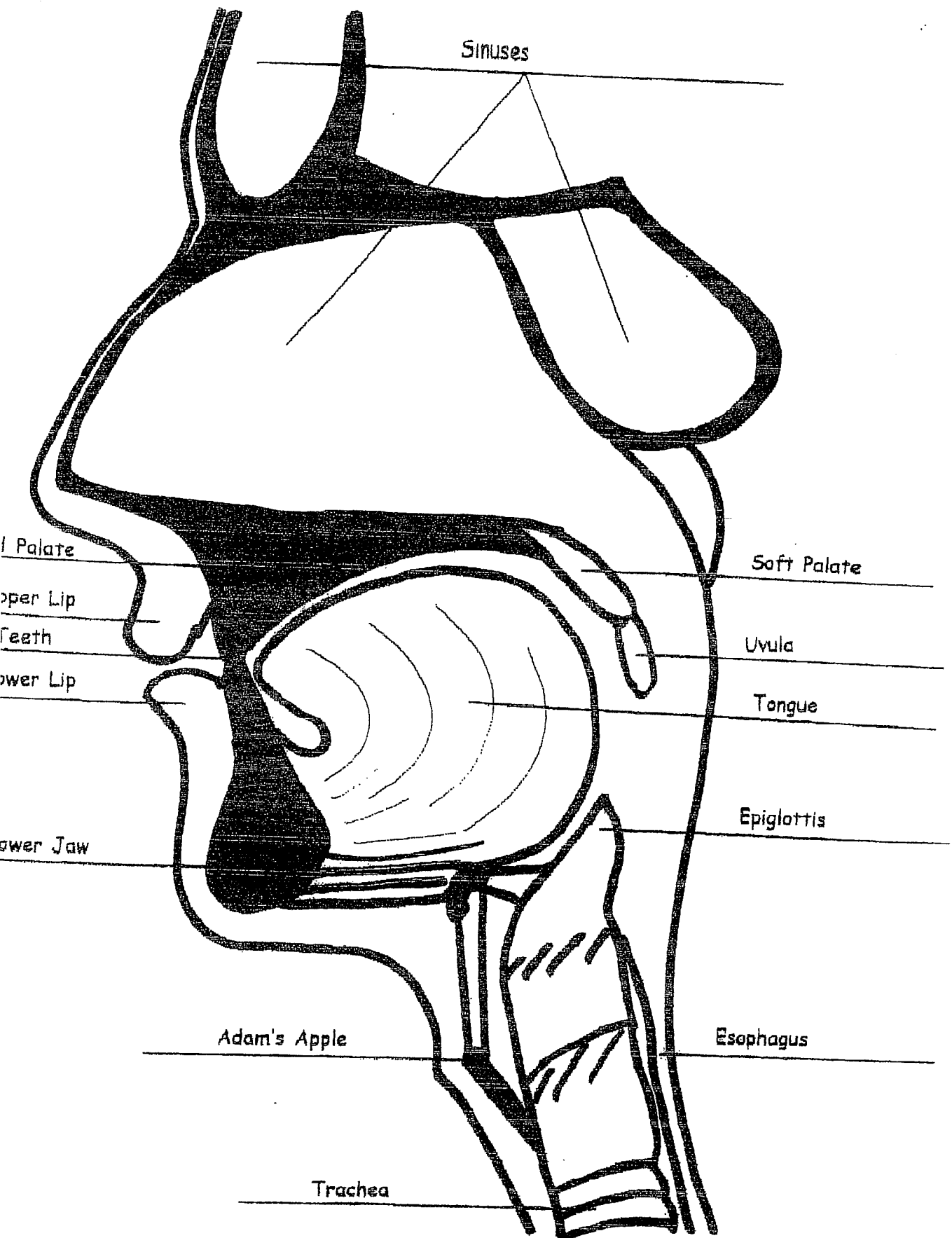


# HEAD SIDE VIEW

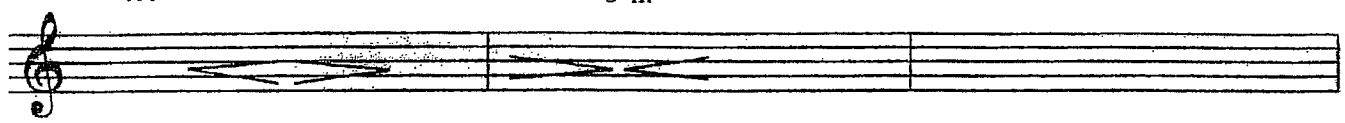


# VOCAL EXERCISES

By Lila Mori

s = ppp

S = fff



ssssssSSSSSSssssss

SSSSssssssssSSSSSS

sSsSsSsSsSsSsSsSsS

tongue roll each "r"



Ree-oo-ee-oo-ee

Ree-oo-ee-oo-ee

Ree-oo-ee-oo-ee

proceed upward by 1/2 steps  
if unable to tongue roll "r"  
substitute "r".

