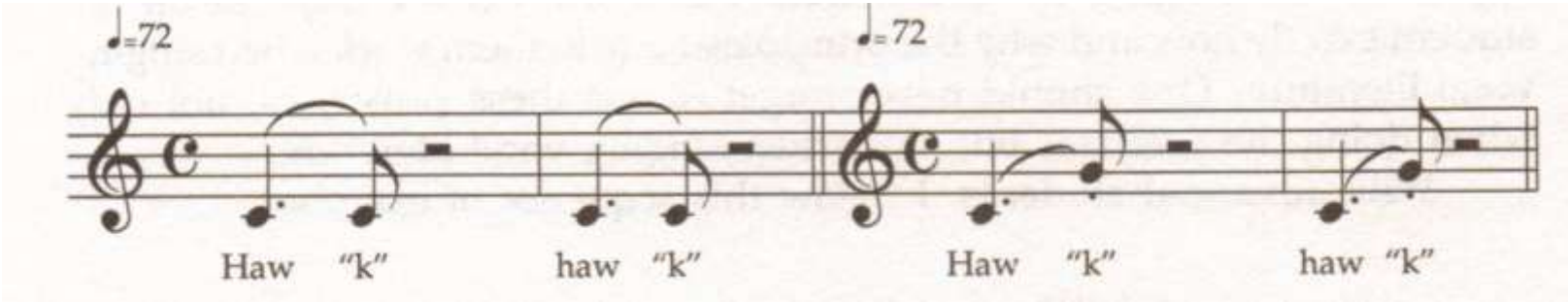
Hoo"k" breath = places the tone on the breath (coordinates the lower abdomen with the rib cage and strengthens the upper chest area so it doesn't collapse while singing)

- Haw"k" breath =

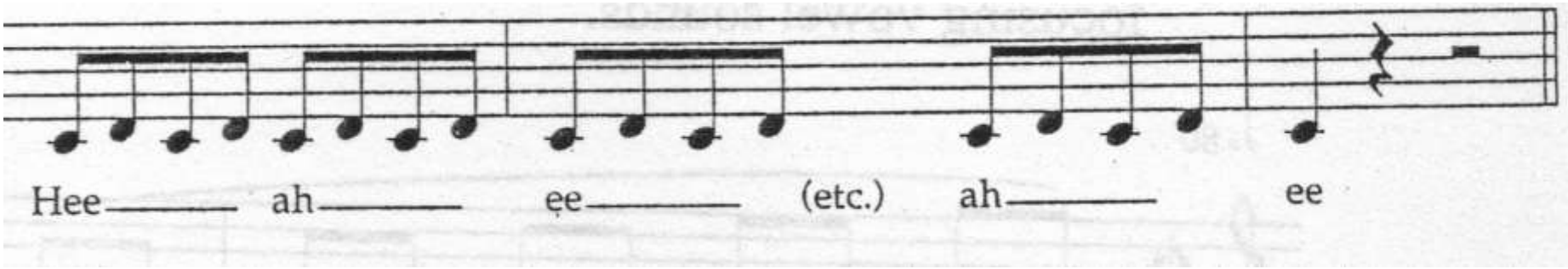


This exercise helps the singer experience great support from the abdominal area as a result of the vocalization of the syllable.

