

**THE FIVE
BIGGEST MISTAKES
SINGERS MAKE
WHEN SINGING
IN THEIR MIX...
AND BELTING!**

**AND HOW YOU
CAN AVOID
THEM**

BY MIKE GOODRICH



The Five Biggest Mistakes Singers Make When Singing In Their Mix... And Belting! **And How You Can Avoid Them**

The purpose of this guide is to help you understand the biggest mistakes singers make when singing in their mix and belting so you'll be able to avoid ALL of them!

Armed with this information, you will stand head and shoulders above most singers—and many teachers.

In my 27-year career as a voice teacher, I've taught thousands of singers around the world, and dozens if not hundreds of singing teachers.

And I can tell you, as seemingly simple as the following five mistakes are, they are commonly misunderstood by singers and teachers everywhere. As a result, this misunderstanding has left many singers confused and discouraged, sometimes for their entire singing life.

Oftentimes these mistakes have caused vocal damage and short-lived careers.

But there's great news!

The things you're about to discover will open up your mind and your voice to new possibilities. You'll have a newfound clarity about singing and hopefully an excitement to move forward into amazing possibilities.

I'd like to get to know you and your challenges and successes, so please visit my Facebook page at: <https://www.facebook.com/mikegoodrichcoaching/> and leave a comment or introduce yourself. Enjoy!

Now let's move on to the 5 Biggest Mistakes!



1

Thinking you only use a mix because you're not strong enough to **"belt"** the notes in your chest voice

Why is this important? If you think using a mix is a cop-out to belting in chest voice, you'll be approaching singing in your mix as if you're doing something wrong. You'll be approaching it from a standpoint of weakness as if you're not good enough. You'll basically be apologizing while you're singing, and you'll feel like a fraud.

I've worked with Broadway singers who misunderstood the mix, and they felt they only used it because they couldn't belt or sing high enough in their chest voice. This is completely incorrect and undermines their confidence as a singer.

If you do this, it will affect your singing and your performance because you'll always feel like you should be doing it stronger or you should be doing it like so and so. You'll be in comparison with those singers you believe are doing it right.

The alternative to this is understanding that your mix, when done correctly, is one of the most powerful and important parts of your voice.

The strong mix is the correct belt!

You want to understand how to build your mix into a performance level part of your singing toolkit.

Great singers belt in their mix - they DO NOT yell in their chest voice.

We'll talk more about that soon.

Every singer can learn how to singing in and develop their mix!. But you've got to make sure you're learning it from someone who understands what a mix really is and knows how to teach it.

2

Singing too light in a mix and under-developing your mix

Why is this important? It's important because, with an under-developed mix, you'll never reach your potential as a singer. You probably have much more potential than you think you have. I've seen this time and time again and it's usually as a result of a singer singing with a weak, under-developed mix.

For years I've helped singers discover their mix and watched as many of them got so excited about increasing their range that they became satisfied with just “getting the notes”. They stopped progressing and settled for a light mix that wasn't really at a performance level.

Then there were others who really stuck with it and built their voices to amazing power and range, sometimes faster than they believed possible. But don't get me wrong, it does take some dedication and time. But anything we're doing is worth doing well—especially singing, right?

Of course, you may be satisfied with a light mix, and that's totally okay. However, you will be limited to what you can sing when you have a light mix. The thing you want to make sure of is that you don't get discouraged and you don't have mixed goals. In other words, if you want to be satisfied with a light mix but you want to sing really heavy, strong songs that require a belt, you're going to get discouraged.

You want to have consistency and congruence with your desires. If you sing with a light mix, then pick songs that are appropriate for a nice light mix that you can really enjoy singing, and get the joy going with your voice. If you like the big power ballads that demand a strong, belty sound, then you're going to want to take some time and develop your mix into a really strong performance level sound.

Again, the way to get a strong mix is to find somebody who really knows what they're doing, knows how to teach it, and understands the differences between belting, yelling, singing in a weaker mix, singing in head voice, and singing in a performance level mix. They have to be able to take you from where you are to where you want to go.