Spoken staccato  
start in speaking range



boo

boo

boodilee

boodilee

boodilee

boodilee

boo

upward by 1/2 steps

Holding your "released" jaw in your hand, try not to let the jaw move



kee

kah

kee

kah

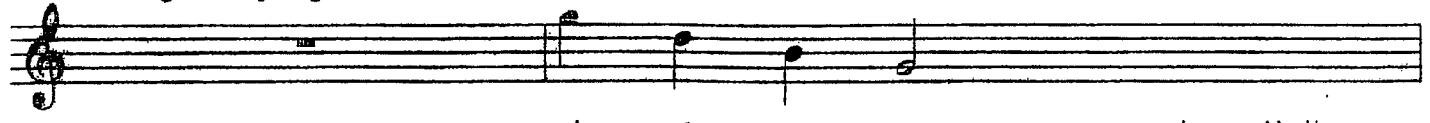
kee

kah

kee—

upward by 1/2 steps

Holding released jaw again



guh

guh

guh

guh

downward by 1/2 steps

## VARIOUS EXERCISES FOR PHONATION & RESONATION

1. **Tension Free Phonation – Exercises to enhance the flow in the vocal apparatus**
  - Stand with correct posture, feet slightly apart
  - Raise your arms in a ballet position, sway slowly from side to side
  - Phonate rhythmically a “V” sound. Use a lot of air and a really clear “V” to create a little pressure in the lips for support. Make sure you’re relaxed. Check on neck, shoulders, flexed knees. Loosen up!
  - Add any vowel to the “V” sound (Vo, Vah, etc.). Still rhythmically, lots of air, no hard attacks on the vowels. Air, air and lots of air. Let the sound spin/float on the air. Embrace your vocal chords with air.
  
2. **Stretches for the larynx**
  - Say a B, slowly and with support. Soft lips, no hard sound. Feel the palate curve, stretching and promote a *low* larynx – repeat many times.
  - Say – yobbom, mobbom, mob – repeat many times. Exaggerate every B sound to get the stretch.
  - Buh, buh, buh, buh! Play with it – make rhythmical, long strings of both combinations. Move your body and strive for variety in attitude, pitch and inflection.
  
4. **Find your resonant space**
  - Pinch nose shut, say/sing Me-oh, ee-oh, ee-oh, ee-oh, ee-ohhhh. (5-4-3-2-1) and feel the sound flat with no soft palate lift
  - With nose still pinched shut, raise the soft palate and say/sing same exercise again and notice the lift of the soft palate, space and resonance.
  - Now release the nose, sing the same exercise with the same lift and space.
  - Do this same exercise in sets of 3, move up and down the scale, noticing the space, amount of air needed, the “feel” of your resonance.
  
3. **Resonance exercises**
  - Find long strings of words that contain a lot of “m”s and “n”s. Say them with a dramatic, powerful voice using exaggerated resonant spaces and good support. OVERDO these and use a lot of air/support and say the words with a lot of legato feeling.
    1. MMMMMMMMM, many, many marshmallows (enjoy the taste!)
    2. My MAMA makes me move! (Italian intensity)
    3. Oh, no.....I’m getting hungry! (Desperation)

With thanks to Britt-Helene Bonnedahl and Vickie Maybury

# "Mo Mo Mo" Exercise

Peggy Gram

This is a "call and response" kind of exercise. Teacher/director sings the pattern to singers, then singers repeat it. The "repeats" occur where the rests are as shown. Singers should recognize that "M" is a lip consonant, so it needs overt lift so it won't take the singer out of her "ring spot." The goal of the exercise is for the singer to consistently produce her own overtones on all the notes.

Begin in mid-range, take it up about a fourth, then down a whole step or so, doing all the patterns in each key.

To "bridge the gap" between registers, start on Bb above middle C, sing the pattern, have singers repeat, then take the same pattern down an octave. Emphasize that the lift needs to remain in the sound in the lower register as well as the upper.

Maintaining tempo between teacher/singers will help to develop rhythmic breathing in the singers.

