theater and pop musical theater. Totally. But also the difference between alto and soprano. So I think it's more of thinking of a lighter quality while still being supported and then that tends to show up. I can creep up in my shoulder sometimes and I need to not do that. I'm just thinking about it right now because if I think high, I end up being high, which kind of negates the supportive thing. So I kind of need to remember that that just stays in my brain.
[00:26:17.960] - Speaker 2
And not my body, but it's kind.
[00:26:19.330] - Speaker 2
- 156 Of me forcing myself to tell myself, oh yeah, this is what happens. And then kind of in the same vein, if I'm singing very chest, very chest mix, I can tend to rely on chest because I'm so grounded that it ends up being unsupported once again, because you're thinking of pushing. Okay. So I think it's kind of like for me, not trying too hard because I can overdo it a lot. And this is completely different topic. But one thing that really I think sent me back and that I'm aware of is singing through a screen that has mental block to me. Because for some reason I have always thought that people can't hear me, especially when I started doing a lot, tend to start to push a lot more because I'm like, you can't hear me through this screen. And then that has translated to being in person and pushing because I'm worried that people can't hear me.
- 158 So I think it's kind of not thinking about pushing too hard, like maintaining equality. It's a weird balance of being supported, but also being able to, I don't know, keep that brightness. And I think it's a lot in my core.

159. Madison Hayes-Crook
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placement/ tips for success

160. Madison Hayes-Crook
May 24, 2023 at 9:45:26 PM
terminology

161. Madison Hayes-Crook
May 24, 2023 at 9:51:31 PM
auditory perception

162. Madison Hayes-Crook
May 24, 2023 at 9:53:00 PM
registration

163. Madison Hayes-Crook
May 24, 2023 at 9:55:28 PM
registration

[00:28:00.300] - Speaker 1
Okay, your core of your body?
[00:28:02.420] - Speaker 2
159 Yes. I tend to think of my core a lot with mixed head.
[00:28:11.450] - Speaker 1
Okay.
[00:28:13.850] - Speaker 2
Because I think if I think too much about my throat, it won't be supported. So remembering this cool. Mini
ramble. Mini ramble.

Participant D Interview Transcription

Speaker 1 - Interviewer

Speaker 2- Participant D

160 [00:00:21.090] - Speaker 1
Are there any other terms in the industry that you feel also refer to Mixed belt. Or do you feel like
sometimes that's what they're requesting but they say something else?
[00:00:33.240] - Speaker 2
Or like I suppose I've heard it.
[00:00:36.430] - Speaker 2
Referred to just as a mix without The word belt attached.
[00:00:40.350] - Speaker 1
Do you think mix and mixed belts are different sounds?
[00:00:44.830] - Speaker 2
Are they different sounds?
[00:00:48.110] - Speaker 2
161 Maybe when people say a mix, they Just mean a little bit more like forward sounding head voice. Maybe
when they say mixed belt, maybe. They mean like, stronger.
[00:00:59.730] - Speaker 1
Okay, cool.
[00:01:01.890] - Speaker 1
162 Okay. Does a mix feel more similar to. A head voice, a chest voice, or would you consider mix to be like
third register entirely?
[00:01:12.870] - Speaker 2
I think for me it feels like. A third register and the most comfortable one. It's actually more comfortable for
me to sing in a Is to sing in a head voice, too. I personally have never really had much of a belt. My belt
range is incredibly narrow for A true chesty belt, so it's the Healthiest feeling place for me to sing anything.
[00:01:38.670] - Speaker 1
163 Would you say it feels like more similar to your head voice or more Similar to your chest voice?
[00:01:45.810] - Speaker 2
Head I guess for me Me, a chest voice is pretty uncomfortable beyond that really narrow.
[00:01:52.230] - Speaker 1
Okay.
[00:01:52.740] - Speaker 1
Yeah.
[00:01:53.220] - Speaker 1
Cool.
[00:01:56.150] - Speaker 1
How would you describe what's the sensation of being in your belt mix or your chest mix?
[00:02:03.020] - Speaker 1
What does that feel like to you?

164. Madison Hayes-Crook
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placement/ resonance
165. Madison Hayes-Crook
May 24, 2023 at 9:57:03 PM
mouth shape
166. Madison Hayes-Crook
May 24, 2023 at 9:58:03 PM
mouth shape
167. Madison Hayes-Crook
May 24, 2023 at 9:58:19 PM
resonance
168. Madison Hayes-Crook
May 24, 2023 at 9:59:34 PM
physiological adjustments
169. Madison Hayes-Crook
May 24, 2023 at 10:00:36 PM
resonance
170. Madison Hayes-Crook
May 24, 2023 at 10:00:22 PM
tips for success
171. Madison Hayes-Crook
May 24, 2023 at 10:01:18 PM
natural physiology
172. Madison Hayes-Crook
May 24, 2023 at 10:01:49 PM
health

[00:02:06.730] - Speaker 2
 164 It feels like head resonance to me that's forward placed with just an open mouth. In order for me to nail
 165 it. My mouth has to be quite open. If I have any kind of jaw tension or tongue tension, I get pitchy on it.
 [00:02:24.770] - Speaker 1
 Okay.
 166 The two things that I have to focus on most carefully are, like, opening my mouth and having my tongue
 167 forward and down. So I guess it just feels very mask resonant.
 [00:02:37.590] - Speaker 1
 Okay, cool. That's cool.
 [00:02:42.050] - Speaker 1
 Do you feel like because you said.
 168 [00:02:45.010] - Speaker 2
 You would say, like, a mix feels. More similar to a head voice. Are you aware of any other than facial
 modifications that you mentioned? Are you aware of any other vocal track modifications like laryngeal
 height or sort of tightening, narrowing, anything like that?
 [00:03:02.890] - Speaker 2
 Palate height for sure is high and back, I would say. I don't know if I'm aware of laryngeal height.
 [00:03:12.130] - Speaker 1
 Totally.
 [00:03:15.070] - Speaker 2
 It makes sense that it would be higher, I guess.
 [00:03:18.610] - Speaker 1
 Okay.
 [00:03:22.050] - Speaker 2
 Sorry.
 [00:03:22.580] - Speaker 1
 Are you aware of any sort of structural yeah, you mentioned the tongue placement. Is there any other
 things in your vocal tracks? So sort of like above the breath system.
 [00:03:39.500] - Speaker 2
 169 I think it's the mask resonance, being really conscious of tension because as soon as I start to get tense,
 then it sort of all goes downhill.
 [00:03:53.760] - Speaker 1
 How do you know that you are using, like, a mixed belt and that you're not belting?
 [00:03:59.080] - Speaker 2
 Because it doesn't hurt.
 [00:04:00.670] - Speaker 1
 Okay.
 [00:04:01.560] - Speaker 2
 171 So I get a lot of tension attempting to belt, which I think is.
 [00:04:06.440] - Speaker 2
 Why my belt range, true belt range, is so small.
 [00:04:10.520] - Speaker 1
 172 Because you feel tightening up.
 [00:04:12.490] - Speaker 2
 Yeah, it hurts after.
 [00:04:15.050] - Speaker 1
 If I got halfway through a song and a true belt, I know it because I feel really fatigued. Okay, so in a mixed
 belt, I.
 [00:04:21.190] - Speaker 2
 Don't get fatigued all day there.
 [00:04:24.380] - Speaker 1

173. Madison Hayes-Crook
May 24, 2023 at 10:02:26 PM
style
174. Madison Hayes-Crook
May 24, 2023 at 10:04:09 PM
auditory perception
175. Madison Hayes-Crook
May 24, 2023 at 10:04:33 PM
breath
176. Madison Hayes-Crook
May 24, 2023 at 10:04:56 PM
placement
177. Madison Hayes-Crook
May 24, 2023 at 10:05:56 PM
resonance

Yeah. Okay.

[00:04:25.820] - Speaker 1

173 How does your mixed belt feel different from how do you know you're mixing and not using head voice?

[00:04:32.200] - Speaker 2

Head voice for me, is a lot.

[00:04:35.710] - Speaker 2

More of a classical sound.

[00:04:37.200] - Speaker 2

And it wouldn't be appropriate for much contemporary musical theater.

[00:04:40.950] - Speaker 2

So it's more like intonation mouth shape, sort of.

[00:04:44.080] - Speaker 1

Yeah.

[00:04:44.550] - Speaker 2

I'd say.

[00:04:48.390] - Speaker 2

Sort of sound silly for most contemporary musical theater.

[00:04:54.390] - Speaker 1

Are you aware of the adjustments that you make to make that feel different?

[00:09:58.140] - Speaker 2

174 Ya? I think so, because I think my natural voice is quite classical in nature. I really struggle with pop. I struggle with contemporary musical theater because yeah. I have to kind of fabricate or like yeah. It's a very conscious decision for me to make that kind of sound.

[00:10:21.780] - Speaker 1

Okay.

[00:10:22.170] - Speaker 2

So I think I'm always conscious of using it because I'm trying to get as much I don't know what's the word? Power, volume, density as possible to be super mindful of that.

[00:10:42.470] - Speaker 1

175 And do you do that by the tongue, the mouth shape or any other.

[00:10:47.250] - Speaker 2

Breath support, for sure, is really big.

[00:10:49.800] - Speaker 1

Like dropping it lower. What do you do?

[00:10:52.090] - Speaker 2

Just making sure that I have almost a surplus of breath to help with pitch, as in being on pitch and then yeah. The resonance and the placement.

[00:11:06.920] - Speaker 1

176 That placement, you say, is forward, do you think, like, in the mask and the forehead and the teeth, is there a specific point?

[00:11:13.650] - Speaker 2

Yeah, I would call it mask and teeth. And the roof of your mouth, like, upwards inside.

[00:11:19.630] - Speaker 1

Cool. Okay.

[00:11:25.420] - Speaker 1

You mentioned that it's like a combination of chest resonance. Can you just sort of expand on what you mean by chest resonance?

[00:11:35.840] - Speaker 2

177 Yeah. So when you're lower in your register, I feel like it's quite obvious. You can really sort of feel it and hear it in this area and maybe even, like, slightly up into the throat, that vibration. So as you start to move higher, my ability to keep the resonance there ends, like I say, for brown and F sharp. So in order to

178. Madison Hayes-Crook
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vowels
179. Madison Hayes-Crook
May 24, 2023 at 10:06:57 PM
technique
180. Madison Hayes-Crook
May 24, 2023 at 10:07:22 PM
technique
181. Madison Hayes-Crook
May 24, 2023 at 10:08:13 PM
tips for success

continue to have any power volume or, like I say, like, richness of sound, I have to really consciously focus on the resonance in that forward place.

[00:12:12.590] - Speaker 1

Yeah.

[00:12:12.860] - Speaker 2

Or I just lose all power.

[00:12:14.810] - Speaker 1

Interesting.

[00:12:15.440] - Speaker 2

Starts to sound really breathy.

[00:12:37.310] - Speaker 1

Okay. So you kind of answered that one. Are there vowels that you find are really useful in a belt mix specifically?

[00:12:51.930] - Speaker 2

178 I think it's definitely easier on the more open vowels, so probably on E, a little harder on OOH and o.

Yeah.

[00:13:01.770] - Speaker 1

179 How does singing in your mix belt feel in, like, a lower range as opposed to so my project, I'm really zeroing in on that upper range that sort of d five to a five range in your belt mix, which is, I think, different than how we kind of approach the lower part. How would you describe how it feels and how it sounds like? What's the difference?

[00:13:27.030] - Speaker 2

I think you're always aware that the passagio is coming.

[00:13:30.500] - Speaker 1

Okay.

[00:13:30.870] - Speaker 1

So when you're trying to navigate those few notes that are sort of, like, right on either side of it and match the quality of that tone, knowing that the resonance is coming from a different place, that's actually kind of fun, right?

[00:13:42.700] - Speaker 2

Yeah.

[00:13:43.160] - Speaker 2

180 How do you blend because for me, where my passagio is wide and low, so I actually sing a lot on it.

[00:13:56.240] - Speaker 1

Yeah.

[00:13:56.780] - Speaker 2

So I have to do quite a bit of navigation.

[00:14:00.670] - Speaker 2

So it's like an awareness kind of an awareness of that you need to modify the track.

[00:14:07.440] - Speaker 2

Yeah.

[00:14:07.790] - Speaker 2

I think that's why so much of my focus, I guess, is on resonance, because I really need it in order to keep the volume and the richness up on both sides.

[00:14:18.110] - Speaker 1

Are there any other things like mix belting in below C five and above C five that you notice I so.

[00:14:26.630] - Speaker 2

181 Rarely am asked to sing above C five. Yeah. I think for me, the biggest struggle is maintaining pitch and making sure that I'm not just slightly off, have to listen really carefully.

[00:14:51.020] - Speaker 1

182. Madison Hayes-Crook
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emotional state
183. Madison Hayes-Crook
May 24, 2023 at 10:09:28 PM
technique
184. Madison Hayes-Crook
May 24, 2023 at 10:11:05 PM
technique /tips for success

Okay.

[00:14:52.230] - Speaker 1

How do you deal with that? Do you record yourself? Do you just do it fortunate?

[00:15:04.160] - Speaker 2

And that I think I can detect any kind of sharpness or flatness, like, really early in the note accurately. So that's lucky, then. It's just like a ton of breath and really strong support and really strong placement. I have to think about those two things a lot.

[00:15:25.360] - Speaker 1

182 Okay, cool. You've answered that. Is there a certain emotional state that you think makes mixed belting easier, or does it feel more like a technical sort of adjustment?

[00:15:38.850] - Speaker 2

I mean, that's a really interesting question. I'd say happier, brighter songs probably lend.

[00:15:43.660] - Speaker 1

Themselves well to it.

[00:15:45.670] - Speaker 2

183 Like something that has a little bit of energy and volume and momentum to it. I think sometimes when you're singing kind of a delicate song or something that's a bit more hushed in terms of tone or volume.

[00:15:59.350] - Speaker 1

Yeah.

[00:15:59.820] - Speaker 2

Sometimes there is a bit more navigation there, because if you need to sing more quietly, then where do you put things if you can't lean heavily into resonance?

[00:16:11.070] - Speaker 1

Cool.

[00:16:11.920] - Speaker 2

Yeah, it is a little bit more navigation, I think.

[00:16:14.750] - Speaker 1

Okay.

[00:16:15.540] - Speaker 2

Don't have to go note by note and choose where you're going to come off. Just let it be head in those quiet moments. Right. Or, like, sometimes.

[00:16:26.370] - Speaker 1

Okay, cool.

[00:16:30.710] - Speaker 1

You kind of answered this, but I'm going to restate it. Are there any internal what is the internal dialogue as you kind of try to successfully mix belt things? Is there any.

[00:16:48.010] - Speaker 2

184 As a person with a primarily classical sound and a pop poppy world, musical theater world, maybe you always have a little bit of inferiority complex, because I don't naturally have that pop music theater sound that I feel like many successful leads do. I have to manufacture. It a little bit heavily navigated for me.

[00:17:13.730] - Speaker 1

Yeah.

[00:17:14.440] - Speaker 2

So, yeah, there's always, like, a bit of anxiety, I think, about having to navigate so heavily.

[00:17:23.020] - Speaker 1

Yeah.

[00:17:26.310] - Speaker 2

But I think, too, in so many ways, when all of us in our skill set or our palette of talent have advantages and disadvantages, no matter who you are or where you're at. And I think sometimes having something that you perceive as a disadvantage or as, like, a weaker point is almost to your benefit because you have to try harder at it in order to keep up to the pack right. Or succeed at it. And I think then you can

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actually gain a little bit more technical mastery or awareness because you have to be really on it and plugged in. Interesting.

[00:18:08.460] - Speaker 1

Yeah.

[00:18:09.300] - Speaker 2

Cool.

[00:18:13.830] - Speaker 1

185 Would you consider the development of a strong head voice to be necessary in developing your mixed belt?

[00:18:19.670] - Speaker 2

I think so, because I think that's where the health comes from. I think if you're going to do eight shows a week and rely solely on your chest voice, you may experience some fatigue and some other issues related. And I think if you know how the head feels and where it goes and how to blend the two, you're probably looking at a lot greater sustainability, less wear and tear, less tension, more ability to like the smoke is a really great example. Right?

[00:19:01.780] - Speaker 1

Thank you.

[00:19:06.410] - Speaker 2

Yeah, that's an example of something that you kind of have to, like, figure out. Yeah. You might need to come off a little bit. It's just not quite there. And so then how do you come off and how do you still maintain a sound?

[00:19:22.110] - Speaker 1

Cool.

[00:19:27.610] - Speaker 1

186 I think I already asked this, but I just want to ask again, people often refer to, like, a head mix and a chest mix. Right. Would you say that they feel different to you or they feel the same?

[00:19:42.780] - Speaker 2

Yeah, they probably do, actually. And I think it's just where you're at in the pitch, like, lower, I think would be more of a chest mix.

[00:19:49.640] - Speaker 1

Do you think it's pitch related more than, like, tonal quality?

[00:19:53.140] - Speaker 2

For me, it is. Cool. My chest voice is such a low range, I can't drag it up that far.

[00:19:58.310] - Speaker 2

Yeah.

[00:20:00.450] - Speaker 1

187 So would you say you would probably approach, like, say, a C five in the same way for a head mix and a chest mix?

[00:20:10.150] - Speaker 2

Probably depends on the song and on the ramp, like, how you're getting there, but maybe almost on the emotional tone of the song, too. What you're going to pick?

[00:20:24.670] - Speaker 1

Yeah, totally.

[00:20:26.650] - Speaker 1

Okay, cool.

[00:20:27.950] - Speaker 1

188 Is there a level that you approached as you were learning to sing, that you were, like, mix belting was something very crucial, or was it kind of always what you did?

[00:20:38.910] - Speaker 2

So I was late to the world of singing. I was an actor and a dancer first, and I didn't really start singing until I got to share it. And so I was already probably 18 before I really started to sing, seriously. So I felt like I

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was kind of behind in terms of the development of my voice, and some of the teachers actually expressed concern with that. But it happened quickly and it happened well at that point, quickly, and I was lucky. So I think the dangerous thing that happened for me that I'm still trying to undo when I work with vocal teachers now is because I was late to the party and I was there with so many really skilled vocalists and a lot of really skilled vocalists in the pop realm. And I was so aware that I was not in their world and trying to keep up.

[00:21:32.450] - Speaker 1

Yeah.

[00:21:33.030] - Speaker 2

189 I think I did myself a disservice in that I manufactured sound instead of worked with what was here interesting and did my own version of those things. And I think it's actually been the greatest. I suppose regret I have as a vocalist is I wish that I had sung with my own voice and developed it as it was rather than that inferior feeling where you're like, but I can't do what she can do, so I'm going to fake that. And then you sort of just get weird habits and undo tension and totally. Yeah. When I go back to lessons now, I try to not be afraid of sounding bad or ugly or not the thing. Let it be what it is and go from there.

[00:22:25.410] - Speaker 1

Cool.

[00:22:26.310] - Speaker 2

Yeah.

[00:22:26.880] - Speaker 2

Did that answer the question?

[00:22:28.610] - Speaker 1

It did. Twang. Are you aware of twang? Does Twang mean anything to you?

[00:22:37.350] - Speaker 2

Maybe a bit, in that I have a strong air for regional dialect.

[00:22:44.160] - Speaker 1

Okay.

[00:22:45.130] - Speaker 2

Because I do so much of it.

[00:22:47.210] - Speaker 1

Yeah.

[00:22:48.040] - Speaker 2

I can tell you where you're from in Canada. North, south, east and west often.

[00:22:53.390] - Speaker 1

Yeah.

[00:22:57.210] - Speaker 1

Are you aware of it kind of like as a vocal mechanism at all?

190 [00:23:04.560] - Speaker 2

Sorry, what's the question again?

[00:23:06.740] - Speaker 1

Are you aware of what Twang is when you're singing it or not applying it?

[00:23:12.410] - Speaker 2

Because I think I sort of come from a classical end, so I stay away from things that I would call stylistic choices.

[00:23:19.260] - Speaker 1

Okay.

[00:23:19.630] - Speaker 2

I think I have kind of a pure neutral.

[00:23:22.300] - Speaker 1

Cool.

[00:23:22.940] - Speaker 1

So you wouldn't say you activate any.

[00:23:25.400] - Speaker 2

Twang and mix unless it was a specific piece that I felt like it was called for.

[00:23:29.340] - Speaker 1

Got.

[00:23:29.660] - Speaker 2

You don't think that I would choose it? I don't even think I would think of it.

[00:23:33.600] - Speaker 1

Really cool. Last one. When you're in your mix, like, below a C, what vowels feel good.

[00:23:52.050] - Speaker 1

191 Yeah. Kind of what we said before, though. I think the open ones are just.

[00:23:55.110] - Speaker 2

A little bit easier and the same above a C, so they're both kind.

[00:23:58.610] - Speaker 2

Of.

[00:24:01.910] - Speaker 2

Actually that's kind of interesting. Maybe the open ones are a little easier above a C and maybe the closed ones are a little easier below.

Focus Group Transcription

I- Interviewer

A -Participant A

B - Participant B

C - Participant C

D - Participant D

[00:00:16.210] - I

Okay, so before we start, my research question is when do female musical theater performers use mixed belt singing? And how do they negotiate the mixed belt technique in a healthy, sustainable way? We will probably diverge from that, but that is where I hope to always kind of come back to.

[00:00:35.660] - I

Okay, so the first one, do you feel clear on the meanings of head, voice, belt, mix belt, head mix? Do those terms feel like terms that make sense to you are frequently used?

[00:00:51.390] - A

Yeah, I think so.

[00:00:53.160] - B

Yeah.

[00:00:53.680] - I

Are there any things that don't make sense in there? If somebody were to ask that of you in a rehearsal or in an audition, that's pretty clear. Okay, cool.

[00:01:03.460] - I

Okay.

[00:01:04.200] - I

When do you use mixed belt.

[00:01:08.210] -A
Doing specific notes? You mean like material?

[00:01:11.550] - I
I think all of it. Let's start with material.

[00:01:15.830] -I
Yeah.

[00:01:16.230] - A
I think anything that's not like, in the legit style.
I think there's like, time and place to not use it in musical theater too, but it seems like anything that's been like 2000 on.

[00:01:37.940] - I
So, like contemporary music.

[00:01:40.000] - A
Yeah.

[00:01:40.370] - I
What do you think, B?

[00:01:45.490] - B
I would say I mean, I feel like I have a similar response and that just using it stylistically based on. Yeah, I would say just anything that's more contemporary. More like maybe things that are more like pop influenced, written by pop people.

[00:02:22.350] - A
I also think of musical theater. Musical theater.
Wicked.
Like Steven Schwartz. That means like musical theater. Musical theater.
Cha sequence production value.
I think all that stuff tends to fall in mixed belt land too.

[00:02:48.700] - C
I also think character wise, dependent on the character you're playing and also maybe the style of the character you're playing. I know in a lot of recent revivals, they've done like golden age musicals. They're like, oh, let's kind of contemporize it. Maybe use your mix belt for this character. So I think it kind of depends on the character and the style of the show that you're doing.

[00:03:20.610] - A
And I wonder if people have become accustomed to hearing that they're no longer audiences, they don't know what the difference is, but they're no longer interested in hearing legit anymore.

[00:03:33.250] - D
I think it's connected to being old fashioned.
C's answer is my answer to and five is a good example because if I was playing Judy, I would use a mixed belt. And if I was playing Roz, I,
Would mostly use belt belt, except for The odd note where I couldn't.

[00:03:51.370] - I

What about in terms of pitch? Like, when is a mixed belt more you think appropriate? Compared to other styles?

[00:04:03.500] - D

Well, we talked about this before. I have essentially a nonexistent belt. It's so small, it's so narrow that I have to use a mixed belt, almost the whole range. For me, that's a pretty easy answer.

[00:04:21.060] - I

When do you think, like, technique wise or pitch wise, is a mixed mixed belt probably a better choice than other sort of technical approaches like, say, Belt or a head voice?

[00:04:32.100] - C

I think mixed belts to be sustainable. Like, if you're doing it for a very long period of time, I think quite a bit of what you can sing should help being in a mixed belt range.

Yeah, health wise and longevity wise.

[00:05:04.040] - I

Just so I like, from more of a technique place. When do you use mixed belt in terms of, I guess, range or for.

[00:05:14.380] - B

Me, it's like, stylistically, what am I going for? So it depends on depends on the style, the sounds that I'm going for, the actual just shape of the vowel and the word dictate, whether or not I want to belt or mix belt.

[00:05:45.960] - A

I think, for me, as a conscious technical decision, it's usually anything B and above cool. And sometimes I don't even know that that's happening until I, like, if I'm learning any song just for kicks. And then I look up the sheet music and I'm like, oh, yeah, that's belt.

[00:06:08.060] - I

These ones will move through fast because you've kind of just already answered them. When do you choose to mix belt as opposed to belt? Is it something that's caused by pitch style predominantly intonation I don't know what vowel? What are the kind of contributing factors?

[00:06:26.980] - A

I think for me, it no longer feels healthy at a certain spot, and it's usually at that B area. It's just no longer a viable, dependable, consistent option to strictly belt it? It has to be absolutely.

[00:06:44.940] - C

I think I think of vowels, sustainability and intention. And if the vowel is something that I think I could helpfully belt, I'll probably do it. But if it's something that I'm not so sure about, I think mix belt is a better way to go for the healthy option.

[00:07:09.470] - D

My answer is essentially the same case. There's a certain point where it gets a little uncomfortable and a little scary. You're like, it would be safer. Pitch wise, strength wise.

[00:07:26.180] - A

I mean, I would say kind of like all everything just depends on what you're yeah. Are you at the beginning of the song? Are you in the middle of the song? Like, are you, you know, like, based on so many different things, I think, is where you choose whether or not.

[00:07:47.740] - I

Would you say that using a mixed belt in that upper range generally feels like a safer choice or a more sustainable choice than using a full belt

Unanimous agreement

[00:08:06.450] - I

How would you define mixed belt? If you had to sort of define the technique, what were the building blocks that you think would go into that definition?

[00:08:18.920] - A

I think for me, it's like a speech quality with some head voice thrown in there. And less breath. Those are, like, the three main things.

[00:08:45.500] - B

I find these questions so hard to answer.

It's just hard to actually put it into words because we don't normally do that. Normally do it. I feel like you need to ask a question again, I'm sorry.

[00:09:03.230] - I

If you had to define mixed belt, like, what are the kind of the factors that you think would go into consideration?

[00:09:18.200] - B

Factors? I would say, like, when it's like, it's its placement. I think it's like a I guess I would say for me, like, I take, like, all my, like, classical technique and mix that in the, like, I'm just gonna sing technique. Throw that together, like, when I need to, or if that's, like, the sound that I'm going for. But I think it's, like yeah, more of a placement.

[00:09:57.520] - I

And that placement, if you had to put it in your body, where would you say it is?

[00:10:03.700] - B

Where would I say it is? In my body?

[00:10:08.500] - I

Like like, do you, like I don't know. It's okay if you're like, I there isn't a place. Do you say it's, like, in my cheeks? It's like something that I just in my larynx in my breath? Sure.

[00:10:19.870] - B

I would say, like, it's some, like I don't know. I feel like it's, like, somewhere, like, in this general area she's looking put into her face.
My cheek areas
A face cheek.

[00:10:34.560] - Speaker 2
what do you think, babe?

[00:10:37.200] - D
Placement. And then I also have to think of a couple of things. So I feel like it's employing chest resonance in the mask of my face. So I think about my chest, but I have to place it in the top of my heart palate and forward. That's where I have to send it.

[00:11:00.440] - A
Do you guys feel like a this? Like a this at the back of. (make a n shape with hand)

[00:11:05.100] - D
Your I have, like, a yodel note flips over and sounds like a yodeling sound.

[00:11:15.020] - I
Would you say that the mix sits.
Like, above the yodel note?

[00:11:23.520] - C
I don't know if it actually I think about it, but I'm not sure if it actually sounds like it, but more of a nasal sound. So it's like, going through my nose okay. Forward sound and also being supported here. I'll try to feel it in My belly. So that it's still a supported sound and I'm not just only thinking about my throat and my chest because then it'll kind of not be supported and that's when I get wobbly. So yeah, I think that was a really great way of explaining it like having the chest resonance but putting it forward in the mask.

[00:12:00.200] - D
I also have to open my mouth wide and make sure my tone is low and forward otherwise I get constricted. And get scared. And so I have to consciously do those like lengthening.

[00:12:15.520] - C
I also have to think about lengthening because then if I don't, I think I have the tendency to spread. I definitely mentioned this to you last time, but I was talking about smiling. Thinking of smiling really helps, I think, for me, like achieving that mix belt. I think the front of the mouth because it reminds me to stay forward but I still have to link to my notes or else I'm just like completely spread.

[00:12:50.040] - D
Tip of tongue forwarding or contacting bottom teeth helps me so much. If I sound like shit and then I remember to do that, it automatically fixes things.

[00:13:05.040] - I
How does mixed belt feel different from a belt? And the main things I'm kind of considering are like breath, mouth shape, vowels, tongue larynx, height placement and resonance. Again, the question was how does mixed belt feel different from a belt?

[00:13:22.740] - A

Mix belt feels this sounds so stupid. Mixed belt feels identifiable to me. Belt feels like I completely disassociate from my body. I have no control over whats coming out! It's going up too high. It feels heavy. Heavy, heavy. And mix belt feels so much more focused and exact and lighter, but still powerful. Not very technical at all.

[00:13:56.350] - Speaker 1
No, that's perfect.

[00:13:58.800] - Speaker 2
What do you think?

[00:14:00.720] - B
I think for me a mixed belt is more of like a safe, focused both like tonality wise but also intention wise sound. Whereas a belt for me is just like let her go.

[00:14:27.270] - A
The let it go? Do you enjoy that?

[00:14:29.020] - B
Oh yeah. It feels like free.
It feels like I'm singing my whole body as opposed to a mixed belt, which can still I'm not saying it doesn't feel good, it's just a different it's like a different sensation to me. I know when I'm doing it, I know why I'm doing it in a way. Like it's just a more focused, perfectly placed technical spot in my voice.

[00:15:14.730] - C
I think I just realized that I'm always aware of what I'm doing a mixed belt being like, oh, yes, this is on purpose. Whereas I think sometimes I can or I will belt something and I'm not really aware of what the like, I just think of power. And I think that's when more of a belt sound comes in, I think I have a danger of being unsupported because I think of belting is, like not actually, but kind of the same groundedness as, like, screaming or just being very loud. Like that shouting quality. Yeah. Whereas I think mix belt is a lot more I'm a lot more aware of it.

[00:16:05.480] - D
Basically the polar opposite of these two (C and B)

A
Me too

D
because my reliable belt ends.
It's really small range belting is very stressful to me. I'm very self conscious about it. So I will mix belt nearly everything I because it's just way more reliable, feels safer, way more sustainable, way less stressful, both emotionally and physically.

[00:16:38.980] - A
I wonder if it has something to do, too with your natural voice set up. The way my organs are organized is like mixedfeld isn't organized. I don't know. Mixing feels, like, very natural to me. And it feels like how I naturally talk and sing everything all the time, but then you all are like, belting is the most comfortable, fun thing. I'm like what? I wonder if it's like our organs are all just different.

[00:17:07.090] - C

And I also think it has something to do with maybe the way that we speak as well. Maybe are pitch wise. Maybe I don't know where you resonate.

[00:17:20.640] - B

I think, too, if you had this conversation with non musical theater performers, it would be entirely different. I don't know.

[00:17:31.380] - A

But the question is specific to musical theater performers, right?

B

Everyone's muscles are different to begin with.

[00:17:44.510] - Speaker 5

That's why it's so varied.

[00:17:49.480] - D

Such a wide variety of music representing such a wide variety of characters in a wide variety of stories. Whereas if you're a pop singer, maybe you're writing your own material and you clear only six notes your whole career.

[00:18:07.190] - I

That was really great, you guys. Could you kind of explain how it feels to successfully execute that passagio area wherever it sits in your voice from where it is more chest dominant, more belty, to more mixed belty when you're successful? How does that feel? What are the things you consider maybe.

[00:18:32.920] - D

Control? Really precise pitch? Sustainability, I guess, are easy.

The wheels come off the train when.

That kind of happened through the passagio.

And things get a bit scary.

[00:18:52.370] - I

Okay, cool.

So how do you navigate it so that it doesn't feel scary? Like, at that flippy place?

[00:18:58.720] - D

I have to be super mindful of it in order to sustain the power so that it's undetectable.

So I have to be extremely prepared.

Mentally and physically in order for, I hope, the listeners to not detect when I'm switching.

[00:19:12.980] - I

And is that something that you actively try to do to change your configuration up here just so that the mix sounds the same as the belt? Would you say that that's something you think about?

[00:19:31.610] - C

I think I have to do the opposite and forget about it completely because I think if I tend to, like I think about breath support and changing the vowels and all of those things in preparation, I suppose. But once I'm

actually doing it, I think I psych myself out and then I put accidentally too much power into it and it becomes more of a belt sound, which doesn't sound super supported. So I think that I need to prep in terms of vowel placement and where I want to place it and practice. And then when the time comes, I think forget about it.

I

To build that muscle memory and kind of so that it is second nature.

[00:20:19.340] - A

I think for me, it also becomes muscle memory. If it's a tricky thought we talked about in our one on one, how if it's a if the note is on my little passagio moment, like this show's last sort of chunk is for me, I want to sound and feel super powerful. And I think I don't want to make a weak sound. So then the tendency can be to blast into it into a belt, which for me, no workup in that note. And so I have to I think I've gotten into my muscle memory now throughout the length of this show for this song, it just feels like so much easier, feels freer. I still have to breathe, but it's like a lot less breath than I want to my face. Yeah. Yeah. And like, right here. Forehead.

[00:21:32.640] - B

I would just say, like, I think you set yourself up for success at the beginning of a phrase. If you don't do that, you typically will pay for it later on when you need it. So I think that that's something that ideally becomes muscle memory if you're doing it all the time. But if not, then I think it's like you kind of have to set your intention to do that. And then I would say on a good day, on a really good day, you wouldn't notice it happening at all because your voice is so warm, like your muscles so warm that you could just that transition.

Like if you're going to go for a five K run, your two and 3 is always going to feel the best because you're like, already warm. You're like, in it. It's the same to me. It's the exact same thing. So that's why second shows great, amazing, always, because you're already there it seems so easy.

[00:22:40.120] - A

I'm so different, my first show of the day always. Feels so much better in the morning. Because I'm like not thinking about it too much. I'm tired.

D

The less you are focused on it the easier it is

A

Isn't that weird

[00:23:01.280] - I

this is about registration, so I'm just going to give you like a tiny bit of back. In what I'm studying, usually there's like three theories. There is a chest voice and a head voice and we try to modify our track. A chest voice and a head voice describes two laryngeal movements and we try to modify our track to make one sound like the other. The other theory is that there is a head voice, a chest voice, and a mixed voice. Which one do you think feels more authentic to your instrument? There's no right answer here.

[00:23:39.820] - A

It's a hard question to answer.

[00:23:44.620] - D

Those are the same questions because I think when you say make the one sound like the other, the way that you make the one sound like the other is the mix.

[00:23:54.090] - I
Cool.

[00:23:55.600] - I
So in that case, would you say that when you're in your mix, you're in your head voice trying to make it sound like chest or you're in your chest voice trying to make it like head

[00:24:08.500] - A
It's almost like instead of having an already preexisting third option, you're just like take in both until you meet in the middle just in that moment. Creating a third option

[00:24:28.840] - D
It depends on if you are coming from above or below or straight to the middle.
Or if it's like the beginning of the song or the end of the song, changes and like those three spots, like the top, middle and bottom move up or down for me depending on where I am

[00:24:46.240] - I
Okay, cool. I don't want to get too much. Into it because it's like very technical. Technical.

[00:24:51.640] - B
I use that number thing about it. To me, it's like if I was going to sing use a number, but. If I'm going to sing a C, in my mind I think I'm going to like if I'm going to sing A-C-I want it mix belt. I'm going to use like 60%, 75% chest. I'm going to add like 25% head voice. If I'm going to sing an E, I'm probably going to use like 40% chest, 60%, depending on where I'm singing. I'm going to gather more to get the sound I want. I'm going to take more from here. I'm going to take more from here based on what I'm singing.

[00:25:35.260] - I
When you're singing, say literally any song, say you're on like an F above high C. Would that feel more like it's closer to head voice or closer to chest voice?

[00:25:47.540] - A
Closer to head voice but with some chesticles in there.

[00:25:52.020] - I
Would everybody say that? They kind of agree with that. Unanimous

[00:26:08.390] - I
We're kind of, like, running low on time, and I know you all got to warm up because you got to do a show. Are there any times that mix belting does not feel healthy? That that does not feel like a good option.

[00:26:23.740] - A
I mean, it runs out as up the scale at a certain point.

[00:26:26.870] - I

Sure, yeah.

[00:26:27.810] - D
And down the scale.

[00:26:29.450] - Speaker 3
Oh, really?

[00:26:30.530] - D
Yeah. I can't mix belt, like, too low.
Just turn it air.

[00:26:36.240] - C
Yeah, I don't think it it doesn't feel healthy. It's definitely not the sound that I want. If I am mix belting, like, low, I'll be like, I could probably afford to just belt this and say in the higher ranges. But that also depends on what style being done. Like, if I'm singing a pop song or if I'm singing musical theater class.

[00:27:04.800] - B
Am i singing alanis Morsette or Joni Mitchell
Style.
This is so style based. I'm not going to mix belt something that doesn't require mix belt. I'm just going to pick one.

[00:27:22.080] - I
Any tips or exercises? you guys aren't teachers, but imagine you were for a second and you were coaching somebody on how to achieve that mixed belt sound. Specifically above, like a c. Like a C above middle C. What exercises would you say? Like, oh, try this. This might help placement.

[00:27:50.030] - D
Placement, resonance, breath support
Yeah.

[00:27:58.450] - A
I think doing those calling on pitch things have really helped me in the last couple of years, building up to that pitch, like, starting a few notes down, calling out something on pitch. Not singing, but just calling, building up to that note and then doing that phrase, singing through it and trying it with that memory.

[00:28:28.840] - A
I find it really helpful if I'm having a really sticky note problem.

[00:28:35.880] - C
I would say, like, going up the scale and going down the scale and knowing the difference. I think, as well, I sometimes will switch in between being like, okay, I'm going to sing this and head voice, and then I'm going to sing in a mix just so I can tell what the difference is.

[00:28:56.320] - I
And what would you say that those main differences are? Just, like, the placement mostly.

[00:29:01.750] - C
Placement Feeling it through the nose as opposed to farther back. As opposed to up and back.

[00:29:08.040] - A

Do you also record yourself? I record myself when I do it. You're like, oh, that actually doesn't sound super weak when I do sounds very different when I do it in my head. So I'm actually doing okay.

[00:29:21.960] - C

Me personally, my head voice is more like, darker, operatic ish, whereas when I'm doing my mix, I need to make sure it's forward. So I think that's the big way of being able to tell, like saying, okay, forward up. We can tell what the differences are between sound.

[00:29:44.770] - B

My favourite exercise is literally ah tongue out, octave jumps

And then oh, I was just going to say if I know I'm going to need to access a mix belt, I would need to make sure that my head voice is solidly warmed up. Also my chest voice is solidly warmed up. And then I feel like the rest kind of like it happens because both areas of my voice are just warm and ready to go. So they can come together nicely, I guess.

[00:30:29.090] - I

Amazing. No, that's so great. Yeah, I think that's pretty much it. You guys answered a lot of my questions and I didn't even have to ask them.

[00:30:45.110] - A

Like, I kind of wish we could just talk about it more because it's so interesting, everybody's.

[00:30:50.110] - I

So it was like one of my biggest takeaways is just like, oh, the language that we use to describe it is very different. Everyone's place of comfort is very different. And the things that we use to help us find success are very different.

[00:31:16.620] - D

Which is super interesting from the perspective of being a teacher or a coach, because I feel like we probably all have a lot of the same teachers. They teach one way to learn one thing, and then how do we all internalize that and use it so differently? And should we be learning in more than one way?

[00:31:34.580] - A

I have found on TikTok, like a couple different musical theater that I'm sure we've all come across, but vocal teacher people, and that's been super helpful too.

[00:31:45.430] - D

And it blows my fucking mind How have I not done this many years? It's almost heartbreaking where you're, like, use that.

[00:31:54.120] - C

And I think teachers for me, specifically. Teachers who do different things in the industry, have really helped me because then I can find what the differences are.

[00:32:07.340] - A

And also the whole point of this study that you're doing, I think is exemplified. But the fact that no teacher that I've had personally has been able to successfully tell me what mix belt is, how to do it, and as it's become a new style in the last 20 years, like relatively new in the musical theater lexicon,

it's all anybody is doing. Yet there's so little out there, or there has been in our days of theater school in how to actually do that in a healthy way. They were just like sound loud,

[00:32:44.680] -D

And I remember when I was in school only belters were respected and valued. If you mixed.. You were just kind of alright

[00:32:52.520] - B

I also think there's something to be said for, like, we've all done however many years of training we're all immersed in it. We've had a million teachers and what happens if we just let it all go?

Just fucking sing

I bet you all of us could just navigate it just fine and wouldn't have to think about it as much. And that's where I feel like I'm at in my journey, is like, I actually learned so much and I'm going to take little bits and pieces of All of it, but I'm not going To think about it. I'm not going to overthink it anymore because I think that actually held me back for a really long time. People telling me like, oh, you're a coloratura . Like, you're just a soprano. And that's not what I actually enjoy singing at all. So I was like, I don't want to do that.

I just think there's something to be said for that too. It's like, how about we're all just like this gift and we just use it.

[00:33:41.580] - I

What feels good and lean into that, what feels right, which is different.

[00:33:49.260] - D

One of my biggest struggles as vocalist is trying to sound like other people 100%. That's what held me back for so many years.

[00:33:54.160] - A

100%. Why don't I sound like this person when I sing it? Oh, I actually don't have that quality in my voice and I can still sound powerful and still sound like I'm mixed belting, even though I don't sound like Christina Aguilera when I sing, you know what I mean? You just have different vocal types.

[00:34:08.920] - A

Truly can't tell you how many times this year I've been like, oh, my gosh, I wish I didn't know so much in the brain. I do miss the times where I felt like I could just do it and I was able to access it myself. I'm glad that I know you will.

[00:34:25.560] - D

There'll be phases I think when you're in school and the first few years out of school, you're still like through three years and.

A

Then in auditions, your voice does things that you're like, I didn't ask it to do that. Why did that happen?

[00:34:40.560] - C

192. Madison Hayes-Crook

June 1, 2023 at 11:14:15 PM
contradiction, chest voice is belting. Perhaps she is referring to using mixed voice to create a belted sound

193. Madison Hayes-Crook

June 1, 2023 at 11:15:01 PM
mixed belt is different or not?

194. Madison Hayes-Crook

June 1, 2023 at 11:18:43 PM
third voice type cannot be the same in head voice, suggesting that the mixed voice sound quality is a third category but mixed voice technique is achieved through the use of head voice

That goes away. The voices, the haunting ghosts of your. Instructors, eventually 100% go away for sure.

[00:34:49.510] - B

To think that my belt was like me, just full of adrenaline and energy and all of this and that it was actually hindering me. It was like a bad thing. And then all of a sudden I was like, if that's how I feel, why don't I just use that to my advantage instead of trying to always suppress it? Because I think when we say, like, that sometimes is how we feel. So it just is like, why suppress it? But it's like if you're taught all these things, it will put you into a box and if you're taught what you can't do

[00:35:23.580] - A

I had a teacher in university tell me to tell the class, you can't change your voices. You either you either are a legit singer or you're like a text. I was like, really?

Versus Coding

[00:00:48.430] - Speaker 1

Are there other terms in the industry that you think also refer to mixed belts that are thrown around in casting and rehearsals and what have you?

[00:00:58.130] - Speaker 2

I find there are a lot of people who still use the term belt in place of mixed belts. Okay. And that's maybe just part of what you're studying is like, what the fuck is it? Which is what is it? And I think maybe this has always been an older people too. I find what's your belt quality? Like, can you do this scale but belt the whole thing. And it's like, obviously that's not in my capabilities. I'm not like a chest voiced belter, so I don't do it as a belt. And they're like, yeah, great. So they mean mixed belts.

[00:01:42.250] - Speaker 1

Yeah, but they say belt.

[00:01:43.960] - Speaker 2

And I think it's just because there's still a fundamental not agreement, like inconsistency in the language. Okay. Do you think generally on that when people say belt, is it synonymous with mixed belt for you?

Speaker 1

In that case, when they say a mixed belt, does that sit more often in your chest range or your head range? Or would you consider mix like a third voice type altogether?

[00:02:23.230] - Speaker 2

I think logistically I consider it a third voice type, but when I'm thinking of it in my head, it feels like head voice with some juice on.

[00:02:35.110] - Speaker 1

It so it sits in the same place as a head voice, but you kind of like manipulate your body to make it sound.

[00:02:41.890] - Speaker 2

Yeah, because if I think chest for me personally and the way my voice works, I'm going to crack.

[00:02:48.510] - Speaker 1

Okay.

[00:02:49.130] - Speaker 2

Yeah.

[00:02:49.690] - Speaker 1

Okay, so in your voices, do you have that place where you kind of go like, I'm going to go from a full belt to a mix, or do you tend to sit in more of a mix the whole way through?

[00:03:03.290] - Speaker 2

My particular voice is a very mixed quality. I remember first starting out in musical theater in high school, I didn't really have musical theater vocal training. I just had voice lessons with a lady that I would do scales with and sings pop songs with. Yes. And I remember distinctly someone saying to me in rehearsals one day, like, it's no fair. You have no break in your voice. And I remember saying to them, like, what is that? I don't know what that meant. And of course now I do, but I think my voice just is naturally a very mixed quality.

[00:03:38.390] - Speaker 1

Like it sits more in like, a head register. So you manipulate it kind of.

[00:03:43.510] - Speaker 2

I think so. But then I would argue that, like true legit singers, I don't sing legit either. Full head voice. I think I have a pretty mixy quality to my voice where it naturally wants to sit anyway.

Yeah, there is beats the note beat. I think it's a B five. Yeah, that's like a buckner for me, for sure.

[00:04:09.600] - Speaker 1

Okay.

[00:04:09.870] - Speaker 2

Because that's where that's where things can be wobbly for me.

[00:04:13.890] - Speaker 1

You got to make a choice.

[00:04:14.970] - Speaker 2

Yes, for sure.

[00:04:16.150] - Speaker 1

Okay, cool.

[00:04:17.600] - Speaker 2

Yeah.

[00:04:19.170] - Speaker 1

Okay, so this is kind of like the same question, but I'm just going to phrase it differently. How does your mix belt feel different from like, a head mix?

[00:04:35.210] - Speaker 2

[00:04:40.730] - Speaker 2

I mean, I think it does. I think it's to think about what that feels like for me. It feels like thicker.

[00:04:56.730] - Speaker 1

Okay, that makes sense. Yeah. Thick.

[00:09:59.860] - Speaker 1

Thicker, like in your chest thicker? Like in the throat? Thicker, like in the breath.

[00:10:04.180] - Speaker 2

I think.

[00:10:04.620] - Speaker 3

Everything okay? Yeah. Cool.

