

Vocal Warm-Ups (marked in IPA)

Recommended by:

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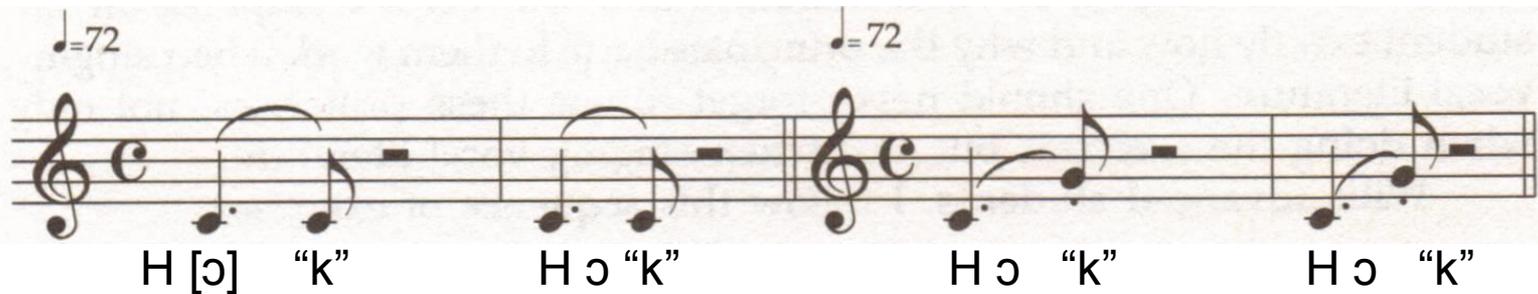
Psalm 7:17 -

*“I will give thanks to the LORD because of
His righteousness and will sing praise to the
name of the LORD Most High.”*

Diaphragmatic Breathing/Appoggio

1) Hoo"k" breath = places the tone on the breath
(coordinates the lower abdomen with the rib cage
and strengthens the upper chest area so it doesn't
collapse while singing)

2) Haw"k" breath =

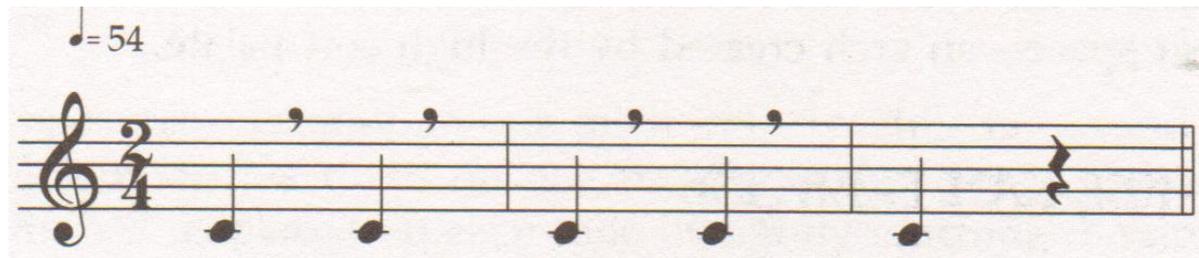


This exercise helps the singer experience great support from the abdominal area as a result of the vocalization of the syllable.

Onsets/Releases with Pure Vowels

Vocal Warm-Up #3

Hah-hay-hee-hoh-hoo



H[a]

H[e]

H[i]

H[o]

H[u]

This warm-up will activate the lower abdominal muscles in order to develop support. It will line up the onset of each vowel to be well-coordinated. After 8 weeks or so of regularly rehearsing warm-up, you may remove the “h” sounds from warm-up.

Tongue/Jaw Coordination

Vocal Warm-Up #4

Hee-ah-ee-ah



The image shows a musical staff with five measures. The first measure contains four eighth notes, the second contains four eighth notes, the third contains four eighth notes, the fourth contains four eighth notes, and the fifth contains a single eighth note followed by a fermata. Below the staff, the phonetic symbols H [i], [ɑ], H [i], [ɑ], and [i] are aligned with the notes in each measure.

H [i] [ɑ] H [i] [ɑ] [i]

Use “h” which is an aspirant and will take hold of lower abdominal area. This exercise connects tongue/jaw swing and extends breath capacity.

Tongue/Jaw Coordination

Vocal Warm-Up #5

Fah-ee-ah-ee and Fee-ah-ee-ah



f[a] [i] [a] [i] [a] [i] [a] [i] [a] [i]

f [i] [a] [i] [a] [i] [a] [i] [a] [i] [a]

These two warm-ups are used together and will train the jaw to swing freely. Use F[a] [i] [a] [i] first and begin warm-up in the mid-range. As you are entering passagio, switch to F[i] [a] [i] [a] [i].

