

<p>Connecting Spoken Phrases</p> <ul style="list-style-type: none"> -Well, Well, Well -Whooooo arreeee youuuuu -Mmmy Mmamma Mmmakes Mmmuffins -Name that tune -Late for class -Once upon a time -Hiiiiiiiiiiiiiii <p>Other:</p>	<p>Length of time ex. 4 minutes 6 repetitions</p>	<p>Starting pitch ex. C4 "middle of range" "speaking range" "low range"</p>	<p>Pitch Pattern see back page for examples on staff</p>
<p>Massage See back page for images</p> <ul style="list-style-type: none"> -Chewing muscles, Temples -Tongue thrusts, Tongue curls -Under chin -Imagine chewing gum -Sides of hyoid bone and thyroid cartilage -Scrunch nose and lips together, spread far apart in wide yawn and smile <p>Other:</p>	<p>Length of time ex. 4 minutes 6 repetitions</p>	<p>Starting pitch ex. C4 "middle of range" "speaking range" "low range"</p>	<p>Pitch Pattern see back page for examples on staff</p>
<p>Semi Occluded</p> <ul style="list-style-type: none"> -Sing through a straw -Vocal fry through the straw -Alternate every other pattern with the straw and then a vowel -Start the onset of the pattern on a straw then open up to a vowel -Lip trill, Tongue trill, Raspberries -MMMMMMM, NNNNNNNN, LLLLLLLLLL NNNNGGGG, ZZZZZZ, VVVVVVV, DJJJJJ <p>Other:</p>	<p>Length of time ex. 4 minutes 6 repetitions</p>	<p>Starting pitch ex. C4 "middle of range" "speaking range" "low range"</p>	<p>Pitch Pattern see back page for examples on staff</p> <p>5 4 3 2 1 5-1 1-8-1 123454321 1 3 5 6 5 3 1 5 3 4 2 1 5 8 5 3 1</p>
<p>Focus the sound (easy adduction)</p> <ul style="list-style-type: none"> -Tiny whimpers -Puppy whines -MmmiamMiamMiamMiam -MiuMiuMiuMiu (kitten-like) -MoneyMoneyMoney -GaNGGaNGGaNGG -NweedoNweedoNweedo -Toddle whines 'I don't wanna' 'Awwmann' -Vocal fry while breathing out & breathing in <p>Other:</p>	<p>Length of time ex. 4 minutes 6 repetitions</p>	<p>Starting pitch ex. C4 "middle of range" "speaking range" "low range"</p>	<p>Pitch Pattern see back page for examples on staff</p> <p>5 4 3 2 1 5-1 1-8-1 123454321 1 3 5 6 5 3 1 5 3 4 2 1 5 8 5 3 1</p>

<p style="text-align: center;">Onsets</p> <ul style="list-style-type: none"> -Alternate lip trilling with air and lip trilling with sound -Alternate SSSS to ZZZZ SHHHH to DJJJJ FFFFFF to VVVVV -Alternate WhyWhyWhy and AiAiAiAi and HaiHaiHaiHai -Start AiAiAiAi with a puppy whine -Start AiAiAiAi with vocal fry -Staccato Ah Ah Ah Ah Other: 	<p style="text-align: center;">Length of time</p> <p style="text-align: center;"><i>ex. 4 minutes 6 repetitions</i></p>	<p style="text-align: center;">Starting pitch</p> <p style="text-align: center;"><i>ex. C4 "middle of range" "speaking range" "low range"</i></p>	<p style="text-align: center;">Pitch Pattern</p> <p style="text-align: center;"><i>see back page for examples on staff</i></p> <p style="text-align: center;">5 4 3 2 1 5-1 1-8-1 123454321 1 3 5 6 5 3 1 5 3 4 2 1 5 8 5 3 1</p>
<p style="text-align: center;">Tongue Independence</p> <ul style="list-style-type: none"> -Tongue thrusts with and without sound -Slides with tongue completely out of mouth -Raspberries -NNNGGGG ---> AAAAAA -ZZZZZZ -----> EEEEEEEEE -EEEEEEE-----> AAAAAAAA -YaYaYaYaYa -GangGangGangGang -MingMingMingMing Other: 	<p style="text-align: center;">Length of time</p> <p style="text-align: center;"><i>ex. 4 minutes 6 repetitions</i></p>	<p style="text-align: center;">Starting pitch</p> <p style="text-align: center;"><i>ex. C4 "middle of range" "speaking range" "low range"</i></p>	<p style="text-align: center;">Pitch Pattern</p> <p style="text-align: center;"><i>see back page for examples on staff</i></p> <p style="text-align: center;">5 4 3 2 1 5-1 1-8-1 123454321 1 3 5 6 5 3 1 5 3 4 2 1 5 8 5 3 1</p>
<p style="text-align: center;">Hey Resonant Strategy</p> <ul style="list-style-type: none"> -Call out 'Hey' to get someone's attention -Call out 'Hey' as if annoyed -Hey STAY AWAY -Slide on Hey 	<p style="text-align: center;">Length of time</p> <p style="text-align: center;"><i>ex. 4 minutes 6 repetitions</i></p>	<p style="text-align: center;">Starting pitch</p> <p style="text-align: center;"><i>ex. C4 "middle of range" "speaking range" "low range"</i></p>	<p style="text-align: center;">Pitch Pattern</p> <p style="text-align: center;"><i>see back page for examples on staff</i></p> <p style="text-align: center;">5 4 3 2 1 5-1 1-8-1 123454321 1 3 5 6 5 3 1 5 3 4 2 1 5 8 5 3 1</p>
<p style="text-align: center;">Whoop Resonant Strategy</p> <ul style="list-style-type: none"> -Cop Car whoop WHOOP -Siren WeeeUUUUeeUUUU -Like on a swing WEEEEEEEE -Imitate a ghost hoooOOOO -Slide on Whoop, Wheep and Whaaap 	<p style="text-align: center;">Length of time</p> <p style="text-align: center;"><i>ex. 4 minutes 6 repetitions</i></p>	<p style="text-align: center;">Starting pitch</p> <p style="text-align: center;"><i>ex. C4 "middle of range" "speaking range" "low range"</i></p>	<p style="text-align: center;">Pitch Pattern</p> <p style="text-align: center;">5 4 3 2 1 5-1 1-8-1 123454321 1 3 5 6 5 3 1 5 3 4 2 1 5 8 5 3 1</p>