Tongue/Jaw Coordination

Vocal Warm-Up

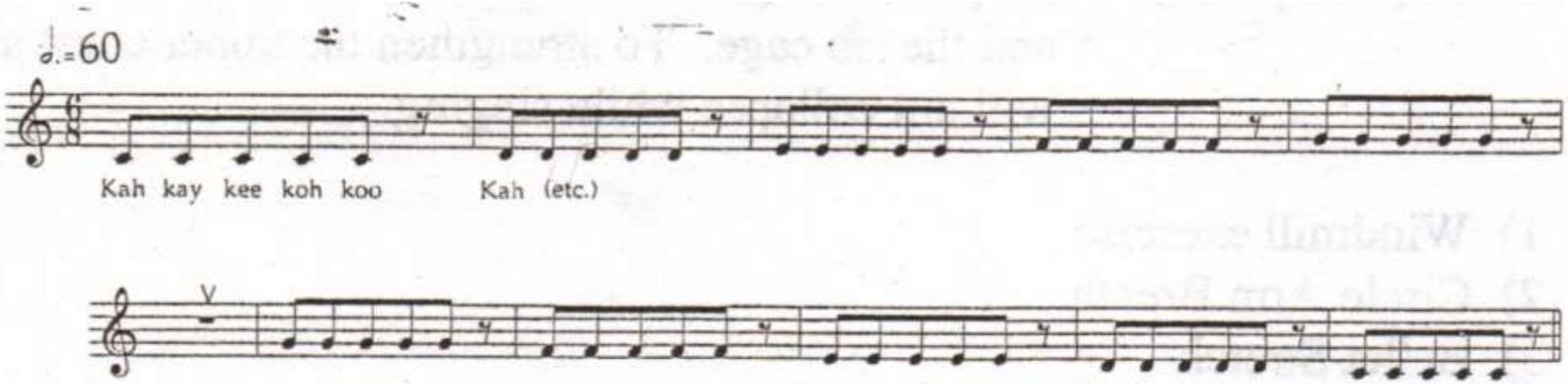
Hee-ah-ee-ah



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

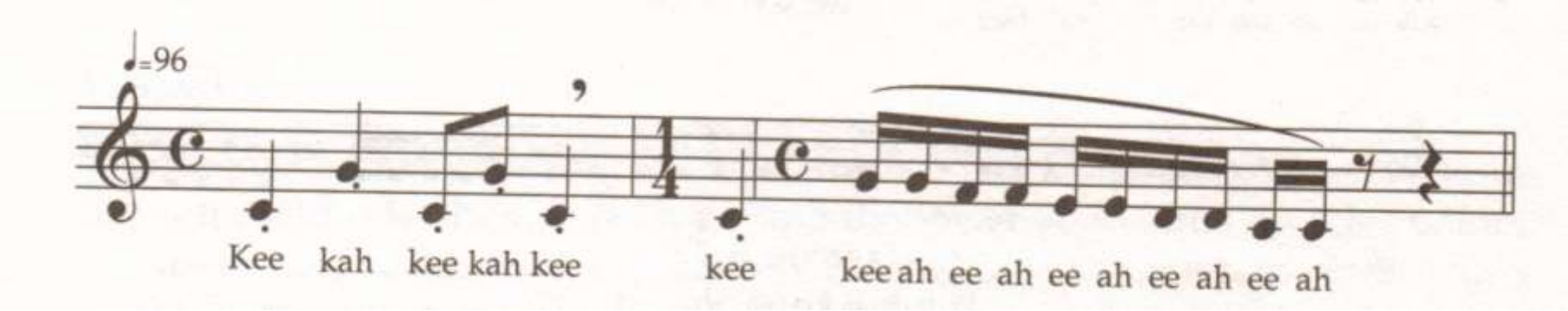
Vocal Warm-Up Kah-Kay-Kee-Koh-Koo



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

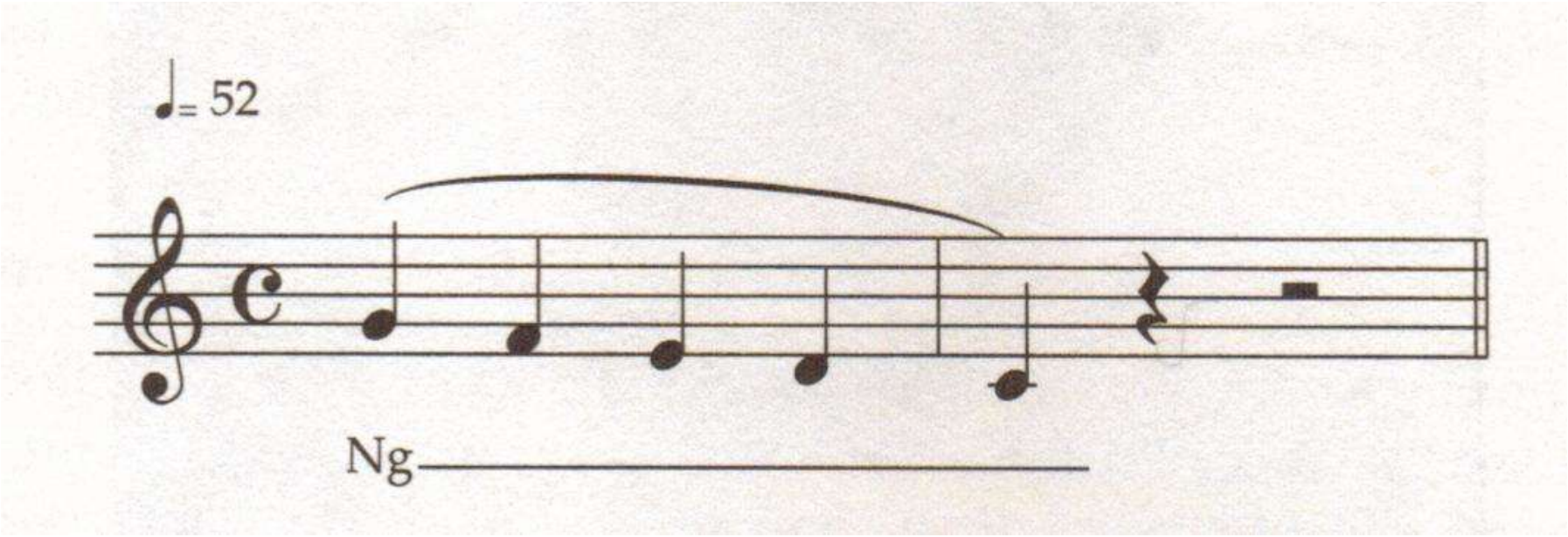
Vocal Warm-Up Kee-Kah-Kee



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

