

I want 2 sing

VOCAL WORKOUT FOR GUYS

A complete warm-up & vocal technique
programme for the male vocalist

www.iwant2sing.co.uk



THE COMPLETE VOCAL WORKOUT FOR GUYS

Welcome to 'The Complete Vocal Workout for Guys' – Use the instructions below alongside the exercises to get the most out of your workout.

This program offers a thorough vocal workout encompassing warm-up, technique and performance taking you through exercises of varying levels of difficulty and range. When you're just starting out, be sure to begin with just levels 1 & 2 first. Once you've been doing the workout for a while, or if you are an intermediate or experienced singer, do all 3 levels. Each exercise has a demo and a click to count you in at the start of each one.

If you need help with any of the terminology please see the 'Glossary' at the back of the booklet

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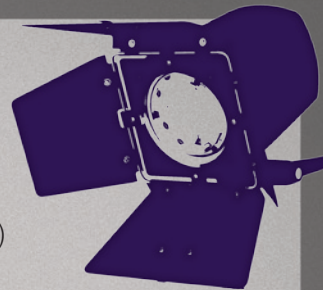
19. SUSTAINED NOTES – 8 Seconds (Ooh)
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VOICE WARM-UP'S

HUMMING – Level 1

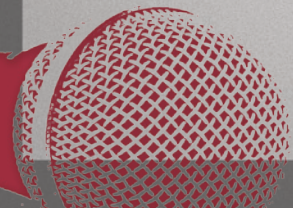
Humming is a very effective & gentle way to gradually warm up the voice. Level One covers a fairly low range of notes.

HUMMING – Level 2

This exercise takes you a little further up your range.

HUMMING – Level 3

This is a challenging exercise to get you to really push yourself for the top notes. It is necessary to 'warm-up' all the notes available to you. It is not important to reach the top note of the exercise, but push yourself to reach 'your' top note.



VOICE PLACEMENT WARM-UP'S

PLACEMENT Warm-up – Level 1

For Level 1 & 2 start each note with an Mmm, feeling a slight buzz on your lips then open out to a 'Me' sound. The more you feel the 'buzz' on the lips, the more forward you have managed to place your sound.

PLACEMENT Warm-up – Level 2

PLACEMENT Warm-up – Level 3

For Level 3 go straight to the 'Me' on the way up but still trying to position the sound forward. On the way down, continue to position each vowel sound as forward as you can.

SUPPORT

MUSCLES WARM UP'S

DIAPHRAGM PUSHES - Ha

The power behind each note should come from the stomach muscles NOT the throat on this exercise. Completely relax the throat and use tension from the tummy to 'push' out the sound making the 3rd note a little louder by using more force each time.

DIAPHRAGM PUSHES – Hey



TECHNIQUE EXERCISES

VOWEL PLACEMENT 1 – (Full Voice)

This exercise helps to train your voice to be able to place each individual vowel as 'forward' as possible. This ensures you are singing from one of the safest places with your voice and helps you to get the strongest sound. You are looking to produce a bright & clear sound NOT soft & breathy.

VP1 works within the Full Voice (lower) range.

Some vowels will be easier to position forward than others. Many people find 'Ee' the easiest so each exercise begins using that Vowel (Ee –ooh etc.) Crescendo (get louder) as you go to the second vowel each time but for the very first time sing 'just Ee' – i.e Ee to Ee.

VOWEL PLACEMENT 2 – (Full Voice – Mix Voice)

VP2 continues further up your vocal range working from your full voice up to the Mix/Middle voice. As the notes get higher you will need to use a lot more support from your stomach muscles to prevent from straining by singing from your throat. Again begin by singing JUST 'Ee' for the very first one remembering to Crescendo half way through.

VOWEL PLACEMENT 2 – (Mix Voice - Falsetto)

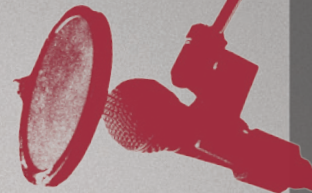
VP3 continues higher up your vocal range again working from the Mix/Middle voice (use plenty of abdominal support) taking you right into your high Falsetto notes. You may find it much more difficult to get vowels in the falsetto part of your voice 'forward' (bright & clear as opposed to soft & breathy). With training & practice this will get easier. Again begin by singing JUST 'Ee' for the very first one remembering to Crescendo half way through.

CHEST VOICE WORKOUT (Yeah)

This exercise helps you to take your Chest voice (the lower, fuller sound) up higher. Using 'yeah', stay strong throughout the exercise using the Chest voice sound and don't revert into your Head voice/falsetto (the higher, breathier part). Make sure you push/reach for the notes using your stomach muscles and not your throat, to prevent from straining your voice.

