

***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)

• **Haw"k" breath =**

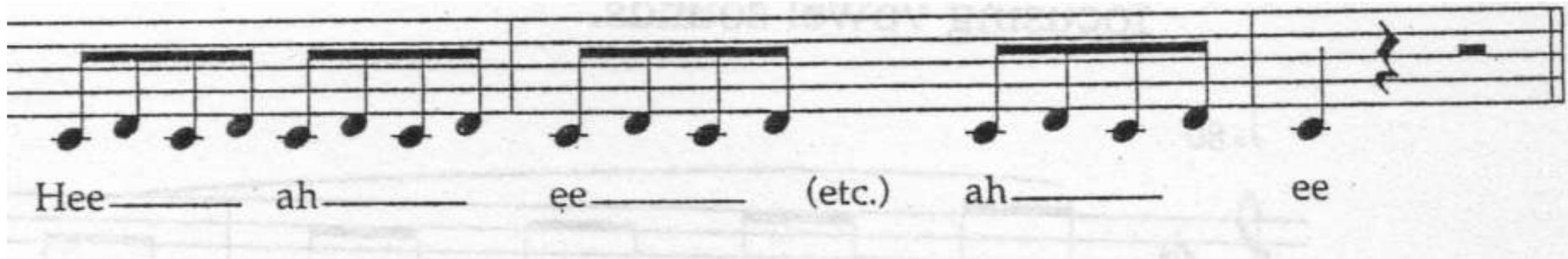


This exercise helps the singer experience great support from the abdominal area as a result of the vocalization of the syllable.

# Tongue/Jaw Coordination

Vocal Warm-Up

Hee-ah-ee-ah



The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth notes, with some groups of notes beamed together. Below the staff, the syllables 'Hee', 'ah', 'ee', '(etc.)', 'ah', and 'ee' are written, each with a horizontal line underneath it indicating the duration of the note. The notes are placed on the staff as follows: 'Hee' (two eighth notes on G4), 'ah' (two eighth notes on G4), 'ee' (two eighth notes on G4), '(etc.)' (two eighth notes on G4), 'ah' (two eighth notes on G4), and 'ee' (two eighth notes on G4). The staff ends with a double bar line and a repeat sign.

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

# Vowel Placement

Vocal Warm-Up

Kah-Kay-Kee-Koh-Koo

The image shows two staves of musical notation for a vocal warm-up exercise. The first staff is in 6/8 time, with a tempo marking of quarter note = 60. It features a treble clef and a key signature of one flat (Bb). The melody consists of a series of eighth notes, starting on a middle C and moving up stepwise to a G4, then down stepwise back to a middle C. The lyrics "Kah kay kee koh koo" are written below the first five notes, and "Kah (etc.)" is written below the next five notes. The second staff is also in 6/8 time and features a treble clef. It begins with a fermata over a middle C, followed by a series of eighth notes that mirror the melody of the first staff, moving up to G4 and then down to middle C.

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

# Inside Dome of the Mouth / Hard Palate

Vocal Warm-Up      Kee-Kah-Kee



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”

# Soft Palate/Blending Tone Throughout Range

Vocal Warm-Up

Ng – Hum

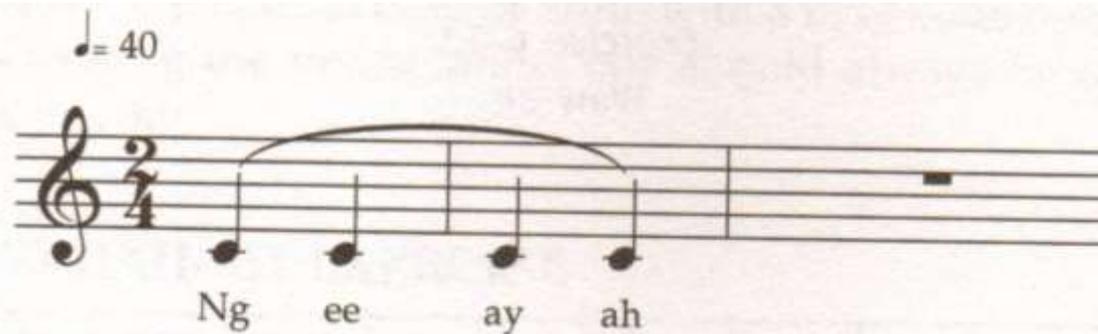
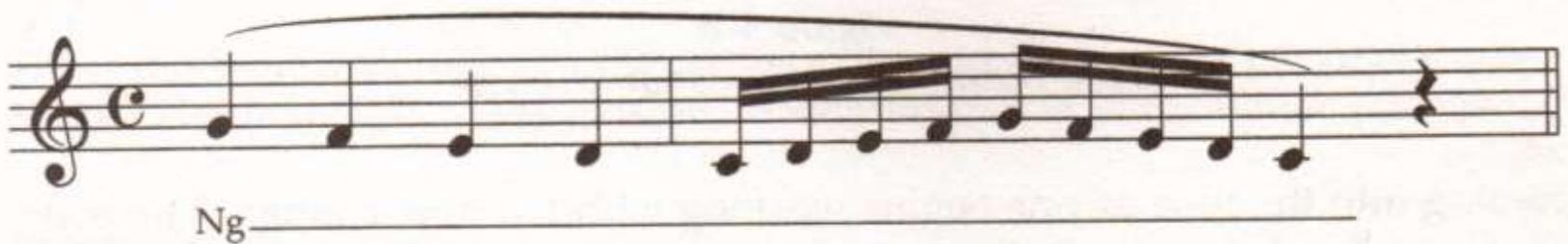


