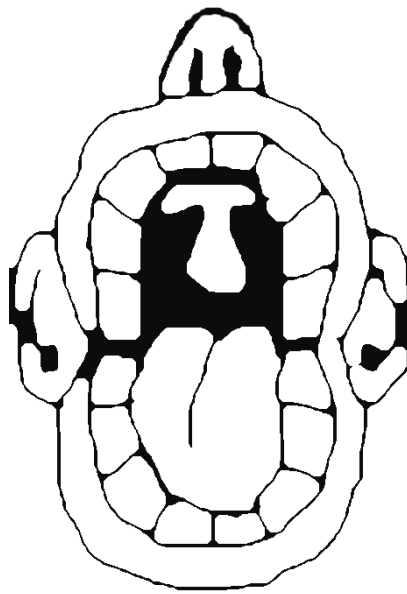


Your Little Book of

Singing Exercises



A series of little tunes to extend your vocal style, with lyrics based around food!

www.singing-exercises.co.uk

Welcome to this little book of singing exercises, warm-ups and challenges to help you improve your singing.

If you use this booklet during your singing lessons and when you are practising at home you will:

- Learn to sing more accurately, more clearly and with more confidence
- Have control over you voice so it does what you want it to
- Be able to understand what the music is telling you
- Have some experience of listening and responding, improvising and many other things

Make sure that you take notice of what your singing teacher tells you about breathing, standing properly, opening your mouth in the right shape and everything else! Listen carefully to yourself singing – make sure that it's always in tune. You can make recordings of yourself if you like, to make sure.

We have made some recordings of the piano parts of these songs available for you to use at singing-exercises.co.uk. You can use these as backing tracks when you are singing, or import them into recording software so that you can record to them.

As well as the exercises in this book, it Is important that you keep singing other songs and in other contexts. Sing at home. Join a choir (or more than one). Sing to your friends. Although it's scary at first, find some chances to sing to other people in concerts, gigs and at gatherings. When you're doing that, try to remember what you've talked about with your singing teacher.

Finally, always remember to warm up your voice before you sing. You can use the simpler exercises from this book to get going in the morning (especially when you know them well); and do some of the exercises which your teacher has taught you. Warming up will clear your throat, make sure your voice and singing muscles are ready, will tune your ears up and do a whole load of other things.

Above all – HAVE FUN and enjoy your singing!

Piece of Cake!

Singing scales

Quite fast

I would like a piece of cake with some ice cream on the top

Quite fast

Try to do this in two big breaths. You might like to start by practising it to 'Ah'.

Don't sing it too fast - make it hard for yourself by singing it as slowly as possible without running out of breath.

In lessons we'll do it starting on different notes.

Piece of Cheese

Singing in steps up and down

Use the same ideas for this piece - sing it slowly, making sure that every note is in tune.

Practise it on an 'Ah', turning the repeated notes into one longer note.

Quite fast

I would like a piece of cheese, a piece of cheese will

Quite fast

do just fine. I would like a piece of cheese, a piece of cheese will do just fine.

Tomato Soup

Singing thirds

So far, we've been looking at music which moves by step. Now we have two pieces which move by **thirds**. A third is when the music goes up or down from a line to a line or a space to a space. It's more difficult to imagine, so concentrate hard on 'feeling' or 'pre-hearing' the jump from one note to the next

Not too strict

To-ma-to soup, to-ma-to soup, to-ma-to soup, with crou - tons.

Sausages

Singing more thirds

Not too fast, but rhythmic

Sau - sa - ges are made of pork,

Not too fast, but rhythmic

some are made of beef. Some are ve - ge - ta - ri - an, but all are nice to eat.

Apple Pie

A study in fourths. In an interval of a fourth the note either jumps up a-line-and-a-space (or a space-and-A-line) or jumps down the same distance. The carol *Hark the Herald Angels Sing* or the song *How much is that doggy in the window* both start with fourths

Moderato

Ap-ple pie, ap-ple pie, let me have some

ap-ple pie, I'll come back, in a while, and I'll eat the whole lot up.

Pizza

Fifths are intervals between notes which often sound 'bare'. Tunes like *Twinkle, twinkle little star* and *Chim-chim-in-ey* start with a fifth going up.

This song is about pizzas. See if you can fit your favourite pizza name in instead of Margharita!

Declamatory

Piz - za! Mar-gha - ri - ta! My fav - 'rite one!

Breakfast

This piece practises singing notes up and down scales, but without changing syllables. Try to get them as smooth as you can.