I've seen great singers who do not understand how to teach a mix. They actually sing in a great mix and they call it chest voice! They don't even know exactly what they're doing, so there's no way they can teach it. I cannot emphasize it enough: Find yourself somebody who understands what a proper mix is, and can help you develop it. Today, unlike 27 years ago when I began teaching, there are a lot of wonderful teachers who can help you. I've taught many of them over the years.w



3

Believing that mixing and belting are two different things

Why is this important? Because if you think belting is different from mixing, you're going to create confusion in your mind and with your voice. The first thing I tell students who really want to sing in a strong belt is that a strong, correct belt *is* a performance level mix.

Belting really is a style. Mixing is a technique. So when you learn how to mix properly at a performance level, your mix will actually take on the quality of your chest voice. In other words, it will sound like your chest voice. And then, when you learn the style of belting for, perhaps, Broadway or whatever song you're doing that requires the belt style, you will sing it in a performance level mix with a belting style.

It's a big mistake to think that belting and mixing are two separate things. That's a recipe for singing in a mix that is way too light, and turning belting into yelling. Belting is not yelling. Proper belting is mixing at a performance level. Understanding that they are the same thing keeps your voice strong and consistent and your mind clear. Otherwise, like I said, if you think they're two different things, you're going to be mixing too lightly and your belt is going to be a yell.

I go back to some of my Broadway people. I remember a few years back teaching in New York, working with some singers in a show called *Carousel*. These were women with wonderful, wonderful voices. But when I asked them to sing for me in what they believed was a mix, they sang a very light, almost legit—meaning, almost a head voice sound, with no chest voice quality in it at all.

I actually had to explain to them what I just explained in the previous paragraph, that belting and mixing are the same. Belting is a style and mixing is a technique. What they were doing was a very light mix that they thought, going back to number one, was a cop-out. And when they said, "You want me to belt this in my chest voice?" I said, "No, I want you to belt it in your strong, correct mix!"

Once I got them into the correct mix, they were completely surprised, and some of their voices were like faucets - you just turn them on and boom, there they are. They were unbelievable. Immediately ready to go! Even I was surprised by how fast some of these women were able to do this. With others, it took some time, of course, to develop. But like I say, sometimes it happens faster than you might think.

The wide confusion about belting and mixing is rampant in the voice business. That's why I really want you to understand that these two things are the same except that mixing is a technique and belting is a style.



4 Mixing too late

What mixing too late really means is that you don't get into your mix until you're singing too high, and that is a very common problem. Women and men oftentimes sing right above their break. They pull their chest voice up past their bridge or their transition area. In classical music, it's called the *passaggio*, and they sing up with their chest voice past that area before they begin to mix. And by then, it's too late. The voice is already out of balance and you're going to be in trouble.

The important thing is to understand where your bridges are, where those transitions are, the *passaggio*. They all mean the same thing. You can call it a bridge. You can call it a break. You can call it a transition. You can call it a *passaggio*, but it is a shift in resonance. If we look at the science of voice, it's different formants and harmonics--but we're not going to get into that in this discussion.

Just know that all voices have bridges. All voices have those transitions—men and women, no matter how high or low, whether bass, baritone, tenor, contralto, alto, mezzo, or soprano, all have bridges in the voice. The first bridge coming out of your chest voice is one of the most, if not the most, important bridge you can learn to negotiate.

When I say one of the big challenges is singing into the mix too late, I mean you're pulling your chest voice up through that part of your voice that you should already be mixing in. Think of this: It's like driving a car and starting out in first gear and then waiting way too long before you shift into second gear. It's the same thing.

If you're singing in your chest voice and waiting way too long before mixing, you're way too high before you finally figure out a way to get into your mix. Mixing too high is one of the biggest problems and challenges and mistakes people make that can ultimately cause them vocal damage. If you're not careful, you can really hurt yourself by singing too high in your chest voice and not mixing soon enough.

My own experience for years as a singer was pulling my chest voice up way too high and then barely getting into a mix. And by the time I got into my mix, I had so much weight in the voice and so much tension in my throat that it was a very unclear,

cluttered sound I really couldn't use very well at all. It wasn't until I learned to get into the mix at the right time and developed it from there that my voice began to be balanced and coordinated and flexible and easy.

For me, that took a while because I was pulling my chest voice up and singing with too much weight in my voice for many, many years. I can almost guarantee you are not like that. For you, it will be much easier. After all my years of teaching, I can say without question that this is probably the most common problem I've seen with singers, men and women and singers of all ages getting into their mix too late and pulling their chest voice up too high. This is something you absolutely want to avoid. Learn where your bridges are and learn how to get into your mix at the right time. This is your responsibility as a singer!



