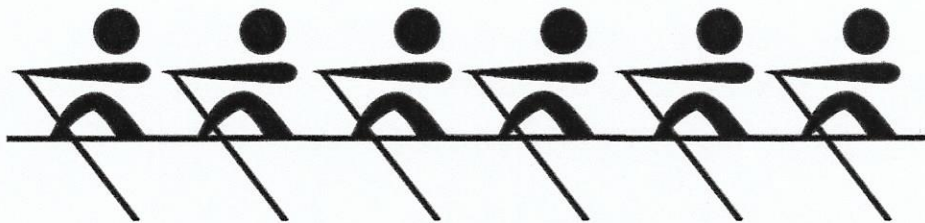


Barbershop is a Team Sport!



**Pride of Baltimore's
tailored vocal instruction to
prepare members to say,
“We’re all in this together!”**

This book belongs to: _____

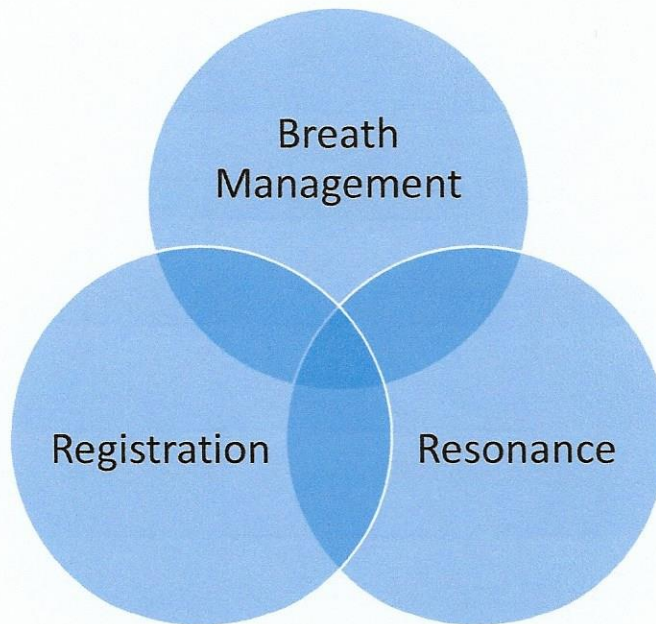
WELCOME TO "TEAM PRIDE"

Pride of Baltimore Chorus is committed to excellence. All chorus members on the team share a common expectation for themselves: to achieve their own "personal best" when it comes to performances and competitions.

How do team members do this?

- Get personalized feedback through multiple PVIs every year
- Hone their vocal skills outside of rehearsals with targeted practice
- Seek help on any issue that's holding them back from their very best

There are three major vocal skill components that lead team members to the highest level of personal performance:



These components overlap one another and need to be practiced in an integrated manner so that basic skills are mastered before going to higher level skills.

The exercises in this booklet are designed to coordinate with specific vocal lessons presented by Pride of Baltimore member, Jenn Newman (Master of Music, Vocal Pedagogy). These vocal lessons are available for downloading to a CD or mp3 player – on POB's Members' Only Google page.

IT'S UP TO YOU TO PLAY YOUR POSITION ON THE TEAM. ARE YOU IN?

USING THE VOCAL EXERCISES IN THIS MANUAL:

DETERMINE WHAT IS THE BEST METHOD FOR YOU TO PRACTICE THE SKILLS TAUGHT IN THE VOCAL LESSON:

- Burn the lesson to a CD and use in your car every day (on your way to work, etc.)
- Save the lesson to your computer's hard drive or on your mp3 player and set up a specific time each day to practice the exercises.
- Find a way to make it easy for you to use – so that you use it!

WHAT ABOUT DIFFERENT VOCAL RANGES?

- The vocal exercises in this manual are NOT part specific. Every vocal part needs to be able to comfortably sing from A below Middle C to C above Middle C.
- Although you may think you cannot sing as low or as high as these vocal exercises require you to sing, you can sing both high and low notes – because the exercises are sung on sounds (i.e., vowels, humming, nonsense syllables), not on words (as in songs).

ON WHAT NOTE SHOULD I START SINGING A GIVEN EXERCISE?

- Most of the exercises should begin on Middle C and continue up in half-steps. Then, if instructed, return to Middle C and sing the exercise down in half-steps. Any change to this general instruction will be noted in the material.
- Remember: These exercises are designed to reinforce proper singing skills and are not specifically intended to “warm up” the voice to sing (i.e., will not include the extremes of one's vocal range).

WHAT IF I CAN'T READ MUSIC?