The musical score for 'Breakfast' is written in 4/4 time. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with a whole rest, then has a melisma of eighth notes: 'Toast' (half note), 'and' (half note), 'mar - ma-lade,' (half note), 'corn - flakes and a' (half note). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The second system starts at measure 5. The vocal line has a melisma of eighth notes: 'cup of tea. Ba - con and eggs and sau - sa ges. Break - fast time for me.' The piano accompaniment continues with similar chords and bass line.

When you are singing notes in a row like this (this is often technically called a 'melisma') try to keep your mouth in the same shape all through the run. This will allow you to keep a consistent vowel shape, which is much more pleasant to listen to – and, when you're used to it, easier to sing.

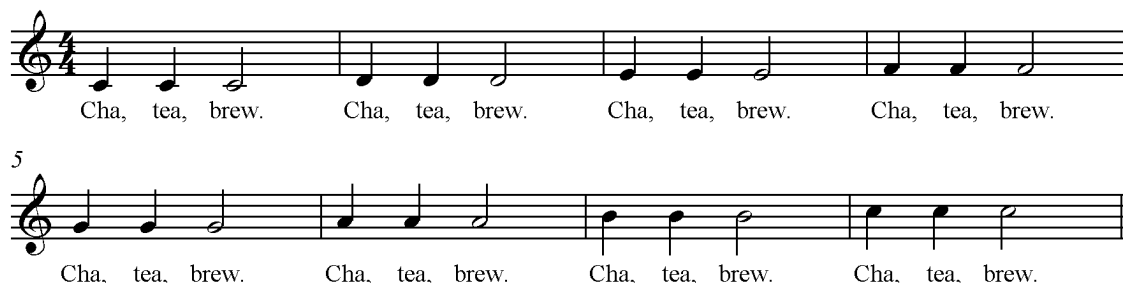
Vowels

Speaking of vowels, they are the most important parts of the words when you are singing. It's the vowels which can really open your throat to let the sound out, and which create the notes that you sing. Try this exercise (starting on different notes) to get your main vowels ('ah', 'ee' and 'oo' are the vowels which we generally think of as the main vowels) working well:

Fancy a cuppa?

Singing the main vowels

Practise moving from one main vowel to the next using this exercise.
 Sometimes do it without the consonants - so you just sing 'ah-ee-oo'.
 Try doing that without moving your jaw/lips/mouth (but DO move your tongue inside your mouth to get the right vowel shapes)



A Daily Routine

Your daily singing routine should be evolving by now. Make sure that you sing every day, and ideally, before you sing, do some breathing exercises (deep breaths, watching to make sure that your shoulders don't go up!)

TIP There are usually places you can find to watch yourself – mirrors, windows that reflect, shiny surfaces – to make sure that your breathing is happening properly

Hum some middle of the range notes

Sing a scale or two and feel your body working to support the sounds from your tummy (or diaphragm or internal platform) area, as your teacher has talked to you about.

Then sing some of the songs that you have learned from this book – Piece of Cake, Tomato Soup. Whatever. Gently sing your favourite song, growing more positive each time you do it.

You can also add the following exercise into your daily routine:

Musical notation for the first system of the song 'Dum da dah'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Above the staff, there is a boxed letter 'A' and a boxed letter 'B'. The lyrics 'Dum da dah da sim...' are written below the staff.

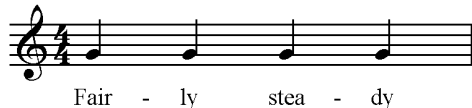
Musical notation for the second system of the song 'Dum da dah'. It continues the melody from the first system. Above the staff, there is a boxed letter 'C' and a boxed letter 'D'. The lyrics 'Dum da dah da sim...' are written below the staff, followed by 'Da ba da ba' at the end of the system.

Musical notation for the third system of the song 'Dum da dah'. It continues the melody. Above the staff, there is a boxed letter 'E'. The lyrics 'da ba da Dum da dah da sim...' are written below the staff.

