

Mp3 Susan Govali - Mezzo: Singing From The Center Of Your Voice



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Learn to sing easily and effectively with this wonderful program. It consists of a 72 page manual with over 64 color diagrams and photos, a vocal coaching CD that explains the manual, and an exercise CD for daily practice. 21 MP3 Songs SPOKEN WORD: Instructional, SPOKEN WORD: Educational Show all album songs: Mezzo: Singing From The Center Of Your Voice Songs Details: (Only physical sales include the Vocal Coaching album and book. For MP3 downloads, check out cdbaby.com/cd/susangovali4, or go to singingfromthecenterand click on 'Order download'. You can order the manual as a single download pdf. for \$9.99 or the full download of book and 2 CD's for \$29.99). Great singers make singing look easy. Theyre poised and centered when performing, almost like theyre in a bubble. They dont stretch and strain for the note, and they keep that poise and strength no matter the content or genre of song. Singing From The Center Of Your Voice is a three-part program created by British singer/songwriter Susan Govali. Formally a singer with the band The Moody Blues, and with twenty years experience as a performer and teacher, Susan has perfected a style that helps any singer, beginner or experienced, find their true voice. (You can also hear Susan sing herself, through her album on CD baby under the band name Trapped In Paradise and the album name: I Want To Get To Heaven But I Dont Want To Die, and on A Moment In Time, a jazz album of cover songs ranging from Cole Porter to Cyndi Lauper to Bob Dylan, also available as a direct download through CD baby, itunes or her website govali.com). Its a three part program : A 72 Page manual with over 64 color diagrams and photos (see the end of this page for an excerpt of the manual. You can also go to govali.com/singing/readsamples.html for further samples with full color diagrams). A Vocal Coaching CD, that takes you through the exercises on the manual and Exercise CD An Exercise CD in your vocal

range, to help develop and exercise your voice. The first ten exercises take you through a daily practice regimen. In a nutshell, this program teaches you: How The Voice Works How To Use The Voice How To Perform A Song How to keep centered when performing and singing First of all, to find your vocal range and which program is right for you, play Scale 1 on the Examples on this page and sing along. If it feels right, then its your vocal range (bear in mind that this example starts relatively LOW in your range to stretch you voice). You can also find other ranges on CD baby for this program: Mezzo: This is the middle female range, and is the most common for women Baritone: This is the middle male range, and is the most common for men Tenor And Alto: This is the low range for women and the higher range for men. (Bass, the lowest male range, and soprano, the highest female range, are available by mail order or direct download from singingfromthecenter.com. Click on 'Order CD' from the homepage. Being centered when singing means we are in control, understand what were doing, and why. In other words, using the voice like an instrument. Were then free to concentrate on the song, without worrying about technique. This gives us confidence, helps us relax and actually enjoy singing. Just by reading the book, you will have a clear idea of how to do it, and, if youve already been singing for a while, how to correct any problems or bad habits that might have arisen. Most of the time, its simple mistakes we make that all add up to a strained voice and/or note. We stand incorrectly, tense up, dont breathe properly and put so much strain on the vocal cords its a wonder that any sound comes out at all. So we have to re-learn how to do it, step by step. 9 times out of 10, singing a good song is actually about physically getting it right. Once we teach our bodies to do that without thinking, so that it feels natural and flows easily, then we can concentrate on singing the song with truth and integrity. For its remembering to do the RIGHT things all at the same time that is often the greatest challenge. And an understanding of how the voice works, i.e. the whole body working together at the same time, goes a long way to help us master our Instrument and make the right choices before weve even made a sound. Were then relaxed and focused in other words, Centered. The voice is a muscle that with proper exercise and focus WILL develop and work for you. As I mentioned earlier, just by reading the booklet you should have a grasp of how to sing and how to get the best results from your voice. Then with 10-20 minutes practice every day, every other day, or any spare minute you can find, you could see a marked improvement in as little as a week. However, what you put in is what you get out. The more you sing, with correct focus and use of the voice, the more it will develop. For its the FOCUS, with singing, and not the STRAIN or EFFORT. For example, its very tempting if we are

singing a song that needs a lot of power and emotion, to force the voice and so not get the result were looking for. The more we can direct our energies from WITHIN, the body RELAXED and POISED, the BETTER we sound. When we work on centering and thus developing the voice, we are then free to concentrate and sing from the CENTER of a SONG. Singing then ceases to be an effort and strain and becomes FUN. We are singing from the center of our voice, from the center of a song, and from the center of ourselves. _____ The following is an excerpt from the manual. (For further excerpts, plus diagrams not included in this excerpt, go to govali.com/singing/readsamples.html).