VOCAL BRIDGES Level 1 (Ee)

This exercise works many things including your placement, range & vocal flexibility but it's primary purpose is to get you to transition as smoothly as possible through your vocal registers (from Chest register to Head register and vice versa). The place where your 2 registers meet is called the Passaggio (Passage), also known as Bridge or Break point. This is often the most problematic area of the voice and notes in this area are often a bit wobbly until you get much higher or lower than it. Use 'Ee' to start with.



VOCAL BRIDGES Level 2 (Oh)

Level two changes the vowel to 'Oh' and ascends and descends through notes on each interval getting you to pass through the vocal bridge twice each time.

VOCAL BRIDGES Level 3 (Ah)

Level three uses 'Ah' and moves up and down even more through the notes in the Vocal Bridge.

DESCENDING RANGE (Ee, Ay)

This exercise works your lower range notes using the sounds 'Ee' then 'Ay'. Take a big breath to start with Ee, and do the full Octave (8 note cycle) in one breath. Breathe again before you go to 'Ay'. Some Tenor Voices may struggle with the lowest notes but just go as low as you can.

ASCENDING RANGE (Ooh-eeeeee)

This exercise works on stretching your range upwards. Reach for the high notes using Ooh-ee. Go as far as you can. Some Bass voices may struggle with the high notes but just go as high as you can.

OCTAVE STRETCHES (Various Vowels)

This exercise gets you to jump up an 8-note interval jump – an Octave, using various different vowels. It is important to make sure that you stretch high enough to accurately hit the note up the octave and are not flat (slightly under the intended note) and descend low enough down the octave without being sharp (slightly higher than the intended note).

BREATHING EXERCISES

These exercises will help to increase your breath capacity and control. Fill up with a good lung-full of air at the start of each exercise, but make sure your breathing is low, centralized from the stomach and not up high in the shoulders and chest. Use 'Ooh' each time.

SUSTAINED NOTES – 8 Seconds (Ooh)

SUSTAINED NOTES – 12 Seconds (Ooh)

SUSTAINED NOTES – 16 Seconds (Ooh)

SUSTAINED NOTES – 20 Seconds (Ooh)

SUSTAINED NOTES – 24 Seconds! (Ooh)



FURTHER TECHNIQUE EXERCISES

DYNAMICS 1 – Crescendo (Ooh-Ah)

Crescendo means to get louder. Slide from the Ooh to the Ah getting louder as you do so.

DYNAMICS 2 – Crescendo-Diminuendo (Ooh-Ah-Ooh)

Diminuendo means to get quieter.

First crescendo Ooh to Ah, as in Dynamics 1, but then diminuendo back to the Ooh.

FLEXIBILITY (Various Vowels)

This is a challenging exercise to get the voice moving very quickly but smoothly, also pushing your higher range. Try to separate the notes and not slur or slide the vowels into one another. An easier version to start with is to sing 'la la la' and progress on to using the varying vowel sounds once you have developed greater vocal flexibility.

FALSETTO WORKOUT

This exercise works an often neglected part of the male voice. Muscles in this part of the voice can be weaker through lack of use resulting in less control and strength in your highest notes. The key to a strong sound in this range is building up the muscles & learning to position the sound as forward as possible. Think towards your forehead as you sing and try to keep the sound bright & clear as opposed to soft & breathy.

PERFORMANCE EXERCISES

PERFORMANCE WITH TECHNIQUE

(Oh How I Need you, Love you, Hate you)

This exercise is designed to help your performance skills and how you express a song. Use varying dynamics, tones, facial expressions and gestures to express the emotions behind the words you are singing. In the second half of the exercise lines 1 and 3 should be sung LOUD and 2 and 4, SOFT.

AD-LIBBING

This exercise offers some good ear-training; Following the examples, make up some melodies to sing over the music that work with (compliment) the chords being played. Use a mixture of words and sounds, rhythms, range and dynamics.



GLOSSARY

Ad-libs – Also known as runs, riffs & trills are a selection of words and/or sounds which are other than the standard lyrics & melody of a song but should be related in context and feel. The notes you choose to sing need to compliment & relate to the chords and the key you are singing in – it is possible to pick up this skill by ear with practice.

Bass - A bass is a type of male singing voice-range and possesses the lowest vocal range of all voice types . A 'typical' bass has a range extending from around the second E below middle C to the E above middle C.