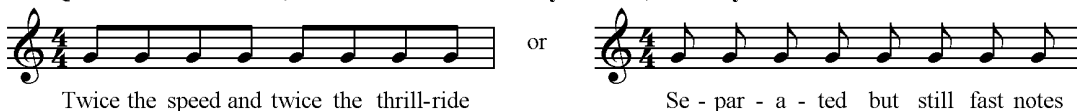
Rhythms on the page

We've spent quite a bit of time looking at the intervals (or jumps) between notes, but as you've been learning the songs you've not just been learning the intervals, you've also been learning about how note lengths – or rhythms – are written down. Here's a reminder of some of them:

Crotchets are single beats:



Quavers are half beats, so there are twice as many of them, and they're twice as fast:



Minims are worth two beats each, so they last twice as long, and are twice as slow:



Finally for the moment, the semibreve looks like this and has four beats:



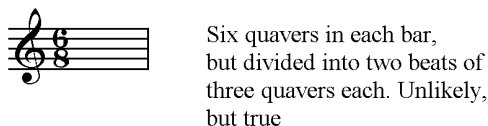
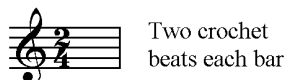
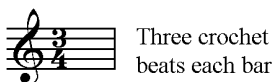
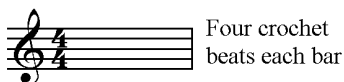
One small but important - and very common - extension of these rules are dotted rhythms. In dotted rhythms a dot is put immediately after a note. This means that the note is extended by half its length again - so a dotted crotchet, instead of being worth two quavers, is now worth three quavers.



The same goes for dotted minims, which are now worth three crotchets:



Another thing to notice is time signatures. These tell you how many beats to expect in each bar.



Improvising

Improvising is an important part of many styles and cultures of singing. It's not difficult, although at first the idea of it feels impossible.

Our first exercise is to make up a new song using the days of the week as lyrics: "Monday, Tuesday, Wednesday..." and so on. Your teacher will play a chord sequence which repeats while you're doing this, and will demonstrate the sort of thing you can do.

It's difficult to teach how to improvise – you just need to hear an example and then get on with it! At first we expect your improv to be quite simple, or maybe similar to your teacher's. But in the course of time you'll find your own way of doing things, and hopefully your teacher will encourage you to experiment with different ideas, explore varying speeds and rhythms, and use bigger intervals between notes.

Once you've got the basic idea, the world is at your feet. Next thing you know, you'll be a songwriter!

Teachers, here is that chord sequence. Just keep repeating it until you reach a conclusion together.



We'll do more improvisation, to different chord sequences, later in the course.

Throw a burger

Sixths rising and falling

Sixths (think of 'My Bonny Lies over the ocean' for a major sixth like the first interval in this song) take a lot of energy to sing accurately. Your voice has to move a long way to hit the right notes. Feel your support, diaphragm and breath helping you, not just your voice. You could even occasionally practise this exercise by sliding between the notes, to encourage your voice to develop what singers call 'line'

Moderato

Throw a bur-ger on the grill, Get some re-lish:

6

stea - dy. Cook it, throw it in a bun, And your din-ner's rea - dy.

Some honey - happy

Vocal dexterity - increasingly big intervals

Rising intervals in a major (happy) key

Moderato felice

Moderato felice

Some ho - ney, some choc - 'late a saus - age or two,

The musical score for 'Some honey - happy' is in 6/8 time, key of B-flat major. It features a vocal line with a rising interval pattern and a piano accompaniment. The tempo is Moderato felice.

din - ner is rea - dy for me and for you. Din - ner is rea - dy for me and for you.

The musical score for 'Some honey - happy' continues with the piano accompaniment. The tempo is Moderato felice.

My honey - sad

Vocal dexterity (2)

The same, but in a minor (sad) key

Moderato doloroso

Moderato doloroso

My ho - ney, my choc - 'late, my saus - age, all burnt!

The musical score for 'My honey - sad' is in 6/8 time, key of B-flat minor. It features a vocal line with a rising interval pattern and a piano accompaniment. The tempo is Moderato doloroso.

Din - ner's des - troyed and my les - son is learned, Din - ner's des - troyed and my less - on is learned

The musical score for 'My honey - sad' continues with the piano accompaniment. The tempo is Moderato doloroso.

Energy foods

Sevenths, rising and falling

Sevenths are very energetic! Get your breathing and diaphragm apparatus working to get the leaps accurate. See if you can end it a bit quieter, as marked in the music, but still with energy!

Allegro con brio

mf

E - ner-gy drinks and flap - jack. Ba - na - nas, jel - ly beans.

Allegro con brio

Ped. *Ped.* *sempre*

7 *f*

All these foods give you "Go", make you full of beans,

11 *mp*

make you full of beans. Make you full of beans, full of beans.

Ped.

Salad leaves

Rising and falling octaves

Like sevenths, octaves require energy and control, but many people find them easier because they are usually less difficult to pitch

Allegro. Jazzy *mp*

Sa - lad leaves — Fruit and nut. —

Allegro. Jazzy

mf

Car - rot sticks and ce - le - ry. Pep - pers, crun - chy on - ions,

cu - cum - ber and ra - dish - es, and some sal - ad dress - ing

The next few exercises explore a number of different areas and techniques in singing and pitching – some are about intervals, some about the way that we sing.