[00:10:07.040] - Speaker 2

Yeah, cool.
 [00:10:10.860] - Speaker 3
 Okay.
 [00:10:13.020] - Speaker 1
 Are you always aware of when you're, like, mixed belting versus belting? Is that like a distinction you can succinctly feel in your body?
 [00:10:20.410] - Speaker 2
 I think so, yeah.
 [00:10:21.900] - Speaker 3
 Yeah. Cool.
 [00:10:23.460] - Speaker 1
 Okay, so when we are up high, where would you like the contemporary mix belt sound that we love right now? How does that feel different to you than, like, a lower mix belt sound? Sitting like an AP area?
 [00:10:39.560] - Speaker 2
 Again, I'm going to use the term, sorry. Yeah, I think it's like a thin versus thick feeling.
 [00:10:56.320] - Speaker 1
 No, that makes a lot of sense.
 [00:10:58.320] - Speaker 2
 I don't know, it's like very not.
 [00:11:02.480] - Speaker 1
 Describable, but no, you're describing 100%.
 [00:11:05.790] - Speaker 3
 Yeah.
 [00:11:06.020] - Speaker 1
 You're describing like, a physiological function very accurately, but we won't get into that. I'll tell you more about it later.
 [00:11:14.260] - Speaker 3
 Okay.
 [00:11:19.220] - Speaker 1
 In your questionnaire, you said that when you move from more of like a true belt sort of sound to a mixed belt that you use less air.
 [00:11:29.310] - Speaker 3
 Yeah.
 [00:11:30.090] - Speaker 1
 What other things do you notice as you make that transition?
 [00:11:34.120] - Speaker 2
 I know pinching sounds bad because I think it implies like, a tightening, and I really feel a tightening, but I feel almost like pinching is the closest that I can describe it sort of at the back of my throat almost, and it gets quite in my forehead.
 [00:12:01.360] - Speaker 1
 High resonance.
 [00:12:02.440] - Speaker 3
 Yeah. Okay. Yeah.
 [00:12:04.550] - Speaker 1
 What about, like, your tongue? Do you notice, like, your tongue does anything?
 [00:12:09.300] - Speaker 2

195. Madison Hayes-Crook

June 2, 2023 at 8:22:50 PM

conflicting statements, she previously stated that there is a place in her voice that feels wobbly, this is the break. I would suspect

I don't notice my tongue. I don't notice my tongue when I sing ever, which maybe I don't know what that means.

[00:12:14.500] - Speaker 3

Okay.

[00:12:15.270] - Speaker 2

I don't know.

[00:12:16.410] - Speaker 1

What about your larynx height? Are you aware of that at all?

[00:12:19.960] - Speaker 2

High, like all the time? All the time. Okay.

[00:12:22.940] - Speaker 3

Yeah. Okay.

[00:12:27.980] - Speaker 1

What about, like, twang? Does your use of Twang modify between the belt and the mix belt?

[00:12:33.580] - Speaker 2

I'm actually not sure what Twang fully means.

[00:12:37.680] - Speaker 3

Great.

[00:12:38.620] - Speaker 2

But I've heard the term tossed around a little bit and like, brief descriptions, I would say probably more Twang comes into a mixed belt than a full chest belt situation.

[00:12:52.100] - Speaker 3

Okay. Yeah.

[00:12:56.340] - Speaker 1

Okay, so you also said that trying to sound like, large and powerful in your mix belt causes unsteadiness. Can you just kind of, like, tell me more about that?

[00:13:10.550] - Speaker 2

195 Yeah, it actually ties back to the mixed sensation that I have in my voice and not really having a break. As I climb up, I feel like, oh, this is supposed to be really important and powerful, so I really got to give it my all. And then I can feel like all my air being forced up and slamming against my voice. That's when it comes really unsteady and cracky and not placed in the right way. And so to relax on that and find that true mixed belt sensation and quality, it feels easy when it's happening.

[00:13:50.790] - Speaker 3

Yeah.

[00:13:51.860] - Speaker 2

But then when that happens, sometimes I'm like, well, it feels easy. So it can't be very impressive or it can't sound very powerful to the outside. And so that's where recording myself really has come in handy because then I can listen back and go, oh, actually that does sound fine.

[00:14:11.660] - Speaker 1

Yeah, it does.

[00:14:12.700] - Speaker 3

The job. Yeah. Okay.

[00:14:21.750] - Speaker 1

When you feel that unsteadiness, what are the things that you do to counteract that? Like, if it were like, happening in like a rehearsal or whatever yeah. How do you reset what's your yeah.

196. Madison Hayes-Crook

June 2, 2023 at 8:26:29 PM

some conflict between leaning
back but also thinking up and
forward. This is unclear

[00:14:36.030] - Speaker 2

It even happens in the show pretty often. I'll have to resist the urge to curl in.

[00:14:48.050] - Speaker 3

Yeah.

[00:14:49.250] - Speaker 2

And I'll have to focus on coming out. I have to really it's just like a true finding the relaxation in here.

[00:15:00.180] - Speaker 3

Okay.

[00:15:01.270] - Speaker 2

And also focusing on my diaphragm enough to not force all the air up out in one go.

[00:15:12.840] - Speaker 3

Okay.

[00:15:13.320] - Speaker 2

Lean back on that.

[00:15:15.210] - Speaker 1

Keeping it yeah.

[00:15:17.070] - Speaker 2

And letting it out slowly out of a ballooning. The end of a balloon instead of the whole thing come out.

[00:15:25.890] - Speaker 3

Okay. Yeah.

[00:15:27.870] - Speaker 2

And it's like it feels like this at the back of my throat.

[00:15:35.620] - Speaker 1

Up and over.

[00:15:36.130] - Speaker 2

Kind of up and over.

[00:15:37.010] - Speaker 1

Like your soft palate is kind of yeah.

[00:15:39.890] - Speaker 2

Instead of like when I'm flubbing a note in like a full belt scenario.

[00:15:47.960] - Speaker 1

When it should like full chest voice kind of okay.

[00:15:50.130] - Speaker 2

196 When it should be a mix and I can feel that sort of tightening in the air. It's like I have to lean back and also up and forward on that.

[00:16:02.730] - Speaker 3

Yeah.

[00:16:03.830] - Speaker 2

Any of that makes it does. It makes a lot of sense if there's like a lengthening almost in the.

[00:16:08.920] - Speaker 1

Back of the throat.

[00:16:10.150] - Speaker 3

Yeah. Okay. Yeah.

[00:16:12.730] - Speaker 2

And just like everywhere, like from here to here, I have to think like.

[00:16:16.770] - Speaker 1
 Instead of instead just like push.

[00:16:20.430] - Speaker 3
 Yeah, totally.

[00:16:21.720] - Speaker 1
 Totally.

[00:16:23.390] - Speaker 3
 Okay.

[00:16:23.920] - Speaker 1
 That's really cool. That area what am I trying to say?

[00:16:36.020] - Speaker 2
 Like the breaky breaky area.

[00:16:37.620] - Speaker 3
 Yeah.

[00:16:38.610] - Speaker 1
 Do you tend to pushing for more chest boys or just going into the mix when you feel that?

[00:16:44.390] - Speaker 2
 I think it's still something that I'm finding, to be honest with you.

[00:16:47.180] - Speaker 3
 Yeah.

[00:16:54.170] - Speaker 2
 So, for example, in this show, in that last song that I have, there's a lot of negotiations that happen and I forget your original what was your question just now?

[00:17:04.270] - Speaker 3
 Just keep going.

[00:17:04.980] - Speaker 2
 Okay. There's a lot of negotiations and I actually find in that area of like.

[00:17:10.780] - Speaker 1
 B and C yeah.

[00:17:13.310] - Speaker 2
 If I come at it from above, everything above, that feels very easy to interesting.

[00:17:18.900] - Speaker 1
 So once you get up to kind of like the third chorus, that's a mixed belt for me.

[00:17:25.090] - Speaker 2
 Kind of full mix belt. That's all super easy. I can relax in that. Part 112% and coming. The reason why I do that riff at the end, I did it because I knew I could safely come down for that into that last note.

[00:17:45.020] - Speaker 3
 Okay.

[00:17:45.270] - Speaker 1
 Down to, like, the B as opposed to sitting on a D for longer.

[00:17:48.890] - Speaker 2
 I can sit on that D. It's just not written that way.

[00:17:51.420] - Speaker 3
 Yeah.

[00:17:51.950] - Speaker 2

And I wanted to go back down to the b because I think it makes structural sense in the song. It's easier for me to successfully hit that note if I'm coming from the set up vocally of and then hit it from there.

[00:18:06.480] - Speaker 3

Got you.

[00:18:07.120] - Speaker 1

As opposed to coming from below.

[00:18:08.620] - Speaker 3

Yeah.

[00:18:08.910] - Speaker 2

And going, oh, here comes the bigger note.

[00:18:10.940] - Speaker 3

That's higher.

[00:18:11.400] - Speaker 2

That has to be super impressive. I'm going to slam it. I'm already coming from a place where I know I'm successfully set up vocally and can slop back interesting. Down to it.

[00:18:21.960] - Speaker 1

So on that, speaking of that, the Song, is this a good example?

[00:18:27.420] - Speaker 3

It is.

[00:18:28.010] - Speaker 1

It's perfect.

[00:18:28.820] - Speaker 2

It's mixed belt parts.

[00:18:30.080] - Speaker 3

Right.

[00:18:30.380] - Speaker 1

So in your second last chorus, would you say that sits in more of a mixed belt place or a belt place?

[00:18:43.760] - Speaker 2

I would say belt heavy.

[00:18:45.110] - Speaker 3

Okay.

[00:18:45.370] - Speaker 1

And then our last chorus, you would say it's more of a full mix.

[00:18:49.410] - Speaker 3

Okay.

[00:18:49.840] - Speaker 1

As opposed to a mixed belt, even mixed belt, because it's so forward and the vowel replacement is so wide.

[00:18:55.240] - Speaker 3

Yeah. Okay, cool.

[00:18:58.670] - Speaker 1

How do you do that? What's the process in your brain that you go through when you're going, like, you're up at the top of your belt range to go into that mixed belt range? What is the negotiations that happen in your brain and your body?

[00:19:11.430] - Speaker 2

197. Madison Hayes-Crook

June 2, 2023 at 8:30:06 PM

the sensation of feeling thinness
to create a powerful sound

It's become like a memorized feeling, like a muscle memory. But if I were to describe learning how to do that transition for myself, I almost think of, like and this is not my vocal quality at all, so I don't know why, but it's almost like a rock whale sound.

[00:19:30.880] - Speaker 3

Yeah. Do you know what I mean?

[00:19:32.430] - Speaker 2

197 I think about really thin sound that's, like, right in the middle of my forehead. I think to myself almost like legit head voice singing, but it's not.

[00:19:48.450] - Speaker 1

Yeah. So it's like you kind of feel like, tell me if I'm wrong. Anatomically through here, this is like legit head voice. And then up in here, we're making the adjustments to bring into a more contemporary place.

[00:19:59.970] - Speaker 2

I don't know if that's quite right either because it's like a different feeling in here. Like, I think it's probably the lyrics. I think it's probably thinking head voice but putting my lyrics up real high okay. And having a bit of that pinch back there but still thinking head voice kind of create that sound.

[00:20:19.760] - Speaker 3

Cool.

[00:20:20.280] - Speaker 2

For that section.

[00:20:21.380] - Speaker 3

Cool. Okay.

[00:20:23.200] - Speaker 1

On similar note, do you find that more closed vowels are easier in a mixed belt, or do you find open vowels?

[00:20:32.590] - Speaker 2

I'm always a gal who likes open vowels. I have a really hard time with things like ees. Like, those have been the band of my existence always. So I think open vowels are probably.

[00:20:46.020] - Speaker 1

Like, in a mixed belt place through a belt place. All of it, kind of, yeah.

[00:20:50.710] - Speaker 3

Okay, cool. Yeah.

[00:20:53.910] - Speaker 1

How did you learn to like because in your survey, most of your training was pretty much just classical voice.

[00:21:00.620] - Speaker 3

Right.

[00:21:02.390] - Speaker 2

So I grew up training when I was in high school with a lovely lady in her living room who we didn't do any legit classical stuff. We just sang, like, random songs that I liked.

[00:21:14.770] - Speaker 3

Okay.

[00:21:15.440] - Speaker 2

A little bit of musical theater here and there.

[00:21:17.480] - Speaker 3

Okay.

[00:21:17.980] - Speaker 2

And then when I went to theater school, we had so it wasn't really classical.

[00:21:22.340] - Speaker 1

It was just singing is singing.

[00:21:23.860] - Speaker 2

I think I meant to put no classical in my survey. I might have mistyped. Okay, cool. But exactly. Singing is singing. That was kind of the idea. We didn't really do anything stylistically significant or different.

[00:21:40.710] - Speaker 3

Yeah.

[00:21:42.790] - Speaker 2

And then in theater school, truth be told, I had a private vocal teacher that we would have through school as part of our curriculum, and we just mostly focused on acting. We did some vocal training, but it certainly wasn't what I would describe as legit or classical training.

[00:22:01.370] - Speaker 3

Yeah. Okay, cool. Okay.

[00:22:11.450] - Speaker 1

Was there, like, where was, like, the level that you kind of like in your development as a singer?

Where was the level that you were like, oh, this is a belt sound, and I'm making a belt sound?

When did that kind of happen for you? Was that in college?

[00:22:25.010] - Speaker 2

I think in college.

[00:22:26.210] - Speaker 3

Okay. And.

[00:22:30.130] - Speaker 2

We had a teacher who taught us in our first year, he went away to England to take a vocal Pedagogy course for, like, a year and came back in our last semester of our third year. And there was not really a lot of conversations, I don't think, about belt, mixed belt, that kind of thing in our vocal classes up until then. And he came back and he had all this new information, and I just remember him talking about crycoids all the time, and I was like, the crycoid. But we did Drowsy. Chaperone and she has in show off at the end, she has I think.

[00:23:07.010] - Speaker 1

It might be a B.

[00:23:07.790] - Speaker 2

It's a C. It's A-C-I had a struggle bus moment with that, too, because.

[00:23:12.550] - Speaker 1

You were, like, wanting to flip on it.

[00:23:14.070] - Speaker 2

Kind of looking back now and what I know about my voice now and singing back then and remembering then, I don't think I even knew what the difference was or what was happening.

[00:23:26.570] - Speaker 3

Okay.

[00:23:27.000] - Speaker 2

But I remember it being hard and him trying to work with me on how to negotiate all that. I think it took a long time to really figure out and also recognize that everyone's voice is different and what sounds like a mixed belt on one person is not going to be the same as somebody else. And there's lots of different vocal qualities out there. And I think I always felt like it should be this

198. Madison Hayes-Crook

June 2, 2023 at 8:34:44 PM

previously stated that her mix belt was powerful but not is saying it isn't compared to other vocalists

198 really crazy, strong, powerful voice, and I don't know that I have that necessarily. I think I've got a bit more of a delicate mixed belt quality as opposed to a Natalie Weiss mixed belt. You know what I mean?

[00:24:13.100] - Speaker 1
Totally.

[00:24:13.630] - Speaker 3
Yeah.

[00:24:16.230] - Speaker 2
I don't know what I'm trying to.

[00:24:17.380] - Speaker 1
Say, but yeah, it's okay.

[00:24:20.150] - Speaker 2
I think there wasn't a definitive moment of like, oh, this is belt, this.

[00:24:23.870] - Speaker 1
Is what I'm doing, and this is what I'm trying to do.

[00:24:27.130] - Speaker 3
Yeah. Okay. Yeah. Cool.

[00:24:32.410] - Speaker 1
So when you approached pop music, would you say you kind of always did that from just, like, a middle voice mixed place?

[00:24:42.750] - Speaker 2
Totally.

[00:24:43.220] - Speaker 1
It was never really, like, approach from the chest?

[00:24:46.750] - Speaker 2
I don't think so. And I was scared of pop music, too.

[00:24:50.880] - Speaker 3
Of course.

[00:24:51.460] - Speaker 1
We all are. They scarred us.

[00:24:54.200] - Speaker 3
Why?

[00:24:55.650] - Speaker 2
Okay.

[00:25:00.130] - Speaker 1
I'm just going to ask this question. How important is the development of strong head voice technique to mix belt? Now, I feel like I wrote this thinking that that had been kind of.

[00:25:10.730] - Speaker 2
Your well, listen, starting I do have and I think through observation and some training here and there, too, I do have a very legit quality to my voice, I think I have absolutely that quality to my voice. And I think that's part of what I like about my voice is that it can change qualities a little bit. So I do have that in my background.

[00:25:39.540] - Speaker 3
Yeah.

[00:25:40.340] - Speaker 2
But I think it is important. I think that when I'm in my warm ups here for this show, I always focus most of my scales doing legit stuff and really opening that up so then I can approach all the

199. Madison Hayes-Crook

June 2, 2023 at 8:38:01 PM

mix- belt was previously referred to as a powerful sound. Yet, there is intentionally on part of the singer to attempt to cultivate lightness in order to achieve as powerful sound

200. Madison Hayes-Crook

June 2, 2023 at 8:39:00 PM

strong emotions can be helpful but not the strong emotion of anger

201. Madison Hayes-Crook

June 2, 2023 at 8:40:16 PM

thin but reinforced is a contradiction

mixed belt stuff. So much of the higher end of my mix belt stuff relies on me approaching it almost from a head voice place. A legit voice manipulating sorry.

[00:26:11.180] - Speaker 1

No, please finish.

[00:26:12.410] - Speaker 2

Just approaching it from that place and then manipulating from there.

[00:26:15.640] - Speaker 3

Yeah.

[00:26:16.530] - Speaker 1

Would you say when you are, say, like you're going to sing something and whatever goes only up to a B flat, would you still approach that trying to lighten the chest voice, lift the chest voice?

[00:26:29.510] - Speaker 2

Yeah, that's still what I try to do in the last note of the song in the show. I'm still always trying to find the lightness.

[00:26:40.220] - Speaker 3

Yeah.

[00:26:40.620] - Speaker 2

The negotiation between yeah, cool. I think that's pretty much all of it.

[00:26:51.550] - Speaker 1

What time are we at?

[00:26:52.730] - Speaker 2

Okay, a couple more minutes.

[00:27:04.300] - Speaker 1

Is there, like, a certain emotional state that you think makes mixed belting easier, or is it more of like a full technical approach, even when you're doing it within the context of a character?

[00:27:15.600] - Speaker 2

Well, I think having strong emotions can definitely help that stuff. It can be hard if you're super angry, because then I think sometimes the tendency is to clench things, but like, oh my God.

One of the gifts of this song is being able to speak, sing a bunch of stuff to get that quality in there. But with each approach and also I have heard and have been experimenting with that sort of cry tone quality to get some of that out there.

[00:27:52.370] - Speaker 3

Okay.

[00:27:52.750] - Speaker 2

Also superb.

[00:27:53.840] - Speaker 1

Do you find that's really useful in mixed belt specifically?

[00:27:57.250] - Speaker 3

I think so, yeah.

[00:27:59.350] - Speaker 1

How does that change how it feels?

[00:28:02.320] - Speaker 2

It gets it to that thin but reinforced place.

[00:28:10.190] - Speaker 3

Okay. Yes.

[00:28:11.870] - Speaker 2

You know what I'm saying?

[00:28:13.250] - Speaker 3

Yeah.

[00:28:13.690] - Speaker 2

202 It's like that thin but still strong and powerful feeling.

[00:28:18.800] - Speaker 3

Yeah.

[00:28:34.100] - Speaker 1

Where would you say there's like a lot of people teach belt from a place of, like, calling out. Do you approach mix belt from that at all?

[00:28:45.960] - Speaker 2

I have seen a few videos online of people doing that on pitch, like, hey, that kind of thing.

[00:28:52.190] - Speaker 3

Yeah.

[00:28:54.140] - Speaker 2

I will do that once in a while as I'm having trouble finding where to place it just to have an example of what that feels like and then saying it.

[00:29:05.790] - Speaker 3

Okay.

[00:29:06.640] - Speaker 1

You'll do a couple of calls. When you do those calls, do you identify like, oh, I'm in my mix as I'm doing this, I'm in my chest voice as I'm doing this. Does that feel very different to you?

[00:29:21.320] - Speaker 3

Yes. Okay.

[00:29:22.970] - Speaker 2

Yeah, I think so.

[00:29:25.080] - Speaker 1

What would you say is like, going into singing the song you have to sing in the show where you are doing so much chest and so much heavy mix work? Are there warm ups that you stick to practices before show that you find.

[00:29:42.290] - Speaker 2

Really help get you there? I'm really bad for warming up. I warm up ever and just started in the last couple of contracts doing like a wheel warm up and there is value in it, I can say. I think mostly just I do the one with Conrad here and that's the only one I do out of the day.

[00:30:04.450] - Speaker 1

Yeah.

[00:30:04.870] - Speaker 2

I really enjoy a lip trill to regulate the airflow.

[00:30:12.080] - Speaker 3

Yeah.

[00:30:14.360] - Speaker 2

And I do think warming up the legit head voice, I think it's helpful just to kind of get everything loose and open and I will do like maybe one of the scales that he does from a mixy place as high up as I can go okay. Up to maybe FG before I'll transition into cool voice for the rest of it.

[00:30:39.470] - Speaker 3

Yeah.

[00:30:40.880] - Speaker 1

203. Madison Hayes-Crook

June 2, 2023 at 8:46:37 PM
these two terms could be contradictory as length refers to a vertical space increase and brightening may refer to forwardness of sound. How brightness is achieved is unclear here

204. Madison Hayes-Crook

June 2, 2023 at 8:48:23 PM
contradiction, it was previously described as thin sound

Are there any things you have in your back pocket that you like to use to help, I don't know, brighten up or bring more of like contemporary sound to those higher mix mixed notes, particularly in the D five to a five range?

[00:30:58.420] - Speaker 3

Yeah.

[00:30:58.810] - Speaker 2

There I think straight tone is very helpful for me.

[00:31:03.910] - Speaker 3

Okay.

[00:31:04.460] - Speaker 1

And you do that like vibe breath.

[00:31:06.260] - Speaker 2

Kind of yeah, straight tone is helpful. Adding a few licks like rif mouthfs okay. Is also helpful and it also keeps me vocally flexible in those moments.

[00:31:21.080] - Speaker 1

Helpful in that it makes it easier or because it makes it sound more contemporary.

[00:31:26.800] - Speaker 2

I mean, I think it probably makes it sound more contemporary, for sure. And it makes it easier. It makes my voice flexible enough that you're not gripping. That I'm not gripping.

[00:31:39.700] - Speaker 1

Okay, cool. What do you think about sort of like, as you're working either from chest voice or in a mixed belt between A and E? Are you ever aware of the front of the teeth that's part of your apparatus?

[00:31:55.940] - Speaker 2

Yeah, I do notice like, sometimes I'll feel mostly in the lower, especially A's and stuff. I'll notice like a vibrating on the roof of my mouth sometimes a little bit.

[00:32:08.770] - Speaker 3

Okay.

[00:32:09.470] - Speaker 2

203 I have to focus on brightening here and lengthening because I tend to go a little bit wide, which is not helpful. So I'll have to make sure that it keeps things lengthened in my actual mouth.

Yeah, and the front of my mouth too. Totally.

[00:32:28.580] - Speaker 3

Meow. Cool.

[00:32:34.340] - Speaker 1

I've got so much information here.

[00:32:36.600] - Speaker 3

Yay.

[00:32:46.200] - Speaker 1

How do you know when you're successful? Like, what is, like, when you've got, like, a good mixed belt? How do you know as you're doing it that you've got it?

[00:32:55.660] - Speaker 2

Well, I can feel it, first of all, it almost feels it's so funny. Like a middle ground. Like, it literally feels like a true middle feeling.

[00:33:06.630] - Speaker 1

204 Like, in your throat. Like not too thin, not too thick.

[00:33:08.630] - Speaker 3
 Yes, exactly. Okay.
 [00:33:10.210] - Speaker 2
 It feels easy and it feels like this is so stupid and flower of me to say, but it really does feel like sailing. It feels like I'm floating on top here and can just go and go and go. And that's what it feels like.
 [00:33:28.600] - Speaker 3
 Great. Yeah.
 [00:33:29.670] - Speaker 1
 How does it feel when you're not successful?
 [00:33:31.810] - Speaker 2
 Like poopicaka feels like tugging and hardening and crackly and farty.
 [00:33:46.120] - Speaker 1
 These are really great adjectives.
 [00:33:49.880] - Speaker 2
 And stuck. Feels super stuck and heavy. Muddy.
 [00:33:53.880] - Speaker 1
 Does it ever get, like, scratchy in there?
 [00:33:55.590] - Speaker 3
 Yeah.

Participant 2
 Are there other terms that are used in rehearsal or in auditions that you think refer to belt or mixed belt?
 [00:01:00.770] - Speaker 1
 No, I mean, I could say, like, maybe, like, twang or, like, straight tone. Okay. I'm feeling to, like, a heavier sound. Yeah. Cool.
 [00:01:15.550] - Speaker 1
 That makes sense.
 [00:01:18.650] - Speaker 1
 Okay. So I'm going to have a lot of questions about mix belt, but I'm really trying to zero in on above its feet, sort of like that D five to eight range. When you're up there, generally speaking, and I know you've got a higher sitting voice than most people, would you say that that mixed belt sound is more of, like, a mix or is more of a belt? If you had to pick either side between above a C? C five for you. Maybe think, like, E because you've got a higher kind of flip.
 [00:02:05.450] - Speaker 1
 Yeah, I think so. Which one is it more of, like, you're sure? Or you're more of a neck?
 [00:02:14.010] - Speaker 1
 Well, my honest answer, which isn't like a yes or no, would be like, it totally depends, like, what style of music I'd be singing totally. And what sound I want or they want. It depends. In this show. Sure.
 [00:02:33.320] - Speaker 1
 It's more belt. Okay.
 [00:02:39.490] - Speaker 1

I don't really mix a whole lot in this show because I think the highest note I'm saying is probably like, an E. Yeah. So you don't need to. If you were, say, going up at an F in this show, would you feel like you'd move into a mix in that place, or would you still kind of keep it really grounded?

[00:03:00.570] - Speaker 1

I think I'd probably have to mix it a little bit. I still think it would depending on the style of music. But if we're talking about this kind of style of music, I probably would only because I know when I well, again, it totally depends, but if I have the space and the freedom to choose my own adventure, then I'll choose the more grounded, totally version for me because it feels more honest. Okay. It's, like, rooted in the character, what you're doing.

[00:03:38.200] - Speaker 1

Yeah. And it's also just, like just sing. Don't try to do what you would do in a vocal warm up and a voice. Right. I'm not going to try to mix something if I don't have to.

[00:04:08.670] - Speaker 1

You kind of answered this ish how does a mix like a chest mix, a belt mix, how does that feel different from a head voice to you?

[00:04:34.890] - Speaker 1

Like this? To me, head voice is, like, easy. Do it all day. Kind of like, yeah, it's easy because it's, like, just a different placement.

[00:04:58.830] - Speaker 1

I don't know how to explain it other than to me, it feels like it's literally exactly how it sounds like it sounds like feels like head voice. It's not from here. It's like, literally from somewhere in your head. For me, that's what that feels like. Yeah.

[00:05:15.050] - Speaker 1

And then sorry, what's the other part of your question? A mix? Yeah. I feel like is when you try to for me, the way I would think of it is it's like, okay, I don't have the what's the word I'm looking for.

[00:05:37.130] - Speaker 1

If I don't have the I don't want to say it's not the skill set because that's not what I'm looking for. If I don't have the gift of being able to keep going you're maxing out, kind of, right? Yeah, exactly. If I'm maxing out, then I need to figure out then I need to take for my head voice, access that and bring it down. Okay.

[00:06:01.970] - Speaker 1

But I also think it's just, like, being able to it's literally just being able to access that and bring it in. And bring it in. That's, like, how I think of it. Because a belt is typically, like for me anyway, it's a stronger sound, and it comes from the gut, but it's also, like a full open, like, no stress. But as soon as I feel, like, narrowing or compressed, as soon as it starts to compress a little bit, then I feel like I need to grab, like, okay, I need to access that classical head voice, bring some of that in, but then still keep the sound forward.

[00:06:56.570] - Speaker 1

How do you do that to access that head voice? How do you find that? How do I exercise it? How do you think about it? How does it feel?

[00:07:06.510] - Speaker 1

Like, I'm trying to think of, like, a good example. I think it's literally, like, obviously, let's say, like, head voices here, like, belt, chest, whatever you want to call it down here. So once you're hitting that max out, I feel like if I'm singing an E, let's say, and I want to go to the F, the G, whatever, I'm going to have to think about I'm not going to think about where the note actually is sitting.

205. Madison Hayes-Crook

June 2, 2023 at 9:09:17 PM

she says that it just kicks in when it happens but that it also has a different sensation. Perhaps suggesting working to control it is counter productive?

205 Okay. I'm just going to fucking sing it in order to act. I feel like the head voice is just, like it just kind of kicks in when it happens.

[00:08:13.700] - Speaker 1

Okay.

[00:08:16.350] - Speaker 1

You're not aware of the thing that's happening. It just kind of happens.

Yeah. I feel like with me for a mix, it should still feel really easy, but it's like the quality of sound, it's different. Yeah.

[00:08:30.630] - Speaker 1

Okay, so would you, like, say that it feels different, like, to be in a chest voice in a mix? Is there a different feeling, or is just the sound that's different?

[00:08:40.710] - Speaker 1

It feels different. How does it feel different? Feels different. I think it just to me feels more, like, narrow, more focused. Okay, cool.

[00:08:52.010] - Speaker 1

With, like, a belt. I'm not thinking about my technique. I'm singing. Yeah, it's just open. It's just like yeah.

[00:09:29.590] - Speaker 1

Okay, so changes my next question. So in that place where you feel like, the head voice is maybe taking over, even if that adjustment is happening and you're not super aware of it, maybe you can't measure it in your body. Does that make sense? Is that kind of what you're saying?

[00:09:54.270] - Speaker 1

I know when it's happening, but it's just like it's hard because it's such muscle memory. Yeah, totally. You're doing it your whole life, you know what I mean? Y

eah. So it's like, I know what it's happening, but it's not like, oh, we're shifting gears, or like, it just goes, oh, when I get to this part of the song, I'm going to switch.

[00:10:18.560] - Speaker 1

Like, just do it. Yeah. Cool. Do you notice any changes in your vocal track when that happens? When does your mouth shape change, does your breath change, or does it feel like it's really the same?

[00:10:35.770] - Speaker 1

Okay.

[00:10:41.710] - Speaker 1

Thank you. Breath? No. Okay. Wouldn't say breath changes.

[00:10:46.100] - Speaker 1

I honestly think it's like for me, it's just like if I would switch to a mixed belt if I was, like, chickening out okay. If I was, like, scared, freaking myself out for some reason. Having said that doesn't typically happen. You like to stay in, like, a full test if I can, because it's, like, comfortable, easy, and this is going to sound really less feel to me.

[00:11:23.930] - Speaker 1

It's less about technique, more about feeling totally cool. You know what I'm saying? I do know.

Okay. Yeah.

[00:11:36.030] - Speaker 1

I think you've kind of answered this. I'm just going to ask a question anyway in case you have another anything to add. But how do you know when you're mixed belting? And how do you

know when you're mixed belting and not belting? Is there anything other than that psychological thing of being like, oh, I'm taking the easy route?

[00:11:59.590] - Speaker 1

Yeah, it's more like focused. Okay. It's a more like focused narrow, maybe narrow, not necessarily narrow, but it's like a more focused compressed.

Did you say it's a thinner sound?

[00:12:17.470] - Speaker 1

Could be. Depending on the vowel and the placement. Okay. I think a mixed belt I think a mixed belt overall could require a little bit more focus if you were trying to if I was singing a song that required a mixed belt, I would want to try to sing as much of that song in that same placement as I could. You know what I'm but if the song doesn't really require a mixed belt for me, then I'm not going to access it.

[00:12:56.410] - Speaker 1

You're going to stay in your chest all the time because it feels nicer. You don't need to no, that's where your voice is at home. Yeah. It's more fun. It's not like trying to be perfect in this exact I feel like a mixed belt is like it requires technique and skill.

[00:13:19.590] - Speaker 1

You can't just do it. It's the same as, like I mean, everybody's voice is different, obviously, but like I say because I was trained as a classical singer, classical singer first, and it's been so many years being, like, focused, hyper focused on that stuff. Then later in life, I was just like, actually, I'm just going to sing because I like to sing. Yeah. That's whenever I was like, oh, this is fun.

[00:13:57.290] - Speaker 1

The belt that everyone talks about is like, it's a thing that I can access, so I don't really need all the other stuff. Like, it's a toolkit. Right. That I can access. it's just a placement difference.

[00:14:15.790] - Speaker 1

Yeah. I just, like, place them more forward. A mixed belt is more forward than a belt or a mix. Yeah, I think so. Yeah.

[00:14:29.910] - Speaker 1

There's not a right or wrong answer. No, I know. I'm thinking about it because I feel like I'm just like I think so. But I think you can belt with the more forward sound, too. Yeah.

[00:14:39.390] - Speaker 1

Because it's the same as a lot of singers who sing like that. That's a totally different placement. They can belt all day because they're placed way back. Yeah. So it just depends.

[00:14:50.410] - Speaker 1

Where would you say you place your belt? Would you say, like, middle, mouse, back mouth in that specific game? Probably more I think it's probably more forward the higher you go. Okay. And would you say that same with a mixed belt?

[00:15:09.430] - Speaker 1

I try to think of things like this or up and down. It's linear, as opposed to because the minute I think about things like this, that's whenever you psych yourself out. Okay. For me, well, every time I sing, but I just want to make it work. Whatever.

[00:15:30.910] - Speaker 1

Yeah, no, not even that part.

[00:15:38.590] - Speaker 1

I don't even know.

[00:15:42.670] - Speaker 1

206. Madison Hayes-Crook

June 2, 2023 at 9:15:54 PM

contradiction - April says mixblet just happens but that she is also aware of it. Lack of control? Strong muscle memory that has already been built?

207. Madison Hayes-Crook

June 2, 2023 at 9:47:42 PM

contradiction- Here she says she thinks her mix-belt is more of a head voice but later that it is head voice dominant in higher ranges

No, not that part. The part before that, whatever. All I know is I think it's an E flat. Okay. And every night I sing it, I see it in my brain.

[00:15:51.930] - Speaker 1

Okay. And sometimes I wish I'd just not see it in my brain, but I'm so visual. I see it in my brain there. Okay. Yeah.

[00:15:59.730] - Speaker 1

Okay. Whereas if you kind of go at it with not thinking about the ups and downs, just like, I'm just going to do it that is more successful. It's a little bit more linear. Yeah. Because it is psychological, especially, like, these days, right.

[00:16:19.130] - Speaker 1

Oh, I can belt to this, I can belt to that, or whatever. Yeah. So I feel like these days, it's just like if you just keep it linear, your brain can't play tricks with you. So if I'm, like, tell me if I'm wrong. It kind of feels like, to me, like, for you, when you access a mixed belt, it's not an active choice.

[00:16:40.840] - Speaker 1

It's just where your voice goes naturally at a certain part of your range.

206 Yeah, but I mean, I know what I'm doing. You're aware, right? I know. It's like, okay, clearly I'm not a superhuman.

[00:16:54.530] - Speaker 1

I'm going to have to access it right. In order to pull off certain things. And sometimes, again, depending, for example, when I was understudy for Tracy and hairspray, by the end of that run of seeing just hairspray, like, I found it was hard. I was like, oh, my God. Like, my head voice, I was like, I felt like I couldn't access it as easily anymore.

[00:17:29.220] - Speaker 1

207 So then I had to retrain myself back into that because it I think my mixed belt is more of a belt than it is a head voice. Got you. Totally, totally fine. Of course, it depends, right? Yeah.

[00:17:49.860] - Speaker 1

Which kind of leads me to another question, which is, like, do you think that there is a middle voice? Does it feel like there's, like, your head voice and your chest voice? And then we manipulate either voice to meet the middle, or does it feel like there's, like, a third middle voice of its own?

[00:18:13.710] - Speaker 1

This one's a hard one. There's not an answer. It literally doesn't exist yet. I mean, if I'm being honest, I think there's one voice, and you change the placement of it as you go based on how you want it to sound. And in our industry right now, everyone wants it to sound a certain way.

[00:18:38.230] - Speaker 1

And I think as a performer, you just navigate how you're going to best give them what they want. Give them what they want. Got you. And also how you're going to be able to do it. And are you going to be all in your head about it and technique, or are you just going to sing the song which we're going to be successful, more fulfilling?

[00:19:02.110] - Speaker 1

Yeah. Okay, cool. I don't know.

[00:19:07.790] - Speaker 1

I know what you're getting at. Yes.

[00:19:13.010] - Speaker 1

Perfect example. Every night when I sing Love the Weapon and a Tool, that would be where my voice sits. If there was a third voice, a middle voice, that's where it would sit. But for me, I just

changed the placement of it because I'm does it feel like it's more of a chest voice or head voice, though? Or neither?

[00:19:32.410] - Speaker 1

I just because of the sound, I'm going for I probably access more of my head voice than I do in but I just might, right? Yeah. Cool. Okay, so you said, like, percentages was, like, a cool thing that you said in your like, I'm able to do, like, 40 60. Sure.

[00:19:54.700] - Speaker 1

That's how I think about it. Okay, that makes sense. Cool. Yeah. Cool.

[00:20:01.390] - Speaker 1

Okay. How would a 90% chest, 10% head, how would that feel in your body, do you think?

[00:20:26.150] - Speaker 1

I think I would probably access, like, the 10% if I was going for a less heavy sound or if I wanted to access my vibrato.

[00:20:44.270] - Speaker 1

I feel like it's, like, stylistically totally not necessarily a sprinkle. Yeah, like a dusting of yeah, I feel like it's kind of like a sprinkle, a dusting of head voice just to stylistically make it less I don't know, not aggressive. That's not a great word, but kind of you know what I mean? Yeah, I do.

Less, like, harsh to soften it.

[00:21:23.960] - Speaker 1

Yeah, exactly. Okay, so then how would you describe the sensation of, like, 60% chest, 40% head?

[00:21:36.030] - Speaker 1

Sure. I would say to me, I think about like, if I was seeing Good Morning Baltimore and I was, like, hitting the D at the end and I got to hold it for like, twelve counts and I just finished. Running around the stage and I might not be able to sing from my hoohah because I'm so maybe I need to then I need to be like, oh, shit. I need to access some of that. Bring it down, place it forward.

[00:22:07.260] - Speaker 1

Okay, but I'm still energized in chest voice, but I need to access more of it than maybe I would to finish on that D kind of idea. Yeah, I don't want that. No, you're doing amazing. Does that make sense?

[00:22:29.680] - Speaker 1

It does make sense.

[00:22:35.090] - Speaker 1

How does that feel and sound in your head? That 60 40.

[00:22:44.870] - Speaker 1

I think, like, a 60 40. And, like, when it kind of comes to, like, this particular question of, like, the numbers game of, like or whatever, like, the percentages, to me, it's like if I was doing, like, a 60 40, I'm in control over bringing the 40% down, but the audience isn't going to know about it.

Okay. It's not going to change for me. It's going to change the sensation.

[00:23:14.050] - Speaker 1

It's not going to change the sound. How's the sensation going to change, do you think, of just going to be again, I feel like it's more focused, more compressed, less just like, throw caution to the wind. We trust. Yeah. Interesting.

[00:23:35.030] - Speaker 1

Okay, cool. We answered that one. The narrowing of the larynx, which is basically, I think, what you've referred to in total time. Is there anything else, like, any other physiological things that you kind of think, or is that really just what you're focusing on? What I know for I don't know if

this has anything to do with what you want for me, my what's the word I'm looking for, like, the way I sing, whether I sing, like, belt, mix, belt, head, voice, what have you.

[00:24:16.450] - Speaker 1

If I'm in a space where I feel like I have permission to throw caution to the wind or I have a space where there just actually is space, then I'm always more likely to fill that space with the belt. Got you.

[00:24:38.570] - Speaker 1

Sometimes I find, for example, if I was in a vocal lesson and I was trying to access I was trying to belt a note that normally I belt like, I can belt, but I'm in a room this size, I'm way less likely I'm more likely to add a mixed belt or because it softens things up. But if I have the space, almost, like, if I give myself permission to fill the space, then I'm more likely to do that with a the size of the actual space. Yeah. Really affects you. Yeah.

[00:25:18.760] - Speaker 1

I mean, I feel like that's I mean, I'm not the only one who thinks that, but it definitely if you're in an audition room and there's just, like, dead zone, will you feel like you're kind of, like singing at yourself if you have, like, a big room to fill? Yeah, it just feels freer.

[00:25:52.910] - Speaker 1

I think you answered this, but I just going to ask again. Do you think that working up from real high? Let's say like f six g six. A six up there? Yeah.

[00:26:05.410] - Speaker 1

Do you think you could do that in, like, a full belt?

No.

Okay. So that's where you feel like you would have to start to negotiate. Yeah.

[00:26:14.310] - Speaker 1

Again, it's like because I feel like for me, it's so stylistic. Yeah. But even if you were doing something, say, that Rock of Ages where we're in that contemporary Scrutly kind of world sure. Would you still feel the need to add some mix to that or would you aim to full check?

Speaker 1

Do you ever feel, like, agitation in the throat as you start to reach up there, or does it feel pretty healthy for you?

[00:27:36.610] - Speaker 1

No.

[00:27:39.410] - Speaker 1

Right.

[00:27:43.670] - Speaker 1

Talking is way more tiring vocally than singing. Interesting for myself. Yeah.

When you're up in that kind of, like, real high world, is there like, a mouth shape that's like, vowels that feel really good up there? Vowels that feel bad?

[00:28:05.210] - Speaker 1

Yeah. I mean, like, E is my favorite vowel. E is your favorite vowel. Definitely in a vowel.

[00:28:19.470] - Speaker 1

Depends on what I'm doing. I asked because there's some research that says that, like, closed vowels are better up there. Closed vowels and I better up there. Don't know that I agree. But curious, what your thoughts?

[00:28:32.120] - Speaker 1

Okay. Whereas, like, belting usually is an open vowel. Right. Generally speaking, prefer an open vowel. Sure.

208. Madison Hayes-Crook

June 2, 2023 at 10:01:24 PM

contradiction - EE is favorite vowel to mix-belt on but the best was to access it is through AH on octave jumps with tongue out

[00:28:41.910] - Speaker 1

Okay. Another perfect example. I can feel the sensation of, like, Baltimore and me, but for me yeah, for me, I like, e. I'm not saying it's, like, my favorite vowel maybe to belt, but I'm saying for me, it's like because it's a more forward sound. If I'm going to switch into a mix belt, it's like, it's there for me.

[00:29:18.130] - Speaker 1

Okay. It's an easier one to grab. That transition is easier. Totally. That transition is easier.

[00:29:27.270] - Speaker 1

Best vocal teacher I've ever had. Based in New York City. I study with her. Maybe like, I did like five or six lessons. Best in terms of belting.

[00:29:44.410] - Speaker 1

Best way to access it with no stress on the voice is literally just like octave jumps. Like that [AH with tongue out]. Okay. Which would be very open. Super open.

[00:30:00.990] - Speaker 1

Obviously, you can't say like that on stage, but yeah, like super open.

[00:30:09.810] - Speaker 1

Trying to think.

[00:30:13.570] - Speaker 1

It's a good question. I don't know if I have, like I mean, I don't think I wouldn't love, like, beltman and OOH, like yeah, but because to me, that vowel is just like EW. It's just more I don't know, really close. It's just super close. Whereas an E, I feel like, is a nice one.

[00:30:37.290] - Speaker 1

If you're, like, in the space of maybe needing to transition to that spot, then I like that vowel.

Okay, cool. That's great. Sort of like a mouth shaped tongue position. When you're in your mixed belt world, that feels great to you or that you're aware of helping you or not helping you?

[00:31:01.090] - Speaker 1

Honestly, no. Cool.

[00:31:08.550] - Speaker 1

I feel like I'm just so visual when I do things. I really think is there an image that you use?

[00:31:19.450] - Speaker 1

I feel like it kind of just goes like a narrowing. Not like a tight, like stiff, not like stress tight, but just like a more like a focus, like a zero in. Cool. Because if you don't zero in, then what's going to happen is you're probably going to chicken out and you're probably going to just like, whatever. It's literally never fucking happened to me before, but because we all freak ourselves out, you're worried, like, you just lose it.

[00:31:55.930] - Speaker 1

So when you get scared, you just narrow in and focus. That's where it's like cool. That's really cool. Okay. Do you think that the development of your classical background was helpful in developing, like, a mixed belt and a belt?

[00:32:11.510] - Speaker 1

Yes. Why? 100%.

[00:32:17.610] - Speaker 1

Well, number one, because I feel like you I mean, I think it's kind of like if you're a dancer and you have never done ballet, it's the same thing for me. Like, literally, I think foundational kind of it's like, totally foundational. Also, if you warm up your head voice, your belt will be, like, easy breezy.

209. Madison Hayes-Crook

June 2, 2023 at 10:14:08 PM

contradiction- she hers the use of the term but also sometimes people say belt and say mix-belt

Participant 3 Interview

[00:00:27.690] - Speaker 2

Okay, so before we get into, like, the nitty gritty, are there any other terms that people, like, use in the industry rehearsals, auditions that you think are referring to a mixed belt, but they use another word?

[00:00:46.420] - Speaker 1

No, I hear **mixed belt** really often now. I think there's oftentimes that there's people say belts, maybe, and you're like, that's impossible or not healthy to sustain. So I think you have to figure out in your own brain that that's in for myself, but not that I can think of.

[00:01:09.550] - Speaker 3

Cool. Okay.

[00:01:11.770] - Speaker 2

In your voice, does your mix feel more similar to your head voice, your chest voice, or does it feel like a third sort of, like, register entirely?

[00:01:21.520] - Speaker 1

I think it's the closest to my head voice. I think that the easier way to retain it. And because I feel like my mix is very separate from my chest voice because my chest voice is quite low. So, yeah, I think it's the closest to the head voice.

[00:01:43.600] - Speaker 3

Cool.

[00:01:44.120] - Speaker 2

And so would you say the same thing for, like, a mixed belt? Would that be a part of your head voice or would you say it's more part of your chest voice?

[00:01:51.700] - Speaker 1

It's weird because I feel like there are certain notes that I can access the mixed belt through my chest voice first rather than going top down. And in the weirdest way, it's the higher ones where I was like, oh, yeah. If it's higher in my mix belt range, I tend to think more of my chest voice, whereas if it's like, kind of middle ish, I think more of my head voice.

[00:02:19.100] - Speaker 3

Cool.

[00:02:19.910] - Speaker 2

Okay, so within sort of I'm zeroing in on this project on like, d five to a five kind of range about that C. When you're aiming for a mixed belt up there, would you say that leads towards head or towards chest?

[00:02:37.800] - Speaker 1

Yeah, I think it leans more towards head.

[00:02:47.130] - Speaker 3

Cool.

[00:02:47.810] - Speaker 2

Awesome. Okay, so because you feel like it is more of, like a head voice kind of function, I guess, would you say that you modify your vocal track in order to make it sound contemporary and beltier chestier?

[00:03:06.480] - Speaker 1

Yeah, like vowels for sure.

[00:03:08.770] - Speaker 2

210. Madison Hayes-Crook

June 2, 2023 at 10:28:34 PM

contradictory for the forward
bright placement in the mask

Okay. Could you expand on that? Can you tell me, like, mouth shape or, like, if you think about your tongue or just sort of what that feels like? Yeah.

[00:03:21.300] - Speaker 1

The back of your tongue larynx kind of vibes. Definitely. The laryngeal tilt is, like, higher, which also, I guess, kind of if I'm thinking of chest as, like, my speaking voice, I want to heighten my speaking voice so that the laryngeal tilt is higher. But in terms of head voice, like, mix specifically specifically not too spread, but a little spread if you're smiling. I tend to smile a lot to access a mix and then bring in more of a head voice shape, like an awe, but it's like a kind of spread it a little bit more, but not like extremely yeah.

[00:04:15.240] - Speaker 2

Do you think of placement when you're aiming for that sort of, like, in the teeth and the nose and the cheeks. Forehead in the nose, nose, cheeks.

[00:04:22.450] - Speaker 3

Okay, cool.

[00:04:26.360] - Speaker 1

Awesome.

[00:04:26.830] - Speaker 2

Are you aware of, like, when you're aiming for a mixed belt so you're in that head voice, but you want it to sound more contemporary? Are you aware of any sort of respiratory adjustments or laryngeal movement or anything like that that you take into consideration? Definitely.

[00:04:42.710] - Speaker 1

I think of laryngeal tilt as higher. Yeah. And I try to always think of I think when you're thinking high, it's not supported, so I always try to think of a grounded, deep, diaphragm sound so that it's **grounded and supported**, but then yeah. Orange jill tilt higher. And then I think of my tongue as being placed down as opposed to.

[00:05:18.600] - Speaker 2

Up or like, the back of the tongue or the front of the tongue.

[00:05:21.410] - Speaker 1

The front of the tongue.

