

VOCAL WARMUP PACKET · OCTOBER

DANA

VOCALIST · EDUCATOR · ARRANGER

10 minutes of warmups, vocal growth, and ear training

for October

IN THIS PACKET

- 01 Hum around the cycle
- 02 Major 9 arpeggio on 'me'
- 03 Aeolian mode on 'naw'
- 04 Alternating Ionian and Mixolydian on 'yah'

@vocalsbydana



SCAN FOR ALL LINKS

Hum around the cycle

hum, displacing octaves as you wish

THE SOUND

To hum effectively, bring your lips together but keep as much space inside your mouth as possible to create room for the sound to resonate, almost as if you are saying 'uh' but with your lips loosely closed.

THE FEEL

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. Relax the throat and allow the sound to shift into the upper register without holding tension.

THE VOCAL BENEFIT

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. The slide strengthens the register shift and warms up the full range.

THE MUSICAL FUNCTION

Singing the roots of dominant 7 chords moving around the cycle allows singers to hear their way through functional harmony. The cycle of fourths is the basis of the most common chord progression, the ii V I, so it makes sense to practise singing this pattern. The slide also moves through unfamiliar intervals without being locked into leaping to either the wrong or right note.

Hum Around the Cycle

(displace octaves as you wish)

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3 C7 F7 Bb7 Eb7

7 Ab7 Db7 Gb7 B7

11 E7 A7 D7 G7

15 C7 F7 Bb7 Eb7

19 Ab7 Db7 Gb7 B7

23 E7 A7 D7 G7

27 C7

Major 9 arpeggio

vocalise on 'me'

THE SOUND

Pronounced just like the word 'me'. Don't allow the mouth to go wide on the 'me' sound.

THE FEEL

Keep the position vertical, almost like singing the word 'ear' with an 'm' in front of it. The 'm' will help to bring the sound forward.

THE VOCAL BENEFIT

Trains vocal coordination on bigger leaps than scales, and helps train your pitch on those intervals.

THE MUSICAL FUNCTION

Trains the ability to hear up to the 9th extension, this time over major tonality. As singers we are usually very comfortable with the major sound, but we often don't practise intentionally highlighting the upper extensions of the chord (7 and 9). These are the pretty colour tones that make the chord more interesting, and it is important to practise them and learn to associate those notes with the major triad structure below them that you are more familiar with (1, 3, 5).

Major 9 Arpeggio

Vocalise on 'me'

Vocals by Dana

The musical score is written in 4/4 time and consists of 66 measures. It begins with a treble clef and a key signature of one flat (Bb). The first measure is a whole note Bb. The second measure is a whole note Bb. The third measure is a whole note Bb. The fourth measure is a whole note Bb. The fifth measure is a whole note Bb. The sixth measure is a whole note Bb. The seventh measure is a whole note Bb. The eighth measure is a whole note Bb. The ninth measure is a whole note Bb. The tenth measure is a whole note Bb. The eleventh measure is a whole note Bb. The twelfth measure is a whole note Bb. The thirteenth measure is a whole note Bb. The fourteenth measure is a whole note Bb. The fifteenth measure is a whole note Bb. The sixteenth measure is a whole note Bb. The seventeenth measure is a whole note Bb. The eighteenth measure is a whole note Bb. The nineteenth measure is a whole note Bb. The twentieth measure is a whole note Bb. The twenty-first measure is a whole note Bb. The twenty-second measure is a whole note Bb. The twenty-third measure is a whole note Bb. The twenty-fourth measure is a whole note Bb. The twenty-fifth measure is a whole note Bb. The twenty-sixth measure is a whole note Bb. The twenty-seventh measure is a whole note Bb. The twenty-eighth measure is a whole note Bb. The twenty-ninth measure is a whole note Bb. The thirtieth measure is a whole note Bb. The thirty-first measure is a whole note Bb. The thirty-second measure is a whole note Bb. The thirty-third measure is a whole note Bb. The thirty-fourth measure is a whole note Bb. The thirty-fifth measure is a whole note Bb. The thirty-sixth measure is a whole note Bb. The thirty-seventh measure is a whole note Bb. The thirty-eighth measure is a whole note Bb. The thirty-ninth measure is a whole note Bb. The fortieth measure is a whole note Bb. The forty-first measure is a whole note Bb. The forty-second measure is a whole note Bb. The forty-third measure is a whole note Bb. The forty-fourth measure is a whole note Bb. The forty-fifth measure is a whole note Bb. The forty-sixth measure is a whole note Bb. The forty-seventh measure is a whole note Bb. The forty-eighth measure is a whole note Bb. The forty-ninth measure is a whole note Bb. The fiftieth measure is a whole note Bb. The fifty-first measure is a whole note Bb. The fifty-second measure is a whole note Bb. The fifty-third measure is a whole note Bb. The fifty-fourth measure is a whole note Bb. The fifty-fifth measure is a whole note Bb. The fifty-sixth measure is a whole note Bb. The fifty-seventh measure is a whole note Bb. The fifty-eighth measure is a whole note Bb. The fifty-ninth measure is a whole note Bb. The sixtieth measure is a whole note Bb. The sixty-first measure is a whole note Bb. The sixty-second measure is a whole note Bb. The sixty-third measure is a whole note Bb. The sixty-fourth measure is a whole note Bb. The sixty-fifth measure is a whole note Bb. The sixty-sixth measure is a whole note Bb.

3 GΔ9 A♭Δ9 AΔ9 B♭Δ9

12 BΔ9 CΔ9 D♭Δ9

21 DΔ9 E♭Δ9 EΔ9

30 FΔ9 G♭Δ9 FΔ9

39 EΔ9 E♭Δ9 DΔ9

48 D♭Δ9 CΔ9 BΔ9

57 B♭Δ9 AΔ9 A♭Δ9

66 GΔ9

Aeolian mode

vocalise each note on 'naw'

THE SOUND

'Naw', as in a rowing oar with the letter 'n' in front of it. This is a great vowel between a closed vowel and an open vowel, creating medium space in the mouth with relaxed cheeks.

THE FEEL

The sound should feel strong in your nose and the front of your face, owing to the 'n' sound at the start. Try to slow down the transition from consonant to vowel, and gradually open up the mouth to maintain that forward position on the vowel.

THE VOCAL BENEFIT

Scalar movement up and down with reiteration of a forward placed consonant helps reinforce a comfortable, resonant sound through the register, and helps with navigating the registration shift.

THE MUSICAL FUNCTION

Aeolian is also known as natural minor, and it is the relative minor of its associated major key. If you were to start your C major scale on an A and then play up to A, you would get the A Aeolian scale. It can be thought of as 1 2 ♭3 4 5 ♭6 ♭7 8. The Aeolian scale comes from the sixth chord in a major key (or is the one chord in a minor key), which would be written as Am7.

Aeolian Mode

Vocalise each note on 'naw'

Vocals by Dana

$\text{♩} = 90$

3 G-7 Ab-7 A-7

9 Bb-7 B-7

15 C-7 Db-7

21 D-7 Eb-7

27 E-7 F-7

33 E-7 Eb-7

39 D-7 Db-7

45 C-7 B-7

51 Bb-7 A-7

57 Ab-7

Alternating modes

Ionian and Mixolydian, vocalise each note on 'yah'

THE SOUND

'Yah' is an open vowel sound paired with the 'y' consonant, which is produced exclusively by lowering the jaw.

THE FEEL

This sound should feel strong but comfortable at the front of the mouth, using a relaxed jaw propelling downwards to create a strong 'y' sound.

THE VOCAL BENEFIT

The 'y' consonant reinforces a vertical and forward vocal position, and using an open vowel like 'ah' really encourages use of full tone, exposing areas that are still uncomfortable in the voice and highlighting what needs work.

THE MUSICAL FUNCTION

Mixolydian is built off the V chord, an important tonality for singers to feel comfortable with, and Ionian (the modal term for the major scale) is built off the I chord. As singers we are very comfortable with the major scale, so this exercise pairs it back to back with the Mixolydian scale, which has only one different note between them, so that singers can recognise the difference and learn to hear both equally well. The Mixolydian scale is just a major scale with a $\flat 7$, so when you sing up to 6, think of a short sideways chromatic step to the next note of the scale on the Mixolydian. The major scale comes first, then Mixolydian. Learning to distinguish between your different types of scales back to back will become a superpower over time, and will make navigating musically challenging repertoire much easier.

Alternating Modes

Ionian (major) and Mixolydian
Vocalise each note on 'yah'

Vocals by Dana

$\text{♩} = 90$

3 $G\Delta 7$ $A\flat 7$ $A\Delta 7$

9 $B\flat 7$ $B\Delta 7$

15 $C 7$ $D\flat\Delta 7$

21 $D 7$ $E\flat\Delta 7$

27 $E 7$ $F\Delta 7$

33 $E 7$ $E\flat\Delta 7$

39 $D 7$ $D\flat\Delta 7$

45 $C 7$ $B\Delta 7$

51 $B\flat 7$ $A\Delta 7$

57 $A\flat 7$