Jelly and ice cream

Chromatic scales

When singing chromatic scales you must always be aware of the tuning. Listen carefully to make sure that you're always in agreement with the accompaniment. But don't let that restrict your singing - always sing out!

Advanced singers might want to consider whether semitone steps always feel exactly the same - and they might like to try this exercise unaccompanied, then check whether they've stayed in tune!

Slidily, moderato *mp*

Jel - ly and ice cream slips down quite

Slidily, moderato *mp*

The musical score is in 4/4 time. The vocal line starts with a whole rest, then a chromatic scale descending from G4 to D3. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and single notes. The lyrics are 'Jel - ly and ice cream slips down quite'.

5 *sub mf*

nice - ly. Smooth and sli - dy, slips down qui - et - ly.

The musical score continues from measure 5. The vocal line has two phrases of chromatic scales, each marked *sub mf*. The piano accompaniment continues with similar patterns. The lyrics are 'nice - ly. Smooth and sli - dy, slips down qui - et - ly.'

Colours of Food

Tone and semitones

One of the most tricky things to come to terms with, but also one of the most important, is the difference between tones and semitones (half steps and whole steps). Both are small intervals, but you should be able to distinguish between them. This will help your sightreading immensely

Liltingly *mp*

Din - ner-time at school or home, what co-lours can I eat?

Liltingly *mp*

6 *mf*

Greens and browns and o - ran - ges, Yel - lows and some

9 *p*

red things too, but no - thing blue.

p

Ped. _____

Loadsa Curries

A study in textures

Overdo the textures in this song - make the louds loud and the staccatos staccato, the quiet quiet and the legatos legato. Make the music match the words. It's also good for practising pitching thirds

Quite fast

f Spi-ky spi-cy cur-ry; *mp* drea-my, crea-my cur-ry; *f* fie-ry, red-hot cur ry;

Quite fast

mf cool and cal - ming cur - ry; *mf* pun - gent, fra - grant cur - ry

mp sweet and sour cur-ry, *cresc.* do you like a cur-ry half as much as I do? *f rit.* (I don't like a cur-ry half as much as you do!)

mp *cresc.* *f* *rit.*

The musical score is written for voice and piano. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'Quite fast'. The score is divided into three systems. The first system contains the first four measures of the song. The second system contains measures 5 and 6. The third system contains measures 7 through 10. The vocal line is on a single staff, and the piano accompaniment is on two staves. Dynamic markings include *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). Performance instructions include 'Quite fast', 'Overdo the textures', and specific markings for crescendo (*cresc.*) and ritardando (*rit.*). The lyrics are written below the vocal staff, with some words in parentheses indicating alternative phrasing.

Meatballs and spaghetti

Long notes and breathing

This is an exercise in long breaths and sustaining tone over long phrases.
You'll also need to control the diminuendo at the end

Moderato a la Baroque *mf*

Meat - balls and spag - het - ti. To -

Moderato a la Baroque

mf

7

ma - - to sauce and some cheese on

11

top, and some cheese on top

p

Sandwiches

Patter singing - fast notes and fast words!

Accuracy of pitching and rhythm are key in this song. The accompaniment supports rather than guides you - it isn't always as helpful as it has been in some of the other songs!

Allegro. Fast and lite

mf



Allegro. Fast and lite

mf



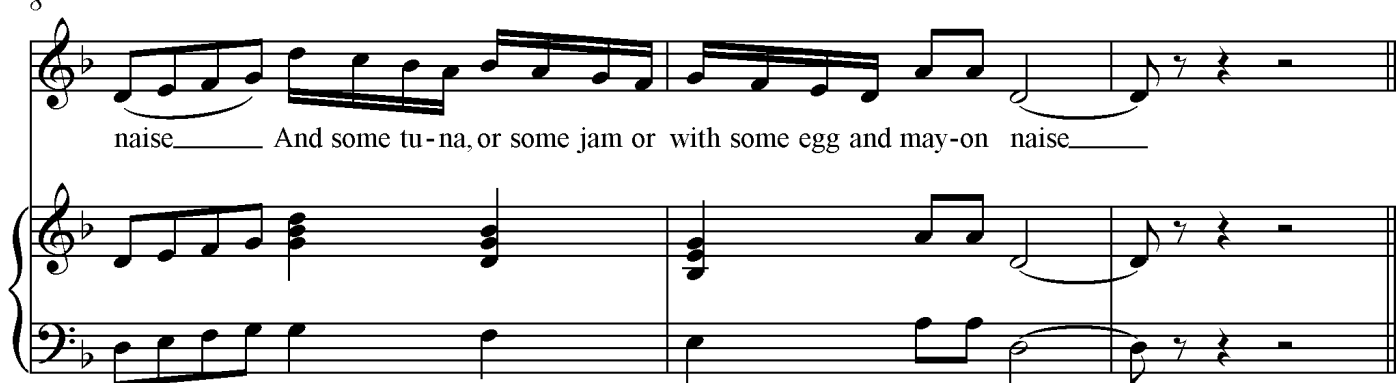
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6



8



Trifle!

Sequences of thirds - broken triads and sevenths

Longer sequences of rising and falling thirds. Keep an ear open for tuning, and make sure that your support apparatus is helping you to shape each vowel and note.

Laid back, but rhythmic *mp*

Straw-ber-ry tri-fle with hund-reds and thou-sands on top; cus-tard and jel-ly with

Laid back, but rhythmic *mp*

7

fruit float-ing in it as well, douse it in cream, eat with a spoon,

11

douse it in cream and then eat with a spoon and en-joy.

Cookies

Moderato, with clear rhythms

mp

Coo-kies, cook ies, _

Moderato, with clear rhythms

mp

The musical score for 'Cookies' is written in 3/4 time with a key signature of one sharp (F#). The first system shows the vocal line starting with a rest, followed by the lyrics 'Coo-kies, cook ies, _' with a mezzo-piano (*mp*) dynamic. The piano accompaniment begins with a mezzo-piano (*mp*) dynamic. The second system continues the piano accompaniment.

6

cook - ies, cook - ies, cook - ies, cook ies. _

mf

Choc - o - late chip, _ rai - sins and

The third system of the score starts at measure 6. The vocal line continues with the lyrics 'cook - ies, cook - ies, cook - ies, cook ies. _' and then 'Choc - o - late chip, _ rai - sins and'. The piano accompaniment features triplets in the right hand and sustained chords in the left hand. The dynamic is mezzo-forte (*mf*).

10

mp cresc.

oat - meal. _

mf

Coo- kies, _

f

cook - ies, _

cook - ies! _

cresc.

f

The fourth system of the score starts at measure 10. The vocal line continues with the lyrics 'oat - meal. _', 'Coo- kies, _', 'cook - ies, _', and 'cook - ies! _'. The piano accompaniment includes a crescendo (*cresc.*) and a fortissimo (*f*) section. The dynamic for the vocal line starts at mezzo-piano (*mp*) and increases to fortissimo (*f*).

Sweetcorn and peas

Some sweet - corn, some peas, _____ some sweet - - corn. Some

Some sweet - corn, some peas, _____ to ba-lance on the edge of my knife. A

6 peas, _____ some sweet - - corn, peas _____

yel - low and a green, a pea and then some sweet - corn, ba - lance them and then don't let them

9 _____ and _____ some sweet - corn.

fall in - to the gra - vy _____ wai - ting _____ down be - low

Bake a cake

Recitative, or free rhythm, quasi-speech singing

Recitative, or recit., is a rather difficult challenge, but one worth conquering. There are different styles of recit, depending on what type of music you're singing. In classical music it's the dialogue or plot-developing part of an opera or oratorio; in show and jazz music it's often the introduction (or verse) part of the song. Either needs a real concentration on the words, and although the notes need to be accurate you can 'bend' the rhythms to emphasise the words

Recit.

Four ounc-es of flour, (self-rai-sing) four ounc-es of su-gar, two eggs and four oun-ces of

Recit.

6

but - ter or marg-a-rine. Cream the su-gar and but-ter to - ge - ther, beat the

11

eggs in, one by one; fold the flour in and bake at oneeight-y for twen-ty-five min-utes and eat.

Five a Day

Singing in five time

We normally sing songs with 2, 3 or 4 beats in a bar. This one is in five! You have to concentrate hard, especially in the rests. Try to get a feel for the rhythm. By the way, in the UK we have the advice that you should eat at least five portions of fruit and vegetables a day!

Moderato

mf Lem-ons and o-ran - ges, car-rots and cab-ba-

Moderato

6

ges, ap-ples and pea-ches broad beans and broc-ol-li, all could be one of

10

five a day, five a day, five fruit and veg - 'tab - les.

Eat your Potatoes Up!

Singing rising and falling fifths, staccato and off-beat

The notes in these intervals are separated, so you have to make sure that you pitch them accurately! And a lot of them are off the beat, so you