Singing From The Center Of Your Voice Over the next few pages I will be explaining the basics of learning How To Sing. Its a short book because, in essence, singing is very simple. Its all about Being Centered. In other words, being relaxed and focused, singing with the whole body. And yet singing is very different from doing any other form of physical activity, for example, running, when we put energy into the muscles and frame of the body to literally get to our goal. With singing, the best results are obtained when we use our internal energy, and relax the rest of the body, like a bird poised for flight. Certain parts of the body need to be trained to work together, to talk to each other and work as one, and the rest of the body, the physical frame, needs to be trained to facilitate that action. Expanding and opening up to sing, rather than contracting and moving inward to force out the noise. We take a breath, focus the energy, open up, and produce a clear, controlled note, without strain or unnecessary effort. The note then sounds centered and we ourselves are centered, i.e. in control of our instrument. When we sing from the center of the voice it then leaves us free and clear to express a song. For everything can be heard in the voice when singing, and thats why it can be so challenging. There is no safety net. We get one thing right and then forget to do another, and another, and before long we are tense, out of our center, and want to get off the stage or just go home! But the voice is an instrument thats built for singing, and understanding how it works helps enormously with confidence, in addition to achieving and maintaining a good performance. The goal is to train the body to make the right choices before weve even taken a breath. This way we get the desired effect every time we open our mouths, or know where we went wrong so we can get it right the next time. We then learn to do everything in balance without stress or strain, as well as understand what were doing, and why. Every teacher finds their own way up the mountain and this one has been developed over the years from various teachers Ive studied with, and from being a singer and teacher myself. Most of my teachers were centered on more traditional techniques, i.e. diaphragmatic breathing

and finding and then developing a pure note. However, I found this approach, although useful in many ways, was not always helpful when applied to other genres. It did not, for me, complete the whole picture. So, over the years, the methods I used developed and then became modulated and adapted crystallizing into a way of looking at singing that I hope helps a student tap into their own source and become open to the music within so that the whole process flows naturally and easily. I've tried to make the process of learning to sing as simple as possible so that, by the end of the program, you will hopefully have a clear view of how to put it all together and how to use your instrument, i.e. your whole voice. While teaching one-on-one I've also found that getting it is much easier for some than others, so I've tried to be as exact in my explanations as possible. Although singing is very simple once you get it, at first it can seem like trying to pat your head and rub your stomach at the same time! This manual works with the CDs (CD 1: Vocal Coaching, and CD 2: Vocal Exercises). I recommend that you read the manual straight through initially, so that you have a clear picture of what you're trying to achieve; then work with the CDs.

HOW TO USE YOUR INSTRUMENT

As a general rule, we are used to using only our vocal cords, larynx and upper chest when we speak, and so imagine that the same rules apply to singing. We then tense up when preparing to sing or while singing (most commonly the head, neck, and shoulders) constricting the larynx and throat and virtually throttling ourselves! The trick is to learn to use the greatest amount of power using the least amount of effort. The whole body connected, not just the vocal cords and upper chest. For singing is about opening up, everything moving as one, connected and balanced. Posture, breathing properly and having a clear view of what you are trying to achieve is the first step in remedying this very basic reaction when first learning to sing or in undoing bad habits if you have been singing for a while and are finding that your voice sounds forced. There are 6 basic steps to learning to control and understand your voice:

1. Breath and posture
2. Developing the resonance, or color, of your voice
3. Singing a pure, clear note
4. Learning to control the note with your breath
5. Applying the note to every part of your vocal range through various vocal exercises
6. Applying the exercises to singing actual songs