[00:05:22.290] - Speaker 3

Cool.

[00:05:23.740] - Speaker 2

Tucked behind your teeth.

[00:05:25.330] - Speaker 3

Yeah.

[00:05:26.160] - Speaker 1

It's not always actually, but if I think about it, it tends to do it.

[00:05:30.510] - Speaker 2

Okay, cool. Are you aware of trying to create more space with the tongue while you do that, or is it just okay.

[00:05:39.380] - Speaker 1

Aware at the beginning, and then if I forget normally it does what I'm hoping it will.

[00:05:44.770] - Speaker 2

Yeah.

[00:05:46.180] - Speaker 3

Cool.

[00:05:52.240] - Speaker 2

How does the flow of air feel different when you are belting as opposed to mixed belting or if it does it all?

[00:06:02.340] - Speaker 1

I don't like to think of it as heavier versus lighter because it doesn't tend to actually do so. But I think if I'm more in the head boys headspace and if I think of more of a lighter quality of air, it tends to help.

[00:06:29.390] - Speaker 3

Okay.

[00:06:30.060] - Speaker 2

A lighter quality of air.

[00:06:31.850] - Speaker 1

Yeah.

[00:06:34.080] - Speaker 2

How would you describe do you feel like a lighter quality of air requires more air intake? Less air intake? A better distribution of air. Could you just expand on how that feels?

[00:06:46.760] - Speaker 1

Yeah, I think it's a different distribution of air. Definitely. Maybe not a better one, just different, I think more air intake. Okay. I think it's what tends to happen.

[00:07:04.970] - Speaker 3

Okay.

[00:07:07.960] - Speaker 1

As opposed to, like I guess it's not like a deep breath push, but it's definitely not that, but intake that it can have a breathier quality, I think.

[00:07:29.990] - Speaker 3

Okay, cool.

[00:07:34.600] - Speaker 2

That transition place when you go from, say, you're sitting in more of, like, a belted sound and then you're going up and you want to make that transition, can you kind of describe how that feels in your voice, how you navigate that with your brain?

[00:07:48.460] - Speaker 1

Yeah, I definitely have to navigate it currently with a lot of different vowel placements.

[00:07:53.700] - Speaker 3

Okay.

[00:07:54.070] - Speaker 1

Like the more supported belty sounds, well, they're all supported, but like the lower beltier chestier sounds are definitely more odds for me. And things with like a hard Glottal sound, like an R or an O feels more but more of an E sound or an A sound is where I start to get a little bit higher, more in my nose. Okay. So when I tend to get more into the mixed belt quality, currently it changes into more of the E or an I and I tend to think less of Glottal boards when I start to get into that place, actually, somehow softer vowels.

[00:08:48.360] - Speaker 2

Do you feel like when you're in your mixed belt, like a more closed vowel is a bit more easier, more comfortable?

[00:08:57.570] - Speaker 1

Yeah, I think so.

[00:08:59.890] - Speaker 3

Cool. Okay.

[00:09:03.170] - Speaker 2

How do you know that you are in a belt mix as opposed to a true belt? Are you able to tell? How does that feel different?

[00:09:15.430] - Speaker 1

I think when I go back and think about it, I feel it more in the nose and it's just more of a forward sound. I tend to have a problem with swallowing my vowels and that makes it more chesty, I suppose. But once I think more about a forward sound, it tends to kind of feel it in my cheeks. Like my cheeks are more raged and there's more of that, I guess, smile quality to it.

[00:09:49.810] - Speaker 3

Cool.

[00:09:50.370] - Speaker 2

Okay. So they sort of like a shifting forward.

[00:09:54.550] - Speaker 1

Yeah. And that's definitely where the tilt comes in if I think about it being more of a forward sound.

[00:10:00.310] - Speaker 3

Okay.

[00:10:01.350] - Speaker 1

That tends to help. And I tend to notice that my head voice can be back and my chest voice can be back, but my mix belt can't be back. So if I have a bit more of a swallowed sound, I think I'm in a head voice or I'm in a chest voice. Okay. So I tend to often switch to know that I'm in a mixed belt sound range. So I'll do like an exercise where I just switch in between kind of.

[00:10:40.000] - Speaker 2

Like between chest and chest mix or like head and chest mix between head.

[00:10:48.760] - Speaker 1

And mixed chest mix.

[00:10:51.020] - Speaker 3

Okay, cool.

[00:10:52.020] - Speaker 1

Sometimes the reverse, but most of the time it's it's when I'm up there and I guess it's the difference between yawning.

[00:11:01.920] - Speaker 3

Okay.

[00:11:02.550] - Speaker 1

For that swallowed voice and more like the most annoying person you could ever think of in your life. Got you nasal sound.

[00:11:10.760] - Speaker 2

That was really, really good. Okay, thank you for describing it like that.

[00:11:15.180] - Speaker 3

Cool.

[00:11:15.660] - Speaker 2

That helped me understand. Okay. Do you feel like you are able to add higher percentages of chest or head in a belt mix? Are you able to say do like 60% chest and 40% head or navigate that?

[00:11:36.390] - Speaker 1

Yeah, I'm working on it. And being more of a science thing.

[00:11:42.870] - Speaker 2

211. Madison Hayes-Crook

June 3, 2023 at 4:52:51 PM

how is this possible?
contradiction?

Or does it feel like more like a switch? Like you're just like, on and off.

[00:11:45.660] - Speaker 1

It currently feels more like a switch, but as of, like, four to five months ago, it didn't, which is very interesting. Okay, this is making me think, like, environment question mark, but right now it's currently more of a switch and I'm navigating, like, trying to implement more of a sound, more of a forward sound to make it more of a chess mix. Interesting. Yeah.

[00:12:15.480] - Speaker 3

Cool. Okay, cool.

[00:12:24.690] - Speaker 2

Does the imagery of a mixed belt, like, sit anywhere in your body? Is there like a place where you when you're trying to access that sound, you think, like, I do this.

[00:12:37.000] - Speaker 1

Think forward. I tend to not try and do anything with my body because then it will get turned into a habit. But, yeah, I definitely try and think forward and **forward and down**. Kind of like a plane taxiing. So it's like, really down there and then it takes off, but you're kind of still grounded in something cool. And that tends to remind me to engage my core because I forget sometimes. And then I'm like, why is this so difficult? And it's because I'm not engaged at all. Sometimes I over engage just to remember. But yeah, it kind of feels like a plane where you go down and then out forward. Yeah.

[00:13:57.800] - Speaker 1

And I think that's what helps me a lot often to support my mix, which is why but, yeah, it's not like you're shouting, but it's like you want to keep your voice higher so you remember what the quality is like. And then I often will not shout, but say something strong and supported in that higher register and then just keep going up.

[00:14:29.310] - Speaker 2

Sort of like a calling out exercise.

[00:14:30.710] - Speaker 1

Like a calling out exercise so I don't lose my support. And then a lot of scales down and trills down. Yeah.

[00:14:50.180] - Speaker 2

Cool. Amazing. You answered that already. How do you feel about the word twang? Does that mean anything to you in terms of, like, vocal happening?

[00:15:05.240] - Speaker 1

Yeah, it's very funny. I think of it always as country first, but I do remember it being twang e and pingy kind of sit in the same variation for me, where you want to kind of get like, that pingy bouncy sound. And I think that has a lot to do with forwardness as well. When you talk in a certain way, it kind of accesses that pingyish vibe and then you can keep going forward. Yeah.

[00:15:50.980] - Speaker 3

Cool.

[00:15:51.640] - Speaker 2

Would you say that you're aware of adding any elements of twang when you're in your mix belt?

[00:15:58.840] - Speaker 1

I don't know if I'm aware of it in the moment. I think I will sing something and then I'll be like, oh, that needs to be more Twangy, more pingy and more forward. And I think kind of thinking more of it, thinking of a Twang is what kind of helps me access the mix. It's kind of like doing a funny voice and putting that on until it's right, I suppose. And that's kind of where it sits for me, I think.

[00:16:37.960] - Speaker 3

Cool.

[00:16:38.390] - Speaker 2

Amazing.

[00:16:39.240] - Speaker 1

It's in the notes.

[00:16:41.150] - Speaker 2

Yes. Okay. How would you say that singing in a mixed belt feels let me rephrase that. Does singing in a mixed belt feel different? Like, below, say, a C five, the C above middle C. Does it feel different below that C compared to above that C?

[00:17:04.540] - Speaker 1

I think it feels different around a B five for me.

[00:17:08.070] - Speaker 3

Okay.

[00:17:08.450] - Speaker 1

Because I tend to have like I will implement a lot of chest sorry, not a B five, B four. I'll implement a lot of chest around the B four area and then I think around B flat four C five is when I start to implement more of the head voice making more of a nose.

[00:17:31.610] - Speaker 2

So you can kind of get up to like a B flat without any sort of modification.

[00:17:35.860] - Speaker 1

Yes. And then that's when it starts to kind of need to get more forward. Yeah.

[00:17:56.960] - Speaker 2

Is there like an emotional state that you think makes mix belting easier or is it mostly like a technical kind.

[00:18:04.000] - Speaker 1

Of I think feeling more bouncy probably helps me. If I'm going to definitely be doing a mixed belt, I tend to bounce around a lot to kind of give that springy pingy feeling.

[00:18:25.570] - Speaker 3

Cool.

[00:18:26.010] - Speaker 1

I think of like, tigger. Okay. I think mixed belt immediately feels more energetic to me because when I'm deep in thought and thinking and very mellow talking to you right now, my voice is quite low, but if I'm so excited, it gets a lot higher. And then once I start being more excited, my voice starts to get higher and then that's when I can kind of access that pingy feeling. So I think excited and jolted.

[00:19:01.720] - Speaker 3

Okay.

[00:19:02.210] - Speaker 1

Like, you should always sing with energy, but I tend to think of having more energy when I'm singing something that's going to need a mixed belt.

[00:19:11.840] - Speaker 3

Cool.

[00:19:12.900] - Speaker 2

She move into sort of that mixed belt above a C range. Is there any tension, like, habits that tend to creep up for you or does that seem to be a pretty safe place in your life?

[00:19:23.910] - Speaker 1

212. Madison Hayes-Crook

June 3, 2023 at 5:00:29 PM

the juxtaposition of maintaining length but a slightly, but not too spread mouth shape is challenging and conflicting in nature

213. Madison Hayes-Crook

June 3, 2023 at 5:01:11 PM

maintenance of energy versus tension is a challenging

212

Um, it seems to be a pretty safe place in my voice right now. I'm trying to make sure I don't have jaw tension, but I think if the problem is that if I think of it being too smiley, it tends to get way too spread and then that's not helpful. And if I don't remember the support if I don't think of the support, it doesn't reach at all. So I think when I'm thinking very high, it tends to get like it's literally in my head. And then the breath is shallow and it's kind of like, whoa, where are we? So remembering to keep that support, and I think it's actually more of a mental block right now rather than a tension area.

[00:20:24.970] - Speaker 3

Cool.

[00:20:25.600] - Speaker 1

Yeah. But if anything like neck tension cool.

[00:20:31.190] - Speaker 2

How do you navigate that when you start to feel that neck tension?

[00:20:37.600] - Speaker 1

I think I just have to do a full body check and wonder if it's a mental block, and then probably changing a vowel will fix something. If I get too spread, that's when the next tension comes in. So if I implement more of Aish sound, something that's closer to my chest, then I remember to be more supportive. Yeah.

213

[00:21:10.700] - Speaker 3

Cool.

[00:21:17.250] - Speaker 2

Is there, like, a level that you approached as you were developing as a singer when it suddenly became necessary to build on your mix belt? Did that happen or was that something that you always kind of were able to access?

[00:21:31.270] - Speaker 1

If I think about my navigation, I started out as a classical soprano, so I learned, like, classically soprano belting, and then sorry, not belting, just head voice only and working on my head voice. And then I did my entire first year of college in that head voice range. And then by the end of that year, I was like, I feel like maybe I should learn, and no one let me. They were like, we'll just keep working on the head voice. Because I had been boxed as a soprano, and then I got to pop class and I started singing things that were very chesty. So it was having both of those at the same time where I started to implement more of a mixed belt as I went through my second year. So it was starting to learn more contemporary music and looking at what was currently out in terms of musical theater and what's kind of expected of a female singer that wasn't told in school, just like, seeing it in society. So, yeah, that's kind of when in my own brain, it's like, oh, maybe I should learn to do this kind of on my own.

[00:23:00.790] - Speaker 2

Yeah, that was my next question.

[00:23:03.190] - Speaker 1

It didn't stay that way, but I feel like at the beginning of my second year, I was starting to learn how to navigate that and starting to sing songs that were more mixy, even though I had already done so I kind of started to learn on my own and then got tips on how to continue it.

[00:23:30.420] - Speaker 3

Cool.

[00:23:31.200] - Speaker 2

Would you say that your training.

[00:23:35.630] - Speaker 1

Your.

[00:23:35.970] - Speaker 2

Classical training, was beneficial?

[00:23:38.580] - Speaker 1

Yeah, absolutely. Because now I'm thinking about ways in which my voice has changed. And I have always had a darker quality. Even when I'm mixed belting, it's richer and darker, as opposed to a bright pingy sound that people always can activate, just like in their speaking. So I tend to lean more on operatic kind of things that I had learned and kind of figured out in my brain. But I think because I had already started in that soprano range, it was easier to access a mixed belt and kind of figure it out from there and then I was able to use it more in doing shows.

[00:24:37.800] - Speaker 3

Yeah, okay, cool.

[00:24:40.210] - Speaker 2

I think I might have asked this, but I'm going to circle back. What is the difference in your body for a mixed belt and a mixed head?

[00:24:48.870] - Speaker 1

Oh, yes.

[00:24:54.850] - Speaker 2

I think.

[00:24:58.290] - Speaker 1

The difference is in my brain and then that shows up in my body and I have to figure it out.

[00:25:04.500] - Speaker 3

Cool.

[00:25:04.980] - Speaker 2

How so it's like more stylistic, maybe like you're like, I'm singing this type of music, therefore yes.

[00:25:10.440] - Speaker 1

Okay, so if I'm singing something that I know is more in a mixed chest voice, it also depends on what the range is totally. And what the style is. I'm just going to use the example of what I'm literally right now doing. Like Little Mermaid is a lot more head mix as opposed to nine to five, which is a lot more chest mix just because of the difference between Disney musical musical theater and pop musical theater. Totally. But also the difference between alto and soprano. So I think it's more of thinking of a lighter quality while still being supported and then that tends to show up. I can creep up in my shoulder sometimes and I need to not do that. I'm just thinking about it right now because if I think high, I end up being high, which kind of negates the supportive thing. So I kind of need to remember that that just stays in my brain.

[00:26:17.960] - Speaker 2

And not my body, but it's kind.

[00:26:19.330] - Speaker 1

Of me forcing myself to tell myself, oh yeah, this is what happens. And then kind of in the same vein, if I'm singing very chest, very chest mix, I can tend to rely on chest because I'm so grounded that it ends up being unsupported once again, because you're thinking of pushing. Okay. So I think it's kind of like for me, not trying too hard because I can overdo it a lot. And this is completely different topic. But one thing that really I think sent me back and that I'm aware of is singing through a screen that has mental block to me. Because for some reason I have always thought that people can't hear me, especially when I started doing a lot, tend to start to push a lot more because I'm like, you can't hear me through this screen. And then that has

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contradictory to previously stated sensations of mix-belt. Other singers felt mix belt was a forward sound. Where as here katherine described bead mix as a more forward sound

translated to being in person and pushing because I'm worried that people can't hear me. So I think it's kind of not thinking about pushing too hard, like maintaining equality. It's a weird balance of being supported, but also being able to, I don't know, keep that brightness. And I think it's a lot in my core.

[00:28:00.300] - Speaker 2

Okay, your core of your body?

[00:28:02.420] - Speaker 1

Yes. I tend to think of my core a lot with mixed head.

[00:28:11.450] - Speaker 3

Okay.

[00:28:13.850] - Speaker 1

Because I think if I think too much about my throat, it won't be supported. So remembering this cool. Mini ramble. Mini ramble.

Participant 4

[00:00:21.090] - Speaker 4

Are there any other terms in the industry that you feel also refer to Mixed belt. Or do you feel like sometimes that's what they're requesting but they say something else?

[00:00:33.240] - Speaker 5

Or like I suppose I've heard it.

[00:00:36.430] - Speaker 2

Referred to just as a mix without The word belt attached.

[00:00:40.350] - Speaker 1

Do you think mix and mixed belts are different sounds?

[00:00:44.830] - Speaker 2

Are they different sounds?

[00:00:48.110] - Speaker 5

214 Maybe when people say a mix, they Just mean a little bit more like forward sounding head voice. Maybe when they say mixed belt, maybe. They mean like, stronger.

[00:00:59.730] - Speaker 3

Okay, cool.

[00:01:01.890] - Speaker 4

Okay. Does a mix feel more similar to. A head voice, a chest voice, or would you consider mix to be like third register entirely?

[00:01:12.870] - Speaker 5

I think for me it feels like. A third register and the most comfortable one. It's actually more comfortable for me to sing in a head voice, too. I personally have never really had much of a belt. My belt range is incredibly narrow for A true chesty belt, so it's the Healthiest feeling place for me to sing anything.

[00:01:38.670] - Speaker 4

Would you say it feels like more similar to your head voice or more Similar to your chest voice?

[00:01:45.810] - Speaker 5

Head I guess for me Me, a chest voice is pretty uncomfortable beyond that really narrow.

[00:01:52.230] - Speaker 3

Okay.

[00:01:52.740] - Speaker 6

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this directly conflicts katherines statement in the focus group. Perhaps all mix is places forward but chest is activated in mix-belt and head in head-mix?

Yeah.

[00:01:53.220] - Speaker 3

Cool.

[00:01:56.150] - Speaker 4

How would you describe what's the sensation of being in your belt mix or your chest mix?

[00:02:03.020] - Speaker 1

What does that feel like to you?

[00:02:06.730] - Speaker 5

It feels like head resonance to me that's forward placed with just an open mouth. In order for me to nail it. My mouth has to be quite open. If I have any kind of jaw tension or tongue tension, I get pitchy on it.

[00:02:24.770] - Speaker 4

Okay.

The two things that I have to focus on most carefully are, like, opening my mouth and having my tongue forward and down. So I guess it just feels very mask resonant.

[00:02:37.590] - Speaker 3

Okay, cool. That's cool.

[00:02:42.050] - Speaker 4

Do you feel like because you said.

[00:02:45.010] - Speaker 1

You would say, like, a mix feels. More similar to a head voice. Are you aware of any other than facial modifications that you mentioned? Are you aware of any other vocal track modifications like laryngeal height or sort of tightening, narrowing, anything like that?

[00:03:02.890] - Speaker 5

Palate height for sure is high and back, I would say. I don't know if I'm aware of laryngeal height.

[00:03:12.130] - Speaker 1

Totally.

[00:03:15.070] - Speaker 5

It makes sense that it would be higher, I guess.

[00:03:18.610] - Speaker 3

Okay.

[00:03:22.050] - Speaker 2

Sorry.

[00:03:22.580] - Speaker 5

The question is, am I aware of. Any sort of structural yeah, you mentioned the tongue placement. Is there any other things in your vocal tracks? So sort of like above the breath system.

[00:03:39.500] - Speaker 5

I think it's the mask resonance, being really conscious of tension because as soon as I start to get tense, then it sort of all goes downhill.

[00:03:53.760] - Speaker 4

How do you know that you are using, like, a mixed belt and that you're not belting?

[00:03:59.080] - Speaker 5

Because it doesn't hurt.

[00:04:00.670] - Speaker 3

Okay.

[00:04:01.560] - Speaker 5

So I get a lot of tension attempting to belt, which I think is.
 [00:04:06.440] - Speaker 2
 Why my belt range, true belt range, is so small.
 [00:04:10.520] - Speaker 4
 Because you feel tightening up.
 [00:04:12.490] - Speaker 5
 Yeah, it hurts after.
 [00:04:15.050] - Speaker 2
 If I got halfway through a song and a true belt, I know it because I feel really fatigued. Okay, so in a mixed belt, I.
 [00:04:21.190] - Speaker 5
 Don'T get fatigued all day there.
 [00:04:24.380] - Speaker 3
 Yeah. Okay.
 [00:04:25.820] - Speaker 4
 How does your mixed belt feel different from how do you know you're mixing and not using head voice?
 [00:04:32.200] - Speaker 5
 Head voice for me, is a lot.
 [00:04:35.710] - Speaker 2
 More of a classical sound.
 [00:04:36.950] - Speaker 5
 Sound.
 [00:04:37.200] - Speaker 2
 And it wouldn't be appropriate for much contemporary musical theater.
 [00:04:40.950] - Speaker 4
 So it's more like intonation mouth shape, sort of.
 [00:04:44.080] - Speaker 6
 Yeah.
 [00:04:44.550] - Speaker 5
 I'd say.
 [00:04:48.390] - Speaker 2
 Sort of sound silly for most contemporary musical theater.
 [00:04:54.390] - Speaker 4
 Are you aware of the adjustments that you make to make that feel different?
 [00:09:58.140] - Speaker 1
 I think so, because I think my natural voice is quite classical in nature. I really struggle with pop. I struggle with contemporary musical theater because yeah. I have to kind of fabricate or like yeah. It's a very conscious decision for me to make that kind of sound.
 [00:10:21.780] - Speaker 2
 Okay.
 [00:10:22.170] - Speaker 1
 So I think I'm always conscious of using it because I'm trying to get as much I don't know what's the word? Power, volume, density as possible to be super mindful of that.
 [00:10:42.470] - Speaker 3
 And do you do that by the tongue, the mouth shape or any other.
 [00:10:47.250] - Speaker 1

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conflict with previous use of head reonance. Perhaps head resonance created head mix and chest resonance creates chest mix. but this is extremely confusing in terms of how it related to registration

Breath support, for sure, is really big.

[00:10:49.800] - Speaker 3

Like dropping it lower. What do you do?

[00:10:52.090] - Speaker 1

Just making sure that I have almost a surplus of breath to help with pitch, as in being on pitch and then yeah. The resonance and the placement.

[00:11:06.920] - Speaker 3

That placement, you say, is forward, do you think, like, in the mask and the forehead and the teeth, is there a specific point?

[00:11:13.650] - Speaker 1

Yeah, I would call it mask and teeth. And the roof of your mouth, like, upwards inside.

[00:11:19.630] - Speaker 4

Cool. Okay.

[00:11:25.420] - Speaker 3

You mentioned in the survey that it's like a combination of chest resonance. Can you just sort of expand on what you mean by chest resonance?

[00:11:35.840] - Speaker 1

Yeah. So when you're lower in your register, I feel like it's quite obvious. You can really sort of feel it and hear it in this area and maybe even, like, slightly up into the throat, that vibration. So as you start to move higher, my ability to keep the resonance there ends, like I say, for brown and F sharp. So in order to continue to have any power volume or, like I say, like, richness of sound, I have to really consciously focus on the resonance in that forward place.

216

[00:12:12.590] - Speaker 2

Yeah.

[00:12:12.860] - Speaker 1

Or I just lose all power.

[00:12:14.810] - Speaker 3

Interesting.

[00:12:15.440] - Speaker 1

Starts to sound really breathy.

[00:12:37.310] - Speaker 3

Okay. So you kind of answered that one. Are there vowels that you find are really useful in a belt mix specifically?

[00:12:51.930] - Speaker 1

I think it's definitely easier on the more open vowels, so probably on E, a little harder on OOH and o. Yeah.

[00:13:01.770] - Speaker 3

How does singing in your mix belt feel in, like, a lower range as opposed to so my project, I'm really zeroing in on that upper range that sort of d five to a five range in your belt mix, which is, I think, different than how we kind of approach the lower part. How would you describe how it feels and how it sounds like? What's the difference?

[00:13:27.030] - Speaker 1

I think you're always aware that the passagio is coming.

[00:13:30.500] - Speaker 2

Okay.

[00:13:30.870] - Speaker 1

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katherine says pitchiness is a struggle but detecting pitchiness is easy, this is not usually the case in singers perhaps her instruments level isnt at that of her ear?

So when you're trying to navigate those few notes that are sort of, like, right on either side of it and match the quality of that tone, knowing that the resonance is coming from a different place, that's actually kind of fun, right?

[00:13:42.700] - Speaker 2

Yeah.

[00:13:43.160] - Speaker 1

How do you blend because for me, where my passagio is wide and low, so I actually sing a lot on it.

[00:13:56.240] - Speaker 2

Yeah.

[00:13:56.780] - Speaker 1

So I have to do quite a bit of navigation.

[00:14:00.670] - Speaker 3

So it's like an awareness kind of an awareness of that you need to modify the track.

[00:14:07.440] - Speaker 2

Yeah.

[00:14:07.790] - Speaker 1

I think that's why so much of my focus, I guess, is on resonance, because I really need it in order to keep the volume and the richness up on both sides.

[00:14:18.110] - Speaker 3

Are there any other things like mix belting in below C five and above C five that you notice I so.

[00:14:26.630] - Speaker 1

Rarely am asked to sing above C five. Yeah. I think for me, the biggest struggle is maintaining pitch and making sure that I'm not just slightly off, have to listen really carefully.

[00:14:51.020] - Speaker 2

Okay.

[00:14:52.230] - Speaker 3

How do you deal with that? Do you record yourself? Do you just do it fortunate?

[00:15:04.160] - Speaker 1

217 And that I think I can detect any kind of sharpness or flatness, like, really early in the note accurately. So that's lucky, then. It's just like a ton of breath and really strong support and really strong placement. I have to think about those two things a lot.

[00:15:25.360] - Speaker 3

Okay, cool. You've answered that. Is there a certain emotional state that you think makes mixed belting easier, or does it feel more like a technical sort of adjustment?

[00:15:38.850] - Speaker 1

I mean, that's a really interesting question. I'd say happier, brighter songs probably lend.

[00:15:43.660] - Speaker 3

Themselves well to it.

[00:15:45.670] - Speaker 1

Like something that has a little bit of energy and volume and momentum to it. I think sometimes when you're singing kind of a delicate song or something that's a bit more hushed in terms of tone or volume.

[00:15:59.350] - Speaker 2

Yeah.

[00:15:59.820] - Speaker 1

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conflict as she is currently
employed in a professional pop
musical

Sometimes there is a bit more navigation there, because if you need to sing more quietly, then where do you put things if you can't lean heavily into resonance?

[00:16:11.070] - Speaker 4

Cool.

[00:16:11.920] - Speaker 1

Yeah, it is a little bit more navigation, I think.

[00:16:14.750] - Speaker 2

Okay.

[00:16:15.540] - Speaker 1

Don't have to go note by note and choose where you're going to come off. Just let it be head in those quiet moments. Right. Or, like, sometimes.

[00:16:26.370] - Speaker 4

Okay, cool.

[00:16:30.710] - Speaker 3

You kind of answered this, but I'm going to restate it. Are there any internal what is the internal dialogue as you kind of try to successfully mix belt things? Is there any.

[00:16:48.010] - Speaker 1

218 As a person with a primarily classical sound and a pop poppy world, musical theater world, maybe you always have a little bit of inferiority complex, because I don't naturally have that pop music theater sound that I feel like many successful leads do. I have to manufacture. It a little bit heavily navigated for me.

[00:17:13.730] - Speaker 2

Yeah.

[00:17:14.440] - Speaker 1

So, yeah, there's always, like, a bit of anxiety, I think, about having to navigate so heavily.

[00:17:23.020] - Speaker 2

Yeah.

[00:17:26.310] - Speaker 1

But I think, too, in so many ways, when all of us in our skill set or our palette of talent have advantages and disadvantages, no matter who you are or where you're at. And I think sometimes having something that you perceive as a disadvantage or as, like, a weaker point is almost to your benefit because you have to try harder at it in order to keep up to the pack right. Or succeed at it. And I think then you can actually gain a little bit more technical mastery or awareness because you have to be really on it and plugged in. Interesting.

[00:18:08.460] - Speaker 2

Yeah.

[00:18:09.300] - Speaker 4

Cool.

[00:18:13.830] - Speaker 3

Would you consider the development of a strong head voice to be necessary in developing your mixed belt?

[00:18:19.670] - Speaker 1

I think so, because I think that's where the health comes from. I think if you're going to do eight shows a week and rely solely on your chest voice, you may experience some fatigue and some other issues related. And I think if you know how the head feels and where it goes and how to blend the two, you're probably looking at a lot greater sustainability, less wear and tear, less tension, more ability to like the smoke is a really great example. Right?

219. Madison Hayes-Crook

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conflict with other statements, some singers defined head mix as a different style then chest mix but here katherine feels that the difference is primarily from pitch

[00:19:01.780] - Speaker 3

Thank you.

[00:19:06.410] - Speaker 1

Yeah, that's an example of something that you kind of have to, like, figure out. Yeah. You might need to come off a little bit. It's just not quite there. And so then how do you come off and how do you still maintain a sound?

[00:19:22.110] - Speaker 4

Cool.

[00:19:27.610] - Speaker 3

I think I already asked this, but I just want to ask again, people often refer to, like, a head mix and a chest mix. Right. Would you say that they feel different to you or they feel the same?

[00:19:42.780] - Speaker 1

219 Yeah, they probably do, actually. And I think it's just where you're at in the pitch, like, lower, I think would be more of a chest mix.

[00:19:49.640] - Speaker 3

Do you think it's pitch related more than, like, tonal quality?

[00:19:53.140] - Speaker 1

For me, it is. Cool. My chest voice is such a low range, I can't drag it up that far.

[00:19:58.310] - Speaker 2

Yeah.

[00:20:00.450] - Speaker 3

So would you say you would probably approach, like, say, a C five in the same way for a head mix and a chest mix?

[00:20:10.150] - Speaker 1

Probably depends on the song and on the ramp, like, how you're getting there, but maybe almost on the emotional tone of the song, too. What you're going to pick?

[00:20:24.670] - Speaker 2

Yeah, totally.

[00:20:26.650] - Speaker 4

Okay, cool.

[00:20:27.950] - Speaker 3

Is there a level that you approached as you were learning to sing, that you were, like, mix belting was something very crucial, or was it kind of always what you did?

[00:20:38.910] - Speaker 1

So I was late to the world of singing. I was an actor and a dancer first, and I didn't really start singing until I got to share it. And so I was already probably 18 before I really started to sing, seriously. So I felt like I was kind of behind in terms of the development of my voice, and some of the teachers actually expressed concern with that. But it happened quickly and it happened well at that point, quickly, and I was lucky. So I think the dangerous thing that happened for me that I'm still trying to undo when I work with vocal teachers now is because I was late to the party and I was there with so many really skilled vocalists and a lot of really skilled vocalists in the pop realm. And I was so aware that I was not in their world and trying to keep up.

[00:21:32.450] - Speaker 2

Yeah.

[00:21:33.030] - Speaker 1

I think I did myself a disservice in that I manufactured sound instead of worked with what was here interesting and did my own version of those things. And I think it's actually been the

greatest. I suppose regret I have as a vocalist is I wish that I had sung with my own voice and developed it as it was rather than that inferior feeling where you're like, but I can't do what she can do, so I'm going to fake that. And then you sort of just get weird habits and undo tension and totally. Yeah. When I go back to lessons now, I try to not be afraid of sounding bad or ugly or not the thing. Let it be what it is and go from there.

[00:22:25.410] - Speaker 4

Cool.

[00:22:26.310] - Speaker 3

Yeah.

[00:22:26.880] - Speaker 1

Did that answer the question?

[00:22:28.610] - Speaker 3

He did. Twang. Are you aware of twang? Does Twang mean anything to you?

[00:22:37.350] - Speaker 1

Maybe a bit, in that I have a strong air for regional dialect.

[00:22:44.160] - Speaker 2

Okay.

[00:22:45.130] - Speaker 1

Because I do so much of it.

[00:22:47.210] - Speaker 2

Yeah.

[00:22:48.040] - Speaker 1

I can tell you where you're from in Canada. North, south, east and west often.

[00:22:53.390] - Speaker 2

Yeah.

[00:22:57.210] - Speaker 3

Are you aware of it kind of like as a vocal mechanism at all?

[00:23:04.560] - Speaker 1

Sorry, what's the question again?

[00:23:06.740] - Speaker 3

Are you aware of what Twang is when you're singing it or not applying it?

[00:23:12.410] - Speaker 1

Because I think I sort of come from a classical end, so I stay away from things that I would call stylistic choices.

[00:23:19.260] - Speaker 2

Okay.

[00:23:19.630] - Speaker 1

I think I have kind of a pure neutral.

[00:23:22.300] - Speaker 4

Cool.

[00:23:22.940] - Speaker 3

So you wouldn't say you activate any.

[00:23:25.400] - Speaker 1

Twang and mix unless it was a specific piece that I felt like it was called for.

[00:23:29.340] - Speaker 2

Got.

[00:23:29.660] - Speaker 1

You don't think that I would choose it? I don't even think I would think of it.

[00:23:33.600] - Speaker 3

Really cool. Last one. When you're in your mix, like, below a C, what vowels feel good.

[00:23:52.050] - Speaker 1

Yeah. Kind of what we said before, though. I think the open ones are just.

[00:23:55.110] - Speaker 3

A little bit easier and the same above a C, so they're both kind.

[00:23:58.610] - Speaker 2

Of.

[00:24:01.910] - Speaker 1

Actually that's kind of interesting. Maybe the open ones are a little easier above a C and maybe the closed ones are a

[00:00:16.210] - I

Okay, so before we start, my research question is when do female musical theater performers use mixed belt singing? And how do they negotiate the mixed belt technique in a healthy, sustainable way? We will probably diverge from that, but that is where I hope to always kind of come back to.

[00:00:35.660] - I

Okay, so the first one, do you feel clear on the meanings of head, voice, belt, mix belt, head mix? Do those terms feel like terms that make sense to you are frequently used?

[00:00:51.390] - Speaker 3

Yeah, I think so.

[00:00:53.160] - Speaker 2

Yeah.

[00:00:53.680] - Speaker 1

Are there any things that don't make sense in there? If somebody were to ask that of you in a rehearsal or in an audition, that's pretty clear. Okay, cool.

[00:01:03.460] - Speaker 2

Okay.

[00:01:04.200] - Speaker 1

When do you use mixed belt.

[00:01:08.210] - A

Doing specific notes? You mean like material?

[00:01:11.550] - Speaker 1

I think all of it. Let's start with material.

[00:01:15.830] - Speaker 2

Yeah.

[00:01:16.230] - A

I think anything that's not like, in the legit style.

I think there's like, time and place to not use it in musical theater too, but it seems like anything that's been like 2000 on.

[00:01:37.940] - Speaker 1

So, like contemporary music.

[00:01:40.000] - Speaker 2

Yeah.

[00:01:40.370] - Speaker 1

What do you think, B?

[00:01:45.490] - B

I would say I mean, I feel like I have a similar response and that just using it stylistically based on. Yeah, I would say just anything that's more contemporary. More like maybe things that are more like pop influenced, written by pop people.

[00:02:22.350] - A

I also think of musical theater. Musical theater.

Wicked.

Like Steven Schwartz. That means like musical theater. Musical theater.

Cha sequence production value.

I think all that stuff tends to fall in mixed belt land too.

[00:02:48.700] - C

I also think character wise, dependent on the character you're playing and also maybe the style of the character you're playing. I know in a lot of recent revivals, they've done like golden age musicals. They're like, oh, let's kind of contemporize it. Maybe use your mix belt for this character. So I think it kind of depends on the character and the style of the show that you're doing.

[00:03:20.610] - A

And I wonder if people have become accustomed to hearing that they're no longer audiences, they don't know what the difference is, but they're no longer interested in hearing legit anymore.

[00:03:33.250] - D

I think it's connected to being old fashioned.

C's answer is my answer to and five is a good example because if I was playing Judy, I would use a mixed belt. And if I was playing Roz, I.

Would mostly use belt belt, except for The odd note where I couldn't.

[00:03:51.370] - I

What about in terms of pitch? Like, when is a mixed belt more you think appropriate? Compared to other styles?

[00:04:03.500] - D

Well, we talked about this before. I have essentially a nonexistent belt. It's so small, it's so narrow that I have to use a mixed belt, almost the whole range. For me, that's a pretty easy answer.

[00:04:21.060] - I

When do you think, like, technique wise or pitch wise, is a mixed mixed belt probably a better choice than other sort of technical approaches like, say, Belt or a head voice?

[00:04:32.100] - C

I think mixed belts to be sustainable. Like, if you're doing it for a very long period of time, I think quite a bit of what you can sing should help being in a mixed belt range.
Yeah, health wise and longevity wise.

[00:05:04.040] - I

Just so I like, from more of a technique place. When do you use mixed belt in terms of, I guess, range or for.

[00:05:14.380] - B

Me, it's like, stylistically, what am I going for? So it depends on depends on the style, the sounds that I'm going for, the actual just shape of the vowel and the word dictate, whether or not I want to belt or mix belt.

[00:05:45.960] - A

I think, for me, as a conscious technical decision, it's usually anything B and above cool. And sometimes I don't even know that that's happening until I, like, if I'm learning any song just for kicks. And then I look up the sheet music and I'm like, oh, yeah, that's belt.

[00:06:08.060] - I

These ones will move through fast because you've kind of just already answered them. When do you choose to mix belt as opposed to belt? Is it something that's caused by pitch style predominantly intonation I don't know what vowel? What are the kind of contributing factors?

[00:06:26.980] - A

I think for me, it no longer feels healthy at a certain spot, and it's usually at that B area. It's just no longer a viable, dependable, consistent option to strictly belt it? It has to be absolutely.

[00:06:44.940] - C

I think I think of vowels, sustainability and intention. And if the vowel is something that I think I could helpfully belt, I'll probably do it. But if it's something that I'm not so sure about, I think mix belt is a better way to go for the healthy option.

[00:07:09.470] - D

My answer is essentially the same case. There's a certain point where it gets a little uncomfortable and a little scary. You're like, it would be safer. Pitch wise, strength wise.

[00:07:26.180] - B

I mean, I would say kind of like all everything just depends on what you're yeah. Are you at the beginning of the song? Are you in the middle of the song? Like, are you, you know, like, based on so many different things, I think, is where you choose whether or not.

[00:07:47.740] - Speaker 1

Would you say that using a mixed belt in that upper range generally feels like a safer choice or a more sustainable choice than using a full belt

Unanimous agreement

[00:08:06.450] - I

How would you define mixed belt? If you had to sort of define the technique, what were the building blocks that you think would go into that definition?

[00:08:18.920] - A

I think for me, it's like a speech quality with some head voice thrown in there. And less breath. Those are, like, the three main things.

[00:08:45.500] - B

I find these questions so hard to answer.

It's just hard to actually put it into words because we don't normally do that. Normally do it. I feel like you need to ask a question again, I'm sorry.

[00:09:03.230] - I

If you had to define mixed belt, like, what are the kind of the factors that you think would go into consideration?

[00:09:18.200] - B

Factors? I would say, like, when it's like, it's it's placement. I think it's like a I guess I would say for me, like, I take, like, all my, like, classical technique and mix that in the, like, I'm just gonna sing technique. Throw that together, like, when I need to, or if that's, like, the sound that I'm going for. But I think it's, like yeah, more of a placement.

[00:09:57.520] - I

And that placement, if you had to put it in your body, where would you say it is?

[00:10:03.700] - B

Where would I say it is? In my body?

[00:10:08.500] - I

220. Madison Hayes-Crook

June 3, 2023 at 9:35:17 PM
contradiction from previous
statements

Like like, do you, like I don't know. It's okay if you're like, I there isn't a place. Do you say it's, like, in my cheeks? It's like something that I just in my larynx in my breath? Sure.

[00:10:19.870] - B

I would say, like, it's some, like I don't know. I feel like it's, like, somewhere, like, in this general area she's looking put into her face.

My cheek areas

A face cheek.

[00:10:34.560] - Speaker 2

D, what do you think, babe?

[00:10:37.200] - D

220 Placement. And then I also have to think of a couple of things. So I feel like it's employing chest resonance in the mask of my face.

So I think about my chest, but I have to place it in the top of my heart palate and forward. That's where I have to send it.

[00:11:00.440] - A

Do you guys feel like a this? Like a this at the back of. (make a n shape with hand)

[00:11:05.100] - D

Your I have, like, a yodel note flips over and sounds like a yodeling sound.

[00:11:15.020] - I

Would you say that the mix sits.

Like, above the yodel note? yes

[00:11:23.520] - C

I don't know if it actually I think about it, but I'm not sure if it actually sounds like it, but more of a nasal sound. So it's like, going through my nose okay. Forward sound and also being supported here. I'll try to feel it in My belly. So that it's still a supported sound and I'm not just only thinking about my throat and my chest because then it'll kind of not be supported and that's when I get wobbly. So yeah, I think that was a really great way of explaining it like having the chest resonance but putting it forward in the mask.

[00:12:00.200] - D

I also have to open my mouth wide and make sure my tone is low and forward otherwise I get constricted. And get scared. And so I have to consciously do those like lengthening.

[00:12:15.520] - C

I also have to think about lengthening because then if I don't, I think I have the tendency to spread. I definitely mentioned this to you last time, but I was talking about smiling. Thinking of smiling really helps, I think, for me, like achieving that mix belt.

221. Madison Hayes-Crook

June 3, 2023 at 9:38:56 PM

conflict two of the singers feel freedom in belt and constriction in mix belt; whereas the other two singers feel freedom and lightness in mix-belt but anxiety and loss of control in belt. This is interesting and I believe is a product of where these singers have trained most recently. Interestingly the singers who feel most freedom in belt underwent the more intensive classical training prior to studying voice post secondary

I think the front of the mouth because it reminds me to stay forward but I still have to link to my notes or else I'm just like completely spread.

[00:12:50.040] - D

Tip of tongue forwarding or contacting bottom teeth helps me so much. If I sound like shit and then I remember to do that, it automatically fixes things.

[00:13:05.040] - I

How does mixed belt feel different from a belt? And the main things I'm kind of considering are like breath, mouth shape, vowels, tongue larynx, height placement and resonance. Again, the question was how does mixed belt feel different from a belt?

[00:13:22.740] - A

Mix belt feels this sounds so stupid. Mixed belt feels identifiable to me. Belt feels like I completely disassociate from my body. I have no control over what's coming out when it's going up too high. It feels heavy. Heavy, heavy. And mix belt feels so much more focused and exact and lighter, but still powerful. Not very technical at all.

[00:13:56.350] - Speaker 1

No, that's perfect.

[00:13:58.800] - Speaker 2

What do you think?

[00:14:00.720] - B

I think for me a mixed belt is more of like a safe, focused both like tonality wise but also intention wise sound. Whereas a belt for me is just like let her go.

[00:14:27.270] - A

221 The let it go? Do you enjoy that?

[00:14:29.020] - B

Oh yeah. It feels like free.

It feels like I'm singing my whole body as opposed to a mixed belt, which can still I'm not saying it doesn't feel good, it's just a different it's like a different sensation to me. I know when I'm doing it, I know why I'm doing it in a way. Like it's just a more focused, perfectly placed technical spot in my voice.

[00:15:14.730] - C

I think I just realized that I'm always aware of what I'm doing a mixed belt being like, oh, yes, this is on purpose. Whereas I think sometimes I can or I will belt something and I'm not really aware of what the like, I just think of power. And I think that's when more of a belt sound comes in, I think I have a danger of being unsupported because I think of belting is, like not actually, but kind of the same groundedness as, like, screaming or just being very loud. Like that shouting quality. Yeah. Whereas I think mix belt is a lot more I'm a lot more aware of it.

[00:16:05.480] - D

Basically the polar opposite of these two (C and B)

A

Me too

D

because my reliable belt ends.

It's really small range belting is very stressful to me. I'm very self conscious about it. So I will mix belt nearly everything I because it's just way more reliable, feels safer, way more sustainable, way less stressful, both emotionally and physically.

[00:16:38.980] - A

I wonder if it has something to do, too with your natural voice set up. The way my organs are organized is like mixedfeld isn't organized. I don't know. Mixing feels, like, very natural to me. And it feels like how I naturally talk and sing everything all the time, but then you all are like, belting is the most comfortable, fun thing. I'm like what? I wonder if it's like our organs are all just different.

[00:17:07.090] - C

And I also think it has something to do with maybe the way that we speak as well. Maybe are pitch wise. Maybe I don't know where you resonate.

[00:17:20.640] - B

I think, too, if you had this conversation with non musical theater performers, it would be entirely different.

I don't know.

[00:17:31.380] - A

But the question is specific to musical theater performers, right?

B

Everyone's muscles are different to begin with.

[00:17:44.510] - Speaker 5

That's why it's so varied.

[00:17:49.480] -D

Such a wide variety of music representing such a wide variety of characters in a wide variety of stories. Whereas if you're a pop singer, maybe you're writing your own material and you clear only six notes your whole career.

[00:18:07.190] - I

That was really great, you guys. Could you kind of explain how it feels to successfully execute that passagio area wherever it sits in your voice from where it is more chest dominant, more

belty, to more mixed belty when you're successful? How does that feel? What are the things you consider maybe.

[00:18:32.920] - D

Control? Really precise pitch? Sustainability, I guess, are easy.
The wheels come off the train when.
That kind of happened through the passagio.
And things get a bit scary.

[00:18:52.370] - I

Okay, cool.
So how do you navigate it so that it doesn't feel scary? Like, at that flippy place?

[00:18:58.720] - D

I have to be super mindful of it in order to sustain the power so that it's undetectable.
So I have to be extremely prepared.
Mentally and physically in order for, I hope, the listeners to not detect when I'm switching.

[00:19:12.980] - I

And is that something that you actively try to do to change your configuration up here just so that the mix sounds the same as the belt? Would you say that that's something you think about?

[00:19:31.610] - C

I think I have to do the opposite and forget about it completely because I think if I tend to, like I think about breath support and changing the vowels and all of those things in preparation, I suppose. But once I'm actually doing it, I think I psych myself out and then I put accidentally too much power into it and it becomes more of a belt sound, which doesn't sound super supported. So I think that I need to prep in terms of vowel placement and where I want to place it and practice. And then when the time comes, I think forget about it.

I

To build that muscle memory and kind of so that it is second nature.

[00:20:19.340] - A

I think for me, it also becomes muscle memory. If it's a tricky thought we talked about in our one on one, how if it's a if the note is on my little passagio moment, like this show's last sort of chunk is for me, I want to sound and feel super powerful. And I think I don't want to make a weak sound. So then the tendency can be to blast into it into a belt, which for me, no workipu in that note. And so I have to I think I've gotten into my muscle memory now throughout the length of this show for this song, it just feels like so much easier, feels freer. I still have to breathe, but it's like a lot less breath than I want to my face. Yeah.
Yeah. And like, right here. Forehead.

[00:21:32.640] - B

222. Madison Hayes-Crook

June 3, 2023 at 9:48:27 PM

conflict- one singer feels more ease in first show as they are more relaxed, the other feels more ease in the second show because they are more warmed up

I would just say, like, I think you set yourself up for success at the beginning of a phrase. If you don't do that, you typically will pay for it later on when you need it. So I think that that's something that ideally becomes muscle memory if you're doing it all the time. But if not, then I think it's like you kind of have to set your intention to do that. And then I would say on a good day, on a really good day, you wouldn't notice it happening at all because your voice is so warm, like your muscles so warm that you could just that transition. Like if you're going to go for a five K run, your two and 3 is always going to feel the best because you're like, already warm. You're like, in it. It's the same to me. It's the exact same thing. So that's why second shows great, amazing, always, because you're already there it seems so easy.

[00:22:40.120] - A

222 I'm so different, my first show of the day always. Feels so much better in the morning. Because I'm like not thinking about it too much. I'm tired.

D

The less you are focused on it the easier it is

A

Isn't that weird

[00:23:01.280] - I

this is about registration, so I'm just going to give you like a tiny bit of back ground in what I'm studying, usually there's like three theories. There is a chest voice and a head voice and we try to modify our track. A chest voice and a head voice describes two laryngeal movements and we try to modify our track to make one sound like the other. The other theory is that there is a head voice, a chest voice, and a mixed voice. Which one do you think feels more authentic to your instrument? There's no right answer here.

[00:23:39.820] - A

It's a hard question to answer.