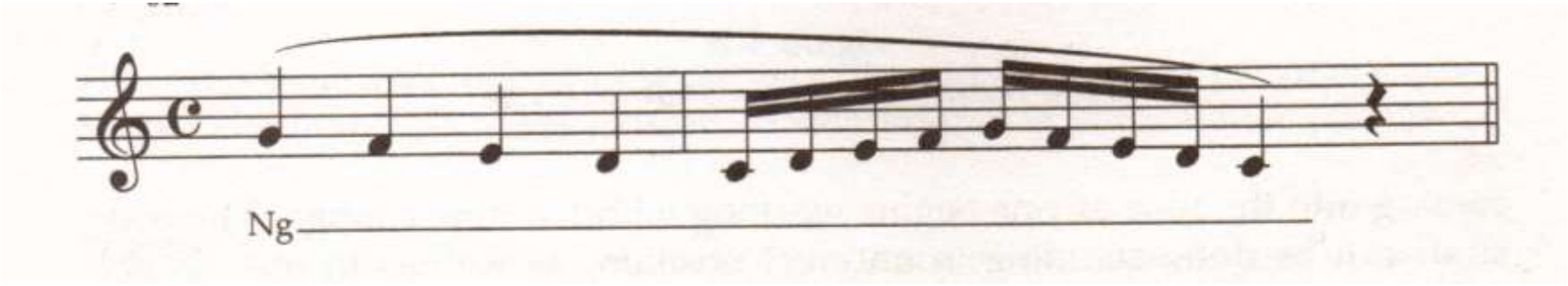
Vocal Warm-Up Ng – Hum

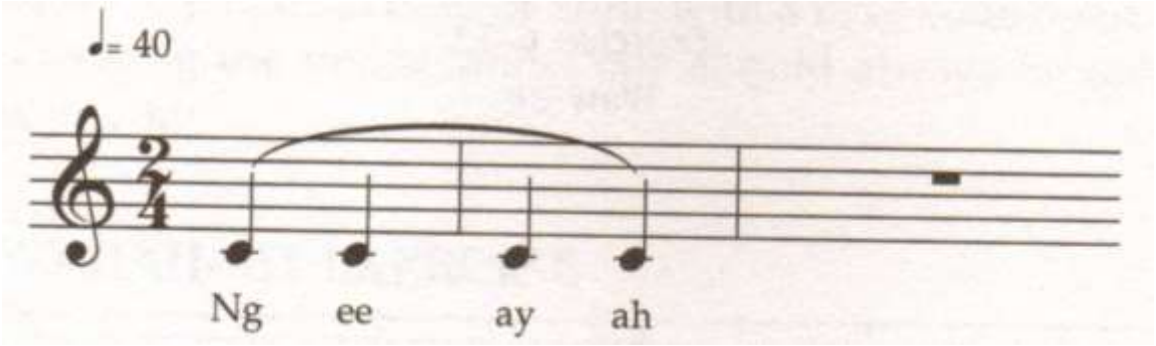


To extend both lower and upper ranges and bringing the tones forward to focus them. It also bridges the voice over from one range to another. Find this tone by sustaining the “ng” of the word “hung.” Swing jaw as you begin descending.

Palate/Blending Tone Throughout The Vocal Range

