

## ***The High Notes, how do they do it? From Elvis to Pavarotti***

The human voice's limits are frustrating. If we try to sing higher, the voice cracks. Why is this happening and what is the solution to overcome this problem? Covering the sound.

What happens, if you want to sing higher? Normally, your voice “brakes”, and you will get from the “chest voice” into the “falsetto” or “head voice”. When you reach a certain limit note, which is different for every voice, you have to shift into the next gear, the next “register”. Women use this shift to get into their second, “normal” singing voice register. If they want to sing higher, they will get sometimes into the third register, and very few into the fourth. In the end, it's all about singing higher, louder and longer. It's like sports. It worked for men, too, until 1831 when a Spanish tenor went to Paris and sang the most wanted High C notes with *chest voice* and not with *falsetto*. It's like going in the first gear up to 100 km/h. A special muscular combination mechanism changes shape and dimension of the throat and as a consequence the sound changes too, it becomes darker, hence the name “covered”, “coperto” in Italian. It's like pouring gas on the fire. The voice gets stronger and it vibrates higher. 200 years of practice says, it's the only way to do it. All singers tend to look for higher and higher notes in their voice, it's the human nature to always challenge its limits. Elvis also had high notes problems and Tom Jones taught him this solution, that he was already using. They both covered the high notes. And like them did a lot of others: Bing Crosby, Frank Sinatra, Dean Martin, the more recent Rod Stewart, Al Bano, Brian Adams, Michael Bolton and so on. Well, now if you start singing and you have problems with the high notes, you know how to do it. Don't try using your head voice, but instead use your head and... cover the sound.

***PowerPoint presentation: A parallel of animal and human physical limits in numbers. Details about the physiological and mechanical aspects of this vocal problem and solution. Graphics. Sample recordings of male and female singers shifting registers. Sample recordings with singers who ignore and with those who use this mechanism from Frank Sinatra and Elvis to Pavarotti.***

***Performance - Alban Berg - 7 Frühe Lieder. Marius Vlad and Horea Haplea***



**Marius Vlad Budoiu, Prof. Dr.**

***Music Academy Gheorghe Dima, Cluj-Napoca, Romania***

***[mariusten@yahoo.com](mailto:mariusten@yahoo.com), [mariusten@gmail.com](mailto:mariusten@gmail.com)***

Marius Vlad Budoiu has been successfully teaching for already 23 years at the Music Academy in Cluj, the only singing teacher in the world with two winners at Domingo's *Operalia*. He teaches in Romanian, Italian, German, English and French in Romania and abroad. Among the many artists he prepared are George Petean, one of the famous baritones today, Stefan Pop and Adela Zaharia, *Operalia* winners and international opera stars.

The Romanian tenor with the vastest repertoire, 120 titles, he is Otello, Calaf, Samson, Tannhäuser, Lohengrin and Tristan. He has performed in hundreds of concerts and performances in Austria, Australia, Belgium, France, Germany, Holland, Italy, Japan, Russia, Spain, U.K. and so on. Among the famous artists he has been working with are Daniel Barenboim, Rafael Frühbeck de Burgos, Gennady Rozhdestvensky, Antonio Pappano, Marek Jankovski. He has sung with the Munich Philharmonic, Hamburg Philharmonic, Staatskappelle Berlin, Berliner Symphoniker, Staatskappelle Dresden, Santa Cecilia, opera houses like Teatro alla Scala, Berliner Staatsoper, Bucharest, Bratislava, Budapest, Marseille, Melbourne, Moscow, Palermo and many others.