Inside Dome of the Mouth / Hard Palate

Vocal Warm-Up #6

Kee-Kah-Kee

The image shows a musical staff in treble clef with a tempo marking of ♩=96. The notation is divided into two parts. The first part consists of five notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, and a quarter note on B4. The second part starts with a 4/4 time signature, followed by a quarter note on G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the eighth notes from A4 to C4. Below the staff are phonetic labels: K [i] K [a] K [i] K[a] K[i] for the first part, and K[i] K[i] [a] [i] [a] [i] [a] [i] [a] [i] [a] for the second part.

Use “k” to strengthen and activate the soft palate. Sing staccato with jaw swinging slightly, and have a feeling of the INSIDE SMILE. (Let teeth touch on consonants). Known as “inside pull-up”

Vowel Placement

Vocal Warm-Up #7

Kah-Kay-Kee-Koh-Koo

$\text{♩} = 60$

Kah kay kee koh koo
k[a] k[e] k[i] k[o] k[u]

Kah (etc.)
k[a] k[e] k[i] k[o] k[u]

k[a] k[e] k[i] k[o] k[u] k[a] k[e] k[i] k[o] k[u] k[a] k[e] k[i] k[o] k[u]

k[a] k[e] k[i] k[o] k[u] k[a] k[e] k[i] k[o] k[u] k[a] k[e] k[i] k[o] k[u] k[a] k[e] k[i] k[o] k[u]

To develop agility of jaw hinge and to increase mobility and strength of soft palate. Keep INSIDE SMILE.

Soft Palate/Blending Tone Throughout Range

Vocal Warm-Up #8

Ng – Hum



Ng _____

[ŋ]

To extend both lower and upper ranges and bringing the tones forward to focus them. It also bridges the voice over from one range to another. Find this tone by sustaining the “ng” of the word “hung.” Swing jaw as you begin descending.

Palate/Blending Tone Throughout The Vocal Range

Vocal Warm-Up #9

Ng – Hum Version (Second version); Ng-ee-ay-ah



Ng
[ŋ]

♩ = 40



[ŋ] [i] [e] [a]

To extend both lower and upper ranges and bringing the tones forward to focus them. It also bridges the voice over from one range to another. Find this tone by sustaining the “ng” of the word “hung.” Swing jaw as you begin descending

Blending Tone Throughout The Vocal Range (cont.)

Vocal Warm-Up #10

Flah-Flah-Nee

Modification vowel [ɪ]

[ɪ]

fl[a] fl[a] n[i]----- fl[a] fl[a] n[i]-----

To promote the coordination of the jaw and tongue together. Watch that jaw drops straight down from the back, never jutting forward. (The tongue and jaw should always move together.) Watch that upper lip does not pull down on the “n[i].” INSIDE SMILE.

Modify the [i] vowel to [ɪ] (as in hit) vowel to open up pharyngeal area and resonate vowel better.

Blending Tone Throughout The Vocal Range (cont.)

Vocal Warm-Up #11

Flah-Flah-Ning-ah

$\text{♩} = 72$

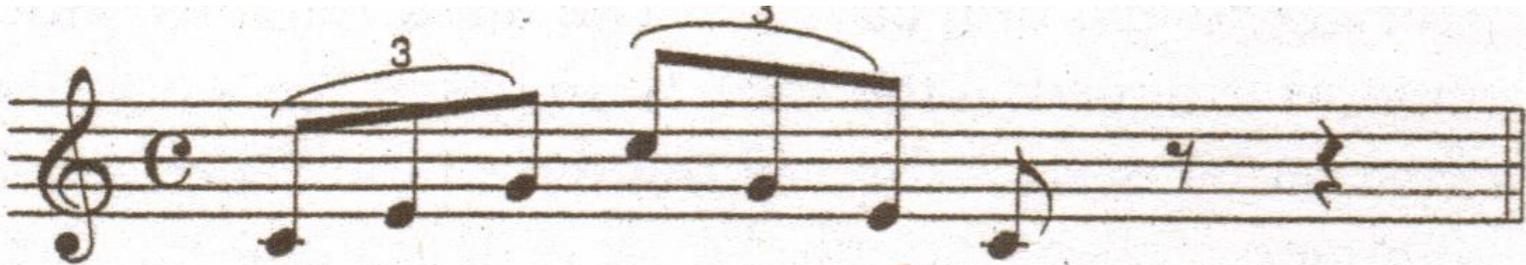
fl[a] fl[a] n[ɪ][ŋ] [a] n[i] n[e] n[i] n[e] n[i]

This exercise is a development of the “flah-flah-nee” and is used for a more advanced study of focus and correct jaw and tongue action.

Extending Upper Range

Vocal Warm-Up #12

Vee-vah-vee-vah-vee-vah-vee



V[i] v[a] v[i] v[a] v[i] v[a] v[i]

Modification : V[i] [a] [ɪ] [æ] [i] [a] [i]

INSIDE SMILE, width across the mask. Jaw swinging loosely at hinge.