Warm-Ups Ng – Hum Version #2; Ng-ee-ay-ah

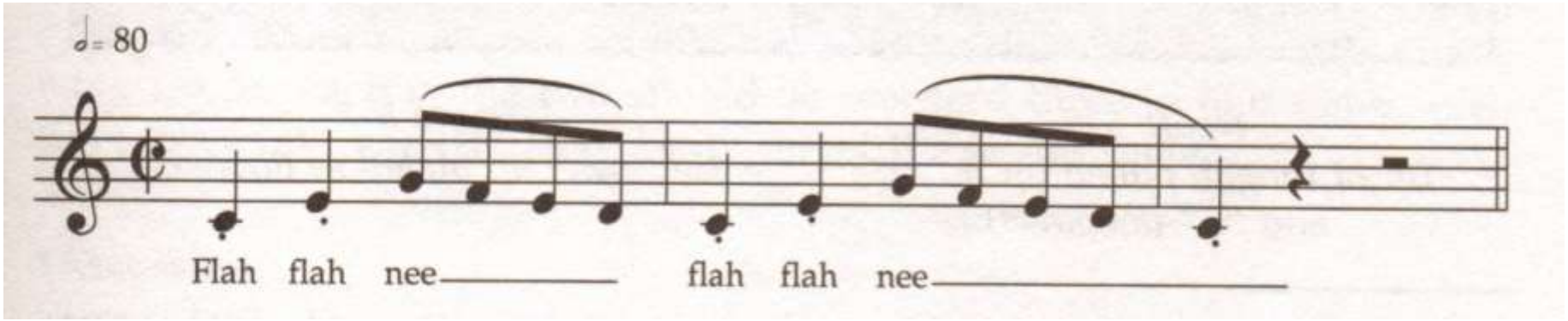




To extend both lower and upper ranges and bringing the tones forward to focus them. It also bridges the voice over from one range to another. Find this tone by sustaining the “ng” of the word “hung.” Swing jaw as you begin descending

Blending Tone Throughout The Vocal Range (cont.)