To extend both lower and upper ranges and bringing the tones forward to focus them. It also bridges the voice over from one range to another. Find this tone by sustaining the “ng” of the word “hung.” Swing jaw as you begin descending.

# Palate/Blending Tone Throughout The Vocal Range

Warm-Ups

Ng – Hum Version #2; Ng-ee-ay-ah



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 Flah-Flah-Ning-ah



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

Warm-Up Ve-vah-ve-vah-ve-vah-ve

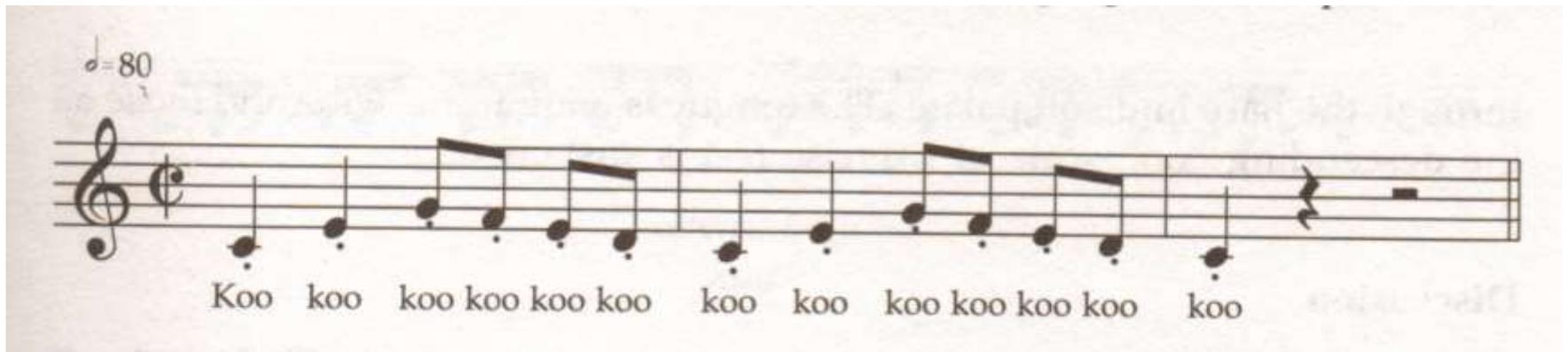


INSIDE SMILE, width across the mask. Jaw swinging loosely at hinge.

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 [a=as in hat] and [ah=as in aisle] to open spaces in the pharyngeal area.

# Developing Head Voice

Vocal Warm-Up Koo-Koo



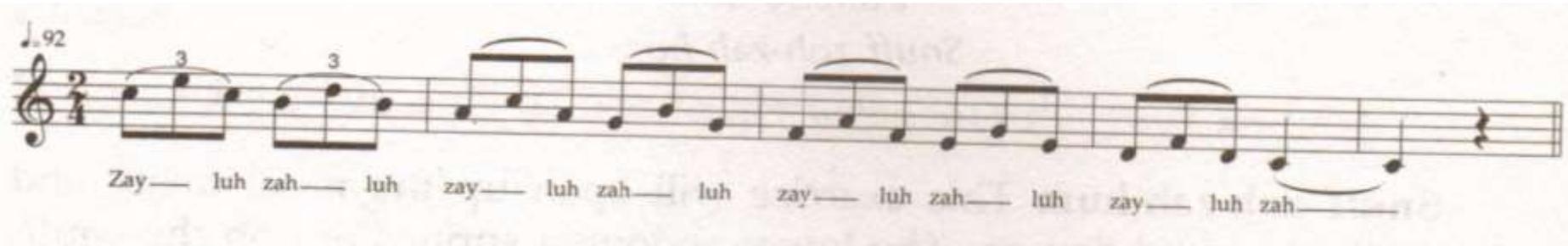
The image shows a musical score for a vocal warm-up exercise. It begins with a treble clef and a common time signature (C). A tempo marking of quarter note = 80 is indicated. The melody consists of a series of notes on a single staff, with lyrics 'Koo koo koo' written below. The notes are mostly quarter notes, with some beamed eighth notes. The exercise concludes with a double bar line and repeat dots.