5 Mixing too soon

We just spoke about mixing too late and the potential damage and hardship that can cause you as a singer. Now we're going to talk about mixing too soon. Mixing too soon probably won't cause you any harm, but it does take all the power, strength, dynamics, and intensity out of your voice.

Again, let's go back to our car analogy. Imagine you have a stick shift car. If you don't drive or you've never driven a stick shift, think of a bicycle. Most people have ridden a bike like a 10-speed with gears. The car is actually a better example, but the bike will work. First think of a car, a four-speed or five-speed manual transmission where you actually have to physically shift the gears. If you managed to get it on the freeway, you're probably in fifth gear.

When you get off the freeway, most people—if they know how to drive a stick—will begin as they slow down to downshift. They downshift to fourth. Now, to get a little slower, they're going to third. The car will slow down a little bit more, and then they're going to second. Slow down a little bit more, and they're going to first, and then they'll be able to stop.

What happens when you get off the freeway and you don't downshift? Let's just say you're in fifth gear. You get off the freeway and start pushing on the brake, but you don't downshift. When that car gets down to about 20 miles an hour, the car will start to shake like crazy because you're going much too slow for that gear. If you don't push in the clutch and downshift, the car will probably stall. In other words, it will lose power.

How is that compared to our voice? If we are singing in our chest voice and go into our mix way too soon before our bridge, what happens is we don't have any leverage in the mix. And our singing will be really weak. The only sound we can make in our mix is a weak sound because we're in the part of our voice that should be in chest voice to have the power, strength, dynamics, and intensity we want. But we shifted gears, or we went into our mix too soon.

What we want to make sure we do is, again, learn where the bridges are. And we want to know how far to take our chest voice before we go into the mix. Going into the mix

too soon is just as bad from a singing standpoint as going into the mix too late. It is not just as bad from a health standpoint. It's not going to hurt you. It's just going to weaken your ability to sing and perform the way you want to.

You need to know how high to go in chest and when to get into that mix. There are certain vowels and exercises that are really conducive to doing that. There's not enough time to go into it in this short book and it's also very difficult to describe in text, but you want to find somebody who understands these principles and can help you get into the mix at a properly balanced time, not too late like we already discussed and not too soon like we're talking about in point #5.

A classic example of this mistake is women who have been trained classically but have never been trained how to sing in their mix. They're taught to sing in their chest voice and then immediately go into their head voice, avoiding the mix altogether. As a matter of fact, some classical teachers believe that a woman should not sing in her chest voice at all.

Oftentimes, if they are singing in their chest voice, they're taught to get out very early and get into their head voice far too soon and so, their head voice is very weak when they get into it that low. They don't pick up power, resonance, strength, dynamics, and intensity until they're singing a high enough pitch to warrant them being in their head voice—or let's say now, in pop music, in your mix.

That's one of the most graphic examples I can think of, and it's usually a challenge with women. Men don't usually mix too soon. They usually mix way too late. Women oftentimes mix too soon. But with the pop, R&B and musical theater these days many women are taught to mix too late. You really want to avoid both of these.

You actually want to avoid all five of these mistakes!

Now you can!

Wrap-Up

Even though we've been talking about mistakes singers can make, this should be a very encouraging message to you.

Now you've discovered that singing in your mix is NOT a cop-out. That singing too lightly and under developing your mix will not get you where you want to go as a singer—if you want to sing High and with Power.

You know that mixing and belting are NOT DIFFERENT THINGS. But that mixing is “technique” and belting is a “style of mixing”. And you know not to mix “too late” and not to mix “too soon.”

Finally, I hope this gives you the confidence to know you **CAN** have the voice you've always wanted and that building your strong mix will be a huge part of that.

If you'd like to work with me and you're an intermediate or advanced singer, please email me at info@mikegoodrich.com.

For some great free training you can get my Free Singing Accelerator Video Series here: <https://mikegoodrich.com/freevideos/>

And/or go to my Facebook page <https://www.facebook.com/mikegoodrichcoaching/> to leave a question, comment, or just say “Hi”!

Thanks for reading!

Be the magic,

Mike