

Martha Lavender Music

Private Music Instruction • Vocal Coaching • Performance Preparation • Music Education

Practice is strongly encouraged! Singing is physical and, just like a sport one might play or another type of activity that requires drills and/or attention to detail, vocal strength and coordination is gained through “working out” vocally.

Vocalise (pronounced “vocal-EASE”) is a singing exercise using individual syllables or vowel sounds to develop flexibility and control of pitch and tone. It is a melody without words. Use the following *vocalise* exercises to warm up your voice and work technique.




These tracks are found on my YouTube channel on the playlist –

<https://www.youtube.com/playlist?list=PLOSd2u490wLlcYcG1bz7iLAWl0u4G9RxI>

Note: examples are shown in the key of C in the treble clef, though aural samples start of F3 (female) and F2 (male) and ascend chromatically for two octaves. If you find things start too low or go too high, adjust as needed. Tracks are indicated as “-F” for female range and “-M” for male range.

LIP TRILLS







Lip trills are a warm up exercise that loosen and make flexible the lips and stretches the soft tissue on the inside of the mouth. They can be used with or without phonation (just exhale or add tone). Pull your lips forward and make a loose pucker like a duck face and blow out as if you're trying to blow bubbles underwater. As you exhale and sustain a trill, pull up through your sinus cavity and feel how the trill vibrates not only your lips but also the area all around your nose (it should itch and tickle a little if you're doing it right). If you're having trouble creating/sustaining a lip trill, that means either your lips and/or jaw are too tight and/or you are not supporting the trill with enough breath. Notice how you can regulate how fast or slow your trill goes by the way in which you accelerate or decelerate your flow of air. After a couple of long exhales this way with just air, add tone to the trill.

Track	Written Sample
1A-F and 1A-M	Descending 3 rd s –  A musical staff in 4/4 time with a treble clef. It shows a descending trill exercise starting on G4, moving to F4, E4, D4, and C4. Each note is followed by a trill (a rapid oscillation between the note and the next lower one). The notes are connected by a slur.
1B-F and 1B-M	Descending 5 ^{ths} –  A musical staff in 4/4 time with a treble clef. It shows a descending trill exercise starting on G4, moving to F4, E4, D4, and C4. Each note is followed by a trill (a rapid oscillation between the note and the fifth below it). The notes are connected by a slur.
1C-F and 1C-M	Descending Octaves –  A musical staff in 4/4 time with a treble clef. It shows a descending trill exercise starting on G4, moving to F4, E4, D4, and C4. Each note is followed by a trill (a rapid oscillation between the note and the octave below it). The notes are connected by a slur.

PORTAMENTOS

(slides)

Portamentos are slides that give equal importance to all notes within the slide and not just to the starting and stopping pitch. Start with single vowel shapes (ee, eh, ah, oh, oo) with an initiating consonant sound (w, m, b, h, and z are good ones) and then combine them in any way you wish. Slide from one pitch to another and do your best to keep equal breath pressure throughout the entire motion (don't just concentrate on the written pitches). Move smoothly through registers (males can move from falsetto to full); let yourself click, wobble or crack...it's OK! This is a stretching exercise. Imagine creating a fall, a circle, or gently flowing hills and valleys.








Track	Written Sample
2A-F and 2A-M	Descending 3 ^{rds} –  Musical notation for Descending 3rds: A treble clef with a 4/4 time signature. The melody consists of four quarter notes: G4, E4, C4, and A3. Slurs connect G4-E4, E4-C4, and C4-A3.
2B-F and 2B-M	Ascending 3 ^{rds} –  Musical notation for Ascending 3rds: A treble clef with a 4/4 time signature. The melody consists of five quarter notes: G3, B3, D4, E4, and F4. Slurs connect G3-B3, B3-D4, and D4-E4. The final note F4 is followed by a whole rest.
2C-F and 2C-M	Descending 5 ^{ths} –  Musical notation for Descending 5ths: A treble clef with a 4/4 time signature. The melody consists of four quarter notes: G4, C4, F3, and C3. Slurs connect G4-C4, C4-F3, and F3-C3.
2D-F and 2D-M	Ascending 5 ^{ths} –  Musical notation for Ascending 5ths: A treble clef with a 4/4 time signature. The melody consists of five quarter notes: G3, C4, F4, C5, and G5. Slurs connect G3-C4, C4-F4, and F4-C5. The final note G5 is followed by a whole rest.
2E-F and 2E-M	Descending Octaves –  Musical notation for Descending Octaves: A treble clef with a 4/4 time signature. The melody consists of four quarter notes: G4, G3, C4, and C3. Slurs connect G4-G3, G3-C4, and C4-C3.
2F-F and 2F-M	Ascending Octaves –  Musical notation for Ascending Octaves: A treble clef with a 4/4 time signature. The melody consists of five quarter notes: G3, G4, C5, C4, and C3. Slurs connect G3-G4, G4-C5, and C5-C4. The final note C3 is followed by a whole rest.






