

Class Title: **Building a Vocal Warm-up Routine**

OBJECTIVES:

1. Discuss why singers must spend time and attention on a healthy, complete vocal warm-up routine
 2. Examine the various parts of a healthy, complete vocal warm-up routine
 3. Sing various vocalises and identify their uses; share vocalises with one another
 4. Build a 15 minute vocal warm-up routine
- A. Why singers warm-up the voice before engaging in rehearsals/performance
1. Focus the mind and ear to the task of singing a cappella music
 2. Awaken the body to the physical aspects of singing
 3. Reinforce proper use of the voice to avoid vocal problems
 4. Teach concepts needed in our craft (intonation, vowel match, coordinated onset, etc.)
 5. Expand the mind and body to accept and attempt greater skills
 6. Teach and reinforce concepts and skills needed in chorus and quartet singing
- B. Five areas of a basic but complete warm-up
1. Relaxation/posture
 2. Breathing/rib cage expansion
 3. Opening the vocal tract and vowel/diphthong matching
 4. Developing resonance in the tone
 5. Intonation
- C. Ten components of a more detailed warm-up routine
1. Focus the mind
 2. Physical stamina/physical alignment
 3. Breath control and management
 4. Phonation/onset choices
 5. Tone production and matching of tone quality
 6. Vowels/diphthongs
 7. Articulation
 8. Range and agility
 9. Intonation
 10. Chord progressions/balance/blend
- D. Tips concerning basic warm-ups and the voice
1. Warm up the body through physical stretching/activity geared to the singers
 2. Always include reminders concerning body alignment
 3. Breathing exercises are needed to establish the basic muscular action of singing

4. Humming, bubbling, coordinated onset exercises are basic phonation exercises and precede other musical singing for vocal health purposes
 5. Warm the voice "down" with descending warm-ups first. The head voice is brought down rather than chest voice pushed up
 6. Ascending vocalises help with range extension
 7. Held notes, legato/staccato passages, arpeggios, step/leap intervals are all worthy skill builders
 8. Show a little teeth on all vowels
 9. Keep the larynx seated through out the vocal range
 10. There should be soft palate lift in all tones, but the lift/space varies depending on the location of the note (higher notes need more internal space; lower notes, less)
- E. Share and examine vocalises which teach and/or reinforce the components of a healthy, complete vocal warm-up routine (see attached examples)
- F. Build a 15 minute vocal warm-up routine (see attached form)
- G. Conclude with a barbershop tag – "My Mom" (see below)
This tag is an excellent vocalise, as it teaches and/or reinforces many of the components of a healthy, complete vocal warm-up routine.

My Mom - tag

The musical score for "My Mom - tag" is written for Tenor Lead and Bari Bass. It consists of two staves. The Tenor Lead staff is in the upper register, and the Bari Bass staff is in the lower register. The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are: "My mom there is no one like my mom!". The score includes four measures, with the first measure containing a vocalise exercise (humming/bubbling) and the subsequent measures containing the lyrics. The Bari Bass part provides a harmonic accompaniment to the Tenor Lead part.

VOCAL WARM-UP FORM

Add exercises to each area

Physical

1. Stamina building – develop a goal for the chorus and work it
2. Body alignment/posture
 - a.
 - b.

Breathing

1. A physical exercise without singing
2. An exercise using consonant explosives

Phonation/Onsets

1. Humming
2. Lip bubbles
3. Staccato

Resonance

1. Find the hum spot
2. Find the ring spot

Vowel/diphthong match

1. A vowel exercise
2. A word exercise

Intonation

1. On numbers or solfege – a round or pattern
2. Neutral syllables

Chord progression

1. Basic 5 chord pattern
2. Tags

Vocalises

Focus the mind – leader call and response

Physical Stamina/physical alignment – leader does exercise/chorus follows

Breath Control/abdominal muscle action

Hiss, pant, bark, meow (no pitch)

Hmm, hmm, sss, sss (hum on a pitch; hiss no pitch; up by half steps)

Staccato hums (1-3-5-3-1)

Hut 1, hut 2, hut 3, hut 4, etc. (no pitch)