- Not to worry! Just get a pitch pipe app on your phone and look for the “C.”
- Having a pitch pipe (on your phone) is also useful for checking your accuracy to stay in pitch when you sing alone. Try using the pitch pipe when you're practicing the vocal exercises.

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Breath Management

What is "breath management?"

The ability to "meter" (i.e., count and control) the exhalation so that we have sufficient air to sing longer phrases.

How to develop better breath management?

Frequent (daily) breathing exercises are proven to develop the muscles surrounding the lungs which, in turn, develop the lung's capacity to expand more - providing the singer with more air to use (i.e., manage) in order to properly and comfortably sing longer phrases.

Breathing Exercises

BREATHING EXERCISES - LEVEL 1

EXERCISE #1: PANT LIKE A DOG

Tongue hangs out of the mouth. Let air come in and out very fast, so that you feel movement in the chest wall. Do this exercise often - every day! (You can do this while watching TV, driving the car, in the shower, doing laundry, etc.)

EXERCISE #2: SIP AND EXPEL

1. Through an open OO space, sip in air (inhale) for 4 counts; then breathe out (expel the air) for 4 counts on "S."
2. Through an open OO space, sip in air for 1 count; then expel the air for 4 counts on "S." (Be sure to sip in the same amount of air on 1 count as you did for 4 counts.)
3. Similarly, sip in air for 1 count; then expel the air for 8 counts on "S." Continue:
Sip for 1 count, expel for 12 counts on "S."
Sip for 1 count, expel for 16 counts on "S."

EXERCISE #3: SIP AND SING ON A 5-NOTE SCALE

Using the same inhalation pattern from Exercise 2 where you sip in on 1 beat (with the same amount of air taken in using 4 beats), then expel the air (exhale) while singing a 5-note scale up and back down (1 2 3 4 5 4 3 2 1) on "see."

Start on Middle C and continue going up in half-steps.

Repeat this exercise on the different word sounds shown below.

1. See _____ See _____ (etc.)

2. Ah _____

3. Oh _____

4. Oo _____

5. Hm _____

EXERCISE #4: SIP AND SING A LONGER PHRASE

This exercise is like the previous one except that you will sing the same phrase two times before taking a breath. Start on Middle C and continue going up by half-steps.

Repeat the exercise using the different word sounds shown below.

Be sure to take in the same amount of air on 1 count as you would using 4 counts.

1. See _____ See _____ (etc.)

2. Ah
3. Oh
4. Oo
5. Hm

BREATHING EXERCISES - LEVEL 2

EXERCISE #1: SIP AND EXPEL

Through an open OO space, sip in air (inhale) quickly on 1 count; then breathe out (expel the air) for 8 counts on "Sh" being sure to expel all the air before taking the next breath.

Repeat this pattern as follows:

In for 1, out for 12 on "Sh"

In for 1, out for 16 on "Sh"

In for 1, out for 8 on "ZZZ" (just the vibration on the consonant, not Zeee)

In for 1, out for 12 on "ZZZ"

In for 1, out for 16 on "ZZZ"

EXERCISE #2: SIP AND SING 5-NOTE SCALES WITH CHANGING VOWEL SOUNDS

Sip in air quickly on 1 count, then expel the air while singing a 5-note scale up and back down two times in a row (1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1) - on one breath. Follow the vowel pattern shown below.

Start on Middle C and continue going up in half-steps.

Repeat this exercise on the different word sounds shown below.

1. See _____ Ah _____ See _____ Ah _____ (etc.)

2. See _____ Oh _____ See _____ Oh _____

EXERCISE #3: SING A LONG PHRASE ON ONE BREATH

Sing this long phrase on one breath, changing the vowel sounds as shown below.

Start on High C and repeat several times.

The "dots" in the last measure are notes that should be sung "staccato" (i.e., short), not connected.

See _____ ah _____ see _____ ah _____ ya ha ha ha ha

BREATHING EXERCISES - LEVEL 3**EXERCISE #1: SIP AND EXPEL**

Through an open OO space, sip in air (inhale) quickly on 1 count; then breath out (expel the air) for 8 counts on "VVV" (just the vibration/consonant, not "Vee") being sure to expel all the air before taking the next breath.

Repeat this pattern as follows:

In for 1, out for 12 on "VVV"

In for 1, out for 16 on "VVV"

In for 1, out for 16 on a pitch (you pick the note)

In for 1, out for 16 on a "siren" sound!

EXERCISE #2: SIP AND SING LONGER PHRASES WITH CHANGING VOWEL SOUNDS

Similar to Exercise #2 at Level 2, this exercise will use a 5-note scale repeated three times (sung all in one breath). Start on Middle C and continue up in half-steps.