LEGATO SCALES

(adjacent, stepwise movement)

Legato scales move smoothly between adjacent notes. Start with single vowel shapes (ee, eh, ah, oh, oo) with an initiating consonant sound (w, m, b, h, and z are good ones) and then combine them in any way you wish.

Concentrate on connecting the feeling of energy in your core as you exhale, through a low and open stretch in your throat and sense of lift and stretch through the roof of your mouth and sinuses, all the way to the area in the front of your mouth (lips/teeth/tongue) where you are shaping and articulating your vowels and consonants.

Track	Written Sample
3A-F and 3A-M	Descending 3 rd s (slow) – 
3B-F and 3B-M	Ascending 3 rd s (slow) – 
3C-F and 3C-M	Descending 3 rd s (fast) – 
3D-F and 3D-M	Ascending 3 rd s (fast) – 
3E-F and 3E-M	Descending 5 th s (slow) – 
3F-F and 3F-M	Ascending 5 th s (slow) – 
3G-F and 3G-M	Descending 5 th s (fast) – 

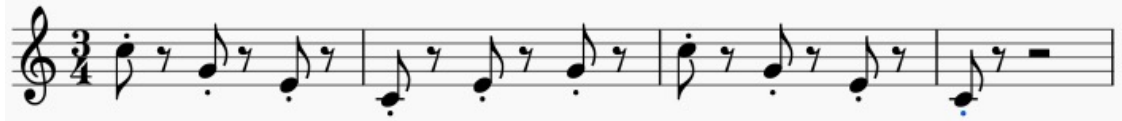



3H-F and 3H-M	Ascending 5 ^{ths} (fast) – 
Track	Written Sample
3I-F and 3I-M	Descending Octaves (slow) – 
3J-F and 3J-M	Ascending Octaves (slow) – 
3K-F and 3K-M	Descending Octaves (fast) – 
3L-F and 3L-M	Ascending Octaves (fast) – 

SKIPS/TRIADS/ARPEGGIOS

(skips/non-stepwise movement)




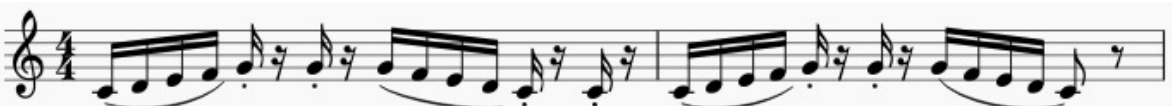




Skips, triads, and arpeggios are non-adjacent movement and often involve broken chords. Start with single vowel shapes (ee, eh, ah, oh, oo) with an initiating consonant sound (w, m, b, h, and z are good ones) and then combine them in any way you wish. Concentrate on connecting the feeling of energy in your core as you exhale, through a low and open stretch in your throat and sense of lift and stretch through the roof of your mouth and sinuses, all the way to the area in the front of your mouth (lips/teeth/tongue) where you are shaping and articulating your consonants and vowels.

Track	Written Sample
4A-F and 4A-M	<p>Descending 5^{ths} With Skips –</p>
4B-F and 4B-M	<p>Ascending 5^{ths} With Skips –</p>
4C-F and 4C-M	<p>Ascending/Descending Octaves With Skips–</p>
4D-F and 4D-M	<p>Descending Triads (slow) –</p>
4E-F and 4E-M	<p>Ascending Triads (slow) –</p>
4F-F and 4F-M	<p>Ascending Triads (fast) –</p>
4G-F and 4G-M	<p>Descending Octaves (legato) –</p>
4H-F and 4H-M	<p>Ascending Octaves (legato) –</p>

Track	Written Sample
4I-F and 4I-M	Descending Octaves (staccato) – 
4J-F and 4J-M	Ascending Octaves (staccato) – 
4K-F and 4K-M	Ascending Octaves plus a 3 rd – 
4L-F and 4L-M	Ascending Octaves I/V – 

LEGATO/STACCATO COMBINATIONS

Singing legato (smooth) and staccato (short) in combination requires the use of consistent breath pressure throughout the legato movement as well as the tension-free disconnection of phonation for the staccato sections. Use these patterns to work on combining these contrasting skill sets. Start with single vowel shapes (ee, eh, ah, oh, oo) with an initiating consonant sound (w, m, b, h, and z are good ones) and then combine them in any way you wish.

Track	Written Sample
5A-F and 5A-M	Ascending Triad Legato/Staccato: 
5B-F and 5B-M	Descending Five Note Staccato/Legato: 
5C-F and 5BCM	Ascending/Descending Five Note Legato/Staccato: 
5D-F and 5D-M	Ascending/Descending Five Note Legato/Staccato Doubles: 
5E-F and 5E-M	Ascending/Descending Octave Legato/Staccato: 
5F-F and 5F-M	Descending Octave Legato/Staccato: 
5G-F and 5G-M	Descending/Ascending Octave Legato/Staccato: 
5H-F and 5H-M	Ascending/Descending Octave Legato/Staccato: 
5I-F and 5I-M	Ascending/Descending Arpeggio and Scale Staccato / Legato: 