[00:23:44.620] - D

Those are the same questions because I think when you say make the one sound like the other, the way that you make the one sound like the other is the mix.

[00:23:54.090] - Speaker 2

Cool.

[00:23:55.600] - Speaker 1

So in that case, would you say that when you're in your mix, you're in your head voice trying to make it sound like chest or you're in your chest voice trying to make it.

[00:24:04.020] - Speaker 6

Sound other.

[00:24:06.820] - Speaker 4

Where you are?

[00:24:08.500] - A

It's almost like instead of having an already preexisting third option, you're just like take in both until you meet in the middle just in that moment. Creating a third option

[00:24:28.840] - D

It depends on if you are coming from above or below or straight to the middle.
Or if it's like the beginning of the song or the end of the song. changes and like those three spots, like the top, middle and bottom move up or down for me depending on where I am

[00:24:46.240] - I

Okay, cool. I don't want to get too much. Into it because it's like very technical. Technical.

[00:24:51.640] - B

I use that number thing about it. To me, it's like if I was going to sing use a number, but. If I'm going to sing a C, in my mind I think I'm going to like if I'm going to sing A-C-I want it mix belt. I'm going to use like 60%, 75% chest. I'm going to add like 25% head voice. If I'm going to sing an E, I'm probably going to use like 40% chest, 60%, depending on where I'm singing. I'm going to gather more to get the sound I want. I'm going to take more from here. I'm going to take more from here based on what I'm singing.

[00:25:35.260] - I

When you're singing, say literally any song, say you're on like an F above high C. Would that feel more like it's closer to head voice or closer to chest voice?

[00:25:47.540] - A

Closer to head voice but with some chesticles in there.

[00:25:52.020] - I

Would everybody say that? They kind of agree with that. Unanimous

[00:26:08.390] - I

We're kind of, like, running low on time, and I know you all got to warm up because you got to do a show. Are there any times that mix belting does not feel healthy? That that does not feel like a good option.

[00:26:23.740] - A

I mean, it runs out as up the scale at a certain point.

[00:26:26.870] - I

Sure, yeah.

[00:26:27.810] - D

And down the scale.

[00:26:29.450] - Speaker 3
Oh, really?

[00:26:30.530] - D
Yeah. I can't mix belt, like, too low.
Just turn it air.

[00:26:36.240] - C
Yeah, I don't think it it doesn't feel healthy. It's definitely not the sound that I want. If I am mix belting, like, low, I'll be like, I could probably afford to just belt this and say in the higher ranges. But that also depends on what style being done. Like, if I'm singing a pop song or if I'm singing musical theater class.

[00:27:04.800] - B
Am i singing alanis Morsette or Joni Mitchell
Style.
This is so style based. I'm not going to mix belt something that doesn't require mix belt. I'm just going to pick one.

[00:27:22.080] - I
Any tips or exercises? you guys aren't teachers, but imagine you were for a second and you were coaching somebody on how to achieve that mixed belt sound. Specifically above, like a c. Like a C above middle C. What exercises would you say? Like, oh, try this. This might help placement.

[00:27:50.030] - D
Placement, resonance, breath support
Yeah.

[00:27:58.450] - A
I think doing those calling on pitch things have really helped me in the last couple of years, building up to that pitch, like, starting a few notes down, calling out something on pitch. Not singing, but just calling, building up to that note and then doing that phrase, singing through it and trying it with that memory.

[00:28:28.840] - A
I find it really helpful if I'm having a really sticky note problem.

[00:28:35.880] - C
I would say, like, going up the scale and going down the scale and knowing the difference, I think, as well, I sometimes will switch in between being like, okay, I'm going to sing this and head voice, and then I'm going to sing in a mix just so I can tell what the difference is.

[00:28:56.320] - I
And what would you say that those main differences are?

223. Madison Hayes-Crook

June 4, 2023 at 12:40:23 AM

conflict of opinion - training can have positive or negative on the comfort or fear a student feels when approaching mix-belt

[00:29:01.750] - C

Placement Feeling it through the nose as opposed to farther back. As opposed to up and back.

[00:29:08.040] - A

Do you also record yourself? I record myself when I do it. You're like, oh, that actually doesn't sound super weak when I do sounds very different when I do it in my head.

So I'm actually doing okay.

[00:29:21.960] - C

Me personally, my head voice is more like, darker, operatic ish, whereas when I'm doing my mix. I need to make sure it's forward. So I think that's the big way of being able to tell, like saying, okay, forward up. We can tell what the differences are between sound.

[00:29:44.770] - B

My favourite exercise is literally ah tongue out, octave jumps

And then oh, I was just going to say if I know I'm going to need to access a mix belt, I would need to make sure that my head voice is solidly warmed up. Also my chest voice is solidly warmed up. And then I feel like the rest kind of like it happens because both areas of my invoice are just warm and ready to go. So they can come together nicely, I guess.

[00:30:29.090] - I

Amazing. No, that's so great. Yeah, I think that's pretty much it. You guys answered a lot of my questions and I didn't even have to ask them.

[00:30:45.110] - A

Like, I kind of wish we could just talk about it more because it's so interesting, everybody's.

[00:30:50.110] - I

So it was like one of my biggest takeaways is just like, oh, the language that we use to describe it is very different. Everyone's place of comfort is very different. And the things that we use to help us find success are very different.

[00:31:16.620] - D

Which is super interesting from the perspective of being a teacher or a coach, because I feel like we probably all have a lot of the same teachers. They teach one way to learn one thing, and then how do we all internalize that and use it so differently? And should we be learning in more than one way?

[00:31:34.580] - A

I have found on TikTok, like a couple different musical theater that I'm sure we've all come across, but vocal teacher people, and that's been super helpful too.

223

[00:31:45.430] - D

And it blows my fucking mind How have I not done this many years? It's almost heartbreaking where you're, like, use that.

[00:31:54.120] - C

224. Madison Hayes-Crook

June 4, 2023 at 12:41:37 AM
this is conflict of pervious
opinion as we have established
that a well executed mix-belt
can be considered the same as
a belt

225. Madison Hayes-Crook

June 4, 2023 at 12:44:45 AM
contradiction- the ability to let
go and just sing can only be
done once a certain amount of
training and technique have
been achieved

226. Madison Hayes-Crook

June 4, 2023 at 12:45:59 AM
this inherently contradicts
certain industry realities. Singers
who meet a certain sound
profile are more likely to get
jobs. So there is an element of
needing to develop a
certain sound and style

227. Madison Hayes-Crook

June 4, 2023 at 12:46:48 AM
contradicts previous statements
about "this is the sound that
everyone wants to hear"

And I think teachers for me, specifically. Teachers who do different things in the industry, have really helped me because then I can find what the differences are.

[00:32:07.340] - A

And also the whole point of this study that you're doing, I think is exemplified. But the fact that no teacher that I've had personally has been able to successfully tell me what mix belt is, how to do it, and as it's become a new style in the last 20 years, like relatively new in the musical theater lexicon, it's all anybody is doing. Yet there's so little out there, or there has been in our days of theater school in how to actually do that in a healthy way. They were just like sound loud,

[00:32:44.680] - D

And I remember when I was in school only beltters were respected and valued. If you mixed.. You were just kind of alright

[00:32:52.520] - B

I also think there's something to be said for, like, we've all done however many years of training we're all immersed in it. We've had a million teachers and what happens if we just let it all go?

Just fucking sing

I bet you all of us could just navigate it just fine and wouldn't have to think about it as much. And that's where I feel like I'm at in my journey, is like, I actually learned so much and I'm going to take little bits and pieces of All of it, but I'm not going To think about it. I'm not going to overthink it anymore because I think that actually held me back for a really long time. People telling me like, oh, you're a coloratura . Like, you're just a soprano. And that's not what I actually enjoy singing at all. So I was like, I don't want to do that.

I just think there's something to be said for that too. It's like, how about we're all just like this gift and we just use it.

[00:33:41.580] - I

What feels good and lean into that, what feels right, which is different.

[00:33:49.260] - D

One of my biggest struggles as vocalist is trying to sound like other people 100%. That's what held me back for so many years.

[00:33:54.160] - A

100%. Why don't I sound like this person when I sing it? Oh, I actually don't have that quality in my voice and I can still sound powerful and still sound like I'm mixed belting, even though I don't sound like Christina Agulara when I sing, you know what I mean? You just have different vocal types.

[00:34:08.920] - A

Truly can't tell you how many times this year I've been like, oh, my gosh, I wish I didn't know so much in the brain. I do miss the times where I felt like I could just do it and I was able to access it myself. I'm glad that I know you will.

[00:34:25.560] - D

There'll be phases I think when you're in school and the first few years out of school, you're still like through three years and.

A

Then in auditions, your voice does things that you're like, I didn't ask it to do that. Why did that happen?

[00:34:40.560] - C

That goes away. The voices, the haunting ghosts of your. Instructors, eventually 100% go away for sure.

[00:34:49.510] - B

To think that my belt was like me, just full of adrenaline and energy and all of this and that it was actually hindering me. It was like a bad thing. And then all of a sudden I was like, if that's how I feel, why don't I just use that to my advantage instead of trying to always suppress it? Because I think when we say, like, that sometimes is how we feel. So it just is like, why suppress it? But it's like if you're taught all these things, it will put you into a box and if you're taught what you can't do

[00:35:23.580] - A

I had a teacher in university tell me to tell the class, you can't change your voices. You either you either are a legit singer or you're like a text. I was like, really?

In Vivo Code

Mix-belt - red
Third voice type - orange
Mix -yellow
Thick/ thin - lime green
Tightening - cyan
Larynx - blue
Twang - royal blue
Relaxation - purple
Above - fusia
Forward -light red berry 2
Vowel - light orange
Muscle Memory - light yellow 2
Forehead - light green 2
Lyrics - light cyan 2
Pinch/ Narrow - light corn flower blue 2
Head voice - Light blue 2
Vowel - Light purple 2
Vocal Quality -light magenta 2
Lightness - light red berry 1
Emotions -light red 1
Air - light orange 1

228. Madison Hayes-Crook
May 24, 2023 at 10:36:06 PM
mix belt

229. Madison Hayes-Crook
May 24, 2023 at 10:40:01 PM
third voice type

Straight tone - light green 1
Brightening - light cyan 1
Lengthening - light cornflower blue 1
Heavy/ light - light blue 1
Style - light purple 1
Belt - light magenta 1
Space - dark red berry 1
Open - dark red 1
Grounded - dark orange 1
Tongue - dark yellow 1
Switch - dark green 1
Supported - dark cyan 1
Bounce - dark corn flower 1
Energy/Excited - dark blue 1
Palate - dark purple 1
Tension - dark magenta
Match quality of tone -dark red berry 2

Participant A Interview Transcription

Speaker 1- Interviewer
Speaker 2- Participant A

[00:00:48.430] - Speaker 1
Are there other terms in the industry that you think also refer to mixed belts that are thrown around in casting and rehearsals and what have you?

[00:00:58.130] - Speaker 2

228 I find there are a lot of people who still use the term belt in place of mixed belts. Okay. And that's maybe just part of what you're studying is like, what the fuck is it? Which is what is it? And I think maybe this has always been an older people too. I find what's your belt quality? Like, can you do this scale but belt the whole thing. And it's like, obviously that's not in my capabilities. I'm not like a chest voiced belter, so I don't do it as a belt. And they're like, yeah, great. So they mean mixed belts.

[00:01:42.250] - Speaker 1

Yeah, but they say belt.

[00:01:43.960] - Speaker 2

And I think it's just because there's still a fundamental.

[00:01:48.370] - Speaker 1

Not agreement, like inconsistency in the language. Okay. Do you think generally on that when people say belt, is it synonymous with mixed belt for you? Okay, cool. Okay. In that case, when they say a mixed belt, does that sit more often in your chest range or your head range? Or would you consider mix like a third voice type altogether?

[00:02:23.230] - Speaker 2

229 I think logistically I consider it a third voice type, but when I'm thinking of it in my head, it feels like head voice with some juice on.

230. Madison Hayes-Crook

May 24, 2023 at 10:39:48 PM
mix

231. Madison Hayes-Crook

May 24, 2023 at 10:41:06 PM
mix

[00:02:35.110] - Speaker 1

It so it sits in the same place as a head voice, but you kind of like manipulate your body to make it sound.

[00:02:41.890] - Speaker 2

Yeah, because if I think chest for me personally and the way my voice works, I'm going to crack.

[00:02:48.510] - Speaker 1

Okay.

[00:02:49.130] - Speaker 2

Yeah.

[00:02:49.690] - Speaker 1

Okay, so in your voices, do you have that place where you kind of go like, I'm going to go from a full belt to a mix, or do you tend to sit in more of a mix the whole way through?

[00:03:03.290] - Speaker 2

230 My particular voice is a very mixed quality. I remember first starting out in musical theater in high school, I didn't really have musical theater vocal training. I just had voice lessons with a lady that I would do scales with and sings pop songs with. Yes. And I remember distinctly someone saying to me in rehearsals one day, like, it's no fair. You have no break in your voice. And I remember saying to them, like, what is that? I don't know what that meant. And of course now I do, but I think my voice just is naturally a very mixed quality.

[00:03:38.390] - Speaker 1

Like it sits more in like, a head register. So you manipulate it kind of.

[00:03:43.510] - Speaker 2

231 I think so. But then I would argue that, like true legit singers, I don't I don't sing legit either. Full head voice. I think I have a pretty mixy quality to my voice where it naturally wants to sit anyway. Yeah, there is beats the note beat. I think it's a B five. Yeah, that's like a buckner for me, for sure.

[00:04:09.600] - Speaker 1

Okay.

[00:04:09.870] - Speaker 2

Because that's where that's where things can be wobbly for me.

[00:04:13.890] - Speaker 1

You got to make a choice.

[00:04:14.970] - Speaker 2

Yes, for sure.

[00:04:16.150] - Speaker 1

Okay, cool.

[00:04:17.600] - Speaker 2

Yeah.

[00:04:19.170] - Speaker 1

Okay, so this is kind of like the same question, but I'm just going to phrase it differently. How does your mix belt feel different from like, a head mix?

[00:04:35.210] - Speaker 2

That's a very good question.

[00:04:37.370] - Speaker 1

Does it it's okay if the answer is no.

[00:04:40.730] - Speaker 2

I mean, I think it does. I think it's to think about what that feels like for me. It feels like thicker.

[00:04:56.730] - Speaker 1

Okay, that makes sense. Yeah. Thick.

[00:09:59.860] - Speaker 1

Thicker, like in your chest thicker? Like in the throat? Thicker, like in the breath.

[00:10:04.180] - Speaker 2

I think.

[00:10:04.620] - Speaker 1

Everything okay? Yeah. Cool.

[00:10:07.040] - Speaker 2

Yeah, cool.

[00:10:10.860] - Speaker 1

Okay.

[00:10:13.020] - Speaker 1

Are you always aware of when you're, like, mixed belting versus belting? Is that like a distinction you can succinctly feel in your body?

[00:10:20.410] - Speaker 2

I think so, yeah.

[00:10:21.900] - Speaker 1

Yeah. Cool.

[00:10:23.460] - Speaker 1

Okay, so when we are up high, where would you like the contemporary mix belt sound that we love right now? How does that feel different to you than, like, a lower mix belt sound? Sitting like an AP area?

[00:10:39.560] - Speaker 2

232 Again, I'm going to use the term, sorry. Yeah, I think it's like a thin versus thick feeling.

[00:10:56.320] - Speaker 1

No, that makes a lot of sense.

[00:10:58.320] - Speaker 2

I don't know, it's like very not.

[00:11:02.480] - Speaker 1

Describable, but no, you're describing 100%.

[00:11:05.790] - Speaker 2

Yeah.

[00:11:06.020] - Speaker 1

You're describing like, a physiological function very accurately, but we won't get into that. I'll tell you more about it later.

[00:11:14.260] - Speaker 2

Okay.

[00:11:19.220] - Speaker 1

You said that when you move from more of like a true belt sort of sound to a mixed belt that you use less air.

[00:11:29.310] - Speaker 2

Yeah.

[00:11:30.090] - Speaker 1

What other things do you notice as you make that transition?

[00:11:34.120] - Speaker 2

233. Madison Hayes-Crook
May 24, 2023 at 10:42:55 PM
tightening
234. Madison Hayes-Crook
May 24, 2023 at 10:43:31 PM
larynx
235. Madison Hayes-Crook
May 24, 2023 at 10:45:14 PM
twang
236. Madison Hayes-Crook
May 24, 2023 at 10:45:57 PM
mix

- 233 I notice pinching sounds bad because I think it implies like, a tightening, and I really feel a tightening, but I feel almost like pinching is the closest that I can describe it sort of at the back of my throat almost, and it gets quite in my forehead.
[00:12:01.360] - Speaker 1
High resonance.
[00:12:02.440] - Speaker 2
Yeah. Okay. Yeah.
[00:12:04.550] - Speaker 1
What about, like, your tongue? Do you notice, like, your tongue does anything?
[00:12:09.300] - Speaker 2
I don't notice my tongue. I don't notice my tongue when I sing ever, which maybe I don't know what that means.
[00:12:14.500] - Speaker 1
Okay.
[00:12:15.270] - Speaker 2
I don't know.
[00:12:16.410] - Speaker 1
- 234 What about your larynx height? Are you aware of that at all?
[00:12:19.960] - Speaker 2
High, like all the time? All the time. Okay.
[00:12:22.940] - Speaker 1
Yeah. Okay.
[00:12:27.980] - Speaker 1
- 235 What about, like, twang? Does your use of Twang modify between the belt and the mix belt?
[00:12:33.580] - Speaker 2
I'm actually not sure what Twang fully means.
[00:12:37.680] - Speaker 1
Great.
[00:12:38.620] - Speaker 2
But I've heard the term tossed around a little bit and like, brief descriptions, I would say probably more Twang comes into a mixed belt than a full chest belt situation.
[00:12:52.100] - Speaker 1
Okay. Yeah.
[00:12:56.340] - Speaker 2
Okay, so you also said that trying to sound like, large and powerful in your mix belt causes unsteadiness. Can you just kind of, like, tell me more about that?
[00:13:10.550] - Speaker 1
- 236 Yeah, it actually ties back to the mixed sensation that I have in my voice and not really having a break. As I climb up, I feel like, oh, this is supposed to be really important and powerful, so I really got to give it my all. And then I can feel like all my air being forced up and slamming against my voice. That's when it comes really unsteady and cracky and not placed in the right way. And so to relax on that and find that true mixed belt sensation and quality, it feels easy when it's happening.
[00:13:50.790] - Speaker 1
Yeah.
[00:13:51.860] - Speaker 2

But then when that happens, sometimes I'm like, well, it feels easy. So it can't be very impressive or it can't sound very powerful to the outside. And so that's where recording myself really has come in handy because then I can listen back and go, oh, actually that does sound fine.

[00:14:11.660] - Speaker 1

Yeah, it does.

[00:14:12.700] - Speaker 2

The job. Yeah. Okay.

[00:14:21.750] - Speaker 1

When you feel that unsteadiness, what are the things that you do to counteract that? Like, if it were like, happening in like a rehearsal or whatever yeah. How do you reset what's your yeah.

[00:14:36.030] - Speaker 2

It even happens in the show pretty often. I'll have to resist the urge to curl in.

[00:14:48.050] - Speaker 1

Yeah.

[00:14:49.250] - Speaker 2

And I'll have to focus on coming out. I have to really it's just like a true finding the relaxation in here.

[00:15:00.180] - Speaker 1

Okay.

[00:15:01.270] - Speaker 2

And also focusing on my diaphragm enough to not force all the air up out in one go.

[00:15:12.840] - Speaker 1

Okay.

[00:15:13.320] - Speaker 2

Lean back on that.

[00:15:15.210] - Speaker 1

Keeping it yeah.

[00:15:17.070] - Speaker 2

237 And letting it out slowly out of a ballooning. The end of a balloon instead of the whole thing come out.

[00:15:25.890] - Speaker 3

Okay. Yeah.

[00:15:27.870] - Speaker 2

And it's like it feels like this at the back of my throat.

[00:15:35.620] - Speaker 1

Up and over.

[00:15:36.130] - Speaker 2

Kind of up and over.

[00:15:37.010] - Speaker 1

Like your soft palate is kind of yeah.

[00:15:39.890] - Speaker 2

Instead of like when I'm flubbing a note in like a full belt scenario.

[00:15:47.960] - Speaker 1

When it should like full chest voice kind of okay.

[00:15:50.130] - Speaker 2

238. Madison Hayes-Crook
May 24, 2023 at 10:47:26 PM
mix

239. Madison Hayes-Crook
May 24, 2023 at 10:47:47 PM
mix

238 When it should be a mix and I can feel that sort of tightening in the air. It's like I have to lean back and also up and forward on that.
[00:16:02.730] - Speaker 1
Yeah.
[00:16:03.830] - Speaker 2
Any of that makes it does. It makes a lot of sense if there's like a lengthening almost in the.
[00:16:08.920] - Speaker 1
Back of the throat.
[00:16:10.150] - Speaker 2
Yeah. Okay. Yeah.
[00:16:12.730] - Speaker 2
239 And just like everywhere, like from here to here, I have to think like.
[00:16:16.770] - Speaker 2
Instead of instead just like push.
[00:16:20.430] - Speaker 1
Yeah, totally.
[00:16:21.720] - Speaker 1
Totally.
[00:16:23.390] - Speaker 1
Okay.
[00:16:23.920] - Speaker 2
That's really cool. That area what am I trying to say?
[00:16:36.020] - Speaker 1
Like the breaky breaky area.
[00:16:37.620] - Speaker 2
Yeah.
[00:16:38.610] - Speaker 1
Do you tend to pushing for more chest or just going into the mix when you feel that?
[00:16:44.390] - Speaker 2
I think it's still something that I'm finding, to be honest with you.
[00:16:47.180] - Speaker 1
Yeah.
[00:16:49.670] - Speaker 2
I know we're not supposed to talk about this show currently, but no, I.
[00:16:52.390] - Speaker 1
Actually am going to.
[00:16:53.380] - Speaker 2
Okay.
[00:16:53.740] - Speaker 1
Just go.
[00:16:54.170] - Speaker 2
So, for example, in this show, in that last song that I have, there's a lot of negotiations that happen and I forget your original what was your question just now?
[00:17:04.270] - Speaker 1
Just keep going.
[00:17:04.980] - Speaker 2
Okay. There's a lot of negotiations and I actually find in that area of like.

240. Madison Hayes-Crook

May 24, 2023 at 10:48:40 PM
from above

241. Madison Hayes-Crook

May 24, 2023 at 10:49:25 PM
from above

[00:17:10.780] - Speaker 1

240 B and C yeah.

[00:17:13.310] - Speaker 2

If I come at it from above, everything above, that feels very easy to i

[00:17:18.900] - Speaker 1

So once you get up to kind of like the third chorus, that's a mixed belt .

[00:17:25.090] - Speaker 2

241 Kind of full mix belt. That's all super easy. I can relax in that. Part 112% and coming. The reason why I do that riff at the end, I did it because I knew I could safely come down for that into that last note.

[00:17:45.020] - Speaker 1

Okay.

[00:17:45.270] - Speaker 1

Down to, like, the B as opposed to sitting on a D for longer.

[00:17:48.890] - Speaker 2

I can sit on that D. It's just not written that way.

[00:17:51.420] - Speaker 1

Yeah.

[00:17:51.950] - Speaker 2

And I wanted to go back down to the b because I think it makes structural sense in the song. It's easier for me to successfully hit that note if I'm coming from the set up vocally of and then hit it from there.

[00:18:06.480] - Speaker 1

Got you.

[00:18:07.120] - Speaker 1

As opposed to coming from below.

[00:18:08.620] - Speaker 2

Yeah.

[00:18:08.910] - Speaker 2

And going, oh, here comes the bigger note.

[00:18:10.940] - Speaker 2

That's higher.

[00:18:11.400] - Speaker 2

That has to be super impressive. I'm going to slam it. I'm already coming from a place where I know I'm successfully set up vocally and can slop back interesting. Down to it.

[00:18:21.960] - Speaker 1

So on that, speaking of that, the.

[00:18:24.470] - Speaker 1

Song, is this a good example?

[00:18:27.420] - Speaker 2

It is.

[00:18:28.010] - Speaker 1

It's perfect.

[00:18:28.820] - Speaker 2

It's mixed belt parts.

[00:18:30.080] - Speaker 2

Right.

242. Madison Hayes-Crook
May 24, 2023 at 10:50:41 PM
forward

243. Madison Hayes-Crook
May 24, 2023 at 10:50:56 PM
vowel

244. Madison Hayes-Crook
May 24, 2023 at 10:51:35 PM
muscle memory

245. Madison Hayes-Crook
May 24, 2023 at 10:52:25 PM
thin

246. Madison Hayes-Crook
May 24, 2023 at 10:52:41 PM
forehead

247. Madison Hayes-Crook
May 24, 2023 at 10:53:57 PM
lyrics

248. Madison Hayes-Crook
May 24, 2023 at 10:54:24 PM
pinch

249. Madison Hayes-Crook
May 24, 2023 at 10:55:09 PM
headvoice

[00:18:30.380] - Speaker 1
So in your second last chorus, would you say that sits in more of a mixed belt place or a belt place?

[00:18:43.760] - Speaker 2
I would say belt heavy.

[00:18:45.110] - Speaker 1
Okay.

[00:18:45.370] - Speaker 1
And then our last chorus, you would say it's more of a full mix.

[00:18:49.410] - Speaker 2
Okay.

[00:18:49.840] - Speaker 2
As opposed to a mixed belt, even mixed belt, because it's **so forward** and the **vowel replacement is so wide**.

[00:18:55.240] - Speaker 1
Yeah. Okay, cool.

[00:18:58.670] - Speaker 1
How do you do that? What's the process in your brain that you go through when you're going, like, you're up at the top of your belt range to go into that mixed belt range? What is the negotiations that happen in your brain and your body?

[00:19:11.430] - Speaker 2

244 ... It's become like a memorized feeling, like a muscle memory. But if I were to describe learning how to do that transition for myself, I almost think of, like and this is not my vocal quality at all, so I don't know why, but it's almost like a rock whale sound.

[00:19:30.880] - Speaker 2

Yeah. Do you know what I mean?

[00:19:32.430] - Speaker 2

245 ... I think about really thin sound that's, like, right in the middle of my **forehead**. I think to myself almost like legit head voice singing, but it's not.

[00:19:48.450] - Speaker 1

Yeah. So it's like you kind of feel like, tell me if I'm wrong. Anatomically through here, this is like legit head voice. And then up in here, we're making the adjustments to bring into a more contemporary place.

[00:19:59.970] - Speaker 2

I don't know if that's quite right either because it's like a different feeling in here. Like, I think it's probably the lyrics. I think it's probably **thinking head voice but putting my lyrics up real high** okay. And having a bit of that **pinch back** there but still thinking **head voice** kind of create that sound.

[00:20:19.760] - Speaker 1

Cool.

[00:20:20.280] - Speaker 2

For that section.

[00:20:21.380] - Speaker 1

Cool. Okay.

[00:20:23.200] - Speaker 1

On similar note, do you find that more closed vowels are easier in a mixed belt, or do you find open vowels?

[00:20:32.590] - Speaker 2

250 I'm always a gal who likes open vowels. I have a really hard time with things like ease. Like, those have been the band of my existence always. So I think open vowels are probably.

[00:20:46.020] - Speaker 1

Like, in a mixed belt place through a belt place. All of it, kind of, yeah.

[00:20:50.710] - Speaker 1

Okay, cool. Yeah.

[00:20:53.910] - Speaker 1

Tell me about your training.

[00:21:00.620] - Speaker 2

Right.

[00:21:02.390] - Speaker 2

So I grew up training when I was in high school with a lovely lady in her living room who we didn't do any legit classical stuff. We just sang, like, random songs that I liked.

[00:21:14.770] - Speaker 1

Okay.

[00:21:15.440] - Speaker 2

A little bit of musical theater here and there.

[00:21:17.480] - Speaker 1

Okay.

[00:21:17.980] - Speaker 2

And then when I went to theater school, we had so it wasn't really classical.

[00:21:22.340] - Speaker 1

It was just singing is singing.

[00:21:23.860] - Speaker 2

. Singing is singing. That was kind of the idea. We didn't really do anything stylistically significant or different.

[00:21:40.710] - Speaker 1

Yeah.

[00:21:42.790] - Speaker 2

And then in theater school, truth be told, I had a private vocal teacher that we would have through school as part of our curriculum, and we just mostly focused on acting. We did some vocal training, but it certainly wasn't what I would describe as legit or classical training.

[00:22:01.370] - Speaker 1

Yeah. Okay, cool. Okay.

[00:22:11.450] - Speaker 2

Was there, like, where was, like, the level that you kind of like in your development as a singer?

Where was the level that you were like, oh, this is a belt sound, and I'm making a belt sound?

When did that kind of happen for you? Was that in college?

[00:22:25.010] - Speaker 2

I think in college.

[00:22:26.210] - Speaker 2

Okay. And.

[00:22:30.130] - Speaker 2

We had a teacher who taught us in our first year, he went away to England to take a vocal Pedagogy course for, like, a year and came back in our last semester of our third year. And there was not really a lot of conversations, I don't think, about belt, mixed belt, that kind of thing

in our vocal classes up until then. And he came back and he had all this new information, and I just remember him talking about crycoids all the time, and I was like, the crycoid. But we did Drowsy. Chaperone and she has in show off at the end, she has I think.

[00:23:07.010] - Speaker 1

It might be a B.

[00:23:07.790] - Speaker 2

It's a C. It's A-C-I had a struggle bus moment with that, too, because.

[00:23:12.550] - Speaker 1

You were, like, wanting to flip on it.

[00:23:14.070] - Speaker 2

Kind of looking back now and what I know about my voice now and singing back then and remembering then, I don't think I even knew what the difference was or what was happening.

[00:23:26.570] - Speaker 1

Okay.

[00:23:27.000] - Speaker 2

But I remember it being hard and him trying to work with me on how to negotiate all that. I think it took a long time to really figure out and also recognize that everyone's voice is different and what sounds like a mixed belt on one person is not going to be the same as somebody else.

And there's lots of different vocal qualities out there. And I think I always felt like it should be this really crazy, strong, powerful voice, and I don't know that I have that necessarily. I think I've got a bit more of a delicate mixed belt quality as opposed to a Natalie Weiss mixed belt. You know what I mean?

[00:24:13.100] - Speaker 1

Totally.

[00:24:13.630] - Speaker 1

Yeah.

[00:24:16.230] - Speaker 2

I don't know what I'm trying to.

[00:24:17.380] - Speaker 1

Say, but yeah, it's okay.

[00:24:20.150] - Speaker 2

I think there wasn't a definitive moment of like, oh, this is belt, this.

[00:24:23.870] - Speaker 1

Is what I'm doing, and this is what I'm trying to do.

[00:24:27.130] - Speaker 1

Yeah. Okay. Yeah. Cool.

[00:24:32.410] - Speaker 1

So when you approached pop music, would you say you kind of always did that from just, like, a middle voice mixed place?

[00:24:42.750] - Speaker 2

Totally.

[00:24:43.220] - Speaker 1

It was never really, like, approach from the chest?

[00:24:46.750] - Speaker 2

I don't think so. And I was scared of pop music, too.

[00:24:50.880] - Speaker 1

Of course.

252. Madison Hayes-Crook
May 24, 2023 at 11:01:17 PM
quality
253. Madison Hayes-Crook
May 24, 2023 at 11:01:57 PM
head voice
254. Madison Hayes-Crook
May 24, 2023 at 11:02:51 PM
lightness
255. Madison Hayes-Crook
May 24, 2023 at 11:03:37 PM
emotions

[00:24:51.460] - Speaker 1
We all are. They scarred us.
[00:24:54.200] - Speaker 2
Why?
[00:24:55.650] - Speaker 2
Okay.
[00:25:00.130] - Speaker 1
I'm just going to ask this question. How important is the development of strong head voice technique to mix belt? Now, I feel like I wrote this thinking that that had been kind of.
[00:25:10.730] - Speaker 2
252 Your well, listen, starting I do have and I think through observation and some training here and there, too, I do have a very legit quality to my voice, I think I have absolutely that quality to my voice. And I think that's part of what I like about my voice is that it can change qualities a little bit. So I do have that in my background.
[00:25:39.540] - Speaker 1
Yeah.
[00:25:40.340] - Speaker 2
But I think it is important. I think that when I'm in my warm ups here for this show, I always focus most of my scales doing legit stuff and really opening that up so then I can approach all the mixed belt stuff. So much of the higher end of my mix belt stuff relies on me 253 approaching it almost from a head voice place. A legit voice manipulating sorry.
[00:26:11.180] - Speaker 1
No, please finish.
[00:26:12.410] - Speaker 2
Just approaching it from that place and then manipulating from there.
[00:26:15.640] - Speaker 1
Yeah.
[00:26:16.530] - Speaker 1
Would you say when you are, say, like you're going to sing something and whatever goes only up to a B flat, would you still approach that trying to lighten the chest voice, lift the chest voice?
[00:26:29.510] - Speaker 2
254 Yeah, that's still what I try to do in the last note of the song in the show. I'm still always trying to find the lightness.
[00:26:40.220] - Speaker 1
Yeah.
[00:26:40.620] - Speaker 2
The negotiation between yeah, cool. I think that's pretty much all of it.
[00:26:51.550] - Speaker 1
What time are we at?
[00:26:52.730] - Speaker 2
Okay, a couple more minutes.
[00:27:04.300] - Speaker 1
Is there, like, a certain emotional state that you think makes mixed belting easier, or is it more of like a full technical approach, even when you're doing it within the context of a character?
[00:27:15.600] - Speaker 2
255 Well, I think having strong emotions can definitely help that stuff. It can be hard if you're super angry, because then I think sometimes the tendency is to clench things, but like, oh my God.

256. Madison Hayes-Crook

May 24, 2023 at 11:04:32 PM
thin

257. Madison Hayes-Crook

May 24, 2023 at 11:04:49 PM
thin

One of the gifts of this song is being able to speak, sing a bunch of stuff to get that quality in there. But with each approach and also I have heard and have been experimenting with that sort of cry tone quality to get some of that out there.

[00:27:52.370] - Speaker 1

Okay.

[00:27:52.750] - Speaker 2

Also superb.

[00:27:53.840] - Speaker 1

Do you find that's really useful in mixed belt specifically?

[00:27:57.250] - Speaker 2

I think so, yeah.

[00:27:59.350] - Speaker 1

How does that change how it feels?

[00:28:02.320] - Speaker 2

256 It gets it to that thin but reinforced place.

[00:28:10.190] - Speaker 1

Okay. Yes.

[00:28:11.870] - Speaker 2

You know what I'm saying?

[00:28:13.250] - Speaker 1

Yeah.

[00:28:13.690] - Speaker 2

257 It's like that thin but still strong and powerful feeling.

[00:28:18.800] - Speaker 1

Yeah.

[00:28:34.100] - Speaker 1

Where would you say there's like a lot of people teach belt from a place of, like, calling out. Do you approach mix belt from that at all?

[00:28:45.960] - Speaker 2

I have seen a few videos online of people doing that on pitch, like, hey, that kind of thing.

[00:28:52.190] - Speaker 1

Yeah.

[00:28:54.140] - Speaker 2

I will do that once in a while as I'm having trouble finding where to place it just to have an example of what that feels like and then saying it.

[00:29:05.790] - Speaker 1

Okay.

[00:29:06.640] - Speaker 1

You'll do a couple of calls. When you do those calls, do you identify like, oh, I'm in my mix as I'm doing this, I'm in my chest voice as I'm doing this. Does that feel very different to you?

[00:29:21.320] - Speaker 1

Yes. Okay.

[00:29:22.970] - Speaker 2

Yeah, I think so.

[00:29:25.080] - Speaker 1

258. Madison Hayes-Crook
May 24, 2023 at 11:06:06 PM
air
259. Madison Hayes-Crook
May 24, 2023 at 11:06:47 PM
headvoice
260. Madison Hayes-Crook
May 24, 2023 at 11:07:28 PM
straight tone
261. Madison Hayes-Crook
May 24, 2023 at 11:07:46 PM
straight tone

What would you say is like, going into singing the song you have to sing in the show where you are doing so much chest and so much heavy mix work? Are there warm ups that you stick to practices before show that you find.

[00:29:42.290] - Speaker 2

Really help get you there? I'm really bad for warming up. I warm up ever and just started in the last couple of contracts doing like a wheel warm up and there is value in it, I can say. I think mostly just I do the one with Conrad here and that's the only one I do out of the day.

[00:30:04.450] - Speaker 1

Yeah.

[00:30:04.870] - Speaker 2

258 I really enjoy a lip trill to regulate the airflow.

[00:30:12.080] - Speaker 1

Yeah.

[00:30:14.360] - Speaker 2

259 And I do think warming up the legit head voice, I think it's helpful just to kind of get everything loose and open and I will do like maybe one of the scales that he does from a mixy place as high up as I can go okay. Up to maybe FG before I'll transition into cool voice for the rest of it.

[00:30:39.470] - Speaker 1

Yeah.

[00:30:40.880] - Speaker 1

Are there any things you have in your back pocket that you like to use to help, I don't know, brighten up or bring more of like contemporary sound to those higher mix mixed notes, particularly in the D five to a five range?

[00:30:58.420] - Speaker 1

Yeah.

[00:30:58.810] - Speaker 2

260 There I think straight tone is very helpful for me.

[00:31:03.910] - Speaker 1

Okay.

[00:31:04.460] - Speaker 1

And you do that like vibe breath.

[00:31:06.260] - Speaker 2

261 Kind of yeah, straight tone is helpful. Adding a few licks like riffs okay. Is also helpful and it also keeps me vocally flexible in those moments.

[00:31:21.080] - Speaker 1

Helpful in that it makes it easier or because it makes it sound more contemporary.

[00:31:26.800] - Speaker 2

I mean, I think it probably makes it sound more contemporary, for sure. And it makes it easier. It makes my voice flexible enough that you're not gripping. That I'm not gripping.

[00:31:39.700] - Speaker 1

Okay, cool. What do you think about sort of like, as you're working either from chest voice or in a mixed belt between A and E? Are you ever aware of the front of the teeth that's part of your apparatus?

[00:31:55.940] - Speaker 2

Yeah, I do notice like, sometimes I'll feel mostly in the lower, especially A's and stuff. I'll notice like a vibrating on the roof of my mouth sometimes a little bit.

[00:32:08.770] - Speaker 1

Okay.

[00:32:09.470] - Speaker 2

262 I have to focus on brightening here and lengthening because I tend to go a little bit wide, which is not helpful. So I'll have to make sure that it keeps things lengthened in my actual mouth. Yeah, and the front of my mouth too. Totally.

[00:32:28.580] - Speaker 3

Meow. Cool.

[00:32:34.340] - Speaker 1

I've got so much information here.

[00:32:36.600] - Speaker 1

Yay.

[00:32:46.200] - Speaker 1

How do you know when you're successful? Like, what is, like, when you've got, like, a good mixed belt? How do you know as you're doing it that you've got it?

[00:32:55.660] - Speaker 2

Well, I can feel it, first of all, it almost feels it's so funny. Like a middle ground. Like, it literally feels like a true middle feeling.

[00:33:06.630] - Speaker 1

Like, in your throat. Like not too thin, not too thick.

[00:33:08.630] - Speaker 3

Yes, exactly. Okay.

[00:33:10.210] - Speaker 2

It feels easy and it feels like this is so stupid and flower of me to say, but it really does feel like sailing. It feels like I'm floating on top here and can just go and go and go. And that's what it feels like.

[00:33:28.600] - Speaker 3

Great. Yeah.

[00:33:29.670] - Speaker 1

How does it feel when you're not successful?

[00:33:31.810] - Speaker 2

Like poopicaka feels like tugging and hardening and crackly and farty.

[00:33:46.120] - Speaker 1

These are really great adjectives.

[00:33:49.880] - Speaker 2

And stuck. Feels super stuck and heavy. Muddy.

[00:33:53.880] - Speaker 1

Does it ever get, like, scratchy in there?

[00:33:55.590] - Speaker 3

Yeah.

Participant B Interview Transcription

Speaker 1- Interviewer

Speaker 2- Participant B

263. Madison Hayes-Crook
May 24, 2023 at 11:17:12 PM
heavy

264. Madison Hayes-Crook
May 24, 2023 at 11:18:35 PM
style

265. Madison Hayes-Crook
May 24, 2023 at 11:18:44 PM
style

266. Madison Hayes-Crook
May 24, 2023 at 11:19:11 PM
headvoice

267. Madison Hayes-Crook
May 24, 2023 at 11:19:52 PM
headvoice

Speaker 1

Are there other terms that are used in rehearsal or in auditions that you think refer to belt or mixed belt?

[00:01:00.770] - Speaker 2

263 No, I mean, I could say, like, maybe, like, twang or, like, straight tone. Okay. I'm feeling to, like, a heavier sound. Yeah. Cool.

[00:01:15.550] - Speaker 1

That makes sense.

[00:01:18.650] - Speaker 1

Okay. So I'm going to have a lot of questions about mix belt, but I'm really trying to zero in on above its feet, sort of like that D five to eight range. When you're up there, generally speaking, and I know you've got a higher sitting voice than most people, would you say that that mixed belt sound is more of, like, a mix or is more of a belt? If you had to pick either side between above a C? C five for you. Maybe think, like, E because you've got a higher kind of flip.

[00:02:05.450] - Speaker 1

Yeah, I think so. Which one is it more of, like, you're sure?

[00:02:14.010] - Speaker 2

264 Well, my honest answer, which isn't like a yes or no, would be like, it totally depends, like, what style of music I'd be singing totally. And what sound I want or they want. It depends. In this show. Sure.

[00:02:33.320] - Speaker 1

It's more belt. Okay.

[00:02:39.490] - Speaker 2

I don't really mix a whole lot in this show because I think the highest note I'm saying is probably like, an E. Yeah. So you don't need to.

Speaker 1

If you were, say, going up at an F in this show, would you feel like you'd move into a mix in that place, or would you still kind of keep it really grounded?

[00:03:00.570] - Speaker 2

265 I think I'd probably have to mix it a little bit. I still think it would depending on the style of music. But if we're talking about this kind of style of music, I probably would only because I know when I well, again, it totally depends, but if I have the space and the freedom to choose my own adventure, then I'll choose the more grounded, totally version for me because it feels more honest. Okay. It's, like, rooted in the character, what you're doing.

[00:03:38.200] - Speaker 2

Yeah. And it's also just, like just sing. Don't try to do what you would do in a vocal warm up and a voice. Right. I'm not going to try to mix something if I don't have to.

[00:04:08.670] - Speaker 1

You kind of answered this ish how does a mix like a chest mix, a belt mix, how does that feel different from a head voice to you?

[00:04:34.890] - Speaker 2

266 Like this? To me, head voice is, like, easy. Do it all day. Kind of like, yeah, it's easy because it's, like, just a different placement.

[00:04:58.830] - Speaker 2

267 I don't know how to explain it other than to me, it feels like it's literally exactly how it sounds like it sounds like feels like head voice. It's not from here. It's like, literally from somewhere in your head. For me, that's what that feels like. Yeah.

268. Madison Hayes-Crook
May 24, 2023 at 11:20:40 PM
headvoice

269. Madison Hayes-Crook
May 24, 2023 at 11:21:25 PM
belt

270. Madison Hayes-Crook
May 24, 2023 at 11:22:37 PM
head voice

271. Madison Hayes-Crook
May 24, 2023 at 11:22:58 PM
mix

272. Madison Hayes-Crook
May 24, 2023 at 11:23:39 PM
narrow

273. Madison Hayes-Crook
May 24, 2023 at 11:23:58 PM
belt

[00:05:15.050] - Speaker 2

And then sorry, what's the other part of your question? A mix? Yeah. I feel like is when you try to for me, the way I would think of it is it's like, okay, I don't have the what's the word I'm looking for.

[00:05:37.130] - Speaker 2

If I don't have the I don't want to say it's not the skill set because that's not what I'm looking for.

If I don't have the gift of being able to keep going you're maxing out, kind of, right? Yeah, exactly. If I'm maxing out, then I need to figure out then I need to take for my head voice, access that and bring it down. Okay.

[00:06:01.970] - Speaker 2

But I also think it's just, like, being able to it's literally just being able to access that and bring it

in. And bring it in. That's, like, how I think of it. Because a belt is typically, like for me anyway, it's a stronger sound, and it comes from the gut, but it's also, like a full open, like, no stress. But as soon as I feel, like, narrowing or compressed, as soon as it starts to compress a little bit, then I feel like I need to grab, like, okay, I need to access that classical head voice, bring some of that in, but then still keep the sound forward.

[00:06:56.570] - Speaker 1

How do you do that to access that head voice? How do you find that? How do I exercise it? How do you think about it? How does it feel?

[00:07:06.510] - Speaker 2

Like, I'm trying to think of, like, a good example. I think it's literally, like, obviously, let's say, like, head voices here, like, belt, chest, whatever you want to call it down here. So once you're hitting that max out, I feel like if I'm singing an E, let's say, and I want to go to the F, the G, whatever, I'm going to have to think about I'm not going to think about where the note actually is sitting. Okay. I'm just going to fucking sing it in order to act. I feel like the head voice is just, like it just kind of kicks in when it happens.

[00:08:13.700] - Speaker 1

Okay.

[00:08:16.350] - Speaker 1

You're not aware of the thing that's happening. It just kind of happens.

Speaker 2

Yeah. I feel like with me for a mix, it should still feel really easy, but it's like the quality of sound, it's different. Yeah.

[00:08:30.630] - Speaker 1

Okay, so would you, like, say that it feels different, like, to be in a chest voice in a mix? Is there a different feeling, or is just the sound that's different?

[00:08:40.710] - Speaker 2

It feels different. How does it feel different? Feels different. I think it just to me feels more, like, narrow, more focused. Okay, cool.

[00:08:52.010] - Speaker 2

With, like, a belt. I'm not thinking about my technique. I'm singing. Yeah, it's just open. It's just like yeah.

[00:09:29.590] - Speaker 1

Okay, so changes my next question. So in that place where you feel like, the head voice is maybe taking over, even if that adjustment is happening and you're not super aware of it, maybe you can't measure it in your body. Does that make sense? Is that kind of what you're saying?

[00:09:54.270] - Speaker 2

274. Madison Hayes-Crook
May 24, 2023 at 11:24:25 PM
muscle memory
275. Madison Hayes-Crook
May 24, 2023 at 11:24:54 PM
mix belt
276. Madison Hayes-Crook
May 24, 2023 at 11:25:33 PM
narrow
277. Madison Hayes-Crook
May 24, 2023 at 11:25:58 PM
mix belt

- 274 I know when it's happening, but it's just like it's hard because it's such muscle memory. Yeah, totally. You're doing it your whole life, you know what I mean? Yeah. So it's like, I know what it's happening, but it's not like, oh, we're shifting gears, or like, it just goes, oh, when I get to this part of the song, I'm going to switch.
[00:10:18.560] - Speaker 1
Like, just do it. Yeah. Cool. Do you notice any changes in your vocal track when that happens? When does your mouth shape change, does your breath change, or does it feel like it's really the same?
[00:10:35.770] - Speaker 2
Okay.
[00:10:41.710] - Speaker 2
Thank you. Breath? No. Okay. Wouldn't say breath changes.
[00:10:46.100] - Speaker 2
- 275 I honestly think it's like for me, it's just like if I would switch to a mixed belt if I was, like, chickening out okay. If I was, like, scared, freaking myself out for some reason. Having said that doesn't typically happen. You like to stay in, like, a full test if I can, because it's, like, comfortable, easy, and this is going to sound really less feel to me.
[00:11:23.930] - Speaker 2
It's less about technique, more about feeling totally cool. You know what I'm saying? I do know. Okay. Yeah.
[00:11:36.030] - Speaker 1
I think you've kind of answered this. I'm just going to ask a question anyway in case you have another anything to add. But how do you know when you're mixed belting? And how do you know when you're mixed belting and not belting? Is there anything other than that psychological thing of being like, oh, I'm taking the easy route?
[00:11:59.590] - Speaker 2
- 276 Yeah, it's more like focused. Okay. It's a more like focused narrow, maybe narrow, not necessarily narrow, but it's like a more focused compressed.
Speaker 1
Did you say it's a thinner sound?
[00:12:17.470] - Speaker 2
- 277 Could be. Depending on the vowel and the placement. Okay. I think a mixed belt I think a mixed belt overall could require a little bit more focus if you were trying to if I was singing a song that required a mixed belt, I would want to try to sing as much of that song in that same placement as I could. You know what I'm but if the song doesn't really require a mixed belt for me, then I'm not going to access it.
[00:12:56.410] - Speaker 2
You're going to stay in your chest all the time because it feels nicer. You don't need to no, that's where your voice is at home. Yeah. It's more fun. It's not like trying to be perfect in this exact I feel like a mixed belt is like it requires technique and skill.
[00:13:19.590] - Speaker 2
You can't just do it. It's the same as, like I mean, everybody's voice is different, obviously, but like I say because I was trained as a classical singer, classical singer first, and it's been so many years being, like, focused, hyper focused on that stuff. Then later in life, I was just like, actually, I'm just going to sing because I like to sing. Yeah. That's whenever I was like, oh, this is fun.
[00:13:57.290] - Speaker 2

The belt that everyone talks about is like, it's a thing that I can access, so I don't really need all the other stuff. Like, it's a toolkit. Right. That I can access. But it's not it's just a placement difference.