Vocal Warm-Up Flah-Flah-Nee

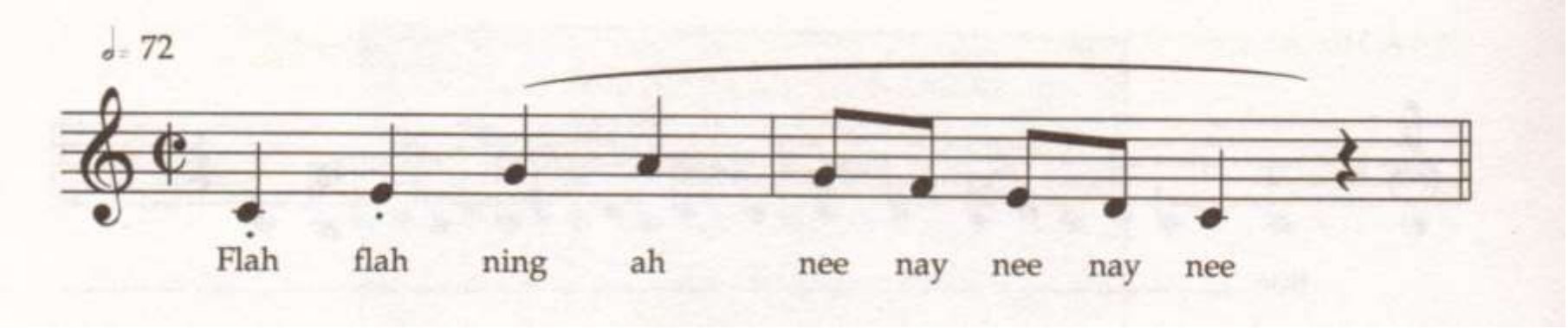


To promote the coordination of the jaw and tongue together. Watch that jaw drops straight down from the back, never jutting forward. (The tongue and jaw should always move together.) Watch that upper lip does not pull down on the “nee.” INSIDE SMILE.

Modify the [ee] vowel to [ih = as in hit] vowel to open up pharyngeal area and resonate vowel better.

Blending Tone Throughout The Vocal Range (cont.)