Phonation/Onset Choices

Hum any note combination

Bubble into vowel (same pitch)

Bung-ah – unison on the “bung,” chord spread to the 10th on the
“ah” (use other vowels as well)

Resonance

Minnie, Minnie, Minnie, Minnie, min, min, min, min, what a pity, what a pity,
what, what, what, what, zoom, zoom, zah, zah (all same pitch)

Nee, nee, nah, nah, noh (5-4-3-2-1)

Bring, brang, brung (close to ng - 5-3-1)

Range and agility

Oh, Mio Padre (1-3-5-8-5-3-1)

Alleluia (1-3-5-8-5-3-1)

Coo coo, teeny, tiny oh (1-3-5-4-3-2-1)

No-no-no-no, etc (1-1-2-3-3-4-5-5-6-7-7-8-9-9-8-7-7-6-5-5-4-3-3-2-1)

Articulation

Red leather, yellow leather, red leather, yellow leather, red (all same pitch)

Laughing is Contagious and it's advantageous, ha, ha, ha, ha, ha, ha, ha (1-3-5-4-3-2-1-3-5-4-3-2-1-3-5-4-3-2-1)

Bibbity, bobbity, bibbity, bobiddy, boo. (5-4-3-2-1)

Sustained tone production

Looo (held tone; 1-3-5-3-1; 1-3-5-8-5-3-1)

Looo (5-4-3-2-1) slowly; good for going through the passaggio (break)

Vowel/diphthongs

Mah, meh, mee, moh, moo; man, men, min, mawn, mun (same pitch and/or
chord spread to the tenth; up/down by half steps)

Downward Progressions

Yee wah (5-3-1)
Ee-oh-ee-oh-eeeeee (555554321)
Blah, blah, blah, etc. (5432123454321)
Bum-biddly-iddly-iddly-um (54321)
Too tall to tickle (8-5-4-3-1)

Step

Tongue trills (5-4-3-2-1-2-3-4-5 or 1-2-3-4-5-4-3-2-1)
Bee, bee, bee, bee, etc. (5-4-3-2-1-2-3-4-5)
Deep in the bottom of the sea (lake, swamp, etc) (5-4-3-2-1)
Zing, zing, zing, zing, zing, zing, zing, zing (1-2-3-4-5-4-3-2-1 (repeat)
 Zah, zah, zah, zah, zah (1-2-3-4-5-4-3-2-1)
Sing a ling a la la la (1-1-1-1-2-2-2; continue up scale)
Zing, zing a ring, zing a ring, zing a ring, zing a rah, zing a rah, zing a rah, zing
a rah, zing a rah. (1-123-345-567-789-987-765-543-321)

Intonation

I know, I know, I know, I know (1-8-8-5-5-3-3-1)
I love to sing (eat, dance) (1-8-5-3-1)
Vi-va (1-5-1-5-1-2-3-4-5-4-3-2-1)
Ha-ha-ha-ha-hoooo (1-1-1-1-8)

Scales

I know the reason why (1-8-7-8-9-8-7-6-5-4-3-2-1)
Loo-lee-loo-lee-loo-lee-loo-lee (1-2-3-4-5-6-7-8 all voices; tenor holds 8; other
three voices descend 7-6 and leads stay on 6; basses and baritones descend
5-4 and baritones stay on 4; basses descend 3-2 and at that point, the chord
is resolved by leads descending to 5, baritones to 3 and basses to 1)

Accuracy

Ya-ha (1-1, 1-2-3, 1-2-3-4-5, 1-8-5-3-1)
Father (5-3-1)
Mary Had a Little Lamb (chromatic scale)
Sing the numbers – 1-8-7-6-5-4-3-2-1-8-7-6-5-4-3-2-1 (leave out
 numbers as you continue but leave the space for them)
Sing the numbers as a round (1, 1-2-1, 1-2-3-2-1, 1-2-3-4-3-2-1, 1-2-3-4-5-4-3-
2-1, 1-2-3-4-5-6-5-4-3-2-1, 1-2-3-4-5-6-7-6-5-4-3-2-1, 1-2-3-4-5-6-7-8-7-6-5-4-
3-2-1, then reverse)