

# Contents

BEFORE STARTING	4	DICTION	24
<i>I-V7-I</i>	6	Consonants	24
<i>Harmonised major scale in all keys</i>	7	<i>Papa</i>	24
		<i>Tongue-twisters</i>	24
BODY RELAXATION	8	<i>Copper-bottomed kettle</i>	25
Stretches	8	<i>Betty Botter</i>	25
Extending	8	<i>Rainbow colours</i>	26
Flops	8		
Sit/Stand	8	AGILITY	27
		<i>Noah</i>	27
BREATHING	10	<i>Running up and down</i>	27
Finding the diaphragm	10	<i>Hallelujah</i>	28
Finding the voice	11	<i>Bounces</i>	29
<i>Aaah</i>	11		
Using the voice	11	GENTLE WARM-UPS	30
<i>Oooh octave drops</i>	11	<i>Sunday morning</i>	30
<i>Rising rolled Rs</i>	11	<i>Concone's tune</i>	30
<i>Opera octaves</i>	11		
<i>Undulating waves</i>	12	SIGHT-SINGING	31
<i>She/he loves you</i>	12	<i>Do Re</i>	32
<i>Miaow</i>	12	<i>Interval song</i>	33
<i>Donkey song</i>	12	<i>Find intervals</i>	33
<i>Doolally</i>	13		
VOWELS	14	ICE-BREAKERS	34
<i>Slow vowels</i>	15	<i>Hello everybody</i>	34
<i>Vowel workout</i>	16	<i>Izzy Wizzy</i>	34
<i>Oo-ee</i>	16		
<i>Jubilate Deo</i>	16	APPENDIX: TIPS FOR THE ACCOMPANIMENT	
<i>Freefall</i>	17	OF SOLO SINGERS	35
Diphthongs	17	Preparation	35
Glottal stops	17	Rehearsing	35
		Ensemble	35
EQUALISING/FOCUSING THE TONE	18	Balance	35
<i>Sing high, sing low</i>	18	Touch, phrasing and pedalling	35
<i>French 'tu'</i>	19	Introductions, interludes and endings	35
<i>Si, si</i>	19	Transcriptions	36
		Orchestral playing	36
INTONATION	20	Sight Reading	36
<i>Major and minor triads</i>	20	Songs	36
<i>Arpeggio exercise</i>	20	Transposition	37
<i>Chromatic scale</i>	21	Trouble-shooting	37
<i>Whole tone scale</i>	21	General requirements	37
<i>Octotonic scales</i>	21		
<i>Harmonised melodic minor scale</i>	22	INDEX	38
<i>Harmonised harmonic minor scale</i>	22		
<i>When I fall asleep</i>	23		

# Body relaxation

---

Although ideally, physical exercises should be done before playing any instrument, in singing they are even more vital. You need to limber up your instrument i.e. your body!

## 1. Stretches

Much the same as is done in the gym!

- a) Stretch both arms out to the front, back and upwards
- b) Stretch both arms out to the sides, palms down, fingers out; then raise the hands only
- c) Stretch left arm up and pivot over to the right; repeat the other side
- d) Looking forwards, clasp your head with the right hand and arm and lower your head onto the right shoulder; hold. Repeat on the other side.

## 2. Extending

Based on the concepts of the Alexander technique

- a) Imagine that there is a space between your pelvis and your ribs and make the space as big as you can. Think of it as a complete void. Do the same with the shoulders and the cranium. This will have the effect of stretching out the spine just by thinking about it, and leaving more room for adequate breathing. You should become taller. Imagine a piece of string attached to the top of your head, pulling it gently upwards. One of the actions that help to achieve this sensation is to walk backwards! A quick way of reminding yourself of good posture while singing is to imagine that you are standing up to your neck in water.
- b) Think of your arms as hanging loosely and being heavy, your arms, legs, fingers and toes as all growing longer. Relax the jaw, close the eyes and clear the mind (thinking of something black and glossy like a grand piano relaxes the head).

## 3. Flops

- a) Swinging arms loosely, swivel the body from side to side
- b) One of the best ways I know of relaxing the whole body is to flop quickly forward from the waist, allowing head and arms to hang loosely, and then to uncurl very slowly until upright again.

## 4. Sit/Stand

This is good practice for your choir in getting up and down noiselessly and also strengthens the diaphragm. Stand with the backs of your knees touching the seat of the chair and lower yourself onto it keeping your back straight, without leaning forwards. Rise the same way. The legs bend or straighten; nothing else moves. You will find this very hard at first!



- a) The singer has to develop the ability to produce an even resonance on every vowel sound at every pitch, so 'Slow vowels' gives practice in this. You do not have to use all the keys, just a few of them will do, or you will be there all day!

### Slow vowels

Slow vowels VARIATION

etc.

etc.

a a a a e e e e i i i i o o o o u a a a a e e e e i i i i o o o o u etc.

a(a)h e(air) i(ee) o(or) u(oo) a e i o u

C Dm7/C C Dm7/G C Ab7 Db Ebm7/Db Db Ebm7/Ab Db A7

D Em7/D D Em7/A D Bb7 Eb Fm7/Eb Eb Fm7/Bb Eb B7

E F#m7/E E F#m7/B E C7 F Gm7/F F Gm7/C F C#7

F# G#m7/F# F# G#m7/C# F# D7 G Am7/G G Am7/D G Eb7 Ab Bbm7/Ab

Ab Bbm7/Eb Ab E7 A Bm7/A A Bm7/E A F7 Bb Cm7/Bb

Bb Cm7/F Bb F#7 B C#m7/B B C#m7/F# B G7 C