[00:14:15.790] - Speaker 2

278 Yeah. I just, like, place them more forward. A mixed belt is more forward than a belt or a mix.

Yeah, I think so. Yeah.

[00:14:29.910] - Speaker 1

There's not a right or wrong answer.

Speaker 2

No, I know. I'm thinking about it because I feel like I'm just like I think so. But I think you can belt with the more forward sound, too. Yeah.

[00:14:39.390] - Speaker 2

Because it's the same as a lot of singers who sing like that. That's a totally different placement. They can belt all day because they're placed way back. Yeah. So it just depends.

[00:14:50.410] - Speaker 1

Where would you say you place your belt? Would you say, like, middle, mouse, back mouth in that specific game? Probably more I think it's probably more forward the higher you go. Okay. And would you say that same with a mixed belt?

[00:15:09.430] - Speaker 2

I try to think of things like this or up and down. It's linear, as opposed to because the minute I think about things like this, that's whenever you psych yourself out. Okay. For me, well, every time I sing, but I just want to make it work. Whatever.

[00:15:30.910] - Speaker 2

Yeah, no, not even that part.

[00:15:38.590] - Speaker 2

I don't even know.

[00:15:42.670] - Speaker 2

(sings bridge of I just Might) No, not that part. The part before that, whatever. All I know is I think it's an E flat. Okay. And every night I sing it, I see it in my brain.

[00:15:51.930] - Speaker 2

Okay. And sometimes I wish I'd just not see it in my brain, but I'm so visual. I see it in my brain there. Okay. Yeah.

[00:15:59.730] - Speaker 2

Okay. Whereas if you kind of go at it with not thinking about the ups and downs, just like, I'm just going to do it that is more successful. It's a little bit more linear. Yeah. Because it is psychological, especially, like, these days, right.

[00:16:19.130] - Speaker 2

Oh, I can belt to this, I can belt to that, or whatever. Yeah. So I feel like these days, it's just like if you just keep it linear, your brain can't play tricks with you. So if I'm, like, tell me if I'm wrong. It kind of feels like, to me, like, for you, when you access a mixed belt, it's not an active choice.

[00:16:40.840] - Speaker 1

It's just where your voice goes naturally at a certain part of your range.

Speaker 2

Yeah, but I mean, I know what I'm doing. You're aware, right? I know. It's like, okay, clearly I'm not a superhuman.

[00:16:54.530] - Speaker 2

279. Madison Hayes-Crook
May 24, 2023 at 11:29:04 PM
headvoice

280. Madison Hayes-Crook
May 24, 2023 at 11:30:14 PM
third voice

281. Madison Hayes-Crook
May 24, 2023 at 11:30:49 PM
headvoice

282. Madison Hayes-Crook
May 24, 2023 at 11:31:22 PM
heavy/ light

283. Madison Hayes-Crook
May 24, 2023 at 11:31:42 PM
headvoice

I'm going to have to access it right. In order to pull off certain things. And sometimes, again, depending, for example, when I was understudy for Tracy and hairspray, by the end of that run of seeing just hairspray, like, I found it was hard. I was like, oh, my God. Like, my head voice, I was like, I felt like I couldn't access it as easily anymore.

[00:17:29.220] - Speaker 2

So then I had to retrain myself back into that because it I think my mixed belt is more of a belt than it is a head voice. Got you. Totally, totally fine. Of course, it depends, right? Yeah.

[00:17:49.860] - Speaker 1

Which kind of leads me to another question, which is, like, do you think that there is a middle voice? Does it feel like there's, like, your head voice and your chest voice? And then we manipulate either voice to meet the middle, or does it feel like there's, like, a third middle voice of its own?

[00:18:13.710] - Speaker 2

This one's a hard one. There's not an answer. It literally doesn't exist yet. I mean, if I'm being honest, I think there's one voice, and you change the placement of it as you go based on how you want it to sound. And in our industry right now, everyone wants it to sound a certain way.

[00:18:38.230] - Speaker 2

And I think as a performer, you just navigate how you're going to best give them what they want. Give them what they want. Got you. And also how you're going to be able to do it. And are you going to be all in your head about it and technique, or are you just going to sing the song which we're going to be successful, more fulfilling?

[00:19:02.110] - Speaker 1

Yeah. Okay, cool.

[00:19:07.790] - Speaker 1

I know what you're getting at. Yes.

[00:19:13.010] - Speaker 2

Perfect example. Every night when I sing Love the Weapon and a Tool, that would be where my voice sits. If there was a third voice, a middle voice, that's where it would sit. But for me, I just changed the placement of it because I'm does it feel like it's more of a chest voice or head voice, though? Or neither?

[00:19:32.410] - Speaker 2

I just because of the sound, I'm going for I probably access more of my head voice than I do in but I just might, right? Yeah. Cool. Okay, so you said, like, percentages was, like, a cool thing that you said in your like, I'm able to do, like, 40 60. Sure.

[00:19:54.700] - Speaker 2

That's how I think about it.

Speake r1

Okay, that makes sense. Cool. Yeah. Cool.

[00:20:01.390] - Speaker 1

Okay. How would a 90% chest, 10% head, how would that feel in your body, do you think?

[00:20:26.150] - Speaker 2

I think I would probably access, like, the 10% if I was going for a less heavy sound or if I wanted to access my vibrato.

[00:20:44.270] - Speaker 2

I feel like it's, like, stylistically totally not necessarily a sprinkle. Yeah, like a dusting of yeah, I feel like it's kind of like a sprinkle, a dusting of head voice just to stylistically make it less I don't

284. Madison Hayes-Crook
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forward

285. Madison Hayes-Crook
May 24, 2023 at 11:34:34 PM
space

know, not aggressive. That's not a great word, but kind of you know what I mean? Yeah, I do. Less, like, harsh to soften it.

[00:21:23.960] - Speaker 1

Yeah, exactly. Okay, so then how would you describe the sensation of, like, 60% chest, 40% head?

[00:21:36.030] - Speaker 2

Sure. I would say to me, I think about like, if I was seeing Good Morning Baltimore and I was, like, hitting the D at the end and I got to hold it for like, twelve counts and I just finished. Running around the stage and I might not be able to sing from my hooah because I'm so maybe I need

284 to then I need to be like, oh, shit. I need to access some of that. Bring it down, place it forward.

[00:22:07.260] - Speaker 2

Okay, but I'm still energized in chest voice, but I need to access more of it than maybe I would to finish on that D kind of idea. Yeah, I don't want that. No, you're doing amazing. Does that make sense?

[00:22:29.680] - Speaker 1

It does make sense.

[00:22:35.090] - Speaker 1

How does that feel and sound in your head? That 60 40.

[00:22:44.870] - Speaker 2

I think, like, a 60 40. And, like, when it kind of comes to, like, this particular question of, like, the numbers game of, like or whatever, like, the percentages, to me, it's like if I was doing, like, a 60 40, I'm in control over bringing the 40% down, but the audience isn't going to know about it.

Okay. It's not going to change for me. It's going to change the sensation.

[00:23:14.050] - Speaker 2

It's not going to change the sound. How's the sensation going to change, do you think, of just going to be again, I feel like it's more focused, more compressed, less just like, throw caution to the wind. We trust. Yeah. Interesting.

[00:23:35.030] - Speaker 1

Okay, cool. We answered that one. The narrowing of the larynx, which is basically, I think, what you've referred to in total time. Is there anything else, like, any other physiological things that you kind of think, or is that really just what you're focusing on? What I know for I don't know if this has anything to do with what you want for me, my what's the word I'm looking for, like, the way I sing, whether I sing, like, belt, mix, belt, head, voice, what have you.

[00:24:16.450] - Speaker 2

285 If I'm in a space where I feel like I have permission to throw caution to the wind or I have a space where there just actually is space, then I'm always more likely to fill that space with the belt. Got you.

[00:24:38.570] - Speaker 2

Sometimes I find, for example, if I was in a vocal lesson and I was trying to access I was trying to belt a note that normally I belt like, I can belt, but I'm in a room this size, I'm way less likely I'm more likely to add a mixed belt or because it softens things up. But if I have the space, almost, like, if I give myself permission to fill the space, then I'm more likely to do that with a the size of the actual space. Yeah. Really affects you. Yeah.

[00:25:18.760] - Speaker 2

I mean, I feel like that's I mean, I'm not the only one who thinks that, but it definitely if you're in an audition room and there's just, like, dead zone, will you feel like you're kind of, like singing at yourself if you have, like, a big room to fill? Yeah, it just feels freer.

286. Madison Hayes-Crook
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style
287. Madison Hayes-Crook
May 24, 2023 at 11:36:27 PM
vowel
288. Madison Hayes-Crook
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mix belt

[00:25:52.910] - Speaker 1
I think you answered this, but I just going to ask again. Do you think that working up from real high? Let's say like f six g six. A six up there? Yeah.

[00:26:05.410] - Speaker 1
Do you think you could do that in, like, a full belt?

Speaker 2
No.

Okay. So that's where you feel like you would have to start to negotiate. Yeah.

[00:26:14.310] - Speaker 2

286 Again, it's like because I feel like for me, it's so stylistic. Yeah. But even if you were doing something, say, that Rock of Ages where we're in that contemporary Scruffy kind of world sure. Would you still feel the need to add some mix to that or would you aim to full check? That kind of I mean, or does it just happen and you're like, completely I know what it happens, but again, it's like I feel like for me, if I'm going to mix it, I'm going to do it and try to do it so that nobody notices, almost including myself.

Speaker 1

Do you ever feel, like, agitation in the throat as you start to reach up there, or does it feel pretty healthy for you?

[00:27:36.610] - Speaker 2

No.

[00:27:39.410] - Speaker 1

Right.

[00:27:43.670] - Speaker 2

Talking is way more tiring vocally than singing. Interesting for myself. Yeah.

When you're up in that kind of, like, real high world, is there like, a mouth shape that's like, vowels that feel really good up there? Vowels that feel bad?

[00:28:05.210] - Speaker 2

287 Yeah. I mean, like, E is my favorite vowel. E is your favorite vowel. Definitely in a vowel.

[00:28:19.470] - Speaker 2

Depends on what I'm doing. I asked because there's some research that says that, like, closed vowels are better up there. Closed vowels and I better up there. Don't know that I agree. But curious, what your thoughts?

[00:28:32.120] - Speaker 2

Okay. Whereas, like, belting usually is an open vowel. Right. Generally speaking, prefer an open vowel. Sure.

[00:28:41.910] - Speaker 2

288 Okay. Another perfect example. I can feel the sensation of, like, Baltimore and me, but for me yeah, for me, I like, e. I'm not saying it's, like, my favorite vowel maybe to belt, but I'm saying for me, it's like because it's a more forward sound. If I'm going to switch into a mix belt, it's like, it's there for me.

[00:29:18.130] - Speaker 2

Okay. It's an easier one to grab. That transition is easier. Totally. That transition is easier.

[00:29:27.270] - Speaker 2

Best vocal teacher I've ever had. Based in New York City. I study with her. Maybe like, I did like five or six lessons. Best in terms of belting.

[00:29:44.410] - Speaker 2

289. Madison Hayes-Crook
May 24, 2023 at 11:38:35 PM
open
290. Madison Hayes-Crook
May 24, 2023 at 11:38:36 PM
vowel
291. Madison Hayes-Crook
May 24, 2023 at 11:39:21 PM
narrow
292. Madison Hayes-Crook
May 24, 2023 at 11:40:31 PM
headvoice

- 289 Best way to access it with no stress on the voice is literally just like octave jumps. Like that. Okay. Which would be very open. Super open.
[00:30:00.990] - Speaker 2
Obviously, you can't say like that on stage, but yeah, like super open.
[00:30:09.810] - Speaker 2
Trying to think.
[00:30:13.570] - Speaker 2
- 290 It's a good question. I don't know if I have, like I mean, I don't think I wouldn't love, like, beltman and OOH, like yeah, but because to me, that vowel is just like EW. It's just more I don't know, really close. It's just super close. Whereas an E, I feel like, is a nice one.
[00:30:37.290] - Speaker 1
If you're, like, in the space of maybe needing to transition to that spot, then I like that vowel. Okay, cool. That's great. Sort of like a mouth shaped tongue position. When you're in your mixed belt world, that feels great to you or that you're aware of helping you or not helping you?
[00:31:01.090] - Speaker 2
Honestly, no. Cool.
[00:31:08.550] - Speaker 2
I feel like I'm just so visual when I do things. I really think is there an image that you use?
[00:31:19.450] - Speaker 2
- 291 I feel like it kind of just goes like a narrowing. Not like a tight, like stiff, not like stress tight, but just like a more like a focus, like a zero in. Cool. Because if you don't zero in, then what's going to happen is you're probably going to chicken out and you're probably going to just like, whatever. It's literally never fucking happened to me before, but because we all freak ourselves out, you're worried, like, you just lose it.
[00:31:55.930] - Speaker 2
So when you get scared, you just narrow in and focus. That's where it's like cool. That's really cool. Okay.
Speaker 1
Do you think that the development of your classical background was helpful in developing, like, a mixed belt and a belt?
[00:32:11.510] - Speaker 2
Yes. 100%.
[00:32:17.610] - Speaker 1
- 292 Well, number one, because I feel like you I mean, I think it's kind of like if you're a dancer and you have never done ballet, it's the same thing for me. Like, literally, I think foundational kind of it's like, totally foundational. Also, if you warm up your head voice, your belt will be, like, easy breezy.

Participant C Interview Transcription

Speaker 1- Interviewer
Speaker 2- Participant C

293. Madison Hayes-Crook
May 25, 2023 at 7:40:39 PM
mix-belt
294. Madison Hayes-Crook
May 25, 2023 at 7:41:33 PM
mix-belt
295. Madison Hayes-Crook
May 25, 2023 at 7:42:06 PM
head voice
296. Madison Hayes-Crook
May 25, 2023 at 7:42:50 PM
vowel

[00:00:27.690] - Speaker 1
Okay, so before we get into, like, the nitty gritty, are there any other terms that people, like, use in the industry rehearsals, auditions that you think are referring to a mixed belt, but they use another word?

[00:00:46.420] - Speaker 2

293 No, I hear mixed belt really often now. I think there's oftentimes that there's people say belts, maybe, and you're like, that's impossible or not healthy to sustain. So I think you have to figure out in your own brain that that's in for myself, but not that I can think of.

[00:01:09.550] - Speaker 1

Cool. Okay.

[00:01:11.770] - Speaker 1

In your voice, does your mix feel more similar to your head voice, your chest voice, or does it feel like a third sort of, like, register entirely?

[00:01:21.520] - Speaker 2

I think it's the closest to my head voice. I think that the easier way to retain it. And because I feel like my mix is very separate from my chest voice because my chest voice is quite low. So, yeah, I think it's the closest to the head voice.

[00:01:43.600] - Speaker 1

Cool.

[00:01:44.120] - Speaker 1

And so would you say the same thing for, like, a mixed belt? Would that be a part of your head voice or would you say it's more part of your chest voice?

[00:01:51.700] - Speaker 2

294 It's weird because I feel like there are certain notes that I can access the mixed belt through my chest voice first rather than going top down. And in the weirdest way, it's the higher ones where I was like, oh, yeah. If it's higher in my mix belt range, I tend to think more of my chest voice, whereas if it's like, kind of middle ish, I think more of my head voice.

[00:02:19.100] - Speaker 1

Cool.

[00:02:19.910] - Speaker 1

Okay, so within sort of I'm zeroing in on this project on like, d five to a five kind of range about that C. When you're aiming for a mixed belt up there, would you say that leads towards head or towards chest?

[00:02:37.800] - Speaker 2

295 Yeah, I think it leans more towards head.

[00:02:47.130] - Speaker 1

Cool.

[00:02:47.810] - Speaker 1

296 Awesome. Okay, so because you feel like it is more of, like a head voice kind of function, I guess, would you say that you modify your vocal track in order to make it sound contemporary and beltier chestier?

[00:03:06.480] - Speaker 2

Yeah, like vowels for sure.

[00:03:08.770] - Speaker 1

Okay. Could you expand on that? Can you tell me, like, mouth shape or, like, if you think about your tongue or just sort of what that feels like? Yeah.

[00:03:21.300] - Speaker 2

297. Madison Hayes-Crook

May 25, 2023 at 7:43:21 PM

larynx

298. Madison Hayes-Crook

May 25, 2023 at 7:43:37 PM

mix

299. Madison Hayes-Crook

May 25, 2023 at 7:46:23 PM

grounded

300. Madison Hayes-Crook

May 25, 2023 at 7:47:02 PM

tongue

301. Madison Hayes-Crook

May 25, 2023 at 7:47:30 PM

tongue

297 The back of your tongue larynx kind of vibes. Definitely. The laryngeal tilt is, like, higher, which also, I guess, kind of if I'm thinking of chest as, like, my speaking voice, I want to heighten my speaking voice so that the laryngeal tilt is higher. But in terms of head voice, like, mix specifically specifically not too spread, but a little spread if you're smiling. I tend to smile a lot to access a mix and then bring in more of a head voice shape, like an awe, but it's like a kind of spread it a little bit more, but not like extremely yeah.

[00:04:15.240] - Speaker 1

Do you think of placement when you're aiming for that sort of, like, in the teeth and the nose and the cheeks.

Speaker 2

Forehead in the nose, nose, cheeks.

[00:04:22.450] - Speaker 1

Okay, cool.

[00:04:26.360] - Speaker 2

Awesome.

[00:04:26.830] - Speaker 1

Are you aware of, like, when you're aiming for a mixed belt so you're in that head voice, but you want it to sound more contemporary? Are you aware of any sort of respiratory adjustments or laryngeal movement or anything like that that you take into consideration?

[00:04:42.710] - Speaker

299 Definately. I think of laryngeal tilt as higher. Yeah. And I try to always think of I think when you're thinking high, it's not supported, so I always try to think of a grounded, deep, diaphragm sound so that it's grounded and supported, but then yeah. Laryngeal tilt higher. And then I think of my tongue as being placed down as opposed to.

[00:05:18.600] - Speaker 1

Up or like, the back of the tongue or the front of the tongue.

[00:05:21.410] - Speaker 2

The front of the tongue.

[00:05:22.290] - Speaker 1

Cool.

[00:05:23.740] - Speaker 2

Tucked behind your teeth.

[00:05:25.330] - Speaker 1

Yeah.

[00:05:26.160] - Speaker 2

It's not always actually, but if I think about it, it tends to do it.

[00:05:30.510] - Speaker 1

301 Okay, cool. Are you aware of trying to create more space with the tongue while you do that, or is it just okay.

[00:05:39.380] - Speaker 2

Aware at the beginning, and then if I forget normally it does what I'm hoping it will.

[00:05:44.770] - Speaker 1

Yeah.

[00:05:46.180] - Speaker 1

Cool.

[00:05:52.240] - Speaker 1

302. Madison Hayes-Crook
May 25, 2023 at 7:48:11 PM
lightness
303. Madison Hayes-Crook
May 25, 2023 at 7:48:40 PM
air
304. Madison Hayes-Crook
May 25, 2023 at 7:49:23 PM
vowel

How does the flow of air feel different when you are belting as opposed to mixed belting or if it does it all?

[00:06:02.340] - Speaker 2

302 I don't like to think of it as heavier versus lighter because it doesn't tend to actually do so. But I think if I'm more in the head boys headspace and if I think of more of a lighter quality of air, it tends to help.

[00:06:29.390] - Speaker 1

Okay.

[00:06:30.060] - Speaker 2

303 A lighter quality of air.

[00:06:31.850] - Speaker 1

Yeah.

[00:06:34.080] - Speaker 2

How would you describe do you feel like a lighter quality of air requires more air intake? Less air intake? A better distribution of air. Could you just expand on how that feels?

[00:06:46.760] - Speaker 1

Yeah, I think it's a different distribution of air. Definitely. Maybe not a better one, just different, I think more air intake. Okay. I think it's what tends to happen.

[00:07:04.970] - Speaker 1

Okay.

[00:07:07.960] - Speaker 2

As opposed to, like I guess it's not like a deep breath push, but it's definitely not that, but intake that it can have a breathier quality, I think.

[00:07:29.990] - Speaker 1

Okay, cool.

[00:07:34.600] - Speaker 1

304 That transition place when you go from, say, you're sitting in more of, like, a belted sound and then you're going up and you want to make that transition, can you kind of describe how that feels in your voice, how you navigate that with your brain?

[00:07:48.460] - Speaker 2

Yeah, I definitely have to navigate it currently with a lot of different vowel placements.

[00:07:53.700] - Speaker 1

Okay.

[00:07:54.070] - Speaker 2

Like the more supported belty sounds, well, they're all supported, but like the lower beltier chestier sounds are definitely more odds for me. And things with like a hard Glottal sound, like an R or an O feels more but more of an E sound or an A sound is where I start to get a little bit higher, more in my nose. Okay. So when I tend to get more into the mixed belt quality, currently it changes into more of the E or an I and I tend to think less of Glottal boards when I start to get into that place, actually, somehow softer vowels.

[00:08:48.360] - Speaker 1

Do you feel like when you're in your mixed belt, like a more closed vowel is a bit more easier, more comfortable?

[00:08:57.570] - Speaker 2

Yeah, I think so.

[00:08:59.890] - Speaker 1

Cool. Okay.

305. Madison Hayes-Crook
May 25, 2023 at 7:50:08 PM
forward
306. Madison Hayes-Crook
May 25, 2023 at 7:50:26 PM
forward
307. Madison Hayes-Crook
May 25, 2023 at 7:51:35 PM
forward

[00:09:03.170] - Speaker 1

305 How do you know that you are in a belt mix as opposed to a true belt? Are you able to tell? How does that feel different?

[00:09:15.430] - Speaker 2

I think when I go back and think about it, I feel it more in the nose and it's just more of a forward sound. I tend to have a problem with swallowing my vowels and that makes it more chesty, I suppose. But once I think more about a forward sound, it tends to kind of feel it in my cheeks. Like my cheeks are more raged and there's more of that, I guess, smile quality to it.

[00:09:49.810] - Speaker 1

Cool.

[00:09:50.370] - Speaker 2

306 Okay. So they sort of like a shifting forward.

[00:09:54.550] - Speaker 2

Yeah. And that's definitely where the tilt comes in if I think about it being more of a forward sound.

307 [00:10:00.310] - Speaker 1

Okay.

[00:10:01.350] - Speaker 2

That tends to help. And I tend to notice that my head voice can be back and my chest voice can be back, but my mix belt can't be back. So if I have a bit more of a swallowed sound, I think I'm in a head voice or I'm in a chest voice. Okay. So I tend to often switch to know that I'm in a mixed belt sound range. So I'll do like an exercise where I just switch in between kind of.

[00:10:40.000] - Speaker 1

Like between chest and chest mix or like head and chest mix between head.

[00:10:48.760] - Speaker 2

And mixed chest mix.

[00:10:51.020] - Speaker 1

Okay, cool.

[00:10:52.020] - Speaker 2

Sometimes the reverse, but most of the time it's it's when I'm up there and I guess it's the difference between yawning.

[00:11:01.920] - Speaker 1

Okay.

[00:11:02.550] - Speaker 2

For that swallowed voice and more like the most annoying person you could ever think of in your life. Got you nasal sound.

[00:11:10.760] - Speaker 1

That was really, really good. Okay, thank you for describing it like that.

[00:11:15.180] - Speaker 1

Cool.

[00:11:15.660] - Speaker 1

That helped me understand. Okay. Do you feel like you are able to add higher percentages of chest or head in a belt mix? Are you able to say do like 60% chest and 40% head or navigate that?

[00:11:36.390] - Speaker 2

Yeah, I'm working on it. And being more of a science thing.

[00:11:42.870] - Speaker 1

308. Madison Hayes-Crook
May 25, 2023 at 7:52:53 PM
switch
309. Madison Hayes-Crook
May 25, 2023 at 7:52:52 PM
forward
310. Madison Hayes-Crook
May 25, 2023 at 7:54:08 PM
supported
311. Madison Hayes-Crook
May 25, 2023 at 7:54:58 PM
forward
312. Madison Hayes-Crook
May 25, 2023 at 7:55:29 PM
forward

Or does it feel like more like a switch? Like you're just like, on and off.

[00:11:45.660] - Speaker 2

- 308 It currently feels more like a switch, but as of, like, four to five months ago, it didn't, which is very interesting. Okay, this is making me think, like, environment question mark, but right now it's currently more of a switch and I'm navigating, like, trying to implement more of a sound, more of a forward sound to make it more of a chess mix. Interesting. Yeah.

[00:12:15.480] - Speaker 1

Cool. Okay, cool.

[00:12:24.690] - Speaker 1

Does the imagery of a mixed belt, like, sit anywhere in your body? Is there like a place where you when you're trying to access that sound, you think, like, I do this.

[00:12:37.000] - Speaker 2

- 309 Think forward. I tend to not try and do anything with my body because then it will get turned into a habit. But, yeah, I definitely try and think forward and forward and down. Kind of like a plane taxiing. So it's like, really down there and then it takes off, but you're kind of still grounded in something cool. And that tends to remind me to engage my core because I forget sometimes. And then I'm like, why is this so difficult? And it's because I'm not engaged at all. Sometimes I over engage just to remember. But yeah, it kind of feels like a plane where you go down and then out forward. Yeah.

[00:13:57.800] - Speaker 2

- 310 And I think that's what helps me a lot often to support my mix, which is why but, yeah, it's not like you're shouting, but it's like you want to keep your voice higher so you remember what the quality is like. And then I often will not shout, but say something strong and supported in that higher register and then just keep going up.

[00:14:29.310] - Speaker 1

Sort of like a calling out exercise.

[00:14:30.710] - Speaker 2

Like a calling out exercise so I don't lose my support. And then a lot of scales down and trills down. Yeah.

[00:14:50.180] - Speaker 1

Cool. Amazing. You answered that already. How do you feel about the word twang? Does that mean anything to you in terms of, like, vocal happening?

[00:15:05.240] - Speaker 2

- 311 Yeah, it's very funny. I think of it always as country first, but I do remember it being twang e and pingy kind of sit in the same variation for me, where you want to kind of get like, that pingy bouncy sound. And I think that has a lot to do with forwardness as well. When you talk in a certain way, it kind of accesses that pingyish vibe and then you can keep going forward. Yeah.

[00:15:50.980] - Speaker 1

Cool.

[00:15:51.640] - Speaker 1

Would you say that you're aware of adding any elements of twang when you're in your mix belt?

[00:15:58.840] - Speaker 2

- 312 I don't know if I'm aware of it in the moment. I think I will sing something and then I'll be like, oh, that needs to be more Twangy, more pingy and more forward. And I think kind of thinking more of it, thinking of a Twang is what kind of helps me access the mix. It's kind of like doing a funny voice and putting that on until it's right, I suppose. And that's kind of where it sits for me, I think.

[00:16:37.960] - Speaker 1

313. Madison Hayes-Crook
May 25, 2023 at 7:56:16 PM
head voice
314. Madison Hayes-Crook
May 25, 2023 at 7:57:28 PM
bounce
315. Madison Hayes-Crook
May 25, 2023 at 7:58:54 PM
energy/excited

Cool.

[00:16:38.390] - Speaker 1

Amazing.

[00:16:39.240] - Speaker 2

It's in the notes.

[00:16:41.150] - Speaker 1

Yes. Okay. How would you say that singing in a mixed belt feels let me rephrase that. Does singing in a mixed belt feel different? Like, below, say, a C five, the C above middle C. Does it feel different below that C compared to above that C?

[00:17:04.540] - Speaker 2

I think it feels different around a B five for me.

[00:17:08.070] - Speaker 1

Okay.

[00:17:08.450] - Speaker 2

313 Because I tend to have like I will implement a lot of chest sorry, not a B five, B four. I'll implement a lot of chest around the B four area and then I think around B flat four C five is when I start to implement more of the head voice making more of a nose.

[00:17:31.610] - Speaker 1

So you can kind of get up to like a B flat without any sort of modification.

[00:17:35.860] - Speaker 2

Yes. And then that's when it starts to kind of need to get more forward. Yeah.

[00:17:56.960] - Speaker 1

Is there like an emotional state that you think makes mix belting easier or is it mostly like a technical kind.

[00:18:04.000] - Speaker 2

314 Of I think feeling more bouncy probably helps me. If I'm going to definitely be doing a mixed belt, I tend to bounce around a lot to kind of give that springy pingy feeling.

[00:18:25.570] - Speaker 1

Cool.

[00:18:26.010] - Speaker 2

315 I think of like, tigger. Okay. I think mixed belt immediately feels more energetic to me because when I'm deep in thought and thinking and very mellow talking to you right now, my voice is quite low, but if I'm so excited, it gets a lot higher. And then once I start being more excited, my voice starts to get higher and then that's when I can kind of access that pingy feeling. So I think excited and jolted.

[00:19:01.720] - Speaker 1

Okay.

[00:19:02.210] - Speaker 2

Like, you should always sing with energy, but I tend to think of having more energy when I'm singing something that's going to need a mixed belt.

[00:19:11.840] - Speaker 1

Cool.

[00:19:12.900] - Speaker 1

She move into sort of that mixed belt above a C range. Is there any tension, like, habits that tend to creep up for you or does that seem to be a pretty safe place in your life?

[00:19:23.910] - Speaker 2

316. Madison Hayes-Crook

May 25, 2023 at 7:59:48 PM

vowel

317. Madison Hayes-Crook

May 25, 2023 at 8:00:27 PM

head voice

Um, it seems to be a pretty safe place in my voice right now. I'm trying to make sure I don't have jaw tension, but I think if the problem is that if I think of it being too smiley, it tends to get way too spread and then that's not helpful. And if I don't remember the support if I don't think of the support, it doesn't reach at all. So I think when I'm thinking very high, it tends to get like it's literally in my head. And then the breath is shallow and it's kind of like, whoa, where are we? So remembering to keep that support, and I think it's actually more of a mental block right now rather than a tension area.

[00:20:24.970] - Speaker 1

Cool.

[00:20:25.600] - Speaker 2

Yeah. But if anything like neck tension

[00:20:31.190] - Speaker 1

How do you navigate that when you start to feel that neck tension?

[00:20:37.600] - Speaker 2

316 I think I just have to do a full body check and wonder if it's a mental block, and then probably changing a vowel will fix something. If I get too spread, that's when the next tension comes in. So if I implement more of Aish sound, something that's closer to my chest, then I remember to be more supportive. Yeah.

[00:21:10.700] - Speaker 1

Cool.

[00:21:17.250] - Speaker 1

Is there, like, a level that you approached as you were developing as a singer when it suddenly became necessary to build on your mix belt? Did that happen or was that something that you always kind of were able to access?

[00:21:31.270] - Speaker 2

317 If I think about my navigation, I started out as a classical soprano, so I learned, like, classically soprano belting, and then sorry, not belting, just head voice only and working on my head voice. And then I did my entire first year of college in that head voice range. And then by the end of that year, I was like, I feel like maybe I should learn, and no one let me. They were like, we'll just keep working on the head voice. Because I had been boxed as a soprano, and then I got to pop class and I started singing things that were very chesty. So it was having both of those at the same time where I started to implement more of a mixed belt as I went through my second year. So it was starting to learn more contemporary music and looking at what was currently out in terms of musical theater and what's kind of expected of a female singer that wasn't told in school, just like, seeing it in society. So, yeah, that's kind of when in my own brain, it's like, oh, maybe I should learn to do this kind of on my own.

[00:23:00.790] - Speaker 1

Yeah, that was my next question.

[00:23:03.190] - Speaker 2

It didn't stay that way, but I feel like at the beginning of my second year, I was starting to learn how to navigate that and starting to sing songs that were more mixy, even though I had already done so I kind of started to learn on my own and then got tips on how to continue it.

[00:23:30.420] - Speaker 1

Cool.

[00:23:31.200] - Speaker 1

Would you say that your training.

[00:23:35.970] - Speaker 1

318. Madison Hayes-Crook
May 25, 2023 at 8:01:21 PM
style

319. Madison Hayes-Crook
May 25, 2023 at 8:01:57 PM
supported

Classical training, was beneficial?

[00:23:38.580] - Speaker 2

Yeah, absolutely. Because now I'm thinking about ways in which my voice has changed. And I have always had a darker quality. Even when I'm mixed belting, it's richer and darker, as opposed to a bright pingy sound that people always can activate, just like in their speaking. So I tend to lean more on operatic kind of things that I had learned and kind of figured out in my brain. But I think because I had already started in that soprano range, it was easier to access a mixed belt and kind of figure it out from there and then I was able to use it more in doing shows.

[00:24:37.800] - Speaker 1

Yeah, okay, cool.

[00:24:40.210] - Speaker 1

I think I might have asked this, but I'm going to circle back. What is the difference in your body for a mixed belt and a mixed head?

[00:24:48.870] - Speaker 2

Oh, yes.

[00:24:54.850] - Speaker 2

I think.

[00:24:58.290] - Speaker 2

The difference is in my brain and then that shows up in my body and I have to figure it out.

[00:25:04.500] - Speaker 1

Cool.

[00:25:04.980] - Speaker 2

318 it's like more stylistic, maybe like you're like, I'm singing this type of music, therefore yes.

[00:25:10.440] - Speaker 2

Okay, so if I'm singing something that I know is more in a mixed chest voice, it also depends on what the range is totally. And what the style is. I'm just going to use the example of what I'm literally right now doing. Like Little Mermaid is a lot more head mix as opposed to nine to five, which is a lot more chest mix just because of the difference between Disney musical theater and pop musical theater. Totally. But also the difference between alto and soprano. So I think it's more of thinking of a lighter quality while still being supported and then that tends to show up. I can creep up in my shoulder sometimes and I need to not do that. I'm just thinking about it right now because if I think high, I end up being high, which kind of negates the supportive thing. So I kind of need to remember that that just stays in my brain.

[00:26:17.960] - Speaker 2

And not my body, but it's kind.

[00:26:19.330] - Speaker 2

319 Of me forcing myself to tell myself, oh yeah, this is what happens. And then kind of in the same vein, if I'm singing very chest, very chest mix, I can tend to rely on chest because I'm so grounded that it ends up being unsupported once again, because you're thinking of pushing.

Okay. So I think it's kind of like for me, not trying too hard because I can overdo it a lot. And this is completely different topic. But one thing that really I think sent me back and that I'm aware of is singing through a screen that has mental block to me. Because for some reason I have always thought that people can't hear me, especially when I started doing a lot, tend to start to push a lot more because I'm like, you can't hear me through this screen. And then that has translated to being in person and pushing because I'm worried that people can't hear me. So I think it's kind of not thinking about pushing too hard, like maintaining equality. It's a weird

320. Madison Hayes-Crook
May 25, 2023 at 8:02:14 PM
supported
321. Madison Hayes-Crook
May 25, 2023 at 8:04:07 PM
forward
322. Madison Hayes-Crook
May 25, 2023 at 8:04:41 PM
third voice type
323. Madison Hayes-Crook
May 25, 2023 at 8:05:28 PM
headvoice

balance of being supported, but also being able to, I don't know, keep that brightness. And I think it's a lot in my core.

[00:28:00.300] - Speaker 1
Okay, your core of your body?

[00:28:02.420] - Speaker 2

320 Yes. I tend to think of my core a lot with mixed head.

[00:28:11.450] - Speaker 1

Okay.

[00:28:13.850] - Speaker 2

Because I think if I think too much about my throat, it won't be supported. So remembering this cool. Mini ramble. Mini ramble.

Participant D Interview Transcription

Speaker 1- Interviewer

Speaker 2- Participant D

[00:00:21.090] - Speaker 1

Are there any other terms in the industry that you feel also refer to Mixed belt. Or do you feel like sometimes that's what they're requesting but they say something else?

[00:00:33.240] - Speaker 2
Or like I suppose I've heard it.

[00:00:36.430] - Speaker 2
Referred to just as a mix without The word belt attached.

[00:00:40.350] - Speaker 1
Do you think mix and mixed belts are different sounds?

[00:00:44.830] - Speaker 2

Are they different sounds?

321 [00:00:48.110] - Speaker 2

Maybe when people say a mix, they Just mean a little bit more like forward sounding head voice. Maybe when they say mixed belt, maybe. They mean like, stronger.

[00:00:59.730] - Speaker 1
Okay, cool.

[00:01:01.890] - Speaker 1
Okay. Does a mix feel more similar to. A head voice, a chest voice, or would you consider mix to be like third register entirely?

322 [00:01:12.870] - Speaker 2
I think for me it feels like. A third register and the most comfortable one. It's actually more comfortable for me to sing in a Is to sing in a head voice, too. I personally have never really had much of a belt. My belt range is incredibly narrow for A true chesty belt, so it's the Healthiest feeling place for me to sing anything.

[00:01:38.670] - Speaker 1

323 Would you say it feels like more similar to your head voice or more Similar to your chest voice?

[00:01:45.810] - Speaker 2

324. Madison Hayes-Crook

May 25, 2023 at 8:06:37 PM
forward

325. Madison Hayes-Crook

May 25, 2023 at 8:07:37 PM
tongue

326. Madison Hayes-Crook

May 25, 2023 at 8:08:37 PM
palate

327. Madison Hayes-Crook

May 25, 2023 at 8:09:27 PM
dark magenta 1

328. Madison Hayes-Crook

May 25, 2023 at 8:10:10 PM
tension

Head I guess for me Me, a chest voice is pretty uncomfortable beyond that really narrow.

[00:01:52.230] - Speaker 1

Okay.

[00:01:52.740] - Speaker 1

Yeah.

[00:01:53.220] - Speaker 1

Cool.

[00:01:56.150] - Speaker 1

How would you describe what's the sensation of being in your belt mix or your chest mix?

[00:02:03.020] - Speaker 1

What does that feel like to you?

[00:02:06.730] - Speaker 2

It feels like head resonance to me that's forward placed with just an open mouth. In order for me to nail it. My mouth has to be quite open. If I have any kind of jaw tension or tongue tension, I get pitchy on it.

[00:02:24.770] - Speaker 1

Okay.

The two things that I have to Focus on most carefully are, like, opening my mouth and having my tongue forward and down So I guess it just feels very mask resonant.

[00:02:37.590] - Speaker 1

Okay, cool. That's cool.

[00:02:42.050] - Speaker 1

You would say, like, a mix feels. More similar to a head voice. Are you aware of any other than facial modifications that you mentioned? Are you aware of any other vocal track modifications like laryngeal height or sort of tightening, narrowing, anything like that?

[00:03:02.890] - Speaker 2

Palate height for sure is high and back, I would say. I don't know if I'm aware of laryngeal height.

[00:03:12.130] - Speaker 1

Totally.

[00:03:15.070] - Speaker 2

It makes sense that it would be higher, I guess.

[00:03:18.610] - Speaker 1

Okay.

[00:03:22.050] - Speaker 2

Sorry.

[00:03:22.580] - Speaker 1

The question is, am I aware of. Any sort of structural yeah, you mentioned the tongue placement. Is there any other things in your vocal tracks? So sort of like above the breath system.

[00:03:39.500] - Speaker 2

I think it's the mask resonance, being really conscious of tension because as soon As I start to get tense, then it sort of all goes downhill.

[00:03:53.760] - Speaker 1

How do you know that you are using, like, a mixed belt and that you're not belting?

[00:03:59.080] - Speaker 2

Because it doesn't hurt.

[00:04:00.670] - Speaker 1

Okay.

[00:04:01.560] - Speaker 2

So I get a lot of tension attempting to belt, which I think is.

[00:04:06.440] - Speaker 2

Why my belt range, true blt range, is so small.

[00:04:10.520] - Speaker 1

Because you feel tightening up.

[00:04:12.490] - Speaker 2

Yeah, it hurts after.

[00:04:15.050] - Speaker 2

If I got halfway through a song and a true belt, I know it because I feel really fatigued. Okay, so in a mixed belt, I.

[00:04:21.190] - Speaker 1

Don'T get fatigued all day there.

[00:04:24.380] - Speaker 2

Yeah. Okay.

[00:04:25.820] - Speaker 1

How does your mixed belt feel different from how do you know you're mixing and not using head voice?

[00:04:32.200] - Speaker 2

329 Head voice for me, is a lot.

[00:04:35.710] - Speaker 2

More of a classical sound.

[00:04:37.200] - Speaker 2

And it wouldn't be appropriate for much contemporary musical theater.

[00:04:40.950] - Speaker 1

So it's more like intonation mouth shape, sort of.

[00:04:44.080] - Speaker 2

Yeah.

[00:04:44.550] - Speaker 2

I'd say.

[00:04:48.390] - Speaker 2

Sort of sound silly for most contemporary musical theater.

[00:04:54.390] - Speaker 1

Are you aware of the adjustments that you make to make that feel different?

[00:09:58.140] - Speaker 2

I think so, because I think my natural voice is quite classical in nature. I really struggle with pop.

I struggle with contemporary musical theater because yeah. I have to kind of fabricate or like

yeah. It's a very conscious decision for me to make that kind of sound.

[00:10:21.780] - Speaker 2

Okay.

[00:10:22.170] - Speaker 2

So I think I'm always conscious of using it because I'm trying to get as much I don't know what's the word? Power, volume, density as possible to be super mindful of that.

[00:10:42.470] - Speaker 1

And do you do that by the tongue, the mouth shape or any other.

330. Madison Hayes-Crook

May 25, 2023 at 8:15:02 PM
air

331. Madison Hayes-Crook

May 25, 2023 at 8:16:02 PM
forward

332. Madison Hayes-Crook

May 25, 2023 at 8:16:33 PM
forward

333. Madison Hayes-Crook

May 25, 2023 at 8:18:24 PM
vowels

[00:10:47.250] - Speaker 2

330 Breath support, for sure, is really big.

[00:10:49.800] - Speaker 1

Like dropping it lower. What do you do?

[00:10:52.090] - Speaker 2

Just making sure that I have almost a surplus of breath to help with pitch, as in being on pitch and then yeah. The resonance and the placement.

[00:11:06.920] - Speaker 2

331 That placement, you say, is forward, do you think, like, in the mask and the forehead and the teeth, is there a specific point?

[00:11:13.650] - Speaker 2

Yeah, I would call it mask and teeth. And the roof of your mouth, like, upwards inside.

[00:11:19.630] - Speaker 1

Cool. Okay.

[00:11:25.420] - Speaker 1

You mentioned that it's like a combination of chest resonance. Can you just sort of expand on what you mean by chest resonance?

332 [00:11:35.840] - Speaker 2

Yeah. So when you're lower in your register, I feel like it's quite obvious. You can really sort of feel it and hear it in this area and maybe even, like, slightly up into the throat, that vibration. So as you start to move higher, my ability to keep the resonance there ends, like I say, for brown and F sharp. So in order to continue to have any power volume or, like I say, like, richness of sound, I have to really consciously focus on the resonance in that forward place.

[00:12:12.590] - Speaker 1

Yeah.

[00:12:12.860] - Speaker 2

Or I just lose all power.

[00:12:14.810] - Speaker 1

Interesting.

[00:12:15.440] - Speaker 2

Starts to sound really breathy.

[00:12:37.310] - Speaker 1

333 Okay. So you kind of answered that one. Are there vowels that you find are really useful in a belt mix specifically?

[00:12:51.930] - Speaker 2

I think it's definitely easier on the more open vowels, so probably on E, a little harder on OOH and o. Yeah.

[00:13:01.770] - Speaker 1

How does singing in your mix belt feel in, like, a lower range as opposed to so my project, I'm really zeroing in on that upper range that sort of d five to a five range in your belt mix, which is, I think, different than how we kind of approach the lower part. How would you describe how it feels and how it sounds like? What's the difference?

[00:13:27.030] - Speaker 2

I think you're always aware that the passagio is coming.

[00:13:30.500] - Speaker 1

Okay.

334. Madison Hayes-Crook
May 25, 2023 at 8:19:39 PM
match quality of tone
335. Madison Hayes-Crook
May 25, 2023 at 8:21:00 PM
support
336. Madison Hayes-Crook
May 25, 2023 at 8:21:44 PM
brightening

[00:13:30.870] - Speaker 2

334 So when you're trying to navigate those few notes that are sort of, like, right on either side of it and match the quality of that tone, knowing that the resonance is coming from a different place, that's actually kind of fun, right?

[00:13:42.700] - Speaker 1

Yeah.

[00:13:43.160] - Speaker 2

How do you blend because for me, where my passagio is wide and low, so I actually sing a lot on it.

[00:13:56.240] - Speaker 1

Yeah.

[00:13:56.780] - Speaker 2

So I have to do quite a bit of navigation.

[00:14:00.670] - Speaker 2

So it's like an awareness kind of an awareness of that you need to modify the track.

[00:14:07.440] - Speaker 1

Yeah.

[00:14:07.790] - Speaker 2

I think that's why so much of my focus, I guess, is on resonance, because I really need it in order to keep the volume and the richness up on both sides.

[00:14:18.110] - Speaker 1

Are there any other things like mix belting in below C five and above C five that you notice I so.

[00:14:26.630] - Speaker 2

Rarely am asked to sing above C five. Yeah. I think for me, the biggest struggle is maintaining pitch and making sure that I'm not just slightly off, have to listen really carefully.

[00:14:51.020] - Speaker 1

Okay.

[00:14:52.230] - Speaker 1

How do you deal with that? Do you record yourself? Do you just do it fortunate?

[00:15:04.160] - Speaker 2

335 And that I think I can detect any kind of sharpness or flatness, like, really early in the note accurately. So that's lucky, then. It's just like a ton of breath and really strong support and really strong placement. I have to think about those two things a lot.

[00:15:25.360] - Speaker 1

Okay, cool. You've answered that. Is there a certain emotional state that you think makes mixed belting easier, or does it feel more like a technical sort of adjustment?

[00:15:38.850] - Speaker 2

336 I mean, that's a really interesting question. I'd say happier, brighter songs probably lend.

[00:15:43.660] - Speaker 2

Themselves well to it.

[00:15:45.670] - Speaker 2

Like something that has a little bit of energy and volume and momentum to it. I think sometimes when you're singing kind of a delicate song or something that's a bit more hushed in terms of tone or volume.

[00:15:59.350] - Speaker 1

Yeah.

[00:15:59.820] - Speaker 2

Sometimes there is a bit more navigation there, because if you need to sing more quietly, then where do you put things if you can't lean heavily into resonance?

[00:16:11.070] - Speaker 1

Cool.

[00:16:11.920] - Speaker 2

Yeah, it is a little bit more navigation, I think.

[00:16:14.750] - Speaker 1

Okay.

[00:16:15.540] - Speaker 2

Don't have to go note by note and choose where you're going to come off. Just let it be head in those quiet moments. Right. Or, like, sometimes.

[00:16:26.370] - Speaker 1

Okay, cool.

[00:16:30.710] - Speaker 1

You kind of answered this, but I'm going to restate it. Are there any internal what is the internal dialogue as you kind of try to successfully mix belt things? Is there any.