Practice warm-up on staccato. Light and bouncy. When reaching passagio; modify top-pitch vowel with a mix of [oh = as in toe] and [oo = as in shoe] to open spaces in pharyngeal area.

# Focus Tone in Head Voice

Vocal Warm-Up # 9

Zay-luh-zah-luh



The image shows a musical staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as quarter note = 92. The melody consists of a sequence of notes: a quarter note on G4, followed by a triplet of eighth notes on A4, B4, and C5, then a quarter note on B4, another triplet of eighth notes on A4, G4, and F#4, and finally a quarter note on E4. This sequence is repeated four times. The lyrics 'Zay— luh zah— luh' are written below the staff, with horizontal lines indicating the duration of each syllable. The first two syllables are aligned with the first triplet, and the last two with the second triplet. The final syllable 'zah' is aligned with the final quarter note of the fourth triplet.

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

Zay-luh

The image shows two staves of musical notation for a vocal warm-up exercise. The first staff begins with a tempo marking of ♩ = 58. The melody consists of eighth notes with slurs and accents. The lyrics under the first staff are: Zay luh zah luh zay luh zah luh. The second staff continues the melody with lyrics: zay luh zah luh zay luh zah. Each note is marked with a 'snuff' symbol, which is a downward-pointing arrow with a vertical line through it, indicating a specific breath control technique. The notes are primarily on the G4 line and the A4 space of the treble clef.

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 # 11

Waw-ee

♩ = 46

Waw ————— ee —————

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

Begin on middle C and one goes down as low as is comfortable, always being certain that the “waw” 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

Mah-Mah Exercise

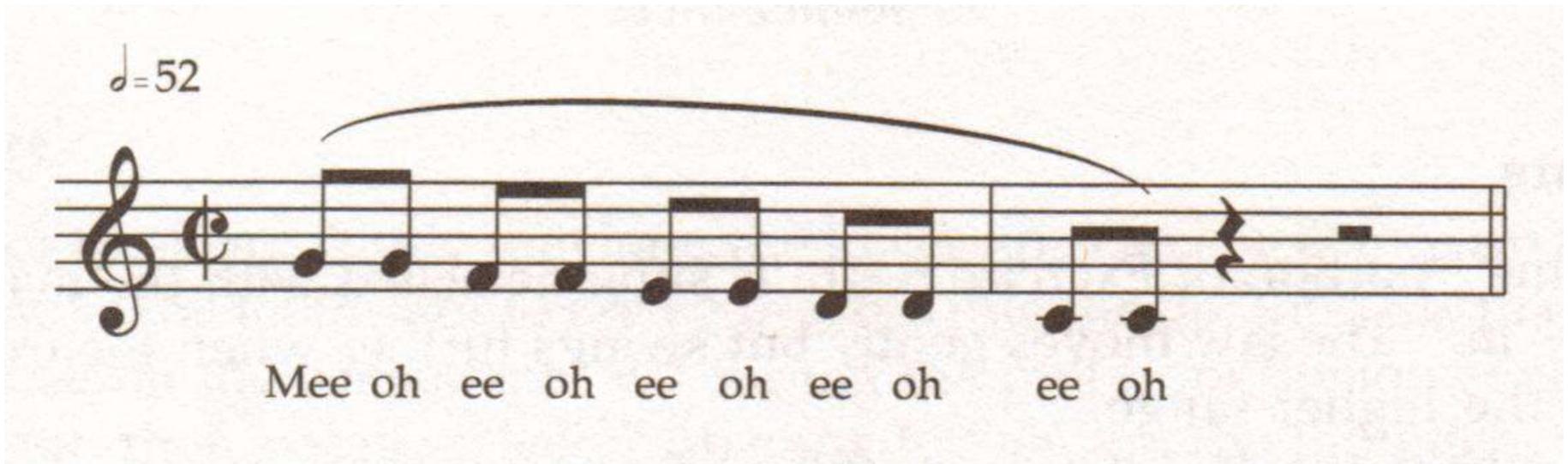


Often in singing a text, the student will pull down the mask on the “m” consonant and will lose the inside smile. This exercise will correct this fault.

# Develop Proper “Belting Tone”

Vocal Warm-Up # 10

Mee-Oh



The image shows a musical staff in treble clef with a common time signature (C). The tempo is marked as quarter note = 52 (♩ = 52). The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A long slur covers the first seven notes (G4 to B4). Below the staff, the lyrics are: "Mee oh ee oh ee oh ee oh ee oh".

To develop a “belting” tone for use in show and popular music. Hold the nose closed with fingers on first pitch. Give shrill “ee” sound and modify to “ih.” Release the nose and descend down the warm-up with back spaces open.