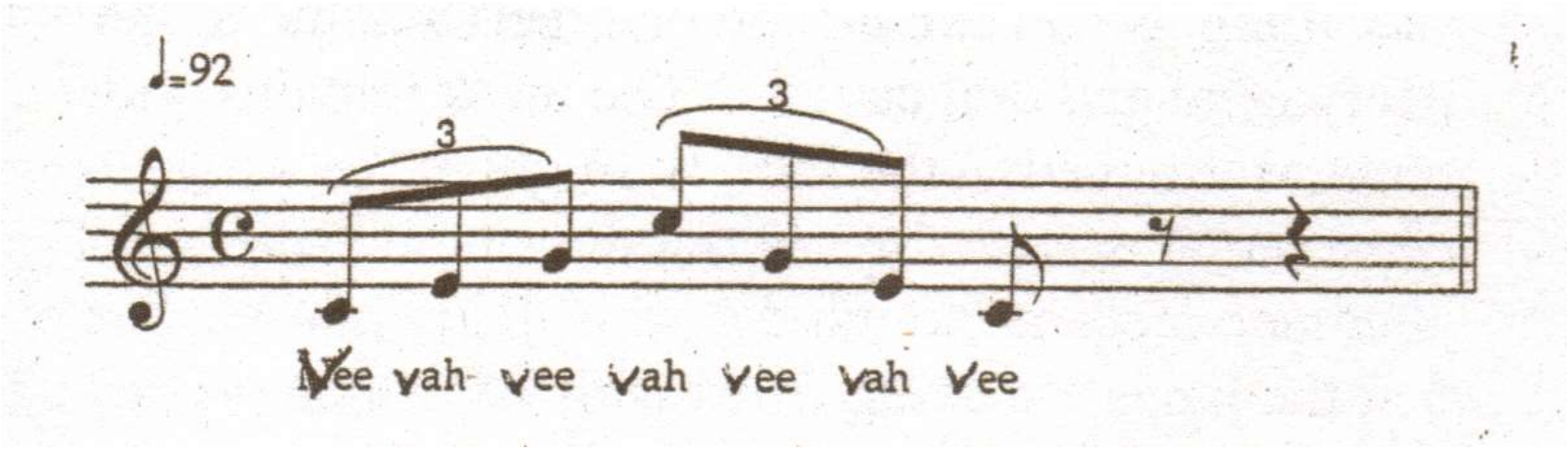
Vocal Warm-Up Flah-Flah-Ning-ah



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

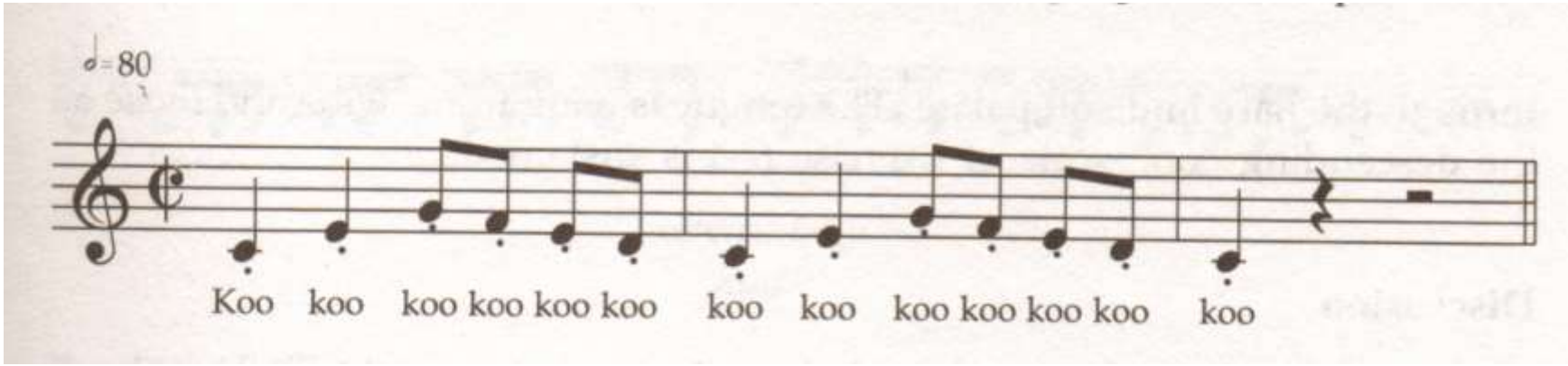


INSIDE SMILE, width across the mask. Jaw swinging loosely at hinge.

