

Vocal Warm-Up Notes

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BODY

Begin with a state of energetic calm
Stretching - side, shoulders, neck, legs
Punches - count 1-20, then do erratic punches and kicks, then count 1-20 again -
Cross crawls - integrate left and right brain

GROUNDING

Energy low in belly in the pelvic core
Practice raising above head then low again

POSTURE

Feet hip distance apart
Soft knees (breathing test to compare locked knees)
Quads active - balance on each leg with knee bent to activate quad muscle
Butt tucked under - compare singing test with tuck vs without
Spine straight and balanced (bowling ball/pool cue) - requires no extra support - spine tall
Shoulders back and down - slightly weighted - thumbs out
Back of neck straight over spine - imaginary chord lifting to sky
Chin parallel to floor - chicken neck forward and back - head over spine
Alignment from ankles, knees, hip, shoulder ear
Walk hips leading - sit down on legs - body physiology leads emotional state

POWER

Belly grunts - ugh ugh - then on tone - large balloon feel resistance - ear tuning
Anchor to pelvic floor - analogy to swimming pool wall as foundation for support
Projection voice vs telephone voice - loud or soft volume - ribs up - butt tuck - engage core

CONNECT TO POWER

Engage diaphragm - lift upward - sh-sh-sh f-f-f k-k-k s-s-s z-z-z
Lip trills and tongue trills - zippers - true high note - best warm up

BREATH

Review diagram - three things for singing - respiratory system (inhale, support exhale) =
volume, vocal folds = pitch, vocal tract = tone
Objective is to lift air/sound not push it out - take in low breaths vs big ones
Expand ribs outwardly in a lateral direction - lift ribs out of waist - hold an inner stretch of
ribs while breathing exercise - hands move like sliding doors - feel serratus anterior
Breathe into belly button and low back-extend torso so taut-feel engaged -exhale on resistance
Sipping thick milkshake through a thin straw - low breath intact
Practice nose/bakery breath ribs up- satisfying vs mouth breath - sniff or catch breath
Fat back breathing- on floor inhale 3 exhale 6, 9, 12 - ribs up - press hand into floor
Practice noiseless breathing at every opportunity - inner smile/ small yawn at inhalation
Low Breathing (hiss) exercise
Step 1. inhale through nose as raise arms above head
Step 2. exhale everything as you lower arms and hiss out to count of 30
Step 3. total contraction ie create the vacuum - no breath remaining in lungs
Step 4. open throat and mouth wide and inhale noiselessly - allow air to DROP into lungs and fill the
empty vacuum that was created as raise arms - repeat

PITCH PRACTICES

Figure 8's - smooth connected

Get loud vs withdraw for better accuracy

JAW RELEASE and INSIDE STRETCHING

Ya Ya Ya - big and expansive - Move jaw left, right, forward, back - Camel chews - Lion raisin

High soft palate - wide tonsils - wide molars - down throat -

TONE

Allow jaw to hinge and relax - not hold tight - sloppy tongue - start of a small yawn

Say 'ah' and notice uvula rise - extend soft palate up and back - quick breaths feel cool spot

Expand back of mouth stifled yawn - stretch: high soft palate - wide molars - deep uvula

Create vocal focus up and back - reference diagram on vocal resonance

Create nasal hum in bridge of nose then move down to high vocal focus ie roof of mouth on soft palate - then to behind tongue middle voice - then down to chest voice - then back up again

Move tone on soft palate to a vowel sound - figure 8's - Use mirror to correct posture

VOCALIZING

Singing vs lyrical speaking - clothesline analogy - one stream of air/smooth line of sound

- fill space between notes ONE 2 3 4 5 6 7 8 9 10 - keep spin going -

You can only sing on vowels not consonants - vowels produce tone - consonants meaning

Vowel mapping - sing melody on individual vowels, then vowels each word, words with subtle consonants - tip of tongue, touch of lips

Large space creates warm tone - Avoid singing on semi-vowels L M N R

Clear tone - balance of air and tone - syllables - Ha - Uh - Ah - use yawn sigh

Treat diphthongs (ie two sounds created by a vowel) and semi vowels the same - put 99% of vocal time on the first sound and only 1% on last sound

Ah-ha - throw a ball - support while pitch descends - Glides - key kay koh koo kah

Ha-looow - how are youuuu? Mrs Doubtfire - siren sounds

Weeeeeee - roller coaster- focus high in cheeks

High vocal focus - maintain and relate song from high vocal focus as much as possible

Prepare the space for a high note well before during lower notes - sing lower notes from the high vocal focus spot

PHRASES THAT GO DOWN VS UP

YAAA ya ya ya ya YAAA (5 note descending 5 4 3 2 1) then decrease by semitones to lower range
5 4 3 2 1

KEY: Accentuate the first and last notes with wide mouth - like chewing - connected

Analogy - like picking up something from bottom of well

Go high to get low - stay with high vocal focus vs going down ladder at back of throat

ya YA ya YO yo yo YA (ascending 1 3 5 descending 4 2 7 land on root 1) increase by semitones

1 3 5 4 2 7 1

KEY: This is practice for phrasing in songs

Lower notes require less energy than higher notes

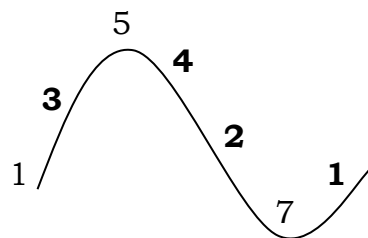
Be gentle with first note Connect to and grow to second