When reaching passagio (passage way into head voice); drop out all “v’s” except for the first “v.” Modify the top-pitch vowel with a mix of [æ] (as in hat) and [ɑ] (as in father) to open spaces in the pharyngeal area.

Focus Tone in Head Voice

Vocal Warm-Up # 14

Zay-luh-zah-luh

Modification vowels: [ɛ] [ɔ] [ɛ] [ɔ] [ɛ] [ɔ] [ɛ]

Zay — luh zah — luh zay — luh zah — luh zay — luh zah — luh zay — luh zah —

z[e] | [ʌ] z[a] | [ʌ] z[e] | [ʌ] z[a] | [ʌ] z[e] | [ʌ] z[a] | [ʌ] z[e] | [ʌ] z[a]-----

Be sure that the inside smile is present and that the jaw swings easily, but not too far on the first pitch. Allow it to swing more when going over the top of the third. If the tone is shrill or harsh, the back spaces are not open

Focus Tone in Head Voice

Vocal Warm-Up #15

Zay-luh

Modification vowels: [ɛ]

[ɔ]

[ɛ]

[ɔ]

z[e] | [ʌ] z[a] | [ʌ] z[e] | [ʌ] z[a] | [ʌ]

z[e] | [ʌ] z[a] | [ʌ] z[e] | [ʌ] z[a]

Be sure that the inside smile is present and that the jaw swings easily, but not too far on the first pitch. Allow it to swing more when going over the top of the third. If the tone is shrill or harsh, the back spaces are not open.

To Develop Low Range

Vocal Warm-Up # 16

Waw-ee

$\text{♩} = 46$

Snuff: w[ɔ]----- [i]-----

Before attempting this exercise, one should do the first half of the wide snuff and say “w[ɔ].” Involve in the inside smile.

Begin on middle C and one goes down as low as is comfortable, always being certain that the “w[ɔ]” has the big wide snuff sensation before starting the tone.

The “aw” feels as though it goes back up over the soft palate. On the decrescendo, the tone should be arched forward, with the back spaces open.

The tone should never be pressed down.

To Develop Strength Lip Pads

Vocal Warm-Up #17

Mah-Mah Exercise



Often in singing a text, the student will pull down the mask on the “m” consonant and will lose the inside smile. This exercise will correct this fault. Bounce upper lip pads in an upward motion after each “m.”

Develop Proper “Belting Tone”

Vocal Warm-Up # 18

Nee and Nee-ay-ee



n [I]-----



n [I] [ε] [I] [ε] [I]

To develop a “belting” tone for use in show and popular music. Relaxed and coordinated tongue/jaw swing is necessary. When first starting out, have student(s) lay tongue out flat touching lower lip. That will cause the resonance to be directed towards the alveolar ridge.

Be Thou My Vision – Soprano Part

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IPA Markings: [ɪ] [ɪ] [ɛ] [ɔ] [ɛ] [ɪ]

26 Be thou my soul's shel-ter, be thou ³my strong to - wer:___ O raise thou me

29

Detailed description: This block shows the first line of musical notation for the soprano part, measures 26 through 31. The music is written on a single staff in 4/4 time. Measure 26 starts with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 27 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 28 features a triplet of eighth notes G4, F4, and E4, followed by a quarter note D4. Measure 29 begins with a 2/4 time signature change, containing a quarter note C4 and a quarter note D4. Measure 30 has a quarter note E4 and a quarter note F4. Measure 31 ends with a quarter note G4 and a quarter note A4. The lyrics are written below the staff, with a '3' above the triplet in measure 28 and a '29' above measure 29.

[ɛ] [ɛ] [ɛ] [ɑ] [ɔ] [ɑ] [ɛ]

5 heav - en ward, great___ Pow - er of my pow - er._____

32

Detailed description: This block shows the second line of musical notation for the soprano part, measures 32 through 37. The music is written on a single staff in 4/4 time. Measure 32 starts with a quarter note G4, a quarter note A4, and a quarter note B4. Measure 33 contains a quarter note C5, a quarter note B4, and a quarter note A4. Measure 34 features a quarter note G4, a quarter note F4, and a quarter note E4. Measure 35 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 36 begins with a 3/4 time signature change, containing a quarter note A3, a quarter note G3, and a quarter note F3. Measure 37 ends with a quarter note E3 and a quarter note D3. The lyrics are written below the staff, with a '5' above measure 32 and a '32' above measure 36.

No "h" sound

Be Thou My Vision – Tenor Part

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IPA Markings:

[ɪ] [ɛ] [ɪ] [ɔ] [ɑ] [ɛ][ɪ] [ɛ]

35

39



Rich-es I _____ heed not, nor man's emp-ty praise: _____ Be thou mine in-her-i-tance

[ɔ] [ɛ] [ɔ] [ɛ] [ɪ] [ɑ] [ɛ] [ɑ] [ɔ] [ɪ] [ɑ] [ɑ]

43



6 now _____ and al-ways; Be thou and thou on - ly the first in my heart: _____