

VOCAL WARMUP PACKET · SEPTEMBER

DANA

VOCALIST · EDUCATOR · ARRANGER

10 minutes of warmups, vocal growth, and ear training

for September

IN THIS PACKET

- 01 Thirds around the cycle
- 02 Minor 9 arpeggio on 'noh'
- 03 Mixolydian mode on 'wa'
- 04 Major scale thirds pattern on 'me – ah'

@vocalsbydana



SCAN FOR ALL LINKS

Thirds around the cycle

lip trill — slide from one note to the next

WHAT IT SHOULD FEEL LIKE

The lip trill should feel relaxed, and may even tickle your nose. Keep the jaw as low 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

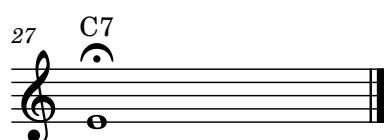
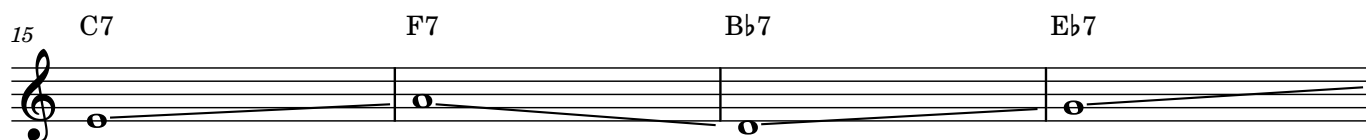
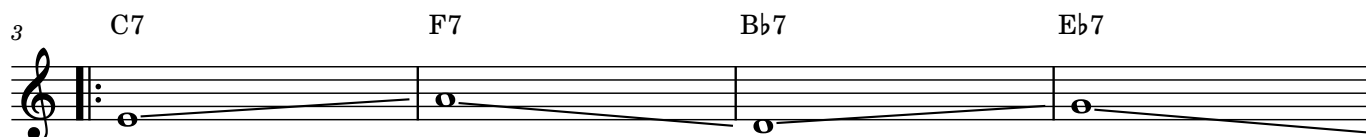
This is a great gradual warmup, sliding through the registers — starting in the middle of the range and moving down to warm up the bottom of the register first, then moving up. Singing the thirds of dominant 7 chords moving around the cycle allows singers to hear their way through functional harmony, and learn the sound of the third of a chord — an important note to be able to identify.

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.

Thirds Around the Cycle

(lip trill, slide from one note to the next)

Vocals by Dana



Minor 9 arpeggio

vocalise on 'noh'

WHAT IT SHOULD FEEL LIKE

The 'noh' sound should be made by slowly travelling from the 'n' to the 'oh' with a lowered jaw, relaxed face, and a vertical mouth shape. Singers should feel the sound strongly in their forehead, particularly as they ascend up the register.

BENEFITS

This arpeggio improves singers' comfortability with minor tonality and trains the ability to hear up to the 9th extension. It also trains vocal coordination on bigger leaps than scales, and singing the 'noh' sound reinforces a vertical position in the mouth while singing.

Minor 9 Arpeggio

Vocalise on 'noh'

Vocals by Dana

The musical score is written for a single melodic line in 4/4 time. 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. The sixty-seventh measure is a whole note Bb. The sixty-eighth measure is a whole note Bb. The sixty-ninth measure is a whole note Bb. The seventieth measure is a whole note Bb. The seventy-first measure is a whole note Bb. The seventy-second measure is a whole note Bb. The seventy-third measure is a whole note Bb. The seventy-fourth measure is a whole note Bb. The seventy-fifth measure is a whole note Bb. The seventy-sixth measure is a whole note Bb. The seventy-seventh measure is a whole note Bb. The seventy-eighth measure is a whole note Bb. The seventy-ninth measure is a whole note Bb. The eightieth measure is a whole note Bb. The eighty-first measure is a whole note Bb. The eighty-second measure is a whole note Bb. The eighty-third measure is a whole note Bb. The eighty-fourth measure is a whole note Bb. The eighty-fifth measure is a whole note Bb. The eighty-sixth measure is a whole note Bb. The eighty-seventh measure is a whole note Bb. The eighty-eighth measure is a whole note Bb. The eighty-ninth measure is a whole note Bb. The ninetieth measure is a whole note Bb. The ninety-first measure is a whole note Bb. The ninety-second measure is a whole note Bb. The ninety-third measure is a whole note Bb. The ninety-fourth measure is a whole note Bb. The ninety-fifth measure is a whole note Bb. The ninety-sixth measure is a whole note Bb. The ninety-seventh measure is a whole note Bb. The ninety-eighth measure is a whole note Bb. The ninety-ninth measure is a whole note Bb. The hundredth measure is a whole note Bb.

3 G-9 Ab-9 A-9 Bb-9

12 B-9 C-9 Db-9

21 D-9 Eb-9 E-9

30 F-9 Gb-9 F-9

39 E-9 Eb-9 D-9

48 Db-9 C-9 B-9

57 Bb-9 A-9 Ab-9

66 G-9

Mixolydian mode

articulate each note on 'wa'

WHAT IT SHOULD FEEL LIKE

The 'wa' sound will help to focus the sound in the front of the face, and you should aim to feel the sound resonating in the nose and the cheekbones. As with your other exercises, relax the cheeks and keep the jaw dropped.

BENEFITS

Mixolydian is the fifth major scale mode, and even if you haven't heard of it before, you would have sung it in almost all of your repertoire. If you were to start your C major scale on a G and then play up to G, you would get the G Mixolydian scale. It can be thought of as 1 2 3 4 5 6 $\flat$ 7 8. The Mixolydian scale comes from the fifth chord in a major key, which would be written as G7. The five chord is a powerful sound and strongly pushes for resolution back to the one chord.

When singers read the scales and learn what they sound like, they are improving both their aural skills and their music theory.

Mixolydian Mode

Articulate each note on 'wa'

Vocals by Dana

$\text{♩} = 90$

The musical score is written in treble clef, 4/4 time, with a tempo of 90 beats per minute. It consists of 12 measures of eighth-note runs, each followed by a whole rest. The notes and chords are as follows:

Measure	Notes	Chord
1	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	G7
2	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	A $\flat$ 7
3	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	A7
4	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	B $\flat$ 7
5	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	B7
6	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	C7
7	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	D $\flat$ 7
8	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	D7
9	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	E $\flat$ 7
10	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	E7
11	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	F7
12	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	E $\flat$ 7
13	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	E7
14	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	D7
15	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	D $\flat$ 7
16	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	C7
17	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	B7
18	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	B $\flat$ 7
19	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	A7
20	C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4	A $\flat$ 7

Major scale thirds pattern

vocalise on 'me – ah'

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. While alternating between the sounds 'me' and 'ah', drop the jaw as low as possible while producing each note, and don't allow the mouth to go wide on the 'me' sound in particular.

BENEFITS

The goal is to sing both vowel sounds with the same mouth shape. This teaches singers how to approach different vowel sounds in lyrics when they move quickly, without sacrificing tone.

Major Scale Thirds Pattern

Vocalise on 'me - ah'

Vocals by Dana

$\text{♩} = 100$

3 $G\Delta 7$ $A b\Delta 7$

8 me-e a-ah me-e a-ah me-e a-ah me-e a-ah me-e a-ah me-e a-ah me-e ah $A\Delta 7$

13 $B b\Delta 7$

18 $B\Delta 7$

23 $C\Delta 7$

28 $D b\Delta 7$

33 $D\Delta 7$

38 $E b\Delta 7$

43 $E\Delta 7$

48