Why do vocal exercises and not simply start with singing songs? When we sing songs, it is hard to separate the emotion of the song from technique. We are also limited by the song itself, which might not stretch us vocally. It's also tempting to try and copy the original singer of the song, which stops us from finding our own voice. Exercises stretch and develop the voice in a way that just singing songs can never do. First of all, it's important to remember that the voice is a muscle, and with proper use we can easily

learn to work out and build its strength day-by-day, note-by-note. Although the basics and general processes of learning to sing are really very simple, the only way to master it is to sing. The work comes in doing it, in singing every day, even if its just for ten minutes. Ive called this book *Singing From The Center Of Your Voice* because singing is all about focus. Breathing deeply and simply, without strain or struggle, then connecting with and creating a pure, clear note. Our bodies know how to sing, its our minds that get in the way and make it far more complicated than it really is. To help the mind focus, Ill often use images to help concentration and technique so that the note can then come from the center of your voice. Many people believe that you have to be born with a voice, and that they can never learn. Not True. Of course, it helps if you do have a natural voice, but anyone can learn to Truly Use their Voice and sing. In this way, one is learning the craft of singing. Once the craft is learned, we have the confidence in our technique to master the art of expressing the inner workings of a song with strength and integrity. And last but by no means least, its vital that you enjoy it! Basic stuff, but very necessary! Not only because everything we do and think can be heard in the voice (which is why it is so challenging for many of us), but also because, in the final analysis, singing should be fun!!! So, to start at the very beginning. PART I

Parts I and II of the manual take you through the basics of the singing process: Breathing, the inner workings of the voice, how to create and control a pure note, and how to create and control vowel sounds. In essence, Parts I and II are also taking you through a daily practice regimen, so Ill mention various exercises throughout Parts I and II that pertain to the narrative. Part III explains the Exercise CD step-by-step, how to use it, what each exercise is, and how to get the best results. Part IV takes you on to singing songs and performing them. POSTURE As I mentioned earlier, singing is all about Being Centered. When you look at a wonderful singer, Aretha Franklin for example, her performance seems effortless, seamless. Even when belting out a song at full force, she looks relaxed and centered. In fact, great performers seem to have a bubble around them, and they present an open posture to an audience. This is true in any genre or style. When we slouch or tense up and then try to sing, it can be heard in the voice. Singing with bad technique can also permanently damage the voice over time if were not careful...yes, of course, one has to move and emote and be involved in the performance, but when we come from a balanced place, its almost like an internal spirit level thats always with us. The following exercise can be found on the Vocal Coaching CD, Track 2. To start with, imagine you have a string that starts about a foot above your head and travels all the way down the center of your body as in Fig 1

diagrams not shown in this excerpt, please go to singingfromthecenterfor excerpts with diagrams).

Imagine that the string is holding up your body, as if you were a marionette, and that you are relaxed and poised beneath it. Looking straight ahead with feet slightly apart, go up on your toes and then gradually lower your heels to the floor (Figs 2 and 3, diagram not shown). Try to keep your head in the same place as you do this, i.e. elongate your body. If you feel that you're losing your center during any of the exercises or during practice, go back to the string and center yourself. When you have finished doing this: Your chin is parallel to the floor. The weight is more on the balls of the feet than the heels. Your abdomen and stomach are pulled up and your rib cage feels like it is floating

LEARNING TO BREATHE A Quick Test First of all, take a quick breath in without thinking. Did you tense up your shoulders, raise your chin or just breathe from your upper chest? Most of us breathe only from the upper chest, so we have to train the body to breathe from the stomach and diaphragm i.e. Lower! The breath is the power of the voice, i.e. its where the power comes from in singing. We need the power of the breath behind our voice to make a strong, clear sound. The power of the voice actually comes from using a wall of muscle connected to the ribs called the diaphragm. When we breathe from here, the diaphragm moves downwards, the ribs come out, and the stomach moves slightly outwards. The breath is actually moving outwards and downward and getting out of the way of the voice (Fig 4, diagram not shown), rather than heading up into the chest and throat where we are literally choking ourselves (Fig 5, diagram not shown).

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