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

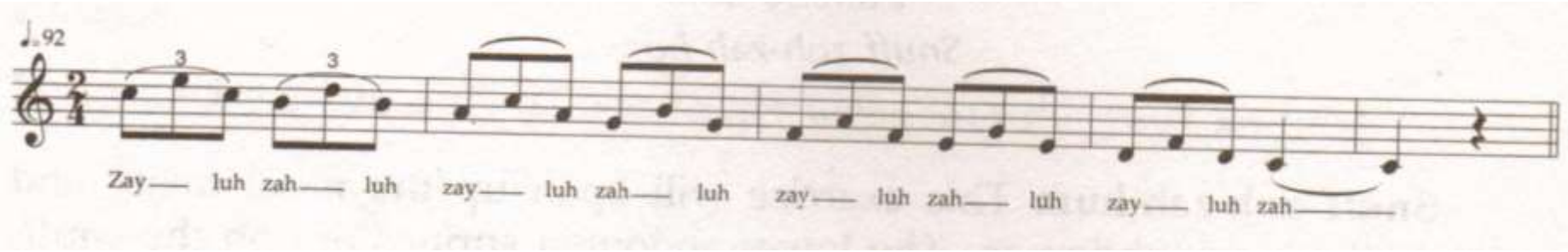
Vocal Warm-Up Koo-Koo



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

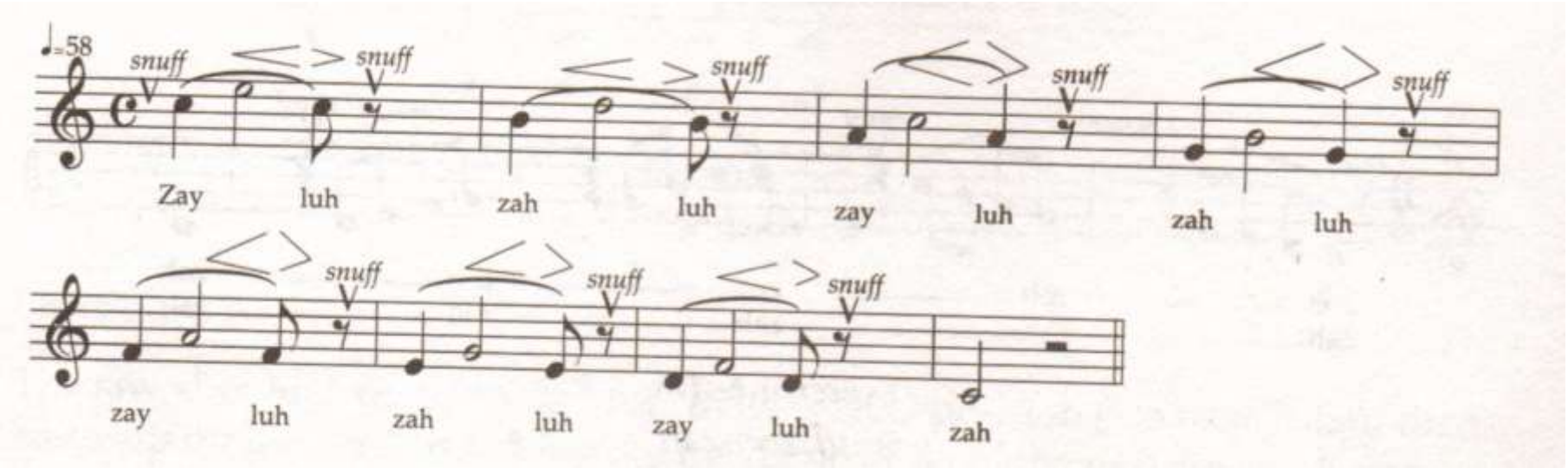
Vocal Warm-Up # 9 Zay-luh-zah-luh



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

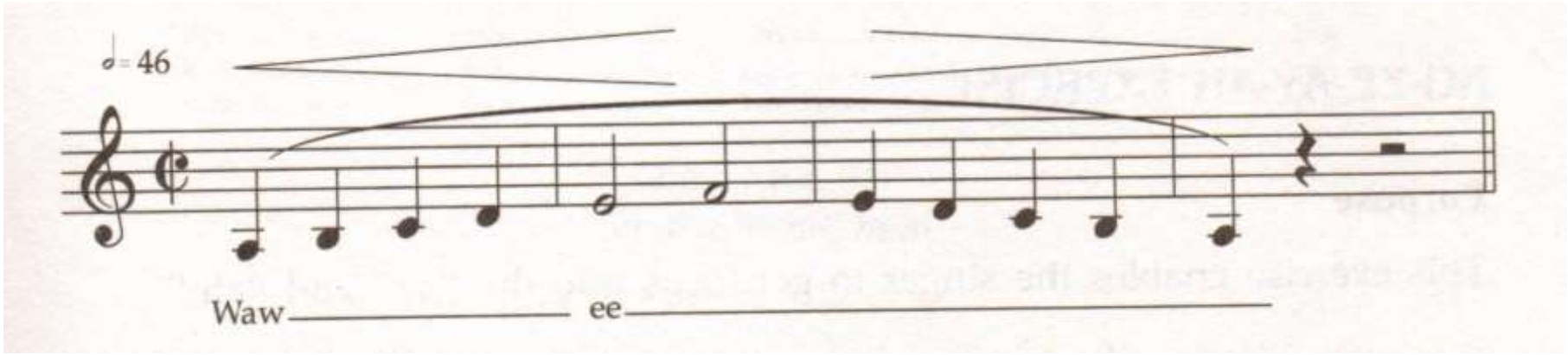
Vocal Warm-Up Zay-luh



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