<p>Stability across Vowels</p> <p>-Neutral Vowels: Uhhhhhhhhh Ihhhhhhhhh Ehhhhhhhhh</p> <p>-Apply stability to other vowels: Aaaaa-eeehhh-eeee-ooooo-uuuuuuu -Mmaa Mmehh Mmee Mmooo Mmuuu -Slide low to high eeeee - ihhhh uuuuu-ooooo-aaaaaa Notice lip movement eeeee-->uuuuuu aaaaa-->ooooo</p> <p>Other:</p>	<p>Length of time ex. 4 minutes 6 repetitions</p>	<p>Starting pitch ex. C4 "middle of range" "speaking range" "low range"</p>	<p>Pitch Pattern see back page for examples on staff</p> <p>5 4 3 2 1 5-1 1-8-1 123454321 1 3 5 6 5 3 1 5 3 4 2 1 5 8 5 3 1</p>												
<p>Vowel Consonant Combos</p> <p>-Louie Louie Louie Louie -Bwe Bwe Bwe Bwe -Boi Boi Boi Boi -Bee Bo Bee Bo Bee -AngAngAngAngAng -Zingy Zingy Zingy Zing -Gi ko Gi ko Gi -Lee lo Lee lo Lee -Ai yai yai yai yai -Vee Veh Vee Veh Vee -New New New New New Other:</p>	<p>Length of time ex. 4 minutes 6 repetitions</p>	<p>Starting pitch ex. C4 "middle of range" "speaking range" "low range"</p>	<p>Pitch Pattern see back page for examples on staff</p> <p>5 4 3 2 1 5-1 1-8-1 123454321 1 3 5 6 5 3 1 5 3 4 2 1 5 8 5 3 1</p>												
<p>Bringing your attention outside</p> <p>-Walk around the room -Notice 5 things in the room -Imagine tossing a ball -Bend your knees and squat as the pitch raises -Bring your hands out by your ears, notice their presence with your peripheral -Create choreography for each warm-up -Create a horizon with your hand underneath your eyes -Sing each warm up with an emotion in mind:</p> <table border="0"> <tr> <td>Angry</td> <td>Jealous</td> <td>Depressed</td> </tr> <tr> <td>Annoyed</td> <td>Flirtatious</td> <td>Maniacal</td> </tr> <tr> <td>Joyful</td> <td>Cheerful</td> <td>Surprised</td> </tr> <tr> <td>Sleepy</td> <td>Perky</td> <td>Mischievous</td> </tr> </table> <p>Other:</p>	Angry	Jealous	Depressed	Annoyed	Flirtatious	Maniacal	Joyful	Cheerful	Surprised	Sleepy	Perky	Mischievous	<p>Length of time ex. 4 minutes 6 repetitions</p>	<p>Starting pitch ex. C4 "middle of range" "speaking range" "low range"</p>	<p>Pitch Pattern see back page for examples on staff</p> <p>5 4 3 2 1 5-1 1-8-1 123454321 1 3 5 6 5 3 1 5 3 4 2 1 5 8 5 3 1</p>
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<p>Massage See back page for images</p> <ul style="list-style-type: none"> ★ -Chewing muscles, Temples ★ -Tongue thrusts, Tongue curls ★ -Under chin -Imagine chewing gum -Sides of hyoid bone and thyroid cartilage -Scrunch nose and lips together, spread far apart in wide yawn and smile Other: 	<p>Length of time ex. 4 minutes 6 repetitions</p> <p>2 min.</p>	<p>Starting pitch ex. C4 "middle of range" "speaking range" "low range"</p> <p>n/a</p>	<p>Pitch Pattern see back page for examples on staff</p> <p>n/a</p>
<p>Semi Occluded</p> <ul style="list-style-type: none"> -Sing through a straw -Vocal fry through the straw ★ Alternate every other pattern with the straw and then a vowel -Start the onset of the pattern on a straw then open up to a vowel -Lip trill, Tongue trill, Raspberries -MMMMMMM, NNNNNNNN, LLLLLLLLLL NNNNGGGG, ZZZZZZ, VVVVVVV, DJJJJJ Other: 	<p>Length of time ex. 4 minutes 6 repetitions</p> <p>6 rep.</p>	<p>Starting pitch ex. C4 "middle of range" "speaking range" "low range"</p> <p>B4</p>	<p>Pitch Pattern see back page for examples on staff</p> <p>5 4 3 2 1 5-1 1-8-1 123454321 1 3 5 6 5 3 1 5 3 4 2 1 5 8 5 3 1</p>
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Build Your Own Warmup Addendum