Follow the changes in the vowel sounds shown below.

See _____ ah _____ oh _____ ah _____ oo _____ ah _____

See _____ ah _____ oh _____ ah _____ oo _____ ah _____ (etc.)

Breath Management

EXERCISE #3: LONG PHRASES - FULL OCTAVE (+ 1)

This exercise will use both long phrases and the full scale (up to the 9th tone) and then back down - all in one breath.

Start on Middle C and continue going up in half-steps.

Repeat this exercise on the different word sounds shown below.

See _____ ah _____ See _____ ah _____ (etc.)

EXERCISE #4: LONGER PHRASES - FULL OCTAVE (+1)

Similar to the above exercise, this one contains the same full octave up to the 9th tone and then back down again, but is sung twice in a row on one breath.

Start on Middle C and continue going up in half-steps.

Repeat this exercise on the different word sounds shown below.

See _____ ah _____ ee _____ ah _____ oh _____ (etc.)

EXERCISE #5: LONGER PHRASES - MORE PRACTICE

Sing this long phrase on one breath.

Start on the G above Middle C and repeat several times.

The "dots" in the last measure are notes that should be sung "staccato" (i.e., short), not connected.

See _____ yah _____ see _____ yah _____ see _____ yah _____ see _____ yah _____ ya ha ha ha ha

Registration

Registration refers to the singer's ability to manage the mixture of her head voice and her chest voice depending on where the note or phrase is (higher/lower) in the song.

Proper management of this mixture is what produces a sound that is smooth (without a "break" that can be detected between one's chest voice and one's head voice)

REGISTRATION EXERCISES - LEVEL 1

SLIDES ON THIRDS (1-3-1) - Chest mix vs. head mix:

Starting on Middle C, sing the vowels shown below and "slide" up to the next note and then "slide" back to the original note, managing the mix of head voice and chest voice to create a smooth sound.

Continue up in half-steps.

1. ee _____ ee _____ ee _____ ee _____
2. oo _____ oo _____ oo _____ oo _____

Repeat this exercise going down in half-steps.

1. ee _____ ee _____ ee _____ ee _____
2. oo _____ oo _____ oo _____ oo _____

REGISTRATION EXERCISES - LEVEL 2

SLIDES ON FIFTHS (1-5-1) - Chest mix vs. head mix:

Starting on Middle C, sing the vowels shown below and "slide" up to the next note and then "slide" back to the original note, managing the mix of head voice and chest voice to create a smooth sound.

Continue up in half-steps.

1. ee _____ ee _____ ee _____ ee _____
2. oo _____ oo _____ oo _____ oo _____

Repeat this exercise going down in half-steps.

1. ee _____ ee _____ ee _____ ee _____
2. oo _____ oo _____ oo _____ oo _____

REGISTRATION EXERCISES - LEVEL 3

SLIDES ON FIFTHS (1-5-1) ON OPEN VOWELS - Chest mix vs. head mix:

Starting on Middle C, sing the vowels shown below and "slide" up to the next note and then "slide" back to the original note, managing the mix of head voice and chest voice to create a smooth sound.

Continue up in half-steps.

1. ah _____ ah _____ ah _____ ah _____
 2. oh _____ oh _____ oh _____ oh _____

Repeat this exercise going down in half-steps.

1. ah _____ ah _____ ah _____ ah _____
 2. oh _____ oh _____ oh _____ oh _____

REGISTRATION EXERCISES - HEAD VOICE DOMINANT MIX

Starting on the D above High C, sing the vowel sounds moving down in intervals of thirds (5-3-1)

Continue going down in half-steps and repeat.

Level 1

mm mm mm mm mm mm mm mm mm mm mm mm mm

Level 2

ee ee ee ee ee ee ee ee ee ee ee ee ee

Level 3

see eh ah see eh ah see eh ah see eh ah see eh ah

REGISTRATION EXERCISE - HEAD VOICE FLEXIBILITY - LEVEL 2

Starting on High C, sing the vowel sounds shown below. Continue the exercise going up in half-steps.

See _____ ah see _____ ah see _____ ee _____ see _____ ah (Continue up in half-steps)

REGISTRATION EXERCISE - HEAD VOICE DOMINANCE OVER BREAK - LEVEL 3

Starting at Middle C, sing the vowel sounds show below. Continue the exercise going up in half-steps.
 Note: The "dot" below a note indicates that it should be sung "staccato" (short, not connected to the next note).