[00:16:48.010] - Speaker 2

As a person with a primarily classical sound and a pop poppy world, musical theater world, maybe you always have a little bit of inferiority complex, because I don't naturally have that pop music theater sound that I feel like many successful leads do. I have to manufacture. It a little bit heavily navigated for me.

[00:17:13.730] - Speaker 1

Yeah.

[00:17:14.440] - Speaker 2

So, yeah, there's always, like, a bit of anxiety, I think, about having to navigate so heavily.

[00:17:23.020] - Speaker 1

Yeah.

[00:17:26.310] - Speaker 2

But I think, too, in so many ways, when all of us in our skill set or our palette of talent have advantages and disadvantages, no matter who you are or where you're at. And I think sometimes having something that you perceive as a disadvantage or as, like, a weaker point is almost to your benefit because you have to try harder at it in order to keep up to the pack right. Or succeed at it. And I think then you can actually gain a little bit more technical mastery or awareness because you have to be really on it and plugged in. Interesting.

[00:18:08.460] - Speaker 1

Yeah.

[00:18:09.300] - Speaker 1

Cool.

[00:18:13.830] - Speaker 1

Would you consider the development of a strong head voice to be necessary in developing your mixed belt?

337

[00:18:19.670] - Speaker 2

I think so, because I think that's where the health comes from. I think if you're going to do eight shows a week and rely solely on your chest voice, you may experience some fatigue and some other issues related. And I think if you know how the head feels and where it goes and how to blend the two, you're probably looking at a lot greater sustainability, less wear and tear, less tension, more ability to like the smoke is a really great example. Right?

[00:19:01.780] - Speaker 1

Thank you.

[00:19:06.410] - Speaker 2

Yeah, that's an example of something that you kind of have to, like, figure out. Yeah. You might need to come off a little bit. It's just not quite there. And so then how do you come off and how do you still maintain a sound?

[00:19:22.110] - Speaker 1

Cool.

[00:19:27.610] - Speaker 1

I think I already asked this, but I just want to ask again, people often refer to, like, a head mix and a chest mix. Right. Would you say that they feel different to you or they feel the same?

[00:19:42.780] - Speaker 2

Yeah, they probably do, actually. And I think it's just where you're at in the pitch, like, lower, I think would be more of a chest mix.

[00:19:49.640] - Speaker 1

Do you think it's pitch related more than, like, tonal quality?

[00:19:53.140] - Speaker 2

For me, it is. Cool. My chest voice is such a low range, I can't drag it up that far.

[00:19:58.310] - Speaker 1

Yeah.

[00:20:00.450] - Speaker 1

So would you say you would probably approach, like, say, a C five in the same way for a head mix and a chest mix?

[00:20:10.150] - Speaker 2

Probably depends on the song and on the ramp, like, how you're getting there, but maybe almost on the emotional tone of the song, too. What you're going to pick?

[00:20:24.670] - Speaker 1

Yeah, totally.

[00:20:26.650] - Speaker 1

Okay, cool.

[00:20:27.950] - Speaker 1

Is there a level that you approached as you were learning to sing, that you were, like, mix belting was something very crucial, or was it kind of always what you did?

[00:20:38.910] - Speaker 2

So I was late to the world of singing. I was an actor and a dancer first, and I didn't really start singing until I got to share it. And so I was already probably 18 before I really started to sing, seriously. So I felt like I was kind of behind in terms of the development of my voice, and some of the teachers actually expressed concern with that. But it happened quickly and it happened well at that point, quickly, and I was lucky. So I think the dangerous thing that happened for me that I'm still trying to undo when I work with vocal teachers now is because I was late to the party and I was there with so many really skilled vocalists and a lot of really skilled vocalists in the pop realm. And I was so aware that I was not in their world and trying to keep up.

[00:21:32.450] - Speaker 1

Yeah.

[00:21:33.030] - Speaker 2

I think I did myself a disservice in that I manufactured sound instead of worked with what was here interesting and did my own version of those things. And I think it's actually been the

greatest. I suppose regret I have as a vocalist is I wish that I had sung with my own voice and developed it as it was rather than that inferior feeling where you're like, but I can't do what she can do, so I'm going to fake that. And then you sort of just get weird habits and undo tension and totally. Yeah. When I go back to lessons now, I try to not be afraid of sounding bad or ugly or not the thing. Let it be what it is and go from there.

[00:22:25.410] - Speaker 1

Cool.

[00:22:26.310] - Speaker 1

Yeah.

[00:22:26.880] - Speaker 2

Did that answer the question?

[00:22:28.610] - Speaker 1

You did. Twang. Are you aware of twang? Does Twang mean anything to you?

[00:22:37.350] - Speaker 2

Maybe a bit, in that I have a strong air for regional dialect.

[00:22:44.160] - Speaker 1

Okay.

[00:22:45.130] - Speaker 2

Because I do so much of it.

[00:22:47.210] - Speaker 1

Yeah.

[00:22:48.040] - Speaker 2

I can tell you where you're from in Canada. North, south, east and west often.

[00:22:53.390] - Speaker 1

Yeah.

[00:22:57.210] - Speaker 1

Are you aware of it kind of like as a vocal mechanism at all?

[00:23:04.560] - Speaker 2

Sorry, what's the question again?

[00:23:06.740] - Speaker 1

Are you aware of what Twang is when you're singing it or not applying it?

[00:23:12.410] - Speaker 2

Because I think I sort of come from a classical end, so I stay away from things that I would call stylistic choices.

[00:23:19.260] - Speaker 1

Okay.

[00:23:19.630] - Speaker 2

I think I have kind of a pure neutral.

[00:23:22.300] - Speaker 1

Cool.

[00:23:22.940] - Speaker 1

So you wouldn't say you activate any.

[00:23:25.400] - Speaker 2

Twang and mix unless it was a specific piece that I felt like it was called for.

[00:23:29.340] - Speaker 1

Got.

[00:23:29.660] - Speaker 2

You don't think that I would choose it? I don't even think I would think of it.

[00:23:33.600] - Speaker 1

338 Really cool. Last one. When you're in your mix, like, below a C, what vowels feel good.

[00:23:52.050] - Speaker 2

Yeah. Kind of what we said before, though. I think the open ones are just.

[00:23:55.110] - Speaker 2

A little bit easier and the same above a C, so they're both kind.

[00:23:58.610] - Speaker 2

Of.

[00:24:01.910] - Speaker 2

Actually that's kind of interesting. Maybe the open ones are a little easier above a C and maybe the closed ones are a

Focus Group Transcript

I- Interviewer

A - Participant A

B - Participant B

C - Participant C

D - Participant D

[00:00:16.210] - I

Okay, so before we start, my research question is when do female musical theater performers use mixed belt singing? And how do they negotiate the mixed belt technique in a healthy, sustainable way? We will probably diverge from that, but that is where I hope to always kind of come back to.

[00:00:35.660] - I

Okay, so the first one, do you feel clear on the meanings of head, voice, belt, mix belt, head mix? Do those terms feel like terms that make sense to you are frequently used?

[00:00:51.390] -A

Yeah, I think so.

[00:00:53.160] -B

Yeah.

[00:00:53.680] - I

Are there any things that don't make sense in there? If somebody were to ask that of you in a rehearsal or in an audition, that's pretty clear. Okay, cool.

[00:01:03.460] - I

339. Madison Hayes-Crook

June 1, 2023 at 4:35:21 PM
style

340. Madison Hayes-Crook

June 1, 2023 at 4:35:54 PM
style

341. Madison Hayes-Crook

June 1, 2023 at 4:37:11 PM
style

Okay.

[00:01:04.200] - I
When do you use mixed belt.

[00:01:08.210] - A
Doing specific notes? You mean like material?

[00:01:11.550] -I
I think all of it. Let's start with material.

[00:01:15.830] -I
Yeah.

[00:01:16.230] - A

339 I think anything that's not like, in the legit style.
I think there's like, time and place to not use it in musical theater too, but it seems like anything that's been like 2000 on.

[00:01:37.940] -I

340 So, like contemporary music.

[00:01:40.000] - Speaker 2
Yeah.

[00:01:40.370] - I
What do you think, B?

[00:01:45.490] - B

I would say I mean, I feel like I have a similar response and that just using it stylistically based on. Yeah, I would say just anything that's more contemporary. More like maybe things that are more like pop influenced, written by pop people.

[00:02:22.350] - A

I also think of musical theater. Musical theater.

Wicked.

Like Steven Schwartz. That means like musical theater. Musical theater.

Cha sequence production value.

I think all that stuff tends to fall in mixed belt land too.

341 [00:02:48.700] - C

I also think character wise, dependent on the character you're playing and also maybe the style of the character you're playing. I know in a lot of recent revivals, they've done like golden age musicals. They're like, oh, let's kind of contemporize it. Maybe use your mix belt for this character. So I think it kind of depends on the character and the style of the show that you're doing.

342. Madison Hayes-Crook

June 1, 2023 at 4:44:24 PM
mix-belt

343. Madison Hayes-Crook

June 1, 2023 at 4:45:01 PM
style

344. Madison Hayes-Crook

June 1, 2023 at 4:45:09 PM
vowel

345. Madison Hayes-Crook

June 1, 2023 at 4:46:30 PM
mix-belt

[00:03:20.610] - A

And I wonder if people have become accustomed to hearing that they're no longer audiences, they don't know what the difference is, but they're no longer interested in hearing legit anymore.

[00:03:33.250] - D

I think it's connected to being old fashioned.

C's answer is my answer to and five is a good example because if I was playing Judy, I would use a mixed belt. And if I was playing Roz, I.

Would mostly use belt belt, except for The odd note where I couldn't.

[00:03:51.370] - I

What about in terms of pitch? Like, when is a mixed belt more you think appropriate? Compared to other styles?

342 [00:04:03.500] - D

Well, we talked about this before. I have essentially a nonexistent belt. It's so small, it's so narrow that I have to use a mixed belt, almost the whole range. For me, that's a pretty easy answer.

[00:04:21.060] - I

When do you think, like, technique wise or pitch wise, is a mixed mixed belt probably a better choice than other sort of technical approaches like, say, Belt or a head voice?

[00:04:32.100] - C

I think mixed belts to be sustainable. Like, if you're doing it for a very long period of time, I think quite a bit of what you can sing should help being in a mixed belt range.

Yeah, health wise and longevity wise.

[00:05:04.040] - I

Just so I like, from more of a technique place. When do you use mixed belt in terms of, I guess, range or for.

[00:05:14.380] - B

343 Me, it's like, stylistically, what am I going for? So it depends on depends on the style, the sounds
344 that I'm going for, the actual just shape of the vowel and the word dictate, whether or not I want to belt or mix belt.

[00:05:45.960] - A

345 I think, for me, as a conscious technical decision, it's usually anything B and above cool. And sometimes I don't even know that that's happening until I, like, if I'm learning any song just for kicks. And then I look up the sheet music and I'm like, oh, yeah, that's belt.

[00:06:08.060] - I

These ones will move through fast because you've kind of just already answered them. When do you choose to mix belt as opposed to belt? Is it something that's caused by pitch style predominantly intonation I don't know what vowel? What are the kind of contributing factors?

346. Madison Hayes-Crook
June 1, 2023 at 4:52:06 PM
mix-belt
347. Madison Hayes-Crook
June 1, 2023 at 4:53:57 PM
vowels/ sustainability
348. Madison Hayes-Crook
June 1, 2023 at 4:54:23 PM
mix-belt
349. Madison Hayes-Crook
June 1, 2023 at 4:55:02 PM
mix-belt
350. Madison Hayes-Crook
June 1, 2023 at 4:56:39 PM
headvoice

[00:06:26.980] - A

346 I think for me, it no longer feels healthy at a certain spot, and it's usually at that B area. It's just no longer a viable, dependable, consistent option to strictly belt it? It has to be absolutely.

[00:06:44.940] - C

347 I think I think of vowels, sustainability and intention. And if the vowel is something that I think I could helpfully belt, I'll probably do it. But if it's something that I'm not so sure about, I think mix belt is a better way to go for the healthy option.

[00:07:09.470] - D

348 My answer is essentially the same case. There's a certain point where it gets a little uncomfortable and a little scary. You're like, it would be safer. Pitch wise, strength wise.

[00:07:26.180] - B

I mean, I would say kind of like all everything just depends on what you're yeah. Are you at the beginning of the song? Are you in the middle of the song? Like, are you, you know, like, based on so many different things, I think, is where you choose whether or not.

[00:07:47.740] - I

349 Would you say that using a mixed belt in that upper range generally feels like a safer choice or a more sustainable choice than using a full belt

Unanimous agreement

[00:08:06.450] - I

How would you define mixed belt? If you had to sort of define the technique, what were the building blocks that you think would go into that definition?

[00:08:18.920] - A

350 I think for me, it's like a speech quality with some head voice thrown in there. And less breath. Those are, like, the three main things.

[00:08:45.500] - B

I find these questions so hard to answer.

It's just hard to actually put it into words because we don't normally do that. Normally do it. I feel like you need to ask a question again, I'm sorry.

[00:09:03.230] - I

If you had to define mixed belt, like, what are the kind of the factors that you think would go into consideration?

[00:09:18.200] - B

351. Madison Hayes-Crook
June 1, 2023 at 4:57:55 PM
forward placement
352. Madison Hayes-Crook
June 1, 2023 at 4:59:15 PM
forward
353. Madison Hayes-Crook
June 1, 2023 at 4:59:55 PM
support

351 Factors? I would say, like, when it's like, it's it's placement. I think it's like a I guess I would say for me, like, I take, like, all my, like, classical technique and mix that in the, like, I'm just gonna sing technique. Throw that together, like, when I need to, or if that's, like, the sound that I'm going for. But I think it's, like yeah, more of a placement.

[00:09:57.520] - I

And that placement, if you had to put it in your body, where would you say it is?

[00:10:03.700] - B

Where would I say it is? In my body?

[00:10:08.500] - I

Like like, do you, like I don't know. It's okay if you're like, I there isn't a place. Do you say it's, like, in my cheeks? It's like something that I just in my larynx in my breath? Sure.

[00:10:19.870] - B

I would say, like, it's some, like I don't know. I feel like it's, like, somewhere, like, in this general area she's looking put into her face.

My cheek areas

A face cheek.

[00:10:34.560] - I

352 D, what do you think, babe?

[00:10:37.200] - D

Placement. And then I also have to think of a couple of things. So I feel like it's employing chest resonance in the mask of my face.

So I think about my chest, but I have to place it in the top of my heart palate and forward.

That's where I have to send it.

[00:11:00.440] - A

Do you guys feel like a this? Like a this at the back of. (make a n shape with hand)

[00:11:05.100] - D

Your I have, like, a yodel note flips over and sounds like a yodeling sound.

[00:11:15.020] - I

Would you say that the mix sits.

Like, above the yodel note?

[00:11:23.520] - C

353 I don't know if it actually I think about it, but I'm not sure if it actually sounds like it, but more of a nasal sound. So it's like, going through my nose okay. Forward sound and also being supported here. I'll try to feel it in My belly. So that it's still a supported sound and I'm not just only thinking about my throat and my chest because then it'll kind of not be supported and that's when I get

354. Madison Hayes-Crook
June 1, 2023 at 5:00:47 PM
lengthening
355. Madison Hayes-Crook
June 1, 2023 at 5:01:18 PM
lengthening
356. Madison Hayes-Crook
June 1, 2023 at 5:01:52 PM
forward
357. Madison Hayes-Crook
June 1, 2023 at 5:02:06 PM
tongue
358. Madison Hayes-Crook
June 1, 2023 at 5:02:55 PM
heavy/ light
359. Madison Hayes-Crook
June 1, 2023 at 5:07:54 PM
belt/ mix-belt
360. Madison Hayes-Crook
June 1, 2023 at 5:07:54 PM
belt

wobbly. So yeah, I think that was a really great way of explaining it like having the chest resonance but putting it forward in the mask.

[00:12:00.200] - D

I also have to think about lengthening because then if I don't, I think I have the tendency to constricted. And get scared. And so I have to consciously do those like lengthening.

354

[00:12:15.520] - C

355

I also have to think about lengthening because then if I don't, I think I have the tendency to spread. I definitely mentioned this to you last time, but I was talking about smiling. Thinking of smiling really helps, I think, for me, like achieving that mix belt.

356

I think the front of the mouth because it reminds me to stay forward but I still have to link to my notes or else I'm just like completely spread.

[00:12:50.040] - D

357

Tip of tongue forwarding or contacting bottom teeth helps me so much. If I sound like shit and then I remember to do that, it automatically fixes things.

[00:13:05.040] - I

How does mixed belt feel different from a belt? And the main things I'm kind of considering are like breath, mouth shape, vowels, tongue larynx, height placement and resonance. Again, the question was how does mixed belt feel different from a belt?

[00:13:22.740] - A

358

Mix belt feels this sounds so stupid. Mixed belt feels identifiable to me. Belt feels like I completely disassociate from my body. I have no control over what's coming out when it's going up too high. It feels heavy. Heavy, heavy. And mix belt feels so much more focused and exact and lighter, but still powerful.
Not very technical at all.

[00:13:56.350] - I

No, that's perfect.

[00:13:58.800] - I

What do you think?

[00:14:00.720] - B

359

I think for me a mixed belt is more of like a safe, focused both like tonality wise but also intention wise sound. Whereas a belt for me is just like let her go.

[00:14:27.270] - A

The let it go? Do you enjoy that?

[00:14:29.020] - B

360

Oh yeah. It feels like free.

361. Madison Hayes-Crook

June 1, 2023 at 5:21:36 PM
belt

362. Madison Hayes-Crook

June 1, 2023 at 5:22:01 PM
belt

363. Madison Hayes-Crook

June 1, 2023 at 5:24:25 PM
mix-belt

364. Madison Hayes-Crook

June 1, 2023 at 5:25:36 PM
style

It feels like I'm singing my whole body as opposed to a mixed belt, which can still I'm not saying it doesn't feel good, it's just a different it's like a different sensation to me. I know when I'm doing it, I know why I'm doing it in a way. Like it's just a more focused, perfectly placed technical spot in my voice.

[00:15:14.730] - C

I think I just realized that I'm always aware of what I'm doing a mixed belt being like, oh, yes, this is on purpose. Whereas I think sometimes I can or I will belt something and I'm not really aware of what the like, I just think of power. And I think that's when more of a belt sound comes in, I think I have a danger of being unsupported because I think of belting is, like not actually, but kind of the same groundedness as, like, screaming or just being very loud. Like that shouting quality. Yeah. Whereas I think mix belt is a lot more I'm a lot more aware of it.

[00:16:05.480] - D

Basically the polar opposite of these two (C and B)

A

Me too

D

because my reliable belt ends.

[363] It's really small range belting is very stressful to me. I'm very self conscious about it. So I will mix belt nearly everything I because it's just way more reliable, feels safer, way more sustainable, way less stressful, both emotionally and physically.

[00:16:38.980] - A

I wonder if it has something to do, too with your natural voice set up. The way my organs are organized is like mixedfeld isn't organized. I don't know. Mixing feels, like, very natural to me. And it feels like how I naturally talk and sing everything all the time, but then you all are like, belting is the most comfortable, fun thing. I'm like what? I wonder if it's like our organs are all just different.

[00:17:07.090] - C

And I also think it has something to do with maybe the way that we speak as well. Maybe are pitch wise. Maybe I don't know where you resonate.

[00:17:20.640] - B

[364] I think, too, if you had this conversation with non musical theater performers, it would be entirely different.

I don't know.

[00:17:31.380] - A

But the question is specific to musical theater performers, right?

B

Everyone's muscles are different to begin with.

365. Madison Hayes-Crook

June 1, 2023 at 5:25:53 PM
style

366. Madison Hayes-Crook

June 1, 2023 at 5:27:34 PM
switch

367. Madison Hayes-Crook

June 1, 2023 at 5:36:46 PM
muscle memory

368. Madison Hayes-Crook

June 1, 2023 at 5:29:23 PM
vowels

[00:17:44.510] - Speaker 5
That's why it's so varied.

[00:17:49.480] -D

365 Such a wide variety of music representing such a wide variety of characters in a wide variety of stories. Whereas if you're a pop singer, maybe you're writing your own material and you clear only six notes your whole career.

[00:18:07.190] - I

That was really great, you guys. Could you kind of explain how it feels to successfully execute that passagio area wherever it sits in your voice from where it is more chest dominant, more belty, to more mixed belty when you're successful? How does that feel? What are the things you consider maybe.

[00:18:32.920] - D

Control? Really precise pitch? Sustainability, I guess, are easy.
The wheels come off the train when.
That kind of happened through the passagio.
And things get a bit scary.

[00:18:52.370] -I

Okay, cool.
So how do you navigate it so that it doesn't feel scary? Like, at that flippy place?

[00:18:58.720] - D

366 I have to be super mindful of it in order to sustain the power so that it's undetectable.
367 So I have to be extremely prepared.
368 Mentally and physically in order for, I hope, the listeners to not detect when I'm switching.

[00:19:12.980] - I

And is that something that you actively try to do to change your configuration up here just so that the mix sounds the same as the belt? Would you say that that's something you think about?

[00:19:31.610] - C

367 I think I have to do the opposite and forget about it completely because I think if I tend to, like I
368 think about breath support and changing the vowels and all of those things in preparation, I suppose. But once I'm actually doing it, I think I psych myself out and then I put accidentally too much power into it and it becomes more of a belt sound, which doesn't sound super supported. So I think that I need to prep in terms of vowel placement and where I want to place it and practice. And then when the time comes, I think forget about it.

I

To build that muscle memory and kind of so that it is second nature.

369. Madison Hayes-Crook

June 1, 2023 at 5:32:16 PM

vowels/ support

370. Madison Hayes-Crook

June 1, 2023 at 5:37:36 PM

mix

[00:20:19.340] - A

369 I think for me, it also becomes muscle memory. If it's a tricky thought we talked about in our one on one, how if it's a if the note is on my little passagio moment, like this show's last sort of chunk is for me, I want to sound and feel super powerful. And I think I don't want to make a weak sound. So then the tendency can be to blast into it into a belt, which for me, no workipu in that note. And so I have to I think I've gotten into my muscle memory now throughout the length of this show for this song, it just feels like so much easier, feels freer. I still have to breathe, but it's like a lot less breath than I want to my face. Yeah. Yeah. And like, right here. Forehead.

[00:21:32.640] - B

I would just say, like, I think you set yourself up for success at the beginning of a phrase. If you don't do that, you typically will pay for it later on when you need it. So I think that that's something that ideally becomes muscle memory if you're doing it all the time. But if not, then I think it's like you kind of have to set your intention to do that. And then I would say on a good day, on a really good day, you wouldn't notice it happening at all because your voice is so warm, likeYour muscles so warm that you could just that transition. Like if you're going to go for a five K run, your two and 3 is always going to feel the best because you're like, already warm. You're like, in it. It's the same to me. It's the exact same thing. So that's why second shows great, amazing, always, because you're already there it seems so easy.

[00:22:40.120] - A

I'm so different, my first show of the day always. Feels so much better in the morning. Because I'm like not thinking about it too much. I'm tired.

D

The less you are focused on it the easier it is

A

Isn't that weird

[00:23:01.280] - I

this is about registration, so I'm just going to give you like a tiny bit of back. In what I'm studying, usually there's like three theories. There is a chest voice and a head voice and we try to modify our track. A chest voice and a head voice describes two laryngeal movements and we try to modify our track to make one sound like the other. The other theory is that there is a head voice, a chest voice, and a mixed voice. Which one do you think feels more authentic to your instrument? There's no right answer here.

[00:23:39.820] - A

It's a hard question to answer.

370 [00:23:44.620] - D

Those are the same questions because I think when you say make the one sound like the other, the way that you make the one sound like the other is the mix.

371. Madison Hayes-Crook
June 1, 2023 at 5:40:12 PM
third voice type
372. Madison Hayes-Crook
June 1, 2023 at 5:41:09 PM
mix
373. Madison Hayes-Crook
June 1, 2023 at 5:41:44 PM
head voice

[00:23:54.090] - I
Cool.

[00:23:55.600] - I
So in that case, would you say that when you're in your mix, you're in your head voice trying to make it sound like chest or you're in your chest voice trying to make it.

371 [00:24:08.500] - A
It's almost like instead of having an already preexisting third option, you're just like take in both until you meet in the middle just in that moment. Creating a third option

[00:24:28.840] - D
It depends on if you are coming from above or below or straight to the middle.
Or if it's like the beginning of the song or the end of the song. changes and like those three spots, like the top, middle and bottom move up or down for me depending on where I am

[00:24:46.240] - I
Okay, cool. I don't want to get too much. Into it because it's like very technical. Technical.

372 [00:24:51.640] - B
I use that number thing about it. To me, it's like if I was going to sing use a number, but. If I'm going to sing a C, in my mind I think I'm going to like if I'm going to sing A-C-I want it mix belt. I'm going to use like 60%, 75% chest. I'm going to add like 25% head voice. If I'm going to sing an E, I'm probably going to use like 40% chest, 60%, depending on where I'm singing. I'm going to gather more to get the sound I want. I'm going to take more from here. I'm going to take more from here based on what I'm singing.

[00:25:35.260] - I
When you're singing, say literally any song, say you're on like an F above high C. Would that feel more like it's closer to head voice or closer to chest voice?

373 [00:25:47.540] - A
Closer to head voice but with some chesticles in there.

[00:25:52.020] - I
Would everybody say that? They kind of agree with that. Unanimous

[00:26:08.390] - I
We're kind of, like, running low on time, and I know you all got to warm up because you got to do a show. Are there any times that mix belting does not feel healthy? That that does not feel like a good option.

374. Madison Hayes-Crook

June 1, 2023 at 5:42:13 PM
mix-belt

375. Madison Hayes-Crook

June 1, 2023 at 5:42:42 PM
style

376. Madison Hayes-Crook

June 1, 2023 at 5:43:15 PM
mixbelt

[00:26:23.740] - A

374 I mean, it runs out as up the scale at a certain point.

[00:26:26.870] - I

Sure, yeah.

[00:26:27.810] - D

And down the scale.

[00:26:29.450] - Speaker 3

Oh, really?

[00:26:30.530] - D

Yeah. I can't mix belt, like, too low.

Just turn it air.

[00:26:36.240] - C

375 Yeah, I don't think it it doesn't feel healthy. It's definitely not the sound that I want. If I am mix belting, like, low, I'll be like, I could probably afford to just belt this and say in the higher ranges. But that also depends on what style being done. Like, if I'm singing a pop song or if I'm singing musical theater class.

[00:27:04.800] - B

Am i singing alanis Morsette or Joni Mitchell

Style.

This is so style based. I'm not going to mix belt something that doesn't require mix belt. I'm just going to pick one.

[00:27:22.080] - I

Any tips or exercises? you guys aren't teachers, but imagine you were for a second and you were coaching somebody on how to achieve that mixed belt sound. Specifically above, like a c. Like a C above middle C. What exercises would you say? Like, oh, try this. This might help placement.

[00:27:50.030] - D

376 Placement, resonance, breath support
Yeah.

[00:27:58.450] - A

I think doing those calling on pitch things have really helped me in the last couple of years, building up to that pitch, like, starting a few notes down, calling out something on pitch. Not singing, but just calling, building up to that note and then doing that phrase, singing through it and trying it with that memory.

[00:28:28.840] - A

I find it really helpful if I'm having a really sticky note problem.

377. Madison Hayes-Crook

June 1, 2023 at 5:45:17 PM

head voice / mix

378. Madison Hayes-Crook

June 1, 2023 at 5:45:54 PM

forward

[00:28:35.880] - C

377 I would say, like, going up the scale and going down the scale and knowing the difference, I think, as well, I sometimes will switch in between being like, okay, I'm going to sing this and head voice, and then I'm going to sing in a mix just so I can tell what the difference is.

[00:28:56.320] - I

And what would you say that those main differences are? Just, like, the placement mostly.

[00:29:01.750] - C

Placement Feeling it through the nose as opposed to farther back. As opposed to up and back.

[00:29:08.040] - A

Do you also record yourself? I record myself when I do it. You're like, oh, that actually doesn't sound super weak when I do sounds very different when I do it in my head.

So I'm actually doing okay.

[00:29:21.960] - C

378 Me personally, my head voice is more like, darker, operatic ish, whereas when I'm doing my mix, I need to make sure it's forward. So I think that's the big way of being able to tell, like saying, okay, forward up. We can tell what the differences are between sound.

[00:29:44.770] - B

My favourite exercise is literally ah tongue out, octave jumps

And then oh, I was just going to say if I know I'm going to need to access a mix belt, I would need to make sure that my head voice is solidly warmed up. Also my chest voice is solidly warmed up. And then I feel like the rest kind of like it happens because both areas of my voice are just warm and ready to go. So they can come together nicely, I guess.

[00:30:29.090] - I

Amazing. No, that's so great. Yeah, I think that's pretty much it. You guys answered a lot of my questions and I didn't even have to ask them.

[00:30:45.110] - A

Like, I kind of wish we could just talk about it more because it's so interesting, everybody's.

[00:30:50.110] - I

So it was like one of my biggest takeaways is just like, oh, the language that we use to describe it is very different. Everyone's place of comfort is very different. And the things that we use to help us find success are very different.

[00:31:16.620] - D

Which is super interesting from the perspective of being a teacher or a coach, because I feel like we probably all have a lot of the same teachers. They teach one way to learn one thing, and then how do we all internalize that and use it so differently? And should we be learning in more than one way?

[00:31:34.580] - A

379. Madison Hayes-Crook

June 1, 2023 at 5:47:15 PM

mix-belt

380. Madison Hayes-Crook

June 1, 2023 at 5:47:55 PM

mix-belt

I have found on TikTok, like a couple different musical theater that I'm sure we've all come across, but vocal teacher people, and that's been super helpful too.

[00:31:45.430] - D

And it blows my fucking mind How have I not done this many years? It's almost heartbreaking where you're, like, use that.

[00:31:54.120] - C

And I think teachers for me, specifically. Teachers who do different things in the industry, have really helped me because then I can find what the differences are.

[00:32:07.340] - A

379 And also the whole point of this study that you're doing, I think is exemplified. But the fact that no teacher that I've had personally has been able to successfully tell me what mix belt is, how to do it, and as it's become a new style in the last 20 years, like relatively new in the musical theater lexicon, it's all anybody is doing. Yet there's so little out there, or there has been in our days of theater school in how to actually do that in a healthy way. They were just like sound loud.

[00:32:44.680] -D

And I remember when I was in school only belters were respected and valued. If you mixed.. You were just kind of alright

[00:32:52.520] - B

I also think there's something to be said for, like, we've all done however many years of training we're all immersed in it. We've had a million teachers and what happens if we just let it all go? Just fucking sing

I bet you all of us could just navigate it just fine and wouldn't have to think about it as much. And that's where I feel like I'm at in my journey, is like, I actually learned so much and I'm going to take little bits and pieces of All of it, but I'm not going To think about it. I'm not going to overthink it anymore because I think that actually held me back for a really long time. People telling me like, oh, you're a coloratura . Like, you're just a soprano. And that's not what I actually enjoy singing at all. So I was like, I don't want to do that.

I just think there's something to be said for that too. It's like, how about we're all just like this gift and we just use it.

[00:33:41.580] - I

What feels good and lean into that, what feels right, which is different.

[00:33:49.260] - D

One of my biggest struggles as vocalist is trying to sound like other people 100%. That's what held me back for so many years.

[00:33:54.160] - A

380 100%. Why don't I sound like this person when I sing it? Oh, I actually don't have that quality in my voice and I can still sound powerful and still sound like I'm mixed belting, even though I don't sound like Christina Aguilera when I sing, you know what I mean? You just have different vocal types.

[00:34:08.920] - A

Truly can't tell you how many times this year I've been like, oh, my gosh, I wish I didn't know so much in the brain. I do miss the times where I felt like I could just do it and I was able to access it myself. I'm glad that I know you will.

[00:34:25.560] - D

There'll be phases I think when you're in school and the first few years out of school, you're still like through three years and.

A

Then in auditions, your voice does things that you're like, I didn't ask it to do that. Why did that happen?

[00:34:40.560] - C

That goes away. The voices, the haunting ghosts of your. Instructors, eventually 100% go away for sure.

[00:34:49.510] - B

To think that my belt was like me, just full of adrenaline and energy and all of this and that it was actually hindering me. It was like a bad thing. And then all of a sudden I was like, if that's how I feel, why don't I just use that to my advantage instead of trying to always suppress it? Because I think when we say, like, that sometimes is how we feel. So it just is like, why suppress it? But it's like if you're taught all these things, it will put you into a box and if you're taught what you can't do

[00:35:23.580] - A

I had a teacher in university tell me to tell the class, you can't change your voices. You either you either are a legit singer or you're like a text. I was like, really?

Emotion Coding

[00:00:48.430] - Speaker 1

Are there other terms in the industry that you think also refer to mixed belts that are thrown around in casting and rehearsals and what have you?

[00:00:58.130] - Speaker 2

I find there are a lot of people who still use the term belt in place of mixed belts. Okay. And that's maybe just part of what you're studying is like, what the fuck is it? Which is what is it? And I think maybe this has always been an older people too. I find what's your belt quality? Like, can you do this scale but belt the whole thing. And it's like, obviously that's not in my capabilities. I'm not like a chest voiced belter, so I don't do it as a belt. And they're like, yeah, great. So they mean mixed belts.

[00:01:42.250] - Speaker 1

Yeah, but they say belt.

[00:01:43.960] - Speaker 2

And I think it's just because there's still a fundamental.

381. Madison Hayes-Crook

May 25, 2023 at 9:08:41 PM
frustration

382. Madison Hayes-Crook

May 25, 2023 at 9:08:53 PM
uncertainty

[00:01:48.370] - Speaker 1

Not agreement, like inconsistency in the language. Okay. Do you think generally on that when people say belt, is it synonymous with mixed belt for you? Okay, cool. Okay. In that case, when they say a mixed belt, does that sit more often in your chest range or your head range? Or would you consider mix like a third voice type altogether?

[00:02:23.230] - Speaker 2

I think logistically I consider it a third voice type, but when I'm thinking of it in my head, it feels like head voice with some juice on.

[00:02:35.110] - Speaker 1

It so it sits in the same place as a head voice, but you kind of like manipulate your body to make it sound.

[00:02:41.890] - Speaker 2

Yeah, because if I think chest for me personally and the way my voice works, I'm going to crack.

[00:02:48.510] - Speaker 1

Okay.

[00:02:49.130] - Speaker 2

Yeah.

[00:02:49.690] - Speaker 1

Okay, so in your voices, do you have that place where you kind of go like, I'm going to go from a full belt to a mix, or do you tend to sit in more of a mix the whole way through?

[00:03:03.290] - Speaker 2

My particular voice is a very mixed quality. I remember first starting out in musical theater in high school, I didn't really have musical theater vocal training. I just had voice lessons with a lady that I would do scales with and sings pop songs with. Yes. And I remember distinctly someone saying to me in rehearsals one day, like, it's no fair. You have no break in your voice. And I remember saying to them, like, what is that? I don't know what that meant. And of course now I do, but I think my voice just is naturally a very mixed quality.

[00:03:38.390] - Speaker 1

Like it sits more in like, a head register. So you manipulate it kind of.

[00:03:43.510] - Speaker 2

I think so. But then I would argue that, like true legit singers, I don't I don't sing legit either. Full head voice. I think I have a pretty mixy quality to my voice where it naturally wants to sit anyway.

381 Yeah, there is beats the note beat. I think it's a B five. Yeah, that's like a buck for me, for sure.

[00:04:09.600] - Speaker 1

Okay.

[00:04:09.870] - Speaker 2

382 Because that's where that's where things can be wobbly for me.

[00:04:13.890] - Speaker 1

You got to make a choice.

[00:04:14.970] - Speaker 2

Yes, for sure.

[00:04:16.150] - Speaker 1

Okay, cool.

[00:04:17.600] - Speaker 2

Yeah.

[00:04:19.170] - Speaker 1

Okay, so this is kind of like the same question, but I'm just going to phrase it differently. How does your mix belt feel different from like, a head mix?

[00:04:35.210] - Speaker 2

[00:04:40.730] - Speaker 2

I mean, I think it does. I think it's to think about what that feels like for me. It feels like thicker.

[00:04:56.730] - Speaker 1

Okay, that makes sense. Yeah. Thick.

[00:09:59.860] - Speaker 1

Thicker, like in your chest thicker? Like in the throat? Thicker, like in the breath.

[00:10:04.180] - Speaker 2

I think.

[00:10:04.620] - Speaker 3

Everything okay? Yeah. Cool.

[00:10:07.040] - Speaker 2

Yeah, cool.

[00:10:10.860] - Speaker 3

Okay.

[00:10:13.020] - Speaker 1

Are you always aware of when you're, like, mixed belting versus belting? Is that like a distinction you can succinctly feel in your body?

[00:10:20.410] - Speaker 2

I think so, yeah.

[00:10:21.900] - Speaker 3

Yeah. Cool.

[00:10:23.460] - Speaker 1

Okay, so when we are up high, where would you like the contemporary mix belt sound that we love right now? How does that feel different to you than, like, a lower mix belt sound? Sitting like an AP area?

[00:10:39.560] - Speaker 2

Again, I'm going to use the term, sorry. Yeah, I think it's like a thin versus thick feeling.

[00:10:56.320] - Speaker 1

No, that makes a lot of sense.

[00:10:58.320] - Speaker 2

I don't know, it's like very not.

[00:11:02.480] - Speaker 1

Describable, but no, you're describing 100%.

[00:11:05.790] - Speaker 3

Yeah.

[00:11:06.020] - Speaker 1

You're describing like, a physiological function very accurately, but we won't get into that. I'll tell you more about it later.

[00:11:14.260] - Speaker 3

Okay.

[00:11:19.220] - Speaker 1

In your questionnaire, you said that when you move from more of like a true belt sort of sound to a mixed belt that you use less air.

[00:11:29.310] - Speaker 3

Yeah.

[00:11:30.090] - Speaker 1

What other things do you notice as you make that transition?

[00:11:34.120] - Speaker 2

I know pinching sounds bad because I think it implies like, a tightening, and I really feel a tightening, but I feel almost like pinching is the closest that I can describe it sort of at the back of my throat almost, and it gets quite in my forehead.

[00:12:01.360] - Speaker 1

High resonance.

[00:12:02.440] - Speaker 3

Yeah. Okay. Yeah.

[00:12:04.550] - Speaker 1

What about, like, your tongue? Do you notice, like, your tongue does anything?

[00:12:09.300] - Speaker 2

I don't notice my tongue. I don't notice my tongue when I sing ever, which maybe I don't know what that means.

[00:12:14.500] - Speaker 3

Okay.

[00:12:15.270] - Speaker 2

I don't know.

[00:12:16.410] - Speaker 1

What about your larynx height? Are you aware of that at all?

[00:12:19.960] - Speaker 2

High, like all the time? All the time. Okay.

[00:12:22.940] - Speaker 3

Yeah. Okay.

[00:12:27.980] - Speaker 1

What about, like, twang? Does your use of Twang modify between the belt and the mix belt?

[00:12:33.580] - Speaker 2

I'm actually not sure what Twang fully means.

[00:12:37.680] - Speaker 3

Great.

[00:12:38.620] - Speaker 2

But I've heard the term tossed around a little bit and like, brief descriptions, I would say probably more Twang comes into a mixed belt than a full chest belt situation.

[00:12:52.100] - Speaker 3

Okay. Yeah.

[00:12:56.340] - Speaker 1

Okay, so you also said that trying to sound like, large and powerful in your mix belt causes unsteadiness. Can you just kind of, like, tell me more about that?

[00:13:10.550] - Speaker 2

383 Yeah, it actually ties back to the mixed sensation that I have in my voice and not really having a break. As I climb up, I feel like, oh, this is supposed to be really important and powerful, so I really got to give it my all. And then I can feel like all my air being forced up and slamming against my voice. That's when it comes really unsteady and cracky and not placed in the right

way. And so to relax on that and find that true mixed belt sensation and quality, it feels easy when it's happening.

[00:13:50.790] - Speaker 3

Yeah.

[00:13:51.860] - Speaker 2

But then when that happens, sometimes I'm like, well, it feels easy. So it can't be very impressive or it can't sound very powerful to the outside. And so that's where recording myself really has come in handy because then I can listen back and go, oh, actually that does sound fine.

[00:14:11.660] - Speaker 1

Yeah, it does.

[00:14:12.700] - Speaker 3

The job. Yeah. Okay.

[00:14:21.750] - Speaker 1

When you feel that unsteadiness, what are the things that you do to counteract that? Like, if it were like, happening in like a rehearsal or whatever yeah. How do you reset what's your yeah.

[00:14:36.030] - Speaker 2

384 It even happens in the show pretty often. I'll have to resist the urge to curl in.

[00:14:48.050] - Speaker 3

Yeah.

[00:14:49.250] - Speaker 2

And I'll have to focus on coming out. I have to really it's just like a true finding the relaxation in here.

[00:15:00.180] - Speaker 3

Okay.

[00:15:01.270] - Speaker 2

And also focusing on my diaphragm enough to not force all the air up out in one go.

[00:15:12.840] - Speaker 3

Okay.

[00:15:13.320] - Speaker 2

Lean back on that.

[00:15:15.210] - Speaker 1

Keeping it yeah.

[00:15:17.070] - Speaker 2

And letting it out slowly out of a ballooning. The end of a balloon instead of the whole thing come out.

[00:15:25.890] - Speaker 3

Okay. Yeah.

[00:15:27.870] - Speaker 2

And it's like it feels like this at the back of my throat.

[00:15:35.620] - Speaker 1

Up and over.

[00:15:36.130] - Speaker 2

Kind of up and over.

[00:15:37.010] - Speaker 1

Like your soft palate is kind of yeah.

[00:15:39.890] - Speaker 2

Instead of like when I'm flubbing a note in like a full belt scenario.
 [00:15:47.960] - Speaker 1
 When it should like full chest voice kind of okay.
 [00:15:50.130] - Speaker 2
 When it should be a mix and I can feel that sort of tightening in the air. It's like I have to lean back and also up and forward on that.
 [00:16:02.730] - Speaker 3
 Yeah.
 [00:16:03.830] - Speaker 2
 Any of that makes it does. It makes a lot of sense if there's like a lengthening almost in the.
 [00:16:08.920] - Speaker 1
 Back of the throat.
 [00:16:10.150] - Speaker 3
 Yeah. Okay. Yeah.
 [00:16:12.730] - Speaker 2
 And just like everywhere, like from here to here, I have to think like.
 [00:16:16.770] - Speaker 1
 Instead of instead just like push.
 [00:16:20.430] - Speaker 3
 Yeah, totally.
 [00:16:21.720] - Speaker 1
 Totally.
 [00:16:23.390] - Speaker 3
 Okay.
 [00:16:23.920] - Speaker 1
 That's really cool. That area what am I trying to say?
 [00:16:36.020] - Speaker 2
 Like the breaky breaky area.
 [00:16:37.620] - Speaker 3
 Yeah.
 [00:16:38.610] - Speaker 1
 Do you tend to pushing for more chest boys or just going into the mix when you feel that?
 [00:16:44.390] - Speaker 2
 I think it's still something that I'm finding, to be honest with you.
 [00:16:47.180] - Speaker 3
 Yeah.
 [00:16:54.170] - Speaker 2
 So, for example, in this show, in that last song that I have, there's a lot of negotiations that happen and I forget your original what was your question just now?
 [00:17:04.270] - Speaker 3
 Just keep going.
 [00:17:04.980] - Speaker 2
 Okay. There's a lot of negotiations and I actually find in that area of like.
 [00:17:10.780] - Speaker 1
 B and C yeah.
 [00:17:13.310] - Speaker 2
 If I come at it from above, everything above, that feels very easy to interesting.

385. Madison Hayes-Crook

May 25, 2023 at 9:13:03 PM
ease, sensation of easiness

386. Madison Hayes-Crook

May 25, 2023 at 9:13:30 PM
defensiveness

[00:17:18.900] - Speaker 1

So once you get up to kind of like the third chorus, that's a mixed belt for me.

[00:17:25.090] - Speaker 2

385 Kind of full mix belt. That's all super easy. I can relax in that. Part 112% and coming. The reason why I do that riff at the end, I did it because I knew I could safely come down for that into that last note.

[00:17:45.020] - Speaker 3

Okay.

[00:17:45.270] - Speaker 1

386 Down to, like, the B as opposed to sitting on a D for longer.

[00:17:48.890] - Speaker 2

I can sit on that D. It's just not written that way.

[00:17:51.420] - Speaker 3

Yeah.

[00:17:51.950] - Speaker 2

And I wanted to go back down to the b because I think it makes structural sense in the song. It's easier for me to successfully hit that note if I'm coming from the set up vocally of and then hit it from there.

[00:18:06.480] - Speaker 3

Got you.

[00:18:07.120] - Speaker 1

As opposed to coming from below.

[00:18:08.620] - Speaker 3

Yeah.

[00:18:08.910] - Speaker 2

And going, oh, here comes the bigger note.

[00:18:10.940] - Speaker 3

That's higher.

[00:18:11.400] - Speaker 2

That has to be super impressive. I'm going to slam it. I'm already coming from a place where I know I'm successfully set up vocally and can slop back interesting. Down to it.

[00:18:21.960] - Speaker 1

So on that, speaking of that, the Song, is this a good example?

[00:18:27.420] - Speaker 3

It is.

[00:18:28.010] - Speaker 1

It's perfect.

[00:18:28.820] - Speaker 2

It's mixed belt parts.

[00:18:30.080] - Speaker 3

Right.

[00:18:30.380] - Speaker 1

So in your second last chorus, would you say that sits in more of a mixed belt place or a belt place?

[00:18:43.760] - Speaker 2

I would say belt heavy.

[00:18:45.110] - Speaker 3

Okay.

[00:18:45.370] - Speaker 1

And then our last chorus, you would say it's more of a full mix.

[00:18:49.410] - Speaker 3

Okay.

[00:18:49.840] - Speaker 1

As opposed to a mixed belt, even mixed belt, because it's so forward and the vowel replacement is so wide.

[00:18:55.240] - Speaker 3

Yeah. Okay, cool.

[00:18:58.670] - Speaker 1

How do you do that? What's the process in your brain that you go through when you're going, like, you're up at the top of your belt range to go into that mixed belt range? What is the negotiations that happen in your brain and your body?

[00:19:11.430] - Speaker 2

It's become like a memorized feeling, like a muscle memory. But if I were to describe learning how to do that transition for myself, I almost think of, like and this is not my vocal quality at all, so I don't know why, but it's almost like a rock whale sound.

[00:19:30.880] - Speaker 3

Yeah. Do you know what I mean?

[00:19:32.430] - Speaker 2

I think about really thin sound that's, like, right in the middle of my forehead. I think to myself almost like legit head voice singing, but it's not.

[00:19:48.450] - Speaker 1

Yeah. So it's like you kind of feel like, tell me if I'm wrong. Anatomically through here, this is like legit head voice. And then up in here, we're making the adjustments to bring into a more contemporary place.

[00:19:59.970] - Speaker 2

I don't know if that's quite right either because it's like a different feeling in here. Like, I think it's probably the lyrics. I think it's probably thinking head voice but putting my lyrics up real high okay. And having a bit of that pinch back there but still thinking head voice kind of create that sound.

[00:20:19.760] - Speaker 3

Cool.

[00:20:20.280] - Speaker 2

For that section.

[00:20:21.380] - Speaker 3

Cool. Okay.

[00:20:23.200] - Speaker 1

On similar note, do you find that more closed vowels are easier in a mixed belt, or do you find open vowels?

[00:20:32.590] - Speaker 2

I'm always a gal who likes open vowels. I have a really hard time with things like ees. Like, those have been the band of my existence always. So I think open vowels are probably.

[00:20:46.020] - Speaker 1

Like, in a mixed belt place through a belt place. All of it, kind of, yeah.

[00:20:50.710] - Speaker 3

Okay, cool. Yeah.

[00:20:53.910] - Speaker 1

How did you learn to like because in your survey, most of your training was pretty much just classical voice.

[00:21:00.620] - Speaker 3

Right.

[00:21:02.390] - Speaker 2

So I grew up training when I was in high school with a lovely lady in her living room who we didn't do any legit classical stuff. We just sang, like, random songs that I liked.

[00:21:14.770] - Speaker 3

Okay.

[00:21:15.440] - Speaker 2

A little bit of musical theater here and there.

[00:21:17.480] - Speaker 3

Okay.

[00:21:17.980] - Speaker 2

And then when I went to theater school, we had so it wasn't really classical.

[00:21:22.340] - Speaker 1

It was just singing is singing.

[00:21:23.860] - Speaker 2

I think I meant to put no classical in my survey. I might have mistyped. Okay, cool. But exactly.

Singing is singing. That was kind of the idea. We didn't really do anything stylistically significant or different.

[00:21:40.710] - Speaker 3

Yeah.

[00:21:42.790] - Speaker 2

And then in theater school, truth be told, I had a private vocal teacher that we would have through school as part of our curriculum, and we just mostly focused on acting. We did some vocal training, but it certainly wasn't what I would describe as legit or classical training.

[00:22:01.370] - Speaker 3

Yeah. Okay, cool. Okay.

[00:22:11.450] - Speaker 1

Was there, like, where was, like, the level that you kind of like in your development as a singer?

Where was the level that you were like, oh, this is a belt sound, and I'm making a belt sound?

When did that kind of happen for you? Was that in college?

[00:22:25.010] - Speaker 2

I think in college.

[00:22:26.210] - Speaker 3

Okay. And.

[00:22:30.130] - Speaker 2

We had a teacher who taught us in our first year, he went away to England to take a vocal Pedagogy course for, like, a year and came back in our last semester of our third year. And there was not really a lot of conversations, I don't think, about belt, mixed belt, that kind of thing in our vocal classes up until then. And he came back and he had all this new information, and I just remember him talking about crycoids all the time, and I was like, the crycoid. But we did Drowsy. Chaperone and she has in show off at the end, she has I think.

[00:23:07.010] - Speaker 1

388. Madison Hayes-Crook
May 25, 2023 at 9:15:50 PM
confusion
389. Madison Hayes-Crook
May 25, 2023 at 9:15:57 PM
inferiority
390. Madison Hayes-Crook
May 25, 2023 at 9:16:19 PM
scared, fear

It might be a B.

[00:23:07.790] - Speaker 2

It's a C. It's A-C-I had a struggle bus moment with that, too, because.

[00:23:12.550] - Speaker 1

You were, like, wanting to flip on it.

[00:23:14.070] - Speaker 2

388 Kind of looking back now and what I know about my voice now and singing back then and remembering then, I don't think I even knew what the difference was or what was happening.

[00:23:26.570] - Speaker 3

Okay.

[00:23:27.000] - Speaker 2

But I remember it being hard and him trying to work with me on how to negotiate all that. I think it took a long time to really figure out and also recognize that everyone's voice is different and what sounds like a mixed belt on one person is not going to be the same as somebody else.

389 And there's lots of different vocal qualities out there. And I think I always felt like it should be this really crazy, strong, powerful voice, and I don't know that I have that necessarily. I think I've got a bit more of a delicate mixed belt quality as opposed to a Natalie Weiss mixed belt. You know what I mean?

[00:24:13.100] - Speaker 1

Totally.

[00:24:13.630] - Speaker 3

Yeah.

[00:24:16.230] - Speaker 2

I don't know what I'm trying to.

[00:24:17.380] - Speaker 1

Say, but yeah, it's okay.

[00:24:20.150] - Speaker 2

I think there wasn't a definitive moment of like, oh, this is belt, this.

[00:24:23.870] - Speaker 1

Is what I'm doing, and this is what I'm trying to do.

[00:24:27.130] - Speaker 3

Yeah. Okay. Yeah. Cool.

[00:24:32.410] - Speaker 1

So when you approached pop music, would you say you kind of always did that from just, like, a middle voice mixed place?

[00:24:42.750] - Speaker 2

Totally.

[00:24:43.220] - Speaker 1

It was never really, like, approach from the chest?

[00:24:46.750] - Speaker 2

390 I don't think so. And I was scared of pop music, too.

[00:24:50.880] - Speaker 3

Of course.

[00:24:51.460] - Speaker 1

We all are. They scared us.

[00:24:54.200] - Speaker 3

Why?

391. Madison Hayes-Crook

May 25, 2023 at 9:16:44 PM

pride

392. Madison Hayes-Crook

May 25, 2023 at 9:17:26 PM

anger can affect the sound

[00:24:55.650] - Speaker 2

Okay.

[00:25:00.130] - Speaker 1

I'm just going to ask this question. How important is the development of strong head voice technique to mix belt? Now, I feel like I wrote this thinking that that had been kind of.

[00:25:10.730] - Speaker 2

Your well, listen, starting I do have and I think through observation and some training here and there, too, I do have a very legit quality to my voice, I think I have absolutely that quality to my voice. And I think that's part of what I like about my voice is that it can change qualities a little bit. So I do have that in my background.

[00:25:39.540] - Speaker 3

Yeah.

[00:25:40.340] - Speaker 2

But I think it is important. I think that when I'm in my warm ups here for this show, I always focus most of my scales doing legit stuff and really opening that up so then I can approach all the mixed belt stuff. So much of the higher end of my mix belt stuff relies on me approaching it almost from a head voice place. A legit voice manipulating sorry.

[00:26:11.180] - Speaker 1

No, please finish.

[00:26:12.410] - Speaker 2

Just approaching it from that place and then manipulating from there.

[00:26:15.640] - Speaker 3

Yeah.

[00:26:16.530] - Speaker 1

Would you say when you are, say, like you're going to sing something and whatever goes only up to a B flat, would you still approach that trying to lighten the chest voice, lift the chest voice?

[00:26:29.510] - Speaker 2

Yeah, that's still what I try to do in the last note of the song in the show. I'm still always trying to find the lightness.

[00:26:40.220] - Speaker 3

Yeah.

[00:26:40.620] - Speaker 2

The negotiation between yeah, cool. I think that's pretty much all of it.

[00:26:51.550] - Speaker 1

What time are we at?

[00:26:52.730] - Speaker 2

Okay, a couple more minutes.

[00:27:04.300] - Speaker 1

Is there, like, a certain emotional state that you think makes mixed belting easier, or is it more of like a full technical approach, even when you're doing it within the context of a character?

[00:27:15.600] - Speaker 2

Well, I think having strong emotions can definitely help that stuff. It can be hard if you're super angry, because then I think sometimes the tendency is to clench things, but like, oh my God.

One of the gifts of this song is being able to speak, sing a bunch of stuff to get that quality in there. But with each approach and also I have heard and have been experimenting with that sort of cry tone quality to get some of that out there.

[00:27:52.370] - Speaker 3

Okay.
 [00:27:52.750] - Speaker 2
 Also superb.
 [00:27:53.840] - Speaker 1
 Do you find that's really useful in mixed belt specifically?
 [00:27:57.250] - Speaker 3
 I think so, yeah.
 [00:27:59.350] - Speaker 1
 How does that change how it feels?
 [00:28:02.320] - Speaker 2
 It gets it to that thin but reinforced place.
 [00:28:10.190] - Speaker 3
 Okay. Yes.
 [00:28:11.870] - Speaker 2
 You know what I'm saying?
 [00:28:13.250] - Speaker 3
 Yeah.
 [00:28:13.690] - Speaker 2
 It's like that thin but still strong and powerful feeling.
 [00:28:18.800] - Speaker 3
 Yeah.
 [00:28:34.100] - Speaker 1
 Where would you say there's like a lot of people teach belt from a place of, like, calling out. Do you approach mix belt from that at all?
 [00:28:45.960] - Speaker 2
 I have seen a few videos online of people doing that on pitch, like, hey, that kind of thing.
 [00:28:52.190] - Speaker 3
 Yeah.
 [00:28:54.140] - Speaker 2
 I will do that once in a while as I'm having trouble finding where to place it just to have an example of what that feels like and then saying it.
 [00:29:05.790] - Speaker 3
 Okay.
 [00:29:06.640] - Speaker 1
 You'll do a couple of calls. When you do those calls, do you identify like, oh, I'm in my mix as I'm doing this, I'm in my chest voice as I'm doing this. Does that feel very different to you?
 [00:29:21.320] - Speaker 3
 Yes. Okay.
 [00:29:22.970] - Speaker 2
 Yeah, I think so.
 [00:29:25.080] - Speaker 1
 What would you say is like, going into singing the song you have to sing in the show where you are doing so much chest and so much heavy mix work? Are there warm ups that you stick to practices before show that you find.
 [00:29:42.290] - Speaker 2

Really help get you there? I'm really bad for warming up. I warm up ever and just started in the last couple of contracts doing like a wheel warm up and there is value in it, I can say. I think mostly just I do the one with Conrad here and that's the only one I do out of the day.

[00:30:04.450] - Speaker 1

Yeah.

[00:30:04.870] - Speaker 2

I really enjoy a lip trill to regulate the airflow.

[00:30:12.080] - Speaker 3

Yeah.

[00:30:14.360] - Speaker 2

And I do think warming up the legit head voice, I think it's helpful just to kind of get everything loose and open and I will do like maybe one of the scales that he does from a mixy place as high up as I can go okay. Up to maybe FG before I'll transition into cool voice for the rest of it.

[00:30:39.470] - Speaker 3

Yeah.

[00:30:40.880] - Speaker 1

Are there any things you have in your back pocket that you like to use to help, I don't know, brighten up or bring more of like contemporary sound to those higher mix mixed notes, particularly in the D five to a five range?

[00:30:58.420] - Speaker 3

Yeah.

[00:30:58.810] - Speaker 2

There I think straight tone is very helpful for me.

[00:31:03.910] - Speaker 3

Okay.

[00:31:04.460] - Speaker 1

And you do that like vibe breath.

[00:31:06.260] - Speaker 2

Kind of yeah, straight tone is helpful. Adding a few licks like riffs okay. Is also helpful and it also keeps me vocally flexible in those moments.

[00:31:21.080] - Speaker 1

Helpful in that it makes it easier or because it makes it sound more contemporary.

[00:31:26.800] - Speaker 2

393 I mean, I think it probably makes it sound more contemporary, for sure. And it makes it easier. It makes my voice flexible enough that you're not gripping. That I'm not gripping.

[00:31:39.700] - Speaker 1

Okay, cool. What do you think about sort of like, as you're working either from chest voice or in a mixed belt between A and E? Are you ever aware of the front of the teeth that's part of your apparatus?

[00:31:55.940] - Speaker 2

Yeah, I do notice like, sometimes I'll feel mostly in the lower, especially A's and stuff. I'll notice like a vibrating on the roof of my mouth sometimes a little bit.

[00:32:08.770] - Speaker 3

Okay.

[00:32:09.470] - Speaker 2

394. Madison Hayes-Crook
May 25, 2023 at 9:19:48 PM
middle feeling
395. Madison Hayes-Crook
May 25, 2023 at 9:20:04 PM
feels like floating/ sailing
396. Madison Hayes-Crook
May 25, 2023 at 9:20:20 PM
feels sticky and muddy

I have to focus on brightening here and lengthening because I tend to go a little bit wide, which is not helpful. So I'll have to make sure that it keeps things lengthened in my actual mouth. Yeah, and the front of my mouth too. Totally.

[00:32:28.580] - Speaker 3

Meow. Cool.

[00:32:34.340] - Speaker 1

I've got so much information here.

[00:32:36.600] - Speaker 3

Yay.

[00:32:46.200] - Speaker 1

How do you know when you're successful? Like, what is, like, when you've got, like, a good mixed belt? How do you know as you're doing it that you've got it?

[00:32:55.660] - Speaker 2

394 Well, I can feel it, first of all, it almost feels it's so funny. Like a middle ground. Like, it literally feels like a true middle feeling.

[00:33:06.630] - Speaker 1

Like, in your throat. Like not too thin, not too thick.

[00:33:08.630] - Speaker 3

Yes, exactly. Okay.

[00:33:10.210] - Speaker 2

395 It feels easy and it feels like this is so stupid and flower of me to say, but it really does feel like sailing. It feels like I'm floating on top here and can just go and go and go. And that's what it feels like.

[00:33:28.600] - Speaker 3

Great. Yeah.

[00:33:29.670] - Speaker 1

How does it feel when you're not successful?

[00:33:31.810] - Speaker 2

396 Like poopicaka feels like tugging and hardening and crackly and farty.

[00:33:46.120] - Speaker 1

These are really great adjectives.

[00:33:49.880] - Speaker 2

And stuck. Feels super stuck and heavy. Muddy.

[00:33:53.880] - Speaker 1

Does it ever get, like, scratchy in there?

[00:33:55.590] - Speaker 3

Yeah.

Participant 2

Are there other terms that are used in rehearsal or in auditions that you think refer to belt or mixed belt?

[00:01:00.770] - Speaker 1

No, I mean, I could say, like, maybe, like, twang or, like, straight tone. Okay. I'm feeling to, like, a heavier sound. Yeah. Cool.

[00:01:15.550] - Speaker 1

That makes sense.

[00:01:18.650] - Speaker 1

Okay. So I'm going to have a lot of questions about mix belt, but I'm really trying to zero in on above its feet, sort of like that D five to eight range. When you're up there, generally speaking, and I know you've got a higher sitting voice than most people, would you say that that mixed belt sound is more of, like, a mix or is more of a belt? If you had to pick either side between above a C? C five for you. Maybe think, like, E because you've got a higher kind of flip.

[00:02:05.450] - Speaker 1

Yeah, I think so. Which one is it more of, like, you're sure? Or you're more of a neck?

[00:02:14.010] - Speaker 1

Well, my honest answer, which isn't like a yes or no, would be like, it totally depends, like, what style of music I'd be singing totally. And what sound I want or they want. It depends. In this show. Sure.

[00:02:33.320] - Speaker 1

It's more belt. Okay.

[00:02:39.490] - Speaker 1

I don't really mix a whole lot in this show because I think the highest note I'm saying is probably like, an E. Yeah. So you don't need to. If you were, say, going up at an F in this show, would you feel like you'd move into a mix in that place, or would you still kind of keep it really grounded?

[00:03:00.570] - Speaker 1

I think I'd probably have to mix it a little bit. I still think it would depending on the style of music. But if we're talking about this kind of style of music, I probably would only because I know when I well, again, it totally depends, but if I have the space and the freedom to choose my own adventure, then I'll choose the more grounded, totally version for me because it feels more honest. Okay. It's, like, rooted in the character, what you're doing.

[00:03:38.200] - Speaker 1

Yeah. And it's also just, like just sing. Don't try to do what you would do in a vocal warm up and a voice. Right. I'm not going to try to mix something if I don't have to.

[00:04:08.670] - Speaker 1

You kind of answered this ish how does a mix like a chest mix, a belt mix, how does that feel different from a head voice to you?

[00:04:34.890] - Speaker 1

Like this? To me, head voice is, like, easy. Do it all day. Kind of like, yeah, it's easy because it's, like, just a different placement.

[00:04:58.830] - Speaker 1

I don't know how to explain it other than to me, it feels like it's literally exactly how it sounds like it sounds like feels like head voice. It's not from here. It's like, literally from somewhere in your head. For me, that's what that feels like. Yeah.

[00:05:15.050] - Speaker 1

And then sorry, what's the other part of your question? A mix? Yeah. I feel like is when you try to for me, the way I would think of it is it's like, okay, I don't have the what's the word I'm looking for.

[00:05:37.130] - Speaker 1

If I don't have the I don't want to say it's not the skill set because that's not what I'm looking for. If I don't have the gift of being able to keep going you're maxing out, kind of, right? Yeah,

398. Madison Hayes-Crook
May 25, 2023 at 9:22:41 PM
stress - free
399. Madison Hayes-Crook
May 25, 2023 at 9:23:44 PM
power
400. Madison Hayes-Crook
May 25, 2023 at 9:24:00 PM
free
401. Madison Hayes-Crook
May 25, 2023 at 9:24:42 PM
thoughtlessness

exactly. If I'm maxing out, then I need to figure out then I need to take for my head voice, access that and bring it down. Okay.

[00:06:01.970] - Speaker 1

But I also think it's just, like, being able to it's literally just being able to access that and bring it in. And bring it in. That's, like, how I think of it. Because a belt is typically, like for me anyway, it's a stronger sound, and it comes from the gut, but it's also, like a full open, like, no stress. But as soon as I feel, like, narrowing or compressed, as soon as it starts to compress a little bit, then I feel like I need to grab, like, okay, I need to access that classical head voice, bring some of that in, but then still keep the sound forward.

[00:06:56.570] - Speaker 1

How do you do that to access that head voice? How do you find that? How do I exercise it? How do you think about it? How does it feel?

[00:07:06.510] - Speaker 1

Like, I'm trying to think of, like, a good example. I think it's literally, like, obviously, let's say, like, head voices here, like, belt, chest, whatever you want to call it down here. So once you're hitting that max out, I feel like if I'm singing an E, let's say, and I want to go to the F, the G, whatever, I'm going to have to think about I'm not going to think about where the note actually is sitting.

Okay. I'm just going to fucking sing it in order to act. I feel like the head voice is just, like it just kind of kicks in when it happens.

[00:08:13.700] - Speaker 1

Okay.

[00:08:16.350] - Speaker 1

You're not aware of the thing that's happening. It just kind of happens.

Yeah. I feel like with me for a mix, it should still feel really easy, but it's like the quality of sound, it's different. Yeah.

[00:08:30.630] - Speaker 1

Okay, so would you, like, say that it feels different, like, to be in a chest voice in a mix? Is there a different feeling, or is just the sound that's different?

[00:08:40.710] - Speaker 1

It feels different. How does it feel different? Feels different. I think it just to me feels more, like, narrow, more focused. Okay, cool.

[00:08:52.010] - Speaker 1

With, like, a belt. I'm not thinking about my technique. I'm singing. Yeah, it's just open. It's just like yeah.

[00:09:29.590] - Speaker 1

Okay, so changes my next question. So in that place where you feel like, the head voice is maybe taking over, even if that adjustment is happening and you're not super aware of it, maybe you can't measure it in your body. Does that make sense? Is that kind of what you're saying?

[00:09:54.270] - Speaker 1

I know when it's happening, but it's just like it's hard because it's such muscle memory. Yeah, totally. You're doing it your whole life, you know what I mean? Y

eah. So it's like, I know what it's happening, but it's not like, oh, we're shifting gears, or like, it just goes, oh, when I get to this part of the song, I'm going to switch.

[00:10:18.560] - Speaker 1

402. Madison Hayes-Crook

May 25, 2023 at 9:24:58 PM
fear

403. Madison Hayes-Crook

May 25, 2023 at 9:25:51 PM
fun/ joy

Like, just do it. Yeah. Cool. Do you notice any changes in your vocal track when that happens? When does your mouth shape change, does your breath change, or does it feel like it's really the same?

[00:10:35.770] - Speaker 1

Okay.

[00:10:41.710] - Speaker 1

Thank you. Breath? No. Okay. Wouldn't say breath changes.

[00:10:46.100] - Speaker 1

I honestly think it's like for me, it's just like if I would switch to a mixed belt if I was, like, chickening out okay. If I was, like, scared, freaking myself out for some reason. Having said that doesn't typically happen. You like to stay in, like, a full test if I can, because it's, like, comfortable, easy, and this is going to sound really less feel to me.

[00:11:23.930] - Speaker 1

It's less about technique, more about feeling totally cool. You know what I'm saying? I do know. Okay. Yeah.

[00:11:36.030] - Speaker 1

I think you've kind of answered this. I'm just going to ask a question anyway in case you have another anything to add. But how do you know when you're mixed belting? And how do you know when you're mixed belting and not belting? Is there anything other than that psychological thing of being like, oh, I'm taking the easy route?

[00:11:59.590] - Speaker 1

Yeah, it's more like focused. Okay. It's a more like focused narrow, maybe narrow, not necessarily narrow, but it's like a more focused compressed.

Did you say it's a thinner sound?

[00:12:17.470] - Speaker 1

Could be. Depending on the vowel and the placement. Okay. I think a mixed belt I think a mixed belt overall could require a little bit more focus if you were trying to if I was singing a song that required a mixed belt, I would want to try to sing as much of that song in that same placement as I could. You know what I'm but if the song doesn't really require a mixed belt for me, then I'm not going to access it.

[00:12:56.410] - Speaker 1

You're going to stay in your chest all the time because it feels nicer. You don't need to no, that's where your voice is at home. Yeah. It's more fun. It's not like trying to be perfect in this exact I feel like a mixed belt is like it requires technique and skill.

[00:13:19.590] - Speaker 1

You can't just do it. It's the same as, like I mean, everybody's voice is different, obviously, but like I say because I was trained as a classical singer, classical singer first, and it's been so many years being, like, focused, hyper focused on that stuff. Then later in life, I was just like, actually, I'm just going to sing because I like to sing. Yeah. That's whenever I was like, oh, this is fun.

[00:13:57.290] - Speaker 1

The belt that everyone talks about is like, it's a thing that I can access, so I don't really need all the other stuff. Like, it's a toolkit. Right. That I can access. it's just a placement difference.

[00:14:15.790] - Speaker 1

Yeah. I just, like, place them more forward. A mixed belt is more forward than a belt or a mix. Yeah, I think so. Yeah.

[00:14:29.910] - Speaker 1

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shock

There's not a right or wrong answer. No, I know. I'm thinking about it because I feel like I'm just like I think so. But I think you can belt with the more forward sound, too. Yeah.

[00:14:39.390] - Speaker 1

Because it's the same as a lot of singers who sing like that. That's a totally different placement. They can belt all day because they're placed way back. Yeah. So it just depends.

[00:14:50.410] - Speaker 1

Where would you say you place your belt? Would you say, like, middle, mouse, back mouth in that specific game? Probably more I think it's probably more forward the higher you go. Okay. And would you say that same with a mixed belt?

[00:15:09.430] - Speaker 1

I try to think of things like this or up and down. It's linear, as opposed to because the minute I think about things like this, that's whenever you psych yourself out. Okay. For me, well, every time I sing, but I just want to make it work. Whatever.

[00:15:30.910] - Speaker 1

Yeah, no, not even that part.

[00:15:38.590] - Speaker 1

I don't even know.

[00:15:42.670] - Speaker 1

404 No, not that part. The part before that, whatever. All I know is I think it's an E flat. Okay. And every night I sing it, I see it in my brain.

[00:15:51.930] - Speaker 1

Okay. And sometimes I wish I'd just not see it in my brain, but I'm so visual. I see it in my brain there. Okay. Yeah.

[00:15:59.730] - Speaker 1

Okay. Whereas if you kind of go at it with not thinking about the ups and downs, just like, I'm just going to do it that is more successful. It's a little bit more linear. Yeah. Because it is psychological, especially, like, these days, right.

[00:16:19.130] - Speaker 1

405 ... Oh, I can belt to this, I can belt to that, or whatever. Yeah. So I feel like these days, it's just like if you just keep it linear, your brain can't play tricks with you. So if I'm, like, tell me if I'm wrong. It kind of feels like, to me, like, for you, when you access a mixed belt, it's not an active choice.

[00:16:40.840] - Speaker 1

It's just where your voice goes naturally at a certain part of your range.

Yeah, but I mean, I know what I'm doing. You're aware, right? I know. It's like, okay, clearly I'm not a superhuman.

[00:16:54.530] - Speaker 1

I'm going to have to access it right. In order to pull off certain things. And sometimes, again, depending, for example, when I was understudy for Tracy and hairspray, by the end of that run of seeing just hairspray, like, I found it was hard. I was like, oh, my God. Like, my head voice, I was like, I felt like I couldn't access it as easily anymore.

407

[00:17:29.220] - Speaker 1

So then I had to retrain myself back into that because I think my mixed belt is more of a belt than it is a head voice. Got you. Totally, totally fine. Of course, it depends, right? Yeah.

[00:17:49.860] - Speaker 1

Which kind of leads me to another question, which is, like, do you think that there is a middle voice? Does it feel like there's, like, your head voice and your chest voice? And then we

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fulfillment

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fear

manipulate either voice to meet the middle, or does it feel like there's, like, a third middle voice of its own?

[00:18:13.710] - Speaker 1

This one's a hard one. There's not an answer. It literally doesn't exist yet. I mean, if I'm being honest, I think there's one voice, and you change the placement of it as you go based on how you want it to sound. And in our industry right now, everyone wants it to sound a certain way.

[00:18:38.230] - Speaker 1

And I think as a performer, you just navigate how you're going to best give them what they want. Give them what they want. Got you. And also how you're going to be able to do it. And are you going to be all in your head about it and technique, or are you just going to sing the song which we're going to be successful, more fulfilling?

[00:19:02.110] - Speaker 1

Yeah. Okay, cool. I don't know.

[00:19:07.790] - Speaker 1

I know what you're getting at. Yes.

[00:19:13.010] - Speaker 1

Perfect example. Every night when I sing Love the Weapon and a Tool, that would be where my voice sits. If there was a third voice, a middle voice, that's where it would sit. But for me, I just changed the placement of it because I'm does it feel like it's more of a chest voice or head voice, though? Or neither?

[00:19:32.410] - Speaker 1

I just because of the sound, I'm going for I probably access more of my head voice than I do in but I just might, right? Yeah. Cool. Okay, so you said, like, percentages was, like, a cool thing that you said in your like, I'm able to do, like, 40 60. Sure.

[00:19:54.700] - Speaker 1

That's how I think about it. Okay, that makes sense. Cool. Yeah. Cool.

[00:20:01.390] - Speaker 1

Okay. How would a 90% chest, 10% head, how would that feel in your body, do you think?

[00:20:26.150] - Speaker 1

I think I would probably access, like, the 10% if I was going for a less heavy sound or if I wanted to access my vibrato.

[00:20:44.270] - Speaker 1

I feel like it's, like, stylistically totally not necessarily a sprinkle. Yeah, like a dusting of yeah, I feel like it's kind of like a sprinkle, a dusting of head voice just to stylistically make it less I don't know, not aggressive. That's not a great word, but kind of you know what I mean? Yeah, I do.

Less, like, harsh to soften it.

[00:21:23.960] - Speaker 1

Yeah, exactly. Okay, so then how would you describe the sensation of, like, 60% chest, 40% head?

[00:21:36.030] - Speaker 1

Sure. I would say to me, I think about like, if I was seeing Good Morning Baltimore and I was, like, hitting the D at the end and I got to hold it for like, twelve counts and I just finished. Running around the stage and I might not be able to sing from my hoohah because I'm so maybe I need to then I need to be like, oh, shit. I need to access some of that. Bring it down, place it forward.

[00:22:07.260] - Speaker 1

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trusting your instrument

411. Madison Hayes-Crook

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freedom

Okay, but I'm still energized in chest voice, but I need to access more of it than maybe I would to finish on that D kind of idea. Yeah, I don't want that. No, you're doing amazing. Does that make sense?

[00:22:29.680] - Speaker 1

It does make sense.

[00:22:35.090] - Speaker 1

How does that feel and sound in your head? That 60 40.

[00:22:44.870] - Speaker 1

I think, like, a 60 40. And, like, when it kind of comes to, like, this particular question of, like, the numbers game of, like or whatever, like, the percentages, to me, it's like if I was doing, like, a 60 40, I'm in control over bringing the 40% down, but the audience isn't going to know about it.

Okay. It's not going to change for me. It's going to change the sensation.

[00:23:14.050] - Speaker 1

410 It's not going to change the sound. How's the sensation going to change, do you think, of just going to be again, I feel like it's more focused, more compressed, less just like, throw caution to the wind. We trust. Yeah. Interesting.

[00:23:35.030] - Speaker 1

Okay, cool. We answered that one. The narrowing of the larynx, which is basically, I think, what you've referred to in total time. Is there anything else, like, any other physiological things that you kind of think, or is that really just what you're focusing on? What I know for I don't know if this has anything to do with what you want for me, my what's the word I'm looking for, like, the way I sing, whether I sing, like, belt, mix, belt, head, voice, what have you.

[00:24:16.450] - Speaker 1

411 If I'm in a space where I feel like I have permission to throw caution to the wind or I have a space where there just actually is space, then I'm always more likely to fill that space with the belt. Got you.

[00:24:38.570] - Speaker 1

Sometimes I find, for example, if I was in a vocal lesson and I was trying to access I was trying to belt a note that normally I belt like, I can belt, but I'm in a room this size, I'm way less likely I'm more likely to add a mixed belt or because it softens things up. But if I have the space, almost, like, if I give myself permission to fill the space, then I'm more likely to do that with a the size of the actual space. Yeah. Really affects you. Yeah.

[00:25:18.760] - Speaker 1

I mean, I feel like that's I mean, I'm not the only one who thinks that, but it definitely if you're in an audition room and there's just, like, dead zone, will you feel like you're kind of, like singing at yourself if you have, like, a big room to fill? Yeah, it just feels freer.

[00:25:52.910] - Speaker 1

I think you answered this, but I just going to ask again. Do you think that working up from real high? Let's say like f six g six. A six up there? Yeah.

[00:26:05.410] - Speaker 1

Do you think you could do that in, like, a full belt?

No.

Okay. So that's where you feel like you would have to start to negotiate. Yeah.

[00:26:14.310] - Speaker 1

Again, it's like because I feel like for me, it's so stylistic. Yeah. But even if you were doing something, say, that Rock of Ages where we're in that contemporary Scrutiny kind of world sure. Would you still feel the need to add some mix to that or would you aim to full check?

Speaker 1

Do you ever feel, like, agitation in the throat as you start to reach up there, or does it feel pretty healthy for you?

[00:27:36.610] - Speaker 1

No.

[00:27:39.410] - Speaker 1

Right.

[00:27:43.670] - Speaker 1

Talking is way more tiring vocally than singing. Interesting for myself. Yeah.

When you're up in that kind of, like, real high world, is there like, a mouth shape that's like, vowels that feel really good up there? Vowels that feel bad?

[00:28:05.210] - Speaker 1

Yeah. I mean, like, E is my favorite vowel. E is your favorite vowel. Definitely in a vowel.

[00:28:19.470] - Speaker 1

Depends on what I'm doing. I asked because there's some research that says that, like, closed vowels are better up there. Closed vowels and I better up there. Don't know that I agree. But curious, what your thoughts?

[00:28:32.120] - Speaker 1

Okay. Whereas, like, belting usually is an open vowel. Right. Generally speaking, prefer an open vowel. Sure.

[00:28:41.910] - Speaker 1

Okay. Another perfect example. I can feel the sensation of, like, Baltimore and me, but for me yeah, for me, I like, e. I'm not saying it's, like, my favorite vowel maybe to belt, but I'm saying for me, it's like because it's a more forward sound. If I'm going to switch into a mix belt, it's like, it's there for me.

[00:29:18.130] - Speaker 1

Okay. It's an easier one to grab. That transition is easier. Totally. That transition is easier.

[00:29:27.270] - Speaker 1

Best vocal teacher I've ever had. Based in New York City. I study with her. Maybe like, I did like five or six lessons. Best in terms of belting.

[00:29:44.410] - Speaker 1

412 Best way to access it with no stress on the voice is literally just like octave jumps. Like that.

Okay. Which would be very open. Super open.

[00:30:00.990] - Speaker 1

Obviously, you can't say like that on stage, but yeah, like super open.

[00:30:09.810] - Speaker 1

Trying to think.

[00:30:13.570] - Speaker 1

It's a good question. I don't know if I have, like I mean, I don't think I wouldn't love, like, beltman and OOH, like yeah, but because to me, that vowel is just like EW. It's just more I don't know, really close. It's just super close. Whereas an E, I feel like, is a nice one.

[00:30:37.290] - Speaker 1

If you're, like, in the space of maybe needing to transition to that spot, then I like that vowel.

Okay, cool. That's great. Sort of like a mouth shaped tongue position. When you're in your mixed belt world, that feels great to you or that you're aware of helping you or not helping you?

[00:31:01.090] - Speaker 1

Honestly, no. Cool.

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fear/ freak ourselves out

414. Madison Hayes-Crook

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fear

[00:31:08.550] - Speaker 1

I feel like I'm just so visual when I do things. I really think is there an image that you use?

[00:31:19.450] - Speaker 1

I feel like it kind of just goes like a narrowing. Not like a tight, like stiff, not like stress tight, but just like a more like a focus, like a zero in. Cool. Because if you don't zero in, then what's going

413 to happen is you're probably going to chicken out and you're probably going to just like, whatever. It's literally never fucking happened to me before, but because we all freak ourselves out, you're worried, like, you just lose it.

[00:31:55.930] - Speaker 1

414 So when you get scared, you just narrow in and focus. That's where it's like cool. That's really cool. Okay. Do you think that the development of your classical background was helpful in developing, like, a mixed belt and a belt?

[00:32:11.510] - Speaker 1

Yes. Why? 100%.

[00:32:17.610] - Speaker 1

Well, number one, because I feel like you I mean, I think it's kind of like if you're a dancer and you have never done ballet, it's the same thing for me. Like, literally, I think foundational kind of it's like, totally foundational. Also, if you warm up your head voice, your belt will be, like, easy breezy.

Participant 3 Interview

[00:00:27.690] - Speaker 2

Okay, so before we get into, like, the nitty gritty, are there any other terms that people, like, use in the industry rehearsals, auditions that you think are referring to a mixed belt, but they use another word?

[00:00:46.420] - Speaker 1

No, I hear mixed belt really often now. I think there's oftentimes that there's people say belts, maybe, and you're like, that's impossible or not healthy to sustain. So I think you have to figure out in your own brain that that's in for myself, but not that I can think of.

[00:01:09.550] - Speaker 3

Cool. Okay.

[00:01:11.770] - Speaker 2

In your voice, does your mix feel more similar to your head voice, your chest voice, or does it feel like a third sort of, like, register entirely?

[00:01:21.520] - Speaker 1

I think it's the closest to my head voice. I think that the easier way to retain it. And because I feel like my mix is very separate from my chest voice because my chest voice is quite low. So, yeah, I think it's the closest to the head voice.

[00:01:43.600] - Speaker 3

Cool.

[00:01:44.120] - Speaker 2

And so would you say the same thing for, like, a mixed belt? Would that be a part of your head voice or would you say it's more part of your chest voice?

[00:01:51.700] - Speaker 1

It's weird because I feel like there are certain notes that I can access the mixed belt through my chest voice first rather than going top down. And in the weirdest way, it's the higher ones where I was like, oh, yeah. If it's higher in my mix belt range, I tend to think more of my chest voice, whereas if it's like, kind of middle ish, I think more of my head voice.

[00:02:19.100] - Speaker 3

Cool.

[00:02:19.910] - Speaker 2

Okay, so within sort of I'm zeroing in on this project on like, d five to a five kind of range about that C. When you're aiming for a mixed belt up there, would you say that leads towards head or towards chest?

[00:02:37.800] - Speaker 1

Yeah, I think it leans more towards head.

[00:02:47.130] - Speaker 3

Cool.

[00:02:47.810] - Speaker 2

Awesome. Okay, so because you feel like it is more of, like a head voice kind of function, I guess, would you say that you modify your vocal track in order to make it sound contemporary and beltier chestier?

[00:03:06.480] - Speaker 1

Yeah, like vowels for sure.

[00:03:08.770] - Speaker 2

Okay. Could you expand on that? Can you tell me, like, mouth shape or, like, if you think about your tongue or just sort of what that feels like? Yeah.

[00:03:21.300] - Speaker 1

The back of your tongue larynx kind of vibes. Definitely. The laryngeal tilt is, like, higher, which also, I guess, kind of if I'm thinking of chest as, like, my speaking voice, I want to heighten my speaking voice so that the laryngeal tilt is higher. But in terms of head voice, like, mix specifically specifically not too spread, but a little spread if you're smiling. I tend to smile a lot to access a mix and then bring in more of a head voice shape, like an awe, but it's like a kind of spread it a little bit more, but not like extremely yeah.

[00:04:15.240] - Speaker 2

Do you think of placement when you're aiming for that sort of, like, in the teeth and the nose and the cheeks. Forehead in the nose, nose, cheeks.

[00:04:22.450] - Speaker 3

Okay, cool.

[00:04:26.360] - Speaker 1

Awesome.

[00:04:26.830] - Speaker 2

Are you aware of, like, when you're aiming for a mixed belt so you're in that head voice, but you want it to sound more contemporary? Are you aware of any sort of respiratory adjustments or laryngeal movement or anything like that that you take into consideration? Definitely.

[00:04:42.710] - Speaker 1

I think of laryngeal tilt as higher. Yeah. And I try to always think of I think when you're thinking high, it's not supported, so I always try to think of a grounded, deep, diaphragm sound so that it's grounded and supported, but then yeah. Orange jill tilt higher. And then I think of my tongue as being placed down as opposed to.

[00:05:18.600] - Speaker 2

Up or like, the back of the tongue or the front of the tongue.
 [00:05:21.410] - Speaker 1
 The front of the tongue.
 [00:05:22.290] - Speaker 3
 Cool.
 [00:05:23.740] - Speaker 2
 Tucked behind your teeth.
 [00:05:25.330] - Speaker 3
 Yeah.
 [00:05:26.160] - Speaker 1
 It's not always actually, but if I think about it, it tends to do it.
 [00:05:30.510] - Speaker 2
 Okay, cool. Are you aware of trying to create more space with the tongue while you do that, or is it just okay.
 [00:05:39.380] - Speaker 1
 Aware at the beginning, and then if I forget normally it does what I'm hoping it will.
 [00:05:44.770] - Speaker 2
 Yeah.
 [00:05:46.180] - Speaker 3
 Cool.
 [00:05:52.240] - Speaker 2
 How does the flow of air feel different when you are belting as opposed to mixed belting or if it does it all?
 [00:06:02.340] - Speaker 1
 I don't like to think of it as heavier versus lighter because it doesn't tend to actually do so. But I think if I'm more in the head boys headspace and if I think of more of a lighter quality of air, it tends to help.
 [00:06:29.390] - Speaker 3
 Okay.
 [00:06:30.060] - Speaker 2
 A lighter quality of air.
 [00:06:31.850] - Speaker 1
 Yeah.
 [00:06:34.080] - Speaker 2
 How would you describe do you feel like a lighter quality of air requires more air intake? Less air intake? A better distribution of air. Could you just expand on how that feels?
 [00:06:46.760] - Speaker 1
 Yeah, I think it's a different distribution of air. Definitely. Maybe not a better one, just different, I think more air intake. Okay. I think it's what tends to happen.
 [00:07:04.970] - Speaker 3
 Okay.
 [00:07:07.960] - Speaker 1
 As opposed to, like I guess it's not like a deep breath push, but it's definitely not that, but intake that it can have a breathier quality, I think.
 [00:07:29.990] - Speaker 3
 Okay, cool.
 [00:07:34.600] - Speaker 2

That transition place when you go from, say, you're sitting in more of, like, a belted sound and then you're going up and you want to make that transition, can you kind of describe how that feels in your voice, how you navigate that with your brain?

[00:07:48.460] - Speaker 1

Yeah, I definitely have to navigate it currently with a lot of different vowel placements.

[00:07:53.700] - Speaker 3

Okay.

[00:07:54.070] - Speaker 1

Like the more supported belty sounds, well, they're all supported, but like the lower beltier chestier sounds are definitely more odds for me. And things with like a hard Glottal sound, like an R or an O feels more but more of an E sound or an A sound is where I start to get a little bit higher, more in my nose. Okay. So when I tend to get more into the mixed belt quality, currently it changes into more of the E or an I and I tend to think less of Glottal boards when I start to get into that place, actually, somehow softer vowels.

[00:08:48.360] - Speaker 2

Do you feel like when you're in your mixed belt, like a more closed vowel is a bit more easier, more comfortable?

[00:08:57.570] - Speaker 1

Yeah, I think so.

[00:08:59.890] - Speaker 3

Cool. Okay.

[00:09:03.170] - Speaker 2

How do you know that you are in a belt mix as opposed to a true belt? Are you able to tell? How does that feel different?

[00:09:15.430] - Speaker 1

I think when I go back and think about it, I feel it more in the nose and it's just more of a forward sound. I tend to have a problem with swallowing my vowels and that makes it more chesty, I suppose. But once I think more about a forward sound, it tends to kind of feel it in my cheeks. Like my cheeks are more raged and there's more of that, I guess, smile quality to it.

[00:09:49.810] - Speaker 3

Cool.

[00:09:50.370] - Speaker 2

Okay. So they sort of like a shifting forward.

[00:09:54.550] - Speaker 1

Yeah. And that's definitely where the tilt comes in if I think about it being more of a forward sound.

[00:10:00.310] - Speaker 3

Okay.

[00:10:01.350] - Speaker 1

That tends to help. And I tend to notice that my head voice can be back and my chest voice can be back, but my mix belt can't be back. So if I have a bit more of a swallowed sound, I think I'm in a head voice or I'm in a chest voice. Okay. So I tend to often switch to know that I'm in a mixed belt sound range. So I'll do like an exercise where I just switch in between kind of.

[00:10:40.000] - Speaker 2

Like between chest and chest mix or like head and chest mix between head.

[00:10:48.760] - Speaker 1

And mixed chest mix.

[00:10:51.020] - Speaker 3

Okay, cool.

[00:10:52.020] - Speaker 1

Sometimes the reverse, but most of the time it's it's when I'm up there and I guess it's the difference between yawning.

[00:11:01.920] - Speaker 3

Okay.

[00:11:02.550] - Speaker 1

For that swallowed voice and more like the most annoying person you could ever think of in your life. Got you nasal sound.

[00:11:10.760] - Speaker 2

That was really, really good. Okay, thank you for describing it like that.

[00:11:15.180] - Speaker 3

Cool.

[00:11:15.660] - Speaker 2

That helped me understand. Okay. Do you feel like you are able to add higher percentages of chest or head in a belt mix? Are you able to say do like 60% chest and 40% head or navigate that?

[00:11:36.390] - Speaker 1

Yeah, I'm working on it. And being more of a science thing.

[00:11:42.870] - Speaker 2

Or does it feel like more like a switch? Like you're just like, on and off.

[00:11:45.660] - Speaker 1

415 It currently feels more like a switch, but as of, like, four to five months ago, it didn't, which is very interesting. Okay, this is making me think, like, environment question mark, but right now it's currently more of a switch and I'm navigating, like, trying to implement more of a sound, more of a forward sound to make it more of a chess mix. Interesting. Yeah.

[00:12:15.480] - Speaker 3

Cool. Okay, cool.

[00:12:24.690] - Speaker 2

Does the imagery of a mixed belt, like, sit anywhere in your body? Is there like a place where you when you're trying to access that sound, you think, like, I do this.

[00:12:37.000] - Speaker 1

Think forward. I tend to not try and do anything with my body because then it will get turned into a habit. But, yeah, I definitely try and think forward and forward and down. Kind of like a plane taxiing. So it's like, really down there and then it takes off, but you're kind of still grounded in something cool. And that tends to remind me to engage my core because I forget sometimes. And then I'm like, why is this so difficult? And it's because I'm not engaged at all. Sometimes I over engage just to remember. But yeah, it kind of feels like a plane where you go down and then out forward. Yeah.

[00:13:57.800] - Speaker 1

And I think that's what helps me a lot often to support my mix, which is why but, yeah, it's not like you're shouting, but it's like you want to keep your voice higher so you remember what the quality is like. And then I often will not shout, but say something strong and supported in that higher register and then just keep going up.

[00:14:29.310] - Speaker 2

Sort of like a calling out exercise.

[00:14:30.710] - Speaker 1

Like a calling out exercise so I don't lose my support. And then a lot of scales down and trills down. Yeah.

[00:14:50.180] - Speaker 2

Cool. Amazing. You answered that already. How do you feel about the word twang? Does that mean anything to you in terms of, like, vocal happening?

[00:15:05.240] - Speaker 1

Yeah, it's very funny. I think of it always as country first, but I do remember it being twang e and pingy kind of sit in the same variation for me, where you want to kind of get like, that pingy bouncy sound. And I think that has a lot to do with forwardness as well. When you talk in a certain way, it kind of accesses that pingyish vibe and then you can keep going forward. Yeah.

[00:15:50.980] - Speaker 3

Cool.

[00:15:51.640] - Speaker 2

Would you say that you're aware of adding any elements of twang when you're in your mix belt?

[00:15:58.840] - Speaker 1

I don't know if I'm aware of it in the moment. I think I will sing something and then I'll be like, oh, that needs to be more Twangy, more pingy and more forward. And I think kind of thinking more of it, thinking of a Twang is what kind of helps me access the mix. It's kind of like doing a funny voice and putting that on until it's right, I suppose. And that's kind of where it sits for me, I think.

[00:16:37.960] - Speaker 3

Cool.

[00:16:38.390] - Speaker 2

Amazing.

[00:16:39.240] - Speaker 1

It's in the notes.

[00:16:41.150] - Speaker 2

Yes. Okay. How would you say that singing in a mixed belt feels let me rephrase that. Does singing in a mixed belt feel different? Like, below, say, a C five, the C above middle C. Does it feel different below that C compared to above that C?

[00:17:04.540] - Speaker 1

I think it feels different around a B five for me.

[00:17:08.070] - Speaker 3

Okay.

[00:17:08.450] - Speaker 1

Because I tend to have like I will implement a lot of chest sorry, not a B five, B four. I'll implement a lot of chest around the B four area and then I think around B flat four C five is when I start to implement more of the head voice making more of a nose.

[00:17:31.610] - Speaker 2

So you can kind of get up to like a B flat without any sort of modification.

[00:17:35.860] - Speaker 1

Yes. And then that's when it starts to kind of need to get more forward. Yeah.

[00:17:56.960] - Speaker 2

Is there like an emotional state that you think makes mix belting easier or is it mostly like a technical kind.

[00:18:04.000] - Speaker 1

416. Madison Hayes-Crook
May 25, 2023 at 9:42:10 PM
feeling energized and excited

417. Madison Hayes-Crook
May 25, 2023 at 9:42:29 PM
safe

418. Madison Hayes-Crook
May 25, 2023 at 9:43:03 PM
mental block

Of I think feeling more bouncy probably helps me. If I'm going to definitely be doing a mixed belt, I tend to bounce around a lot to kind of give that springy pingy feeling.

[00:18:25.570] - Speaker 3

Cool.

[00:18:26.010] - Speaker 1

416 I think of like, tigger. Okay. I think mixed belt immediately feels more energetic to me because when I'm deep in thought and thinking and very mellow talking to you right now, my voice is quite low, but if I'm so excited, it gets a lot higher. And then once I start being more excited, my voice starts to get higher and then that's when I can kind of access that pingy feeling. So I think excited and jolted.

[00:19:01.720] - Speaker 3

Okay.

[00:19:02.210] - Speaker 1

Like, you should always sing with energy, but I tend to think of having more energy when I'm singing something that's going to need a mixed belt.

[00:19:11.840] - Speaker 3

Cool.

[00:19:12.900] - Speaker 2

She move into sort of that mixed belt above a C range. Is there any tension, like, habits that tend to creep up for you or does that seem to be a pretty safe place in your life?

[00:19:23.910] - Speaker 1

417 Um, it seems to be a pretty safe place in my voice right now. I'm trying to make sure I don't have jaw tension, but I think if the problem is that if I think of it being too smiley, it tends to get way too spread and then that's not helpful. And if I don't remember the support if I don't think of the support, it doesn't reach at all. So I think when I'm thinking very high, it tends to get like it's literally in my head. And then the breath is shallow and it's kind of like, whoa, where are we? So 418 remembering to keep that support, and I think it's actually more of a mental block right now rather than a tension area.

[00:20:24.970] - Speaker 3

Cool.

[00:20:25.600] - Speaker 1

Yeah. But if anything like neck tension cool.

[00:20:31.190] - Speaker 2

How do you navigate that when you start to feel that neck tension?

[00:20:37.600] - Speaker 1

I think I just have to do a full body check and wonder if it's a mental block, and then probably changing a vowel will fix something. If I get too spread, that's when the next tension comes in. So if I implement more of Aish sound, something that's closer to my chest, then I remember to be more supportive. Yeah.

[00:21:10.700] - Speaker 3

Cool.

[00:21:17.250] - Speaker 2

Is there, like, a level that you approached as you were developing as a singer when it suddenly became necessary to build on your mix belt? Did that happen or was that something that you always kind of were able to access?

[00:21:31.270] - Speaker 1

If I think about my navigation, I started out as a classical soprano, so I learned, like, classically soprano belting, and then sorry, not belting, just head voice only and working on my head voice. And then I did my entire first year of college in that head voice range. And then by the end of that year, I was like, I feel like maybe I should learn, and no one let me. They were like, we'll just keep working on the head voice. Because I had been boxed as a soprano, and then I got to pop class and I started singing things that were very chesty. So it was having both of those at the same time where I started to implement more of a mixed belt as I went through my second year. So it was starting to learn more contemporary music and looking at what was currently out in terms of musical theater and what's kind of expected of a female singer that wasn't told in school, just like, seeing it in society. So, yeah, that's kind of when in my own brain, it's like, oh, maybe I should learn to do this kind of on my own.

[00:23:00.790] - Speaker 2

Yeah, that was my next question.

[00:23:03.190] - Speaker 1

It didn't stay that way, but I feel like at the beginning of my second year, I was starting to learn how to navigate that and starting to sing songs that were more mixy, even though I had already done so I kind of started to learn on my own and then got tips on how to continue it.

[00:23:30.420] - Speaker 3

Cool.

[00:23:31.200] - Speaker 2

Would you say that your training.

[00:23:35.630] - Speaker 1

Your.

[00:23:35.970] - Speaker 2

Classical training, was beneficial?

[00:23:38.580] - Speaker 1

Yeah, absolutely. Because now I'm thinking about ways in which my voice has changed. And I have always had a darker quality. Even when I'm mixed belting, it's richer and darker, as opposed to a bright pingy sound that people always can activate, just like in their speaking. So I tend to lean more on operatic kind of things that I had learned and kind of figured out in my brain. But I think because I had already started in that soprano range, it was easier to access a mixed belt and kind of figure it out from there and then I was able to use it more in doing shows.

[00:24:37.800] - Speaker 3

Yeah, okay, cool.

[00:24:40.210] - Speaker 2

I think I might have asked this, but I'm going to circle back. What is the difference in your body for a mixed belt and a mixed head?

[00:24:48.870] - Speaker 1

Oh, yes.

[00:24:54.850] - Speaker 2

I think.

[00:24:58.290] - Speaker 1

The difference is in my brain and then that shows up in my body and I have to figure it out.

[00:25:04.500] - Speaker 3

Cool.

[00:25:04.980] - Speaker 2

420. Madison Hayes-Crook

May 25, 2023 at 9:45:18 PM

forcing myself/ frustration

421. Madison Hayes-Crook

May 25, 2023 at 9:47:51 PM

frustration

How so it's like more stylistic, maybe like you're like, I'm singing this type of music, therefore yes.

[00:25:10.440] - Speaker 1

Okay, so if I'm singing something that I know is more in a mixed chest voice, it also depends on what the range is totally. And what the style is. I'm just going to use the example of what I'm literally right now doing. Like Little Mermaid is a lot more head mix as opposed to nine to five, which is a lot more chest mix just because of the difference between Disney musical musical theater and pop musical theater. Totally. But also the difference between alto and soprano. So I think it's more of thinking of a lighter quality while still being supported and then that tends to show up. I can creep up in my shoulder sometimes and I need to not do that. I'm just thinking about it right now because if I think high, I end up being high, which kind of negates the supportive thing. So I kind of need to remember that that just stays in my brain.

[00:26:17.960] - Speaker 2

And not my body, but it's kind.

[00:26:19.330] - Speaker 1

420 Of me forcing myself to tell myself, oh yeah, this is what happens. And then kind of in the same vein, if I'm singing very chest, very chest mix, I can tend to rely on chest because I'm so grounded that it ends up being unsupported once again, because you're thinking of pushing.

421 Okay. So I think it's kind of like for me, not trying too hard because I can overdo it a lot. And this is completely different topic. But one thing that really I think sent me back and that I'm aware of is singing through a screen that has mental block to me. Because for some reason I have always thought that people can't hear me, especially when I started doing a lot, tend to start to push a lot more because I'm like, you can't hear me through this screen. And then that has translated to being in person and pushing because I'm worried that people can't hear me. So I think it's kind of not thinking about pushing too hard, like maintaining equality. It's a weird balance of being supported, but also being able to, I don't know, keep that brightness. And I think it's a lot in my core.

[00:28:00.300] - Speaker 2

Okay, your core of your body?

[00:28:02.420] - Speaker 1

Yes. I tend to think of my core a lot with mixed head.

[00:28:11.450] - Speaker 3

Okay.

[00:28:13.850] - Speaker 1

Because I think if I think too much about my throat, it won't be supported. So remembering this cool. Mini ramble. Mini ramble.

Participant 4

[00:00:21.090] - Speaker 4

Are there any other terms in the industry that you feel also refer to Mixed belt. Or do you feel like sometimes that's what they're requesting but they say something else?

[00:00:33.240] - Speaker 5

Or like I suppose I've heard it.

[00:00:36.430] - Speaker 2

Referred to just as a mix without The word belt attached.

[00:00:40.350] - Speaker 1

422. Madison Hayes-Crook

May 25, 2023 at 9:48:32 PM
comfort

423. Madison Hayes-Crook

May 25, 2023 at 9:49:02 PM
anxiety

Do you think mix and mixed belts are different sounds?

[00:00:44.830] - Speaker 2

Are they different sounds?

[00:00:48.110] - Speaker 5

Maybe when people say a mix, they Just mean a little bit more like forward sounding head voice. Maybe when they say mixed belt, maybe. They mean like, stronger.

[00:00:59.730] - Speaker 3

Okay, cool.

[00:01:01.890] - Speaker 4

Okay. Does a mix feel more similar to. A head voice, a chest voice, or would you consider mix to be like third register entirely?

[00:01:12.870] - Speaker 5

422 I think for me it feels like. A third register and the most comfortable one. It's actually more comfortable for me to sing in a ls to sing in a head voice, too. I personally have never really had much of a belt. My belt range is incredibly narrow for A true chesty belt, so it's the Healthiest feeling place for me to sing anything.

[00:01:38.670] - Speaker 4

Would you say it feels like more similar to your head voice or more Similar to your chest voice?

[00:01:45.810] - Speaker 5

Head I guess for me Me, a chest voice is pretty uncomfortable beyond that really narrow.

[00:01:52.230] - Speaker 3

Okay.

[00:01:52.740] - Speaker 6

Yeah.

[00:01:53.220] - Speaker 3

Cool.

[00:01:56.150] - Speaker 4

How would you describe what's the sensation of being in your belt mix or your chest mix?

[00:02:03.020] - Speaker 1

What does that feel like to you?

[00:02:06.730] - Speaker 5

423 It feels like head resonance to me that's forward placed with just an open mouth. In order for me to nail it. My mouth has to be quite open. If I have any kind of jaw tension or tongue tension, I get pitchy on it.

[00:02:24.770] - Speaker 4

Okay.

The two things that I have to Focus on most carefully are, like, opening my mouth and having my tongue forward and down So I guess it just feels very mask resonant.

[00:02:37.590] - Speaker 3

Okay, cool. That's cool.

[00:02:42.050] - Speaker 4

Do you feel like because you said.

[00:02:45.010] - Speaker 1

You would say, like, a mix feels. More similar to a head voice. Are you aware of any other than facial modifications that you mentioned? Are you aware of any other vocal track modifications like laryngeal height or sort of tightening, narrowing, anything like that?

[00:03:02.890] - Speaker 5

424. Madison Hayes-Crook

May 25, 2023 at 9:49:45 PM

pain

425. Madison Hayes-Crook

May 25, 2023 at 9:49:57 PM

fatigue

Palate height for sure is high and back, I would say. I don't know if I'm aware of laryngeal height.

[00:03:12.130] - Speaker 1

Totally.

[00:03:15.070] - Speaker 5

It makes sense that it would be higher, I guess.

[00:03:18.610] - Speaker 3

Okay.

[00:03:22.050] - Speaker 2

Sorry.

[00:03:22.580] - Speaker 5

The question is, am I aware of. Any sort of structural yeah, you mentioned the tongue placement. Is there any other things in your vocal tracks? So sort of like above the breath system.

[00:03:39.500] - Speaker 5

I think it's the mask resonance, being really conscious of tension because as soon As I start to get tense, then it sort of all goes downhill.

[00:03:53.760] - Speaker 4

How do you know that you are using, like, a mixed belt and that you're not belting?

[00:03:59.080] - Speaker 5

424 Because it doesn't hurt.

[00:04:00.670] - Speaker 3

Okay.

[00:04:01.560] - Speaker 5

So I get a lot of tension attempting to belt, which I think is.

[00:04:06.440] - Speaker 2

Why my belt range, true belt range, is so small.

[00:04:10.520] - Speaker 4

Because you feel tightening up.

[00:04:12.490] - Speaker 5

Yeah, it hurts after.

425 [00:04:15.050] - Speaker 2

If I got halfway through a song and a true belt, I know it because I feel really fatigued. Okay, so in a mixed belt, I.

[00:04:21.190] - Speaker 5

Don'T get fatigued all day there.

[00:04:24.380] - Speaker 3

Yeah. Okay.

[00:04:25.820] - Speaker 4

How does your mixed belt feel different from how do you know you're mixing and not using head voice?

[00:04:32.200] - Speaker 5

Head voice for me, is a lot.

[00:04:35.710] - Speaker 2

More of a classical sound.

[00:04:36.950] - Speaker 5

Sound.

[00:04:37.200] - Speaker 2

426. Madison Hayes-Crook

May 25, 2023 at 9:50:13 PM

feeling silly

427. Madison Hayes-Crook

May 25, 2023 at 9:50:36 PM

struggling

And it wouldn't be appropriate for much contemporary musical theater.

[00:04:40.950] - Speaker 4

So it's more like intonation mouth shape, sort of.

[00:04:44.080] - Speaker 6

Yeah.

[00:04:44.550] - Speaker 5

I'd say.

[00:04:48.390] - Speaker 2

426 Sort of sound silly for most contemporary musical theater.

[00:04:54.390] - Speaker 4

Are you aware of the adjustments that you make to make that feel different?

[00:09:58.140] - Speaker 1

427 I think so, because I think my natural voice is quite classical in nature. I really struggle with pop. I struggle with contemporary musical theater because yeah. I have to kind of fabricate or like yeah. It's a very conscious decision for me to make that kind of sound.

[00:10:21.780] - Speaker 2

Okay.

[00:10:22.170] - Speaker 1

So I think I'm always conscious of using it because I'm trying to get as much I don't know what's the word? Power, volume, density as possible to be super mindful of that.

[00:10:42.470] - Speaker 3

And do you do that by the tongue, the mouth shape or any other.

[00:10:47.250] - Speaker 1

Breath support, for sure, is really big.

[00:10:49.800] - Speaker 3

Like dropping it lower. What do you do?

[00:10:52.090] - Speaker 1

Just making sure that I have almost a surplus of breath to help with pitch, as in being on pitch and then yeah. The resonance and the placement.

[00:11:06.920] - Speaker 3

That placement, you say, is forward, do you think, like, in the mask and the forehead and the teeth, is there a specific point?

[00:11:13.650] - Speaker 1

Yeah, I would call it mask and teeth. And the roof of your mouth, like, upwards inside.

[00:11:19.630] - Speaker 4

Cool. Okay.

[00:11:25.420] - Speaker 3

You mentioned in the survey that it's like a combination of chest resonance. Can you just sort of expand on what you mean by chest resonance?

[00:11:35.840] - Speaker 1

Yeah. So when you're lower in your register, I feel like it's quite obvious. You can really sort of feel it and hear it in this area and maybe even, like, slightly up into the throat, that vibration. So as you start to move higher, my ability to keep the resonance there ends, like I say, for brown and F sharp. So in order to continue to have any power volume or, like I say, like, richness of sound, I have to really consciously focus on the resonance in that forward place.

[00:12:12.590] - Speaker 2

Yeah.

428. Madison Hayes-Crook
May 25, 2023 at 9:52:27 PM
awareness
429. Madison Hayes-Crook
May 25, 2023 at 9:52:44 PM
awareness
430. Madison Hayes-Crook
May 25, 2023 at 9:53:07 PM
struggle/ stress

[00:12:12.860] - Speaker 1
Or I just lose all power.
[00:12:14.810] - Speaker 3
Interesting.
[00:12:15.440] - Speaker 1
Starts to sound really breathy.

[00:12:37.310] - Speaker 3
Okay. So you kind of answered that one. Are there vowels that you find are really useful in a belt mix specifically?

[00:12:51.930] - Speaker 1
I think it's definitely easier on the more open vowels, so probably on E, a little harder on OOH and o. Yeah.

[00:13:01.770] - Speaker 3
How does singing in your mix belt feel in, like, a lower range as opposed to so my project, I'm really zeroing in on that upper range that sort of d five to a five range in your belt mix, which is, I think, different than how we kind of approach the lower part. How would you describe how it feels and how it sounds like? What's the difference?

[00:13:27.030] - Speaker 1

428 I think you're always aware that the passagio is coming.

[00:13:30.500] - Speaker 2

Okay.

[00:13:30.870] - Speaker 1

So when you're trying to navigate those few notes that are sort of, like, right on either side of it and match the quality of that tone, knowing that the resonance is coming from a different place, that's actually kind of fun, right?

[00:13:42.700] - Speaker 2

Yeah.

[00:13:43.160] - Speaker 1

How do you blend because for me, where my passagio is wide and low, so I actually sing a lot on it.

[00:13:56.240] - Speaker 2

Yeah.

[00:13:56.780] - Speaker 1

So I have to do quite a bit of navigation.

[00:14:00.670] - Speaker 3

429 So it's like an awareness kind of an awareness of that you need to modify the track.

[00:14:07.440] - Speaker 2

Yeah.

[00:14:07.790] - Speaker 1

I think that's why so much of my focus, I guess, is on resonance, because I really need it in order to keep the volume and the richness up on both sides.

[00:14:18.110] - Speaker 3

Are there any other things like mix belting in below C five and above C five that you notice I so.

[00:14:26.630] - Speaker 1

430 Rarely am asked to sing above C five. Yeah. I think for me, the biggest struggle is maintaining pitch and making sure that I'm not just slightly off, have to listen really carefully.

[00:14:51.020] - Speaker 2

Okay.

[00:14:52.230] - Speaker 3

How do you deal with that? Do you record yourself? Do you just do it fortunate?

[00:15:04.160] - Speaker 1

And that I think I can detect any kind of sharpness or flatness, like, really early in the note accurately. So that's lucky, then. It's just like a ton of breath and really strong support and really strong placement. I have to think about those two things a lot.

[00:15:25.360] - Speaker 3

Okay, cool. You've answered that. Is there a certain emotional state that you think makes mixed belting easier, or does it feel more like a technical sort of adjustment?

[00:15:38.850] - Speaker 1

I mean, that's a really interesting question. I'd say happier, brighter songs probably lend.

[00:15:43.660] - Speaker 3

Themselves well to it.

[00:15:45.670] - Speaker 1

Like something that has a little bit of energy and volume and momentum to it. I think sometimes when you're singing kind of a delicate song or something that's a bit more hushed in terms of tone or volume.

[00:15:59.350] - Speaker 2

Yeah.

[00:15:59.820] - Speaker 1

Sometimes there is a bit more navigation there, because if you need to sing more quietly, then where do you put things if you can't lean heavily into resonance?

[00:16:11.070] - Speaker 4

Cool.

[00:16:11.920] - Speaker 1

Yeah, it is a little bit more navigation, I think.

[00:16:14.750] - Speaker 2

Okay.

[00:16:15.540] - Speaker 1

Don't have to go note by note and choose where you're going to come off. Just let it be head in those quiet moments. Right. Or, like, sometimes.

[00:16:26.370] - Speaker 4

Okay, cool.

[00:16:30.710] - Speaker 3

You kind of answered this, but I'm going to restate it. Are there any internal what is the internal dialogue as you kind of try to successfully mix belt things? Is there any.

[00:16:48.010] - Speaker 1

431 As a person with a primarily classical sound and a pop poppy world, musical theater world, maybe you always have a little bit of inferiority complex, because I don't naturally have that pop music theater sound that I feel like many successful leads do. I have to manufacture. It a little bit heavily navigated for me.

[00:17:13.730] - Speaker 2

Yeah.

[00:17:14.440] - Speaker 1

So, yeah, there's always, like, a bit of anxiety, I think, about having to navigate so heavily.

[00:17:23.020] - Speaker 2

Yeah.

[00:17:26.310] - Speaker 1

But I think, too, in so many ways, when all of us in our skill set or our palette of talent have advantages and disadvantages, no matter who you are or where you're at. And I think sometimes having something that you perceive as a disadvantage or as, like, a weaker point is almost to your benefit because you have to try harder at it in order to keep up to the pack right. Or succeed at it. And I think then you can actually gain a little bit more technical mastery or awareness because you have to be really on it and plugged in. Interesting.

[00:18:08.460] - Speaker 2

Yeah.

[00:18:09.300] - Speaker 4

Cool.

[00:18:13.830] - Speaker 3

Would you consider the development of a strong head voice to be necessary in developing your mixed belt?

[00:18:19.670] - Speaker 1

I think so, because I think that's where the health comes from. I think if you're going to do eight shows a week and rely solely on your chest voice, you may experience some fatigue and some other issues related. And I think if you know how the head feels and where it goes and how to blend the two, you're probably looking at a lot greater sustainability, less wear and tear, less tension, more ability to like the smoke is a really great example. Right?

[00:19:01.780] - Speaker 3

Thank you.

[00:19:06.410] - Speaker 1

Yeah, that's an example of something that you kind of have to, like, figure out. Yeah. You might need to come off a little bit. It's just not quite there. And so then how do you come off and how do you still maintain a sound?

[00:19:22.110] - Speaker 4

Cool.

[00:19:27.610] - Speaker 3

I think I already asked this, but I just want to ask again, people often refer to, like, a head mix and a chest mix. Right. Would you say that they feel different to you or they feel the same?

[00:19:42.780] - Speaker 1

Yeah, they probably do, actually. And I think it's just where you're at in the pitch, like, lower, I think would be more of a chest mix.

[00:19:49.640] - Speaker 3

Do you think it's pitch related more than, like, tonal quality?

[00:19:53.140] - Speaker 1

432 For me, it is. Cool. My chest voice is such a low range, I can't drag it up that far.

[00:19:58.310] - Speaker 2

Yeah.

[00:20:00.450] - Speaker 3

So would you say you would probably approach, like, say, a C five in the same way for a head mix and a chest mix?

[00:20:10.150] - Speaker 1

Probably depends on the song and on the ramp, like, how you're getting there, but maybe almost on the emotional tone of the song, too. What you're going to pick?

[00:20:24.670] - Speaker 2

Yeah, totally.

[00:20:26.650] - Speaker 4

Okay, cool.

[00:20:27.950] - Speaker 3

Is there a level that you approached as you were learning to sing, that you were, like, mix belting was something very crucial, or was it kind of always what you did?

[00:20:38.910] - Speaker 1

So I was late to the world of singing. I was an actor and a dancer first, and I didn't really start singing until I got to share it. And so I was already probably 18 before I really started to sing, seriously. So I felt like I was kind of behind in terms of the development of my voice, and some of the teachers actually expressed concern with that. But it happened quickly and it happened well at that point, quickly, and I was lucky. So I think the dangerous thing that happened for me that I'm still trying to undo when I work with vocal teachers now is because I was late to the party and I was there with so many really skilled vocalists and a lot of really skilled vocalists in the pop realm. And I was so aware that I was not in their world and trying to keep up.

[00:21:32.450] - Speaker 2

Yeah.

[00:21:33.030] - Speaker 1

I think I did myself a disservice in that I manufactured sound instead of worked with what was here interesting and did my own version of those things. And I think it's actually been the greatest. I suppose regret I have as a vocalist is I wish that I had sung with my own voice and developed it as it was rather than that inferior feeling where you're like, but I can't do what she can do, so I'm going to fake that. And then you sort of just get weird habits and undo tension and totally. Yeah. When I go back to lessons now, I try to not be afraid of sounding bad or ugly or not the thing. Let it be what it is and go from there.

[00:22:25.410] - Speaker 4

Cool.

[00:22:26.310] - Speaker 3

Yeah.

[00:22:26.880] - Speaker 1

Did that answer the question?

[00:22:28.610] - Speaker 3

He did. Twang. Are you aware of twang? Does Twang mean anything to you?

[00:22:37.350] - Speaker 1

Maybe a bit, in that I have a strong air for regional dialect.

[00:22:44.160] - Speaker 2

Okay.

[00:22:45.130] - Speaker 1

Because I do so much of it.

[00:22:47.210] - Speaker 2

Yeah.

[00:22:48.040] - Speaker 1

I can tell you where you're from in Canada. North, south, east and west often.

[00:22:53.390] - Speaker 2

Yeah.
 [00:22:57.210] - Speaker 3
 Are you aware of it kind of like as a vocal mechanism at all?
 [00:23:04.560] - Speaker 1
 Sorry, what's the question again?
 [00:23:06.740] - Speaker 3
 Are you aware of what Twang is when you're singing it or not applying it?
 [00:23:12.410] - Speaker 1
 Because I think I sort of come from a classical end, so I stay away from things that I would call stylistic choices.
 [00:23:19.260] - Speaker 2
 Okay.
 [00:23:19.630] - Speaker 1
 I think I have kind of a pure neutral.
 [00:23:22.300] - Speaker 4
 Cool.
 [00:23:22.940] - Speaker 3
 So you wouldn't say you activate any.
 [00:23:25.400] - Speaker 1
 Twang and mix unless it was a specific piece that I felt like it was called for.
 [00:23:29.340] - Speaker 2
 Got.
 [00:23:29.660] - Speaker 1
 You don't think that I would choose it? I don't even think I would think of it.
 [00:23:33.600] - Speaker 3
 Really cool. Last one. When you're in your mix, like, below a C, what vowels feel good.
 [00:23:52.050] - Speaker 1
 Yeah. Kind of what we said before, though. I think the open ones are just.
 [00:23:55.110] - Speaker 3
 A little bit easier and the same above a C, so they're both kind.
 [00:23:58.610] - Speaker 2
 Of.
 [00:24:01.910] - Speaker 1
 Actually that's kind of interesting. Maybe the open ones are a little easier above a C and maybe the closed ones are a

[00:00:16.210] - I
 Okay, so before we start, my research question is when do female musical theater performers use mixed belt singing? And how do they negotiate the mixed belt technique in a healthy, sustainable way? We will probably diverge from that, but that is where I hope to always kind of come back to.

[00:00:35.660] - I
 Okay, so the first one, do you feel clear on the meanings of head, voice, belt, mix belt, head mix? Do those terms feel like terms that make sense to you are frequently used?

[00:00:51.390] - Speaker 3

Yeah, I think so.

[00:00:53.160] - Speaker 2
Yeah.

[00:00:53.680] - Speaker 1
Are there any things that don't make sense in there? If somebody were to ask that of you in a rehearsal or in an audition, that's pretty clear. Okay, cool.

[00:01:03.460] - Speaker 2
Okay.

[00:01:04.200] - Speaker 1
When do you use mixed belt.

[00:01:08.210] - A
Doing specific notes? You mean like material?

[00:01:11.550] - Speaker 1
I think all of it. Let's start with material.

[00:01:15.830] - Speaker 2
Yeah.

[00:01:16.230] - A
I think anything that's not like, in the legit style.
I think there's like, time and place to not use it in musical theater too, but it seems like anything that's been like 2000 on.

[00:01:37.940] - Speaker 1
So, like contemporary music.

[00:01:40.000] - Speaker 2
Yeah.

[00:01:40.370] - Speaker 1
What do you think, B?

[00:01:45.490] - B
I would say I mean, I feel like I have a similar response and that just using it stylistically based on. Yeah, I would say just anything that's more contemporary. More like maybe things that are more like pop influenced, written by pop people.

[00:02:22.350] - A
I also think of musical theater. Musical theater.
Wicked.
Like Steven Schwartz. That means like musical theater. Musical theater.

Cha sequence production value.
I think all that stuff tends to fall in mixed belt land too.

[00:02:48.700] - C

I also think character wise, dependent on the character you're playing and also maybe the style of the character you're playing. I know in a lot of recent revivals, they've done like golden age musicals. They're like, oh, let's kind of contemporize it. Maybe use your mix belt for this character. So I think it kind of depends on the character and the style of the show that you're doing.

[00:03:20.610] - A

And I wonder if people have become accustomed to hearing that they're no longer audiences, they don't know what the difference is, but they're no longer interested in hearing legit anymore.

[00:03:33.250] - D

I think it's connected to being old fashioned.
C's answer is my answer to and five is a good example because if I was playing Judy, I would use a mixed belt. And if I was playing Roz, I.
Would mostly use belt belt, except for The odd note where I couldn't.

[00:03:51.370] - I

What about in terms of pitch? Like, when is a mixed belt more you think appropriate? Compared to other styles?

[00:04:03.500] - D

Well, we talked about this before. I have essentially a nonexistent belt. It's so small, it's so narrow that I have to use a mixed belt, almost the whole range. For me, that's a pretty easy answer.

[00:04:21.060] - I

When do you think, like, technique wise or pitch wise, is a mixed mixed belt probably a better choice than other sort of technical approaches like, say, Belt or a head voice?

[00:04:32.100] - C

I think mixed belts to be sustainable. Like, if you're doing it for a very long period of time, I think quite a bit of what you can sing should help being in a mixed belt range.
Yeah, health wise and longevity wise.

[00:05:04.040] - I

Just so I like, from more of a technique place. When do you use mixed belt in terms of, I guess, range or for.

[00:05:14.380] - B

Me, it's like, stylistically, what am I going for? So it depends on depends on the style, the sounds that I'm going for, the actual just shape of the vowel and the word dictate, whether or not I want to belt or mix belt.

[00:05:45.960] - A

I think, for me, as a conscious technical decision, it's usually anything B and above cool. And sometimes I don't even know that that's happening until I, like, if I'm learning any song just for kicks. And then I look up the sheet music and I'm like, oh, yeah, that's belt.

[00:06:08.060] - I

These ones will move through fast because you've kind of just already answered them. When do you choose to mix belt as opposed to belt? Is it something that's caused by pitch style predominantly intonation I don't know what vowel? What are the kind of contributing factors?

[00:06:26.980] - A

I think for me, it no longer feels healthy at a certain spot, and it's usually at that B area. It's just no longer a viable, dependable, consistent option to strictly belt it? It has to be absolutely.

[00:06:44.940] - C

I think I think of vowels, sustainability and intention. And if the vowel is something that I think I could helpfully belt, I'll probably do it. But if it's something that I'm not so sure about, I think mix belt is a better way to go for the healthy option.

[00:07:09.470] - D

434 My answer is essentially the same case. There's a certain point where it gets a little uncomfortable and a little scary. You're like, it would be safer. Pitch wise, strength wise.

[00:07:26.180] - B

I mean, I would say kind of like all everything just depends on what you're yeah. Are you at the beginning of the song? Are you in the middle of the song? Like, are you, you know, like, based on so many different things, I think, is where you choose whether or not.

[00:07:47.740] - Speaker 1

Would you say that using a mixed belt in that upper range generally feels like a safer choice or a more sustainable choice than using a full belt

Unanimous agreement

[00:08:06.450] - I

How would you define mixed belt? If you had to sort of define the technique, what were the building blocks that you think would go into that definition?

[00:08:18.920] - A

I think for me, it's like a speech quality with some head voice thrown in there. And less breath. Those are, like, the three main things.

[00:08:45.500] - B

435. Madison Hayes-Crook
June 1, 2023 at 9:10:36 PM
frustration
436. Madison Hayes-Crook
June 1, 2023 at 9:11:04 PM
confusion
437. Madison Hayes-Crook
June 1, 2023 at 9:11:21 PM
confusion /frustration

435 I find these questions so hard to answer.
It's just hard to actually put it into words because we don't normally do that. Normally do it. I feel like you need to ask a question again, I'm sorry.

[00:09:03.230] - I
If you had to define mixed belt, like, what are the kind of the factors that you think would go into consideration?

[00:09:18.200] - B
Factors? I would say, like, when it's like, it's it's placement. I think it's like a I guess I would say for me, like, I take, like, all my, like, classical technique and mix that in the, like, I'm just gonna sing technique. Throw that together, like, when I need to, or if that's, like, the sound that I'm going for. But I think it's, like yeah, more of a placement.

[00:09:57.520] - I
And that placement, if you had to put it in your body, where would you say it is?

[00:10:03.700] - B

436 Where would I say it is? In my body?

[00:10:08.500] - I
Like like, do you, like I don't know. It's okay if you're like, I there isn't a place. Do you say it's, like, in my cheeks? It's like something that I just in my larynx in my breath? Sure.

[00:10:19.870] - B

437 I would say, like, it's some, like I don't know. I feel like it's, like, somewhere, like, in this general area she's looking put into her face.
My cheek areas
A face cheek.

[00:10:34.560] - Speaker 2
D, what do you think, babe?

[00:10:37.200] - D
Placement. And then I also have to think of a couple of things. So I feel like it's employing chest resonance in the mask of my face.
So I think about my chest, but I have to place it in the top of my heart palate and forward.
That's where I have to send it.

[00:11:00.440] - A
Do you guys feel like a this? Like a this at the back of. (make a n shape with hand)

[00:11:05.100] - D
Your I have, like, a yodel note flips over and sounds like a yodeling sound.

438. Madison Hayes-Crook
June 1, 2023 at 9:11:58 PM
fear
439. Madison Hayes-Crook
June 1, 2023 at 9:12:51 PM
some participants shared feelings of fear and uncertainty at the top of their belt ranges. The the implementation of a mix, quelled these feeling
440. Madison Hayes-Crook
June 1, 2023 at 9:16:58 PM
self critique
441. Madison Hayes-Crook
June 1, 2023 at 9:17:10 PM
self critique
442. Madison Hayes-Crook
June 1, 2023 at 9:17:32 PM
self judgement

[00:11:15.020] - I
Would you say that the mix sits.
Like, above the yodel note?

[00:11:23.520] - C
I don't know if it actually I think about it, but I'm not sure if it actually sounds like it, but more of a nasal sound. So it's like, going through my nose okay. Forward sound and also being supported here. I'll try to feel it in My belly. So that it's still a supported sound and I'm not just only thinking about my throat and my chest because then it'll kind of not be supported and that's when I get wobbly. So yeah, I think that was a really great way of explaining it like having the chest resonance but putting it forward in the mask.

438 ... [00:12:00.200] - D
I also have to open my mouth wire and make sure my tone is low and forward otherwise I get constricted. And get scared. And so I have to consciously do those like lengthening.

[00:12:15.520] - C
440 I also have to think about lengthening because then if I don't, I think I have the tendency to spread. I definitely mentioned this to you last time, but I was talking about smiling. Thinking of smiling really helps, I think, for me, like achieving that mix belt.
I think the front of the mouth because it reminds me to stay forward but I still have to link to my notes or else I'm just like completely spread.

[00:12:50.040] - D
441 Tip of tongue forwarding or contacting bottom teeth helps me so much. If I sound like shit and then I remember to do that, it automatically fixes things.

[00:13:05.040] - I
How does mixed belt feel different from a belt? And the main things I'm kind of considering are like breath, mouth shape, vowels, tongue larynx, height placement and resonance. Again, the question was how does mixed belt feel different from a belt?

[00:13:22.740] - A
442 Mix belt feels this sounds so stupid. Mixed belt feels identifiable to me. Belt feels like I completely disassociate from my body. I have no control over whats coming out when it's going up too high. It feels heavy. Heavy, heavy. And mix belt feels so much more focused and exact and lighter, but still powerful.
Not very technical at all.

[00:13:56.350] - Speaker 1
No, that's perfect.

[00:13:58.800] - Speaker 2
What do you think?

[00:14:00.720] - B

443. Madison Hayes-Crook
June 1, 2023 at 9:18:13 PM
safe
444. Madison Hayes-Crook
June 1, 2023 at 9:17:57 PM
freedom
445. Madison Hayes-Crook
June 1, 2023 at 9:18:35 PM
restriction
446. Madison Hayes-Crook
June 1, 2023 at 9:18:45 PM
shock
447. Madison Hayes-Crook
June 1, 2023 at 9:19:05 PM
self judgement
448. Madison Hayes-Crook
June 1, 2023 at 9:19:29 PM
stress/ anxiety
449. Madison Hayes-Crook
June 1, 2023 at 9:19:40 PM
embarrassment
450. Madison Hayes-Crook
June 1, 2023 at 9:20:03 PM
curiosity
451. Madison Hayes-Crook
June 1, 2023 at 10:53:28 PM
comfort
452. Madison Hayes-Crook
June 1, 2023 at 10:53:44 PM
curiosity

443 I think for me a mixed belt is more of like a safe, focused both like tonality wise but also intention
444 wise sound. Whereas a belt for me is just like let her go.

[00:14:27.270] - A
The let it go? Do you enjoy that?

[00:14:29.020] - B
Oh yeah. It feels like free.
It feels like I'm singing my whole body as opposed to a mixed belt, which can still I'm not saying
it doesn't feel good, it's just a different it's like a different sensation to me. I know when I'm doing
445 it, I know why I'm doing it in a way. Like it's just a more focused, perfectly placed technical spot
in my voice.

[00:15:14.730] - C
446 I think I just realized that I'm always aware of what I'm doing a mixed belt being like, oh, yes,
this is on purpose. Whereas I think sometimes I can or I will belt something and I'm not really
aware of what the like, I just think of power. And I think that's when more of a belt sound comes
447 in, I think I have a danger of being unsupported because I think of belting is, like not actually, but
kind of the same groundedness as, like, screaming or just being very loud. Like that shouting
quality. Yeah. Whereas I think mix belt is a lot more I'm a lot more aware of it.

[00:16:05.480] - D
Basically the polar opposite of these two (C and B)

A
Me too

D
because my reliable belt ends.

448 It's really small range belting is very stressful to me. I'm very self conscious about it. So I will mix
belt nearly everything I because it's just way more reliable, feels safer, way more sustainable,
way less stressful, both emotionally and physically.

[00:16:38.980] - A
450 I wonder if it has something to do, too with your natural voice set up. The way my organs are
451 organized is like mixedfeld isn't organized. I don't know. Mixing feels, like, very natural to me.
And it feels like how I naturally talk and sing everything all the time, but then you all are like,
belting is the most comfortable, fun thing. I'm like what? I wonder if it's like our organs are all
just different.

[00:17:07.090] - C
452 And I also think it has something to do with maybe the way that we speak as well. Maybe are
pitch wise. Maybe I don't know where you resonate.

[00:17:20.640] - B

453. Madison Hayes-Crook
June 1, 2023 at 10:56:38 PM
ambivalence

454. Madison Hayes-Crook
June 1, 2023 at 10:56:56 PM
fear

I think, too, if you had this conversation with non musical theater performers, it would be entirely different.

453 I don't know.

[00:17:31.380] - A

But the question is specific to musical theater performers, right?

B

Everyone's muscles are different to begin with.

[00:17:44.510] - Speaker 5

That's why it's so varied.

[00:17:49.480] -D

Such a wide variety of music representing such a wide variety of characters in a wide variety of stories. Whereas if you're a pop singer, maybe you're writing your own material and you clear only six notes your whole career.

[00:18:07.190] - I

That was really great, you guys. Could you kind of explain how it feels to successfully execute that passagio area wherever it sits in your voice from where it is more chest dominant, more belty, to more mixed belty when you're successful? How does that feel? What are the things you consider maybe.

[00:18:32.920] - D

Control? Really precise pitch? Sustainability, I guess, are easy.

The wheels come off the train when.

That kind of happened through the passagio.

454 And things get a bit scary.

[00:18:52.370] -I

Okay, cool.

So how do you navigate it so that it doesn't feel scary? Like, at that flippy place?

[00:18:58.720] - D

I have to be super mindful of it in order to sustain the power so that it's undetectable.

So I have to be extremely prepared.

Mentally and physically in order for, I hope, the listeners to not detect when I'm switching.

[00:19:12.980] - I

And is that something that you actively try to do to change your configuration up here just so that the mix sounds the same as the belt? Would you say that that's something you think about?

[00:19:31.610] - C

455. Madison Hayes-Crook

June 1, 2023 at 10:59:48 PM
freedom

456. Madison Hayes-Crook

June 1, 2023 at 11:00:08 PM
fear/ danger

I think I have to do the opposite and forget about it completely because I think if I tend to, like I think about breath support and changing the vowels and all of those things in preparation, I suppose. But once I'm actually doing it, I think I psych myself out and then I put accidentally too much power into it and it becomes more of a belt sound, which doesn't sound super supported. So I think that I need to prep in terms of vowel placement and where I want to place it and practice. And then when the time comes, I think forget about it.

I

To build that muscle memory and kind of so that it is second nature.

[00:20:19.340] - A

I think for me, it also becomes muscle memory. If it's a tricky thought we talked about in our one on one, how if it's a if the note is on my little passagio moment, like this show's last sort of chunk is for me, I want to sound and feel super powerful. And I think I don't want to make a weak sound. So then the tendency can be to blast into it into a belt, which for me, no workipu in that note. And so I have to I think I've gotten into my muscle memory now throughout the length of this show for this song, it just feels like so much easier, feels freer. I still have to breathe, but it's like a lot less breath than I want to my face. Yeah.
Yeah. And like, right here. Forehead.

[00:21:32.640] - B

I would just say, like, I think you set yourself up for success at the beginning of a phrase.

If you don't do that, you typically will pay for it later on when you need it. So I think that that's something that ideally becomes muscle memory if you're doing it all the time. But if not, then I think it's like you kind of have to set your intention to do that. And then I would say on a good day, on a really good day, you wouldn't notice it happening at all because your voice is so warm, likeYour muscles so warm that you could just that transition.

Like if you're going to go for a five K run, your two and 3 is always going to feel the best because you're like, already warm. You're like, in it. It's the same to me. It's the exact same thing. So that's why second shows great, amazing, always, because you're already there it seems so easy.

[00:22:40.120] - A

I'm so different, my first show of the day always. Feels so much better in the morning. Because I'm like not thinking about it too much. I'm tired.

D

The less you are focused on it the easier it is

A

Isn't that weird

[00:23:01.280] - I

this is about registration, so I'm just going to give you like a tiny bit of back ground in what I'm studying, usually there's like three theories. There is a chest voice and a head voice and we try to modify our track. A chest voice and a head voice describes two laryngeal movements and we

try to modify our track to make one sound like the other. The other theory is that there is a head voice, a chest voice, and a mixed voice. Which one do you think feels more authentic to your instrument? There's no right answer here.

[00:23:39.820] - A

457 It's a hard question to answer.

[00:23:44.620] - D

Those are the same questions because I think when you say make the one sound like the other, the way that you make the one sound like the other is the mix.

[00:23:54.090] - Speaker 2

Cool.

[00:23:55.600] - Speaker 1

So in that case, would you say that when you're in your mix, you're in your head voice trying to make it sound like chest or you're in your chest voice trying to make it.

[00:24:04.020] - Speaker 6

Sound other.

[00:24:06.820] - Speaker 4

Where you are?

[00:24:08.500] - A

It's almost like instead of having an already preexisting third option, you're just like take in both until you meet in the middle just in that moment. Creating a third option

[00:24:28.840] - D

It depends on if you are coming from above or below or straight to the middle.

Or if it's like the beginning of the song or the end of the song. changes and like those three spots, like the top, middle and bottom move up or down for me depending on where I am

[00:24:46.240] - I

Okay, cool. I don't want to get too much. Into it because it's like very technical. Technical.

[00:24:51.640] - B

I use that number thing about it. To me, it's like if I was going to sing use a number, but. If I'm going to sing a C, in my mind I think I'm going to like if I'm going to sing A-C-I want it mix belt. I'm going to use like 60%, 75% chest. I'm going to add like 25% head voice. If I'm going to sing an E, I'm probably going to use like 40% chest, 60%, depending on where I'm singing. I'm going to gather more to get the sound I want. I'm going to take more from here. I'm going to take more from here based on what I'm singing.

[00:25:35.260] - I

When you're singing, say literally any song, say you're on like an F above high C. Would that feel more like it's closer to head voice or closer to chest voice?

[00:25:47.540] - A

Closer to head voice but with some chesticles in there.

[00:25:52.020] - I

Would everybody say that? They kind of agree with that. Unanimous

[00:26:08.390] - I

We're kind of, like, running low on time, and I know you all got to warm up because you got to do a show. Are there any times that mix belting does not feel healthy? That that does not feel like a good option.

[00:26:23.740] - A

I mean, it runs out as up the scale at a certain point.

[00:26:26.870] - I

Sure, yeah.

[00:26:27.810] - D

And down the scale.

[00:26:29.450] - Speaker 3

Oh, really?

[00:26:30.530] - D

Yeah. I can't mix belt, like, too low.
Just turn it air.

[00:26:36.240] - C

Yeah, I don't think it it doesn't feel healthy. It's definitely not the sound that I want. If I am mix belting, like, low, I'll be like, I could probably afford to just belt this and say in the higher ranges. But that also depends on what style being done. Like, if I'm singing a pop song or if I'm singing musical theater class.

[00:27:04.800] - B

Am i singing alanis Morsette or Joni Mitchell
Style.

This is so style based. I'm not going to mix belt something that doesn't require mix belt. I'm just going to pick one.

[00:27:22.080] - I

Any tips or exercises? you guys aren't teachers, but imagine you were for a second and you were coaching somebody on how to achieve that mixed belt sound. Specifically above, like a c.

458. Madison Hayes-Crook
June 1, 2023 at 11:02:23 PM
comfort

459. Madison Hayes-Crook
June 1, 2023 at 11:02:50 PM
confidence

Like a C above middle C. What exercises would you say? Like, oh, try this. This might help placement.

[00:27:50.030] - D
Placement, resonance, breath support
Yeah.

[00:27:58.450] - A
I think doing those calling on pitch things have really helped me in the last couple of years, building up to that pitch, like, starting a few notes down, calling out something on pitch. Not singing, but just calling, building up to that note and then doing that phrase, singing through it and trying it with that memory.

[00:28:28.840] - A

458 I find it really helpful if I'm having a really sticky note problem.

[00:28:35.880] - C

I would say, like, going up the scale and going down the scale and knowing the difference, I think, as well, I sometimes will switch in between being like, okay, I'm going to sing this and head voice, and then I'm going to sing in a mix just so I can tell what the difference is.

[00:28:56.320] - I

And what would you say that those main differences are?

[00:29:01.750] - C

Placement Feeling it through the nose as opposed to farther back. As opposed to up and back.

[00:29:08.040] - A

459 Do you also record yourself? I record myself when I do it. You're like, oh, that actually doesn't sound super weak when I do sounds very different when I do it in my head.
So I'm actually doing okay.

[00:29:21.960] - C

Me personally, my head voice is more like, darker, operatic ish, whereas when I'm doing my mix. I need to make sure it's forward. So I think that's the big way of being able to tell, like saying, okay, forward up. We can tell what the differences are between sound.

[00:29:44.770] - B

My favourite exercise is literally ah tongue out, octave jumps
And then oh, I was just going to say if I know I'm going to need to access a mix belt, I would need to make sure that my head voice is solidly warmed up. Also my chest voice is solidly warmed up. And then I feel like the rest kind of like it happens because both areas of my voice are just warm and ready to go. So they can come together nicely, I guess.

[00:30:29.090] - I

Amazing. No, that's so great. Yeah, I think that's pretty much it. You guys answered a lot of my questions and I didn't even have to ask them.

460. Madison Hayes-Crook
June 1, 2023 at 11:03:15 PM
curiosity
461. Madison Hayes-Crook
June 1, 2023 at 11:03:36 PM
frustration
462. Madison Hayes-Crook
June 1, 2023 at 11:03:46 PM
frustration
463. Madison Hayes-Crook
June 1, 2023 at 11:04:13 PM
frustration
464. Madison Hayes-Crook
June 1, 2023 at 11:04:33 PM
frustration

[00:30:45.110] - A

460 Like, I kind of wish we could just talk about it more because it's so interesting, everybody's.

[00:30:50.110] - I

So it was like one of my biggest takeaways is just like, oh, the language that we use to describe it is very different. Everyone's place of comfort is very different. And the things that we use to help us find success are very different.

[00:31:16.620] - D

461 Which is super interesting from the perspective of being a teacher or a coach, because I feel like we probably all have a lot of the same teachers. They teach one way to learn one thing, and then how do we all internalize that and use it so differently? And should we be learning in more than one way?

[00:31:34.580] - A

I have found on TikTok, like a couple different musical theater that I'm sure we've all come across, but vocal teacher people, and that's been super helpful too.

[00:31:45.430] - D

462 And it blows my fucking mind How have I not done this many years? It's almost heartbreaking where you're, like, use that.

[00:31:54.120] - C

And I think teachers for me, specifically. Teachers who do different things in the industry, have really helped me because then I can find what the differences are.

[00:32:07.340] - A

463 And also the whole point of this study that you're doing, I think is exemplified. But the fact that no teacher that I've had personally has been able to successfully tell me what mix belt is, how to do it, and as it's become a new style in the last 20 years, like relatively new in the musical theater lexicon, it's all anybody is doing. Yet there's so little out there, or there has been in our days of theater school in how to actually do that in a healthy way. They were just like sound loud,

[00:32:44.680] -D

And I remember when I was in school only belters were respected and valued. If you mixed.. You were just kind of alright

[00:32:52.520] - B

464 I also think there's something to be said for, like, we've all done however many years of training we're all immersed in it. We've had a million teachers and what happens if we just let it all go? Just fucking sing

I bet you all of us could just navigate it just fine and wouldn't have to think about it as much. And that's where I feel like I'm at in my journey, is like, I actually learned so much and I'm going to take little bits and pieces of All of it, but I'm not going To think about it. I'm not going to overthink it anymore because I think that actually held me back for a really long time. People telling me

465. Madison Hayes-Crook
June 1, 2023 at 11:05:00 PM
sadness/ frustration
466. Madison Hayes-Crook
June 1, 2023 at 11:06:30 PM
excitement
467. Madison Hayes-Crook
June 1, 2023 at 11:06:54 PM
frustration
468. Madison Hayes-Crook
June 1, 2023 at 11:07:11 PM
support
469. Madison Hayes-Crook
June 1, 2023 at 11:07:36 PM
freedom
470. Madison Hayes-Crook
June 1, 2023 at 11:07:47 PM
frustration

like, oh, you're a coloratura . Like, you're just a soprano. And that's not what I actually enjoy singing at all. So I was like, I don't want to do that.
I just think there's something to be said for that too. It's like, how about we're all just like this gift and we just use it.

[00:33:41.580] - I
What feels good and lean into that, what feels right, which is different.

[00:33:49.260] - D

465 One of my biggest struggles as vocalist is trying to sound like other people 100%. That's what held me back for so many years.

[00:33:54.160] - A

466 100%. Why don't I sound like this person when I sing it? Oh, I actually don't have that quality in my voice and I can still sound powerful and still sound like I'm mixed belting, even though I don't sound like Christina Aguilera when I sing, you know what I mean? You just have different vocal types.

[00:34:08.920] - A

467 Truly can't tell you how many times this year I've been like, oh, my gosh, I wish I didn't know so much in the brain. I do miss the times where I felt like I could just do it and I was able to access it myself. I'm glad that I know you will.

[00:34:25.560] - D

468 There'll be phases I think when you're in school and the first few years out of school, you're still like through three years and.

■

A

Then in auditions, your voice does things that you're like, I didn't ask it to do that. Why did that happen?

■

[00:34:40.560] - C

That goes away. The voices, the haunting ghosts of your. Instructors, eventually 100% go away for sure.

[00:34:49.510] - B

469 To think that my belt was like me, just full of adrenaline and energy and all of this and that it was actually hindering me. It was like a bad thing. And then all of a sudden I was like, if that's how I feel, why don't I just use that to my advantage instead of trying to always suppress it? Because I think when we say, like, that sometimes is how we feel. So it just is like, why suppress it?

470 But it's like if you're taught all these things, it will put you into a box and if you're taught what you can't do

■

[00:35:23.580] - A

I had a teacher In university tell me to tell the class, you can't change your voices. Your either you either are a legit singer or you're like a text. I was like, really?

APPENDIX 7 - Signed Consent Forms

<https://drive.google.com/drive/folders/1-Ydor1UkHdJMGG6XU-AvKQlq1WPBGMXo>

APPENDIX 8 - GANTT Chart