Aim for first descending notes 5→4 -> 2

Pulse occurs on 3 4 1

Go low to get high

Centre tone at the line between the hard and soft palate



PUTTING IT TOGETHER FOR CLEAR TONE

Respiratory system (ie breathing) controls volume - vocal folds control pitch - vocal track (ie the space at the back of the mouth) controls tone

Breath support - fat back - intercostal muscles give support and not collapse

Steps - inhale nose breath, engage support, contract abdominals, let air escape on a tone

The higher the note the narrower the focus - create a tall column

Shape lips forward - cheeks soft, sound in front of lips, tongue relaxed

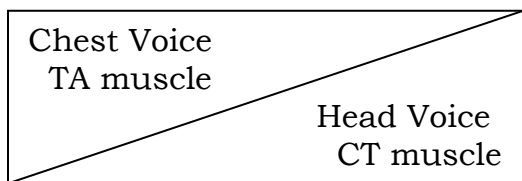
Extend sound out and away - don't retract inwardly in descent or allow it to become breathy

Avoid reverse vowels - Keep lips loose and round - like sounding into garden hose

Vocal Registers and Passaggio

Three main registers - chest, middle/mixed, head - where you feel vibration/resonance

Transition through passaggio (passage way) - easier on forward closed vowels



Aligning Vowels

ee ay oh oo ah
5 5 5 5 5 4 3 2 1

ee ee ay ay ah ah ah ah ah
1 3 5 3 1 3 5 3 1
Legato -> -> -> staccato -> -> ->

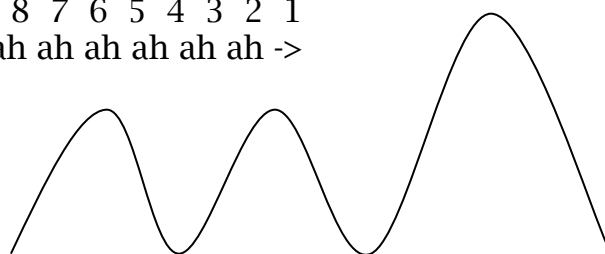
ee ee ee ee ee ee ee -----> ee ee ee ee ee ee ee
1 3 2 4 3 5 4 6 4 5 3 4 2 1
Repeat for all vowel sounds - ee, ay, oh, oo, ah

Scales - 5 - 5 - 9

1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 6 7 8 9 8 7 6 5 4 3 2 1
Ee ee ee ee ay ay ay ay ah ah ah ah ah ah ah ah ah ah ah ah ->
Legato -> -> Staccato each note

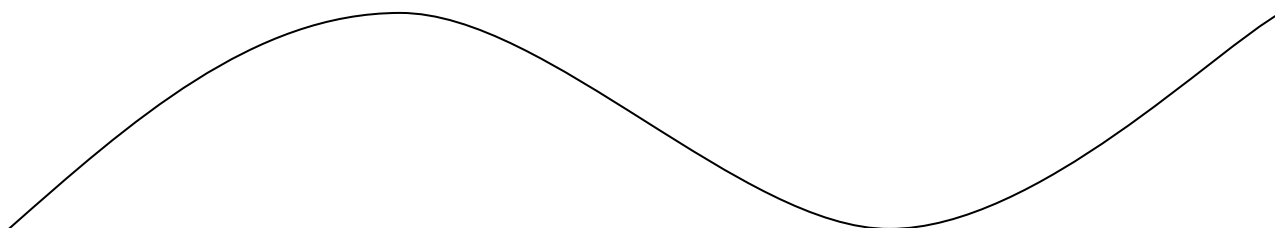
Vary vowel sounds - ee ay ah, oh oo ah

Vary combinations - 5 5 9, 5 9 9, 9 9 9
L L S L L S L L S



Practice breath support through ascending and descending octaves

Count || 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 ||
Notes || 1 3 5 8 | 9 8 7 6 5 4 3 2 | 1 3 5 | 8 ||



Blowing out the Birthday Candles

Who who who who /who who who who / who who who who WHO (part one)

5 4 3 2 5 4 3 2 5 4 3 2 1

Who who who who /who who who who / who who who who WHO (part two)

1 2 3 4 1 2 3 4 1 2 3 4 5

Who who who who /who who who who / who who who who WHO (part three)

5 4 3 2 5 4 3 2 5 4 3 2 1

KEY: Staccato on each note, hold last note only

Analogy to blowing out candles - feel the breath on palm of hand

FLA - FLA - NEE ---→ 1 - 3 - 5 4 3 2 1 -

Connect to first descending note then smear it coming down

Extended 9 note run in 3 parts - lip trill, 'hay' tongue out, bright 'ah'

5 8 7 8 9 8 7 6 5 4 3 2 1

Octave Intervals (where 5' is the lower octave and 5 is the upper octave)

Koo Koo Koo Koo-Koo Koo-oo-oo-oo-oo-oo

5' 5 5' 5 5' 5'-----5 -4 -3 -2 -1

Bicycle bell - BRING - ee - ah -----→ah

5 5 5 4 3 2 1

High nasal focus to start - connect sounds - relax jaw

Diction

Enunciate clearly - audience will hear better even though volume is the same