

VOCAL WARMUP PACKET · AUGUST

DANA

VOCALIST · EDUCATOR · ARRANGER

10 minutes of warmups, vocal growth, and ear training

for August

IN THIS PACKET

- 01 Hum around the cycle
- 02 Lip trill on a dominant 9 arpeggio
- 03 Dorian scale up to the 9 on 'doo'
- 04 Extended major scale pattern on 'muh'

@vocalsbydana



SCAN FOR ALL LINKS

Hum around the cycle

WHAT IT SHOULD FEEL LIKE

Focus on creating a strong sensation from the hum in the nose. Keep the lips together, but create space in the mouth by lowering the jaw as much as possible to create space for the sound. Relax the throat and allow the sound to shift into the upper register without holding tension.

BENEFITS

A gradual warmup, sliding through the registers — starting in the middle of the range and moving down to warm up the bottom of the register first, then moving up. Singing the roots of dominant 7 chords moving around the cycle allows students to begin to hear their way through functional harmony.

The slide doubles as a way to slowly move through unfamiliar intervals without being locked into leaping to either the wrong or right note, while also allowing singers to slowly navigate and strengthen their register shift.

Hum Around the Cycle

(displace octaves as you wish)

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The musical score is written in 4/4 time and consists of the following parts:

- First Staff:** A chromatic scale starting on middle C (C4), moving up stepwise through C#4, D4, D#4, E4, F4, F#4, G4, and ending on G#4.
- Second Staff (Measures 3-6):** A sequence of four dominant 7th chords: C7, F7, Bb7, and Eb7. Each chord is represented by a whole note with a slur indicating a glide (bend) from the previous note.
- Third Staff (Measures 7-10):** A sequence of four dominant 7th chords: Ab7, Db7, Gb7, and B7. Each chord is represented by a whole note with a slur indicating a glide.
- Fourth Staff (Measures 11-14):** A sequence of four dominant 7th chords: E7, A7, D7, and G7. Each chord is represented by a whole note with a slur indicating a glide.
- Fifth Staff (Measures 15-18):** A sequence of four dominant 7th chords: C7, F7, Bb7, and Eb7. Each chord is represented by a whole note with a slur indicating a glide.
- Sixth Staff (Measures 19-22):** A sequence of four dominant 7th chords: Ab7, Db7, Gb7, and B7. Each chord is represented by a whole note with a slur indicating a glide.
- Seventh Staff (Measures 23-26):** A sequence of four dominant 7th chords: E7, A7, D7, and G7. Each chord is represented by a whole note with a slur indicating a glide.
- Eighth Staff (Measure 27):** A final C7 chord represented by a whole note.

Lip trill on a dominant 9 arpeggio

ascending and descending chromatically

WHAT IT SHOULD FEEL LIKE

Similar to the hum, keep the jaw as lowered as it can be while the lips are still able to come together to create the trill. Relax the throat and try to focus the sound toward the nose and front of the face.

BENEFITS

Lip trills are a semi-occluded sound, which is important to begin with when warming up. As the lips partially block the airflow, they create a back pressure on the vocal folds while they phonate, which means they are supported and have an easier time navigating areas of the voice where they are typically challenged — such as through the register shift, or the very top and bottom ends of the voice.

This arpeggio trains the ability to hear up to the 9 and works on bigger leaps than scales, while practising on a dominant chord rather than major, which is the typical default for vocalists — this will expand their ear.

Dominant 9 Arpeggio

Lip Trill

Vocals by Dana

The musical score is written in 4/4 time and consists of eight staves of music. The first staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The subsequent staves are organized into measures, each labeled with a measure number and a dominant 9th arpeggio. The arpeggios are: G9 (measures 3-4), Ab9 (measures 5-6), A9 (measures 7-8), Bb9 (measures 9-10), B9 (measures 11-12), C9 (measures 13-14), Db9 (measures 15-16), D9 (measures 17-18), Eb9 (measures 19-20), E9 (measures 21-22), F9 (measures 23-24), Gb9 (measures 25-26), F9 (measures 27-28), E9 (measures 29-30), Eb9 (measures 31-32), D9 (measures 33-34), Db9 (measures 35-36), C9 (measures 37-38), B9 (measures 39-40), Bb9 (measures 41-42), A9 (measures 43-44), Ab9 (measures 45-46), and G9 (measures 47-48). The notes are written in a treble clef, and the key signature is one flat (Bb).

3 G9 Ab9 A9 Bb9

12 B9 C9 Db9

21 D9 Eb9 E9

30 F9 Gb9 F9

39 E9 Eb9 D9

48 Db9 C9 B9

57 Bb9 A9 Ab9

66 G9

Dorian scale up to the 9, sung on ‘doo’

as in ‘cool’ — moving up and down chromatically

WHAT IT SHOULD FEEL LIKE

To produce the ‘doo’ sound, bring your lips forward and don’t allow your mouth to widen horizontally. This should focus the sound in your forehead, particularly as you move up higher.

BENEFITS

After completing a semi-occluded exercise we move on to a closed vowel sound such as ‘doo’. This continues to gradually warm up the voice, and the ‘d’ consonant at the start of each note reinforces the placement of sound to begin at the front of the mouth.

Dorian is the first of our major scale modes to have a $\flat 3$, which makes it our first minor scale, although it is the brightest of all the minor scales. If you were to start your C major scale on a D and then play up to D, you would get the D Dorian scale. It can be thought of as 1 2 $\flat 3$ 4 5 6 $\flat 7$ 8. The Dorian scale comes from the second chord in a major key, which would be written as Dm7.

Extended major scale pattern on ‘muh’

WHAT IT SHOULD FEEL LIKE

This exercise is longer than the others to build controlled breath management. It's important to focus on taking a large breath that expands the rib cage outward rather than pushing the shoulders up, and to focus on managing consistent airflow through the exercise. Drop the jaw as low as possible while producing each note, and keep the cheeks and sides of the mouth completely relaxed to keep the sound forward and focused on the front of the face. Relax the tongue and let it sit at the bottom of the mouth.

BENEFITS

Producing a strong open vowel sound with great tone is what singing is all about. This exercise will improve air support and consistency, as well as vocal strength. As this is a major scale variation, vocalists will pick it up quickly, but will still be developing their ear by learning a new way to navigate the scale.

Major Scale Pattern/Arpeggio

Articulate each note on 'muh'

Vocals by Dana

The musical score is written in 4/4 time and consists of 10 staves of music. Each staff begins with a measure number and a chord label. The notes are arpeggiated in eighth notes. The key signature changes every two staves, moving from G major to E major.

- Staff 1: Measure 3, Chord GΔ7
- Staff 2: Measure 9, Chord A♭Δ7
- Staff 3: Measure 15, Chord AΔ7
- Staff 4: Measure 21, Chord B♭Δ7
- Staff 5: Measure 27, Chord BΔ7
- Staff 6: Measure 33, Chord CΔ7
- Staff 7: Measure 39, Chord D♭Δ7
- Staff 8: Measure 45, Chord DΔ7
- Staff 9: Measure 51, Chord E♭Δ7
- Staff 10: Measure 57, Chord EΔ7