

VOCAL EXERCISES

(Designed for *Kickin' It Up A Notch* and *World & Its Gold*)

1. Sss-ssss-ssss-sssss Breath management/tempo/rhythm - do as demonstrated, bent knees, moving in time to a portion of the music, extending phrase
2. Bubble speak Breath management/constant air flow/
tempo – do as demonstrated to same portion of song as above.
3. Bubble on pitch of F Still moving, same as above, to up-tune tempo.
4. Resonation exercises Still moving (slower), knees bent, say with 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.

MMM, many, many marshmallows (enjoy!)
Oh, no...I'm getting hungry (desperation!)
And when you lose your mother (powerful!)
Find yourself a partner now, it's time to dance.....(excited!)
5. Find the "O" Space All sing resonant, buoyant "oh" on a C
"Spin" the sound in front of your mouth,
(use hands in circle in front of mouth, make the circle bigger, now increase the size and spin of your sound as you circle over your head.
Continue to add air and space as you "share" your sound with your neighbor, row, chorus, audience.
6. M-M-Mo exercise See hand-out #3 of Peggy Gram's for directions and do as demonstrated. Can be used for MANY examples when working music:
 - Resonation - always

- Interval Accuracy
- Low notes – buoyant/focused
- High notes – more air and space
- Rhythmic breathing
- Balance in “your” melody line

7. Balance Exercise

Great thought from Kim Hulbert:

“In barbershop, the **low notes** are always **more important** than the upper notes! If all 4 parts would learn to sing their own lines with that in mind, then they’d be in balance on every chord of the song (no matter the dynamic plan).”

Sing “What’ll I do when you are far way.....”
(sing it in unison in several pitches)

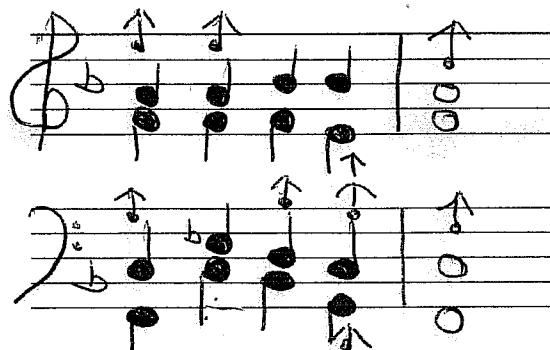
Sing portion of your ballad with that in mind..

7. Vowels, tuning, breathing resonance, sync, passion, dynamics, balance, others?☺

Mah, Meh, Me, Moh, Moo
using words from your songs, put into
sentences and sing 4 part harmony

You are in-to gold
Hea-ven is your way
Kick it up a notch
Mo-ther is my world
Get out on the floor.

Agree on the pronunciation of each vowel
Use P theory tuning (Any scale, notes 2,3,6 & 7
are sung higher, plus any raised accidentals)



You can tailor any exercises to fit your needs. Experiment, play and have fun!

EXPECTATIONS FROM WARM-UPS

- Posture
- Breath Support
- Breath Maintenance
- Resonance
- Ring
- Air/Space
- Rhythm/Tempo/Syncopation
- Vowel Matching
- Dynamics
- Tuning
- Articulation
- Ascending/Descending Interval Accuracy
- Legato/Staccato
- Color
- Passion/Character
- Movement
- Others

RESOURCES

- Sing, Baby, Sing* – warm up CDs, versions 1, 2 and 3 at Intn'l Sales or SRO2, Dale Syverson's and Peggy Gram's web site.
- Other great Warm-up CDs available at Intn'l Sales.
- The Complete Choral Warm-Up Book* – Intn'l Sales
- Sing Legato* (book)– some great exercises for practicing legato, staccato, others and is also available at Intn'l Sales.
- Hand-Outs – SA Web site has down-loadable handouts from IES 2007 – check for Vocal Production classes. Ase Hagerman, Dede Nibler, Kim Hulbert all have great hand-outs and suggestions for Vocal Skills.
- How To Train Singers** – Lara Browning Henderson. Amazon.com, though, not in stock at this time.
- Books galore – check with SA Intn'l for their recommendations.
- Find pamphlets or books of tongue twisters & rounds – great fun to say/sing.

"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.

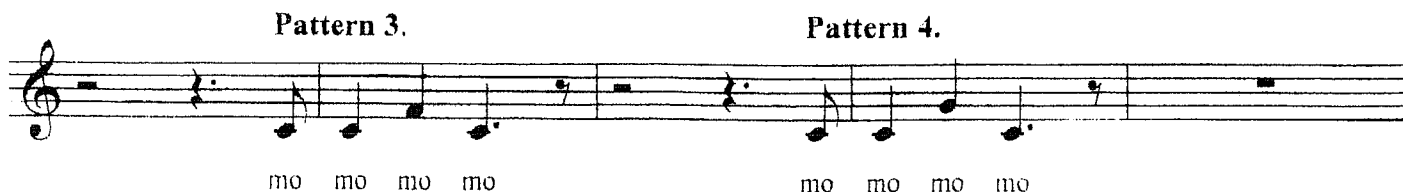
Maintaining tempo between teacher/singers will help to develop rhythmic breathing in the singers.

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.**



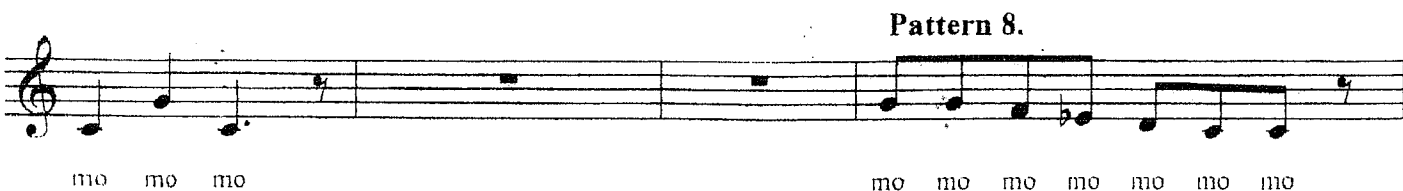
mo mo mo mo mo mo mo mo

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

Pattern 9.



mo mo mo mo

Mah, Meh, Me, Moh, Moo

using words from your songs,
put into sentences and sing 4 part harmony

You are in-to gold

Hea-ven is your way

Kick it up a notch

Mo-ther is my world

Get out on the floor.

Agree on the pronunciation of each vowel
Use P theory tuning (Any scale, notes 2,3,6 & 7
are sung higher, plus any raised accidentals)

Key of F F G A B C D E F

Two sets of five horizontal lines each, intended for musical notation. The first set consists of five lines, and the second set also consists of five lines, positioned below the first.

Remember that this exercise is great for many things – balance, resonance, rhythmic breathing, vowel matching/target vowel work, articulation, dynamics, breath management/support, interval accuracy, etc.