See ee ee ee ah _____ See ee ee ee ah _____ (Continue up in half-steps)

Resonance

Resonance is vibration through space. The primary resonators for singing are:

1. the throat
2. the back of the mouth (soft palate area)
3. the front of the mouth (hard palate)
4. the sinus cavity

These spaces have a default setting of being open. We close them off by adding "tension" to an area.

- We block off the sinus by lowering the soft palate which forces the vibration into the nose.
- We block sound from vibrating in the front of the mouth by lifting the back of the tongue.

Singers can learn to eliminate these kinds of tensions through targeted exercises.

RESONANCE EXERCISES - ALL LEVELS

Mimicry is a great tool for learning what it feels and sounds like by isolating certain spaces.

EXERCISE #1 - FRONT SINUS:

Beep like the Road Runner (Beep Beep) while plugging your nose to make sure the sound isn't nasal, just bright.

Repeat this until you've memorized the feel and sound of the front sinus resonator space.

EXERCISE #2 - BACK OF THE THROAT

Honk like a truck to raise the soft palate.

Repeat this until you've memorized the feel and sound coming from a raised soft palate.

EXERCISE #3 - BALANCED RESONANCE

Refer to recording by Julie Andrews in The Music Man ("Good Night, My Someone")

Resonance

EXERCISE #4 - BALANCE RESONANCE IN CHEST VOICE

Starting on A below Middle C, sing the vowel sounds in this 6 - 3 - 6 pattern.

(A below Middle C to E above Middle C to A below Middle C).

Continue going down in half-steps.

Oh ee oh oh oh oh Oh ee oh oh oh oh (Continue down in half-steps)

EXERCISE #5 - BALANCE RESONANCE IN HEAD VOICE

Starting on the F above High C, sing the following pattern (5 4 3 2 1) on the words given.

Continue going down in half-steps.

Additional Vocal Exercises for Good Vocal Health

EXERCISE #1



Uh _____ Uh _____ Repeat

Detailed description: This exercise is written on a single treble clef staff in 4/4 time. It consists of two phrases of eighth-note runs. The first phrase starts on a middle C and ascends to a G4, then descends back to C. The second phrase starts on a G4 and descends to a C4. A large slur covers the entire piece. Below the staff, the syllables 'Uh' are written under the first and second phrases, with horizontal lines extending across the duration of each phrase. The word 'Repeat' is at the end of the second phrase.

EXERCISE #2



ee ah ee ah ee ah ee ah ee ee ah ee ah ee ah ee ah ee Continue up in half-steps

Detailed description: This exercise is on a treble clef staff in 3/4 time. It features a sequence of eighth-note runs. The first run starts on C4 and goes up to G4. The second run starts on G4 and goes up to D5. The third run starts on D5 and goes up to A5. The fourth run starts on A5 and goes up to E6. Below the staff, the syllables 'ee ah' are repeated under each run. A horizontal line is drawn under the last 'ee ah' syllable, with the text 'Continue up in half-steps' to its right.

EXERCISE #3



See _____ ah _____ Continue up in half-steps

Detailed description: This exercise is on a treble clef staff in 4/4 time. It begins with a triplet of eighth notes (C4, D4, E4) marked with a '3' above them. This is followed by a half note (F4), then a quarter note (G4), and then a series of eighth-note runs: G4-A4-B4-C5, F4-G4-A4-B4, and E4-F4-G4-A4. A large slur covers the entire piece. Below the staff, the syllables 'See' and 'ah' are written under the first two notes, with horizontal lines extending across the rest of the exercise. The text 'Continue up in half-steps' is at the end.

EXERCISE #4



Can use different syllables

Detailed description: This exercise is on a treble clef staff in 4/4 time. It consists of a continuous eighth-note run starting on C4 and ascending to G4, then descending back to C4. Below the staff, the text 'Can use different syllables' is written.

EXERCISE #5



Can use different syllables

Detailed description: This exercise is on a treble clef staff in 4/4 time. It consists of a continuous eighth-note run starting on C4 and ascending to G4, then descending back to C4. Below the staff, the text 'Can use different syllables' is written.

EXERCISE #6

1 1 1 1 1 1 3 1 3 1 2 3 4 5 5 1 5 1 5 4 3 2 1

Continue up in half-steps

EXERCISE #7

Do _____

Continue up in half-steps

EXERCISE #8

doo-dle - ee doo-dle - ee doo-dle - ee doo doo-dle - ee doo-dle - ee doo-dle - ee doo

Continue up in half-steps

EXERCISE #9

Buh Buh Buh Buh Buh Buh Buh Buh Buh Buh Buh Buh Buh

Continue down in half-steps

EXERCISE # 10

Messa di voce (gradual crescendo and decrescendo on a sustained note)

Ah _____ Ah _____ Ah _____