**Pattern 1.** **Pattern 2.**

Mo mo mo mo mo mo mo mo mo mo mo mo mo mo mo mo mo mo mo mo

**Pattern 3.** **Pattern 4.**

mo mo mo mo mo mo mo mo

**Pattern 5.** **Pattern 6.** **Pattern 7.**

mo mo mo mo mo mo mo mo mo mo mo mo mo mo mo mo mo mo

**Pattern 8.**

mo mo mo mo mo mo mo mo mo mo

**Pattern 9.**

mo mo mo mo

# Freeing the Voice

Charla Esser

**INSTRUCTIONS:** Each staff is a separate exercise. Start on an Ooo and change to Ahh as the vocal range gets higher for the singers. Work on the first exercise multiple times, moving up and down the register, before moving to the second exercise, which adds a note, . After the second exercise is mastered up and down the register, move to the third exercise, and finally to the fourth. The goal is to keep the voice in the ring space without rocking back & forth while moving up and down through the register.

## Exercise 1:

Voice

Ooo \_\_\_\_\_

## Exercise 2:

Ooo \_\_\_\_\_

## Exercise 3:

Ooo \_\_\_\_\_

## Exercise 4:

Ooo \_\_\_\_\_

## Vocal Exercises for Phonation and Resonation

Say ee then sing ee using exactly the same posture inside the mouth. Be careful that the tongue doesn't get tense, lips and jaw are relaxed.



Ee _____	ee _____	ee _____
Ay _____	ay _____	ay _____
Ah _____	ah _____	ah _____

Change vowels. Listen for the same buzzy quality on every vowel, use NG if necessary or say the vowel, then sing it.



Ng-ah _____	ng-ah _____
Ng-oh _____	ng-oh _____

Keep the same buzz throughout entire exercise on all vowels. Make sure jaw, lips and tongue remain relaxed.



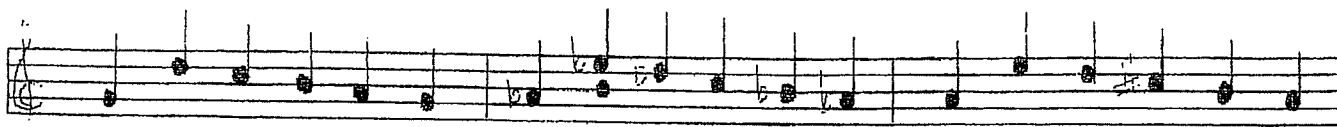
Ee    ay    ah    oh    oo    ee    ay    ah    oh    oo

Singing low. Focus sound more and more as you descend the scale, this means smaller funnel for the air. Relax pressure from the diaphragm as you descend



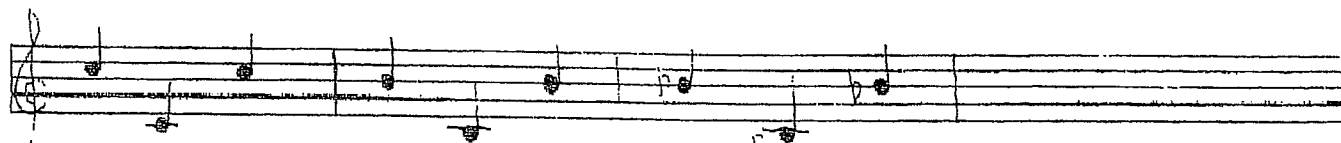
Ee _____	ee _____	ee _____
Ay _____	ay _____	ay _____
Ah _____	ah _____	ah _____

Singing high. Open up inside space more and more as you ascend the scale, keep jaw relaxed but dropped farther. Increase pressure from the diaphragm as you ascend



Ee - ah \_\_\_\_\_ ee - ah \_\_\_\_\_ ee - ah \_\_\_\_\_

Singing over the break warmup (octave swipes, top to bottom to top)



Ee \_\_\_\_\_ ay \_\_\_\_\_ ah \_\_\_\_\_

Singing over the break. Same exercise as singing low but start in the upper part of the range. Same techniques apply - focus more as you descend. Make the notes around the "break" sound very nasty in your head. Relax pressure from the diaphragm as you descend.

Advanced singing over the break. Expanding the previous exercise to go up through the break as well as down. Be sure to cross into higher voice and lower voice each time.



Ee \_\_\_\_\_  
Ay \_\_\_\_\_  
Ah \_\_\_\_\_  
Oh \_\_\_\_\_  
Oo \_\_\_\_\_