Chest Voice/Chest Register or Full Voice - The chest voice is the normal-lower vocal range of a singer. It is named so because notes sung in this range resonate in your chest. When you speak you are using your chest voice. The tone of

chest voice is fuller and louder than head voice, because the vocal chords are thicker.

Crescendo – to gradually increase in volume

Diaphragm – The diaphragm is a sheet of internal muscle that extends across the bottom of the rib cage and performs an important function in respiration. The diaphragm is the muscle system singers use to CONTROL the breath.

Diminuendo – to gradually decrease in volume

Falsetto – Is the vocal register occupying the frequency range just above the chest & mix voice. It is characterized by it's breathy, lighter tone. The term falsetto is most often used in the context of singing to refer to the way in which the male

voice in particular is used to enable the singer to sing notes beyond the vocal range of the normal or chest voice/full voice. However it is also possible and a different thing altogether, for Men to sing using the 'Head Voice' in this range.

Head Voice /Head Register – The Head voice refers to the higher, lighter notes that your voice breaks into once it exceeds the range you can sing using your chest voice. It is named so as it feels like the tone is resonating in your head when you sing these notes.

Head Voice (and 'The difference between Falsetto and Head Voice'.) – Although the term Head Voice is occasionally used here, I am referring to falsetto for this workout. Head Voice is the range/register above chest & mix voice too but the Vocal Cords do something very different between Head Voice and Falsetto. In head voice, the cords remain in contact with

one another whereas when singing in falsetto the cords do not make contact, instead there is space left between the cords through which air escapes. This makes a huge difference in tone between falsetto and head voice. The head voice sounds clear and 'clean' without the excess 'airy' sound that falsetto has because there is no escaping excess air. In this workout we are mostly using Falsetto and strengthening the upper range notes by simply starting to use them and work them out more. Training from a vocal coach can help you to start to use Head Voice more – look out for future products offering exercises for the male Head Voice.

Interval – A combination of two notes and the distance between their pitches.

Mix Voice/Middle Voice – Is singing with a blend of the head voice and the full voice chest sound. It is an effective technique to bridge the 'weak spot' of the break or passage (passaggio) and smoothly transition from one vocal register to another.

Octave – An Octave is an interval (gap) of 2 notes each pitched/positioned 8 notes apart from each other. An Octave will always be the same note (letter e.g letter A) but a whole step, or 8 steps to be exact, higher.

Placement /Forward Placement – is the positioning of the voice/sound/resonance, which in this singing technique is sought to be ‘forward’, positioned to the front of the mouth and face. This ensures you are singing from one of the safest places with your voice and helps you to get the strongest sound. You are looking to produce a bright & clear sound NOT soft & breathy.

Support – Singing with support means you are using your diaphragm properly. It is the difference between getting your power & strength from your stomach muscles including

the diaphragm as opposed to pushing from and potentially straining your throat.

Tenor – The tenor is a type of male singing voice, the highest male vocal range. The ‘typical’ tenor voice lies between the C one octave below middle C , to the A above middle C in choral music, and up to high C in solo work.

Vocal Bridge/Passaggio – “Passaggio” is the Italian School word for “passage.” It is the point in your vocal range where the chest voice meets and makes the transition into the head voice. Notes across the vocal bridge are often a bit wobbly and weaker. The switch from one ‘voice/register’ to another, often does not occur at one precise note but may be apparent across several notes until the voice becomes ‘stable’ and clear again.

THE IWANT2SING

COMPLETE VOCAL WORKOUT 29 exercises

especially for the Male Voice. It includes a 3-pronged 'warm-up' (Voice, Placement & Diaphragm) plus extensive technique exercises of varying levels to cater for those just starting out, as well as the more advanced Singer. The technique covers everything from breathing and expanding your range (including falsetto) to performance skills.

EXERCISES (tracks)

HUMMING - Vocal Warm-up (1-3) **PLACEMENT** Warm-up (4-6)

DIAPHRAGM Warm-up (7-8) **VOWEL PLACEMENT** (9-11)

CHEST VOICE WORKOUT (12) **VOCAL BRIDGES** (13-15)

DESCENDING RANGE (16) **ASCENDING RANGE** (17)

OCTAVE STRETCHES (18) **SUSTAINED NOTES** (Breathing) (19-23)

FURTHER TECHNIQUE (24-27) **PERFORMANCE** (28-29)

NATASHA ANDREWS is the Vocal Coach behind [iwant2sing](http://iwant2sing.com). She is a professional singer herself and teaches 1 to 1 private Vocal Lessons in North and West London as well as private and group workshops in schools and colleges, government schemes, corporate events & conferences, youth initiatives & adult workshops across the UK.

For more info, visit www.iwant2sing.co.uk