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

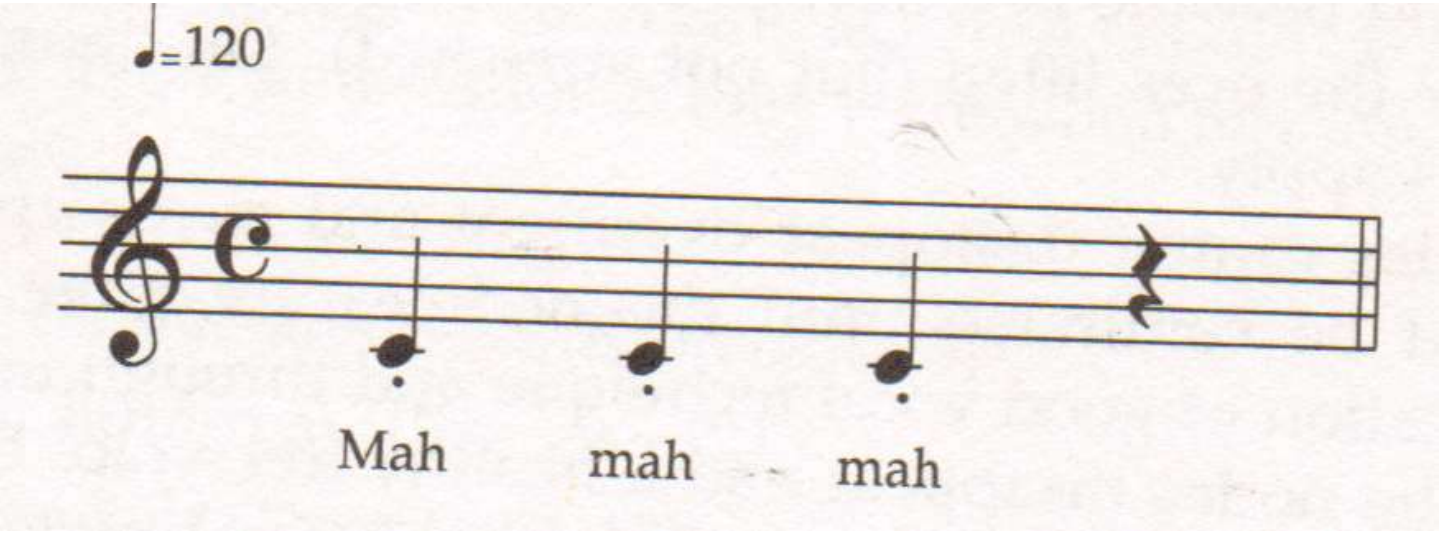
Begin on middle C and one goes down as low as is comfortable, always being certain that the “waw” has the big wide snuff sensation before starting the tone.

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

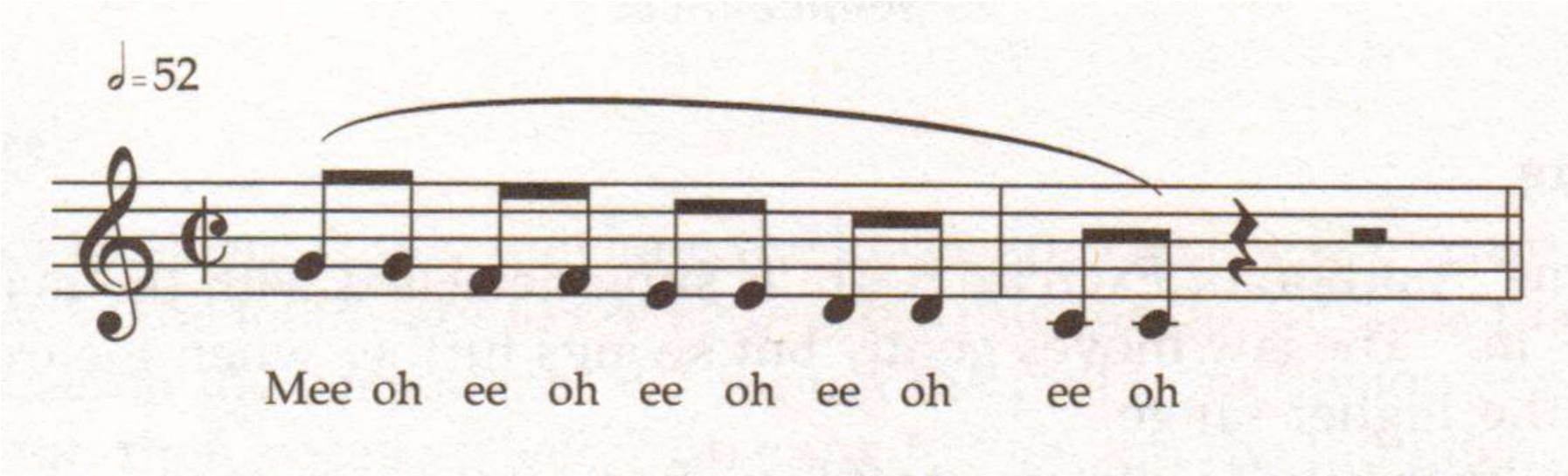
Mah-Mah Exercise



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



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.