

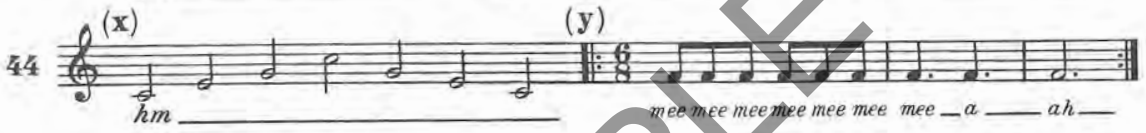
TONE BALANCE

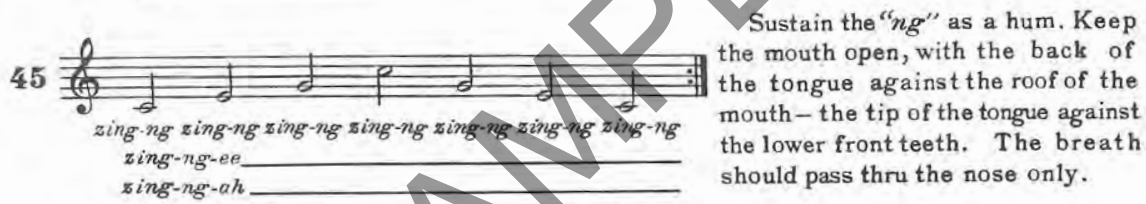
The term "Tone Balance" means the proper division of the breath between the different resonating chambers, plus the correct vowel formation and breath support. In the exercises below, begin with the "hum" to encourage proper use of all resonating chambers of the head. Try to maintain this same humming sensation as you sing the syllables and words. Keep the throat open to retain the depth and richness of tone.

HUMMING

The closed lip hum "hm" is the one most generally used. The quickest way to get the right position for this hum is to sing "ah" and then, without closing the jaw, close the lips. If a slight vibration is felt at the lips, the placement is correct.

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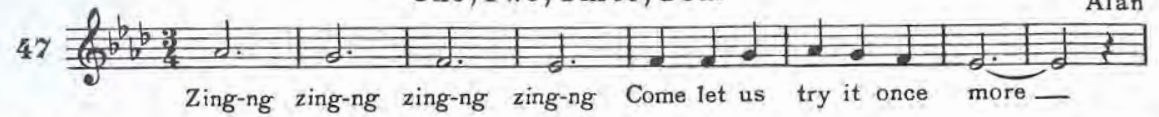
Sustain the "ng" as a hum. Keep the mouth open, with the back of the tongue against the roof of the mouth—the tip of the tongue against the lower front teeth. The breath should pass thru the nose only.

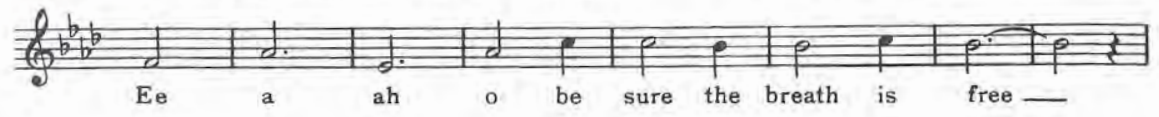
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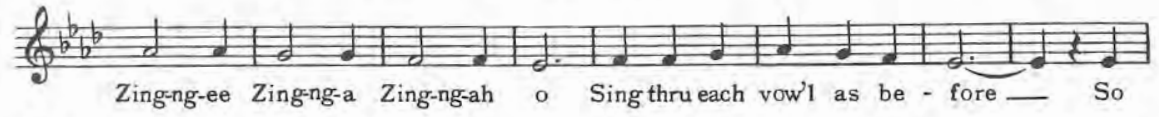
When changing to vowels, sustain the hum quality throughout the exercise.

Zing, Zing, Zing One, Two, Three, Four

Alan

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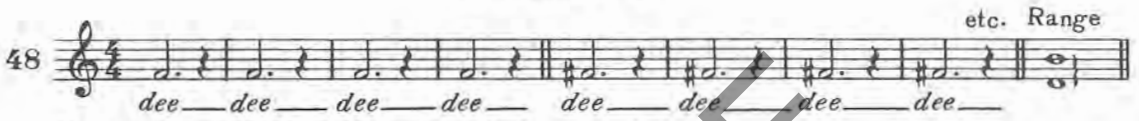
ATTACKS AND RELEASES

An attack should be thought of as the start of the breath rather than the start of the tone. In preparing to sing, one must first think of the pitch, then on the intake of breath, prepare the breath support and the formation of the first vowel.

If the first word begins with a vowel there should be no change in position; if the first word begins with a consonant, articulate the consonant with as little movement of the lips, tongue and jaw as possible.

A release should be only a slight pause for an intake of breath to prepare for the next attack. Always hold the vowel position to the very end of the phrase. If the last word ends with a consonant, articulate with as little change of vowel position as possible.

VOCALISE

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Repeat these exercises using *da-dah-do-doo*.

'ATTACK' BREATH DRILL

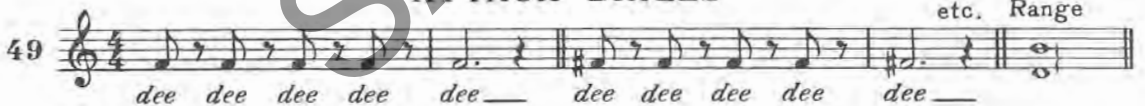
STAND: Place the thumbs of both hands on the lower front ribs, about six inches apart. Extend the tips of the fingers *straight* down, resting on the abdomen.

Blow with short, sharp breaths as indicated. Inhale quickly after each attack.



Feel the tips of the fingers move *in* as you blow and *out* as you inhale. The chest and side ribs should not move or collapse.

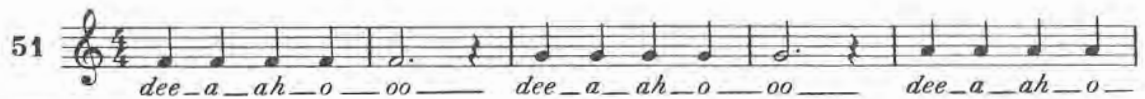
ATTACK DRILLS

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Repeat as above.

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The jaw should not move when articulating the letter "d"

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A good release re-establishes the forms, helps retain pitch, and keeps singer alert.