The primary goal of any warm up is to stretch and unpress the vocal folds. There are many other goals after that, however, and knowing the reasoning behind individual warm ups, and in what order you perform them, can be a key factor in their success. The key to utilizing the direct benefits of each one rests in tracking the sensations that you feel when performing them, and attempting to recreate those sensations when singing. Remember these helpful hints:

Warm Ups have specific purposes
Only YOU can warm your voice up

You have as much information as anyone about your voice
Many warm ups serve the same goal, pick what works for you

Centering, Stretching, and Breathing

Aligning your body eliminates tensions that can cause vocal strain. The key to body alignment rests in noticing. We habituate posture in daily life in ways that puts undue stress on muscles throughout the body that we are often unaware of. Focusing your attention on certain muscles and muscle combinations, and noticing if they feel strained or not, provides the first important insight into your voice. Always inhale and exhale while performing these warm ups, to connect your breath to your body alignment.

Spoken Phrases

Speaking allows the singer to align the vocal tract and breath without the added challenge of sung pitch. Having singers focus on a relaxed inhale, and sustaining long (or extra-long) vowels while increasing vowel energy into consonants such that the consonant is energized by the vowel sets the voice up nicely for singing. It also helps the vocal folds coordinate the breath pressure.

Massage

We tend to engage some muscles in perpetual tension when our bodies are out of alignment. Finding the ones that are significantly contracted and rubbing them while breathing and asking them to release can become an important aspect of body alignment. This will be particularly important with smaller muscles in the neck and face.

Semi-Occluded

The principal benefit from semi-occluded exercises is the positive back pressure provided by the smaller aperture that helps the vocal folds vibrate and “gear shift” easily. After that, each SOVT has slightly different functions. The straw elongates the vocal tract, giving even more back pressure (try it with an [b] vs. a [m] and notice how the palate responds). Lip trills, tongue trills, and raspberries each require coordination with the lips/tongue and vocal folds, but can also create significant jaw tension. When relaxation is achieved, they provide a positive coordination between the vocal tract and vocal folds that is unique each unto itself. Each of the sustained consonants ask for a different vocal tract position, and as such, can be used to create specific desired habits. The [z] and [r], for example, each require the tongue to be in a forward position, and create a specific sensation that people can remember when singing. The [m], [n] and [ng] each offer the value of nasality, which creates easier onsets and sustain.

Focus on the Sound

Laryngeal registration (i.e. which laryngeal muscles are used in what configuration at any given moment) is critical to how we sound, yet, very difficult to perceive given the fact that we can't feel those muscles. This is further complicated by the fact that we can feel the muscles surrounding the larynx, which confuses our sense of perception. Our targets, therefore, need to be on a relaxed, or “nothing”, sensation around the larynx, and specific vibratory sensations in the vocal tract that reflect the nature of vocal fold adduction. Each of these exercises encourages clean adduction and active/easy “gear shifting” of the laryngeal muscles. Focus on the vibration sensations in your face and mouth while doing them.

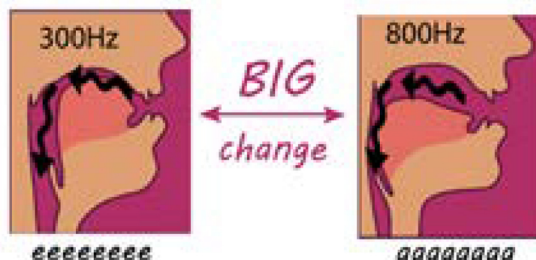
Onsets

We want the vocal folds to come together with even, easy onsets. Hard onsets, by contrast, can cause disruption to vocal tract stability, and auditory perception of sound. These exercises help to coordinate easy onsets. Listen for smoothness in the sound, rather than the tell-tale “pop” of the hard onset. Easy onsets can take some time to coordinate with some singers.

Tongue Independence



The tongue is a massive player in the vocal tract, and difficult to coordinate. One of the primary sensations that we try to habituate is a forward, rounded tongue position. Each of these exercises help in this habituation process, and each creates noticeable sensations that can be recreated when singing. The below image demonstrates that [i] represents a tongue position closer to our habituation goal, whereas [a] is further from it.



Acoustic/Resonant Strategy

Our overall resonant strategy helps to define our tone color, and has important impact on sounds across our range. Using the two primal resonant strategies of “hey” (second harmonic dominant) and “whoop” (first harmonic dominant), you can begin to feel the difference in the tone color present in different resonant strategies, and begin to apply it to singing other vowels in different parts of the range.

Stability Across Vowels

We have a range of vocal tract adjustment choices available to us when shaping every vowel. The less the vocal tract has to move, the more easily stability is achieved, making the vocal folds more efficient, thereby helping with breath regulation and sound output. Learning to hear vowels as a complex of tone color rather than a singularity is a key to targeting stability. Using “neutral” vowels as a replacement for “pure” vowels helps singers avoid radical adjustments (e.g. use [ɪ] for [i] and [æ], [ʊ] for [u] and [o], and [ə] for [a] and [ɔ]). Habituating the sensations of passive (sensation of timbral change) and active (sensation of timbral similarity) vowel modification also plays a huge role in stability. Using vowel glides helps to habituate sensations associated with subtle movements, and can be used to feel the differences in passive and active modification.

Vowel Consonant Combos

These are pretty self-explanatory. You might want to start them by stretching the tongue, jaw, and lips while avoiding tension in the larynx area. The “bite an apple” inner smile sensation plays a big role in freeing the tongue and jaw as well. As you sing the warm ups, pay attention to what the tongue, jaw, and lips are doing to create the consonants and vowels. Also notice if the general volume of your sound changes, as this would suggest that your adduction is changing, which may point to the fact that the change in vowel/consonant combination is destabilizing the vocal folds.

Attention to the Outside

With all of the noticing and target creation that goes on in our singing practice, the singer’s brain can get wrapped around itself, causing new roadblocks to form. These exercises can be used throughout the warm up process to help the singer focus their attention more generally on their bodies by creating larger muscle motions. The key is to commit to the task. A half-baked attempt will collapse on itself.

Musical Exercises

There are endless variations you can use for note patterns, each with their own benefits and challenges. We have offered five basic ones.

1 2 3 4 5 4 3 2 1



This exercise is great for middle range singing. The step-wise motion and limited range help singers feel smaller adjustments over time. Because it starts on the bottom note and rises, there is a greater chance for a “hey” resonant strategy and active vowel modification. If you need to focus on other resonant strategy approaches, you may consider starting on the upper note, and moving downward.

5 3 4 2 1



Equally good for middle range singing, the relatively small leaps are good for developing vocal fold “gear shift” coordination. Try using them on alternating vowels in order to develop vowel stability and lengthening. Use similar vowels at first like [a] [o], and then move to more different vowels like [e] [o]. Consonants can be added for further coordination challenges, and vocal tract benefits.

5 4 3 2 1



The simplicity and brevity of this exercise makes it nice for approaching range extremes. Starting on the highest note helps singers develop their body setup, prephonatory tuning, and easy vocal fold onset.

1 - 8 - 1



This exercise is wonderful for laryngeal muscle “gear shift” coordination. Try it with semi-occluded exercises, vowel and vowel/consonant combinations, etc.

5 8 5 3 1



This provides singers with a nice approach to notes in their upper range, and helps create vocal tract and laryngeal stability, as well as establishing sensations associated with passive and active modification.