

1.1 Exercises for Sound Position in Highbelting: Focus Tones

First, we should sing from middle E to B and back on the syllable “ne” (as in “bed”) in pianissimo on the right pitch. Then sing this exercise in half-tone steps upwards to C5.



Illustration 1

*Exercise 3: pianissimo on Italian vowel « e »
(On the CD, 3rd Exercise: “Supported Pianissimo”)*

We must be able to sing the “supported pianissimo” in this exercise; otherwise, the next exercise cannot be achieved properly! We master the supported pianissimo through an excellent voice placement in combination with a more or less firm abdominal wall provoking a lower position of the diaphragm, depending on how high you are singing.

This classical pianissimo is the most important requirement for the following focus-tone exercise.



Illustration 2

*Exercise 4: on the Italian vowel « e »
(On the CD, 4th Exercise: “Focus Tones”)*

We start with middle E in E major and sing up the E major scale (do not sing down the scale).

We start the exercise with supported but light head tones. This means with a well placed, light vibrating piano sound.

5.2. Exercise for Register Connection Middle Voice - Chest Voice



Illustration 3

Exercise 5 (On the CD, 5th Exercise "Low-Belt-Mix")

Starting with C5 (men's voices sound C4), we sing "ni" downwards (Italian vowel). On tone n° 5 (= 4th tone of the scale) we change to the Italian vowel "a".

It is important to know, that this 4th tone of the scale is not the basic tone of the subdominant but the 7th of the dominant seventh chord.

By consequence, there is a totally different but for the voice very significant tone energy, which is important to get through the passaggio between the middle voice and the chest voice.

We start this exercise with a light voice placement like we did in the first exercise.

When we sing the scale downwards on "ni" and change to "a" on this 5th tone we have to hold the "a" at the beginning in a light voice placement, we slowly open the mouth with a crescendo so that the air is gliding down in the chest register. Then we have a good passaggio from middle to chest voice.

What is happening and where is the danger of this exercise failing?

When we go downwards into the chest voice, we have the choice of the full classical sound, that always sounds soft and round, or the lowbelt sound, that really sounds "full-chested" ; naturally, we want to enjoy this powerful chest sound.

On this first "a" tone, we are easily tempted to allow the larynx to fall back.

.....