

Daily Workout for a Beautiful Voice

Exercises

by

Charlotte Adams

edited by

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Charlotte Adams has taught music at Cherry Creek High School since 1974. She holds a B.A. degree from Colorado College and a M.M. degree in choral conducting from Indiana University.

Charlotte says, “Trained first as a pianist, I have worked to improve my own voice while exploring ways to get vocal concepts across to my students. I have frequently brought voice teachers into my classroom, have attended numerous voice workshops, and have sought the advice of voice professors. I believe that if you first develop the individual voices in your choir, you will have a strong base on which to build a beautiful choral sound.”

Under her direction, Girls’ 21 has performed at state and national conventions sponsored by CMEA, MENC, and ACDA. In 1984 at the CMEA Convention in Colorado, Charlotte was presented with the “Colorado Director of the Year” award presented by the Colorado Chapter of ACDA. Charlotte was the first high school director to receive this award.

Daily Workout Vocal Exercises Octavo, SBMP 40
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Vocal Workout Exercises

I. 1. Resonance, air flow
(Circular hand movement by ear, arm extension up)

SA
thoh ay ah

TB
thoh ay ah

* Recommended started pitch
** Highest pitch of exercise

I. 2a. Resonance, engagement of diaphragm, relaxation of facial muscles
(Index finger draws circles in middle of forehead or above head)

SA
brr

TB
brr

I. 2b. Resonance, relaxation of facial muscles
(Index finger draws circles in middle of forehead or above head)

SA
bee bee bee bee bee bee bee bee bee

TB
bee bee bee bee bee bee bee bee bee

I. 3. RELAXATION, resonance
(Brush cheeks with thumbs in upward motion
Bounce hands at hip level in high register)

SA
nee yah ah ah ah

TB
nee yah ah ah ah

II. 4. Resonance, sustained breath support, unified vowels
(Lifted circle by ears, upward movement on descending notes)

SA
ee oh ee oh ee oh

TB
ee oh ee oh ee oh

II. 5. Breath stream, resonance, relaxation
(Big circle with one arm; two arm circle on "thoh")

SA
yee wah thoh
yah wah thah (use in upper register)

TB
yee wah thoh
yoh wah thoh (use in upper register)

II. 6. RELAXATION

(Beach ball tossed from hand to hand with wrist snap on top and bottom of 5 note pattern)

SA

blah blah blah blah blah _____ blah blah blah blah

TB

blah blah blah blah blah _____ blah blah blah blah

III. 9. RELAXATION

(Puff out cheeks)

SA

dou-ble bub-ble dou-ble bub-ble gum

TB

dou-ble bub-ble dou-ble bub-ble gum

III. 7. Lifted soft palate, breath support

(Thumb on roof of mouth; cup hand by ear)

SA

thih thah _____

TB

thih thah _____

IV. 10. Range expansion, lifted soft palate

(Swing both arms in, then out, then in a two arm circle.)

SA

ay ah ah _____

TB

ay ah ah _____

III. 8. Unification of vowel sounds, resonance, extended phrasing

(Candy kiss, oreo cookie)

SA

lah beh dah meh nee poh too lah beh

TB

lah beh dah meh nee poh too lah beh

IV. 11. Range expansion

(Pull mouse whiskers)

SA

vah vah vah vah vah

TB

foo foo foo foo foo (use light head voice)

IV. 12. Legato, deep breathing, uniformity throughout registers
(Hand on neck to encourage low larynx)

SA
oo_ah _____ ah _____

TB
oo_ah _____ ah _____

IV. 13. RELAXATION, buoyancy, activation of articulators
(Bounce bubbles with hands)

SA
bum bid-dl - y bid-dl - y bid-dl - y bum

TB
bum bid-dl - y bid-dl - y bid-dl - y bum

V. 14. Range expansion, facial expression
(Two arm circles, up on toes)

SA
I love___ to sing.

TB
I love___ to sing.

V. 15. Range, agility, diaphragmatic support
(March with swinging arms)

SA
fah _____
*see___ yah _____

* may be substituted for "fah"

SA

TB
fah _____
*see___ yah _____

TB

V. 16. RELAXATION, range, agility, breath articulation
(Clown smile on inside, temple to temple; two arm circles, up on toes)

SA
fah _____

TB
fah _____