

THE MIX: FACING THE PASSAGE. A NEW CLASSIFICATION OF THE VOICE

During the Workshop, we'll go into depth exploring the mix and we'll show how to obtain it through my exercises and my Method, Vocal Care®.

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One of the most frequent problems when singing is the difficulty to easily reach the higher notes of the passage and facing the mix (middle tonal zone MTZ), which is the most difficult zone of the voice, very much used in the modern singing. To obtain a remedy, many people make the mistake to lower the key (as you do in karaoke to facilitate the singer), getting the illusion that the singer will be facilitated in a comfortable way, offering a better performance. Often the contrary it's true, because lowering too much the key will cause a strain, impoverishing the volume and the overtones, dangerously straining the voice. Either the high notes might be looked for in other ways, inappropriately, for instance:

- Inheriting a lyrical habit excessively using head notes, causing a too evident change in the sound, and therefore the passage notes will sound too unequal compared to the central ones, not so powerful and too airy and thin.
- Too often there will be a musical habit called belting, involving too much of the chest voice, with heavy sounds and flat pitch.

Since many students have this kind of difficulty, I have invented a different classification of the voice, distinguished from the classical one, dividing the female voice in 5 zones, and the male voice in 4 zones. Besides, we'll have three tonal areas:

- Low Tonal Zone (chest register– LTZ)
- Medium/Middle Tonal Zone (mixed register - MTZ)
- High Tonal Zone (head register – HTZ)

All the sounds can be blended in different chest and head percentages, creating an “acoustic trick” of a perfect solution of continuity (if desired), allowing to grade the frequencies of the three zone as preferred. The precise physical sensation of the different passage zones will be maintained, and it will be possible to acoustically obtain a **great mix**, so the voice will be more homogeneous, with no vacuums. There will be evident improvements in the frequencies of the medium tonal area, perfectly controlling the intensity and its pitch, neutralizing the perception of the timbre change between the registers, which will enormously widen the possibility to vary the sound of the voice, making singing a continuous discovery and an infinite experimentation. The voice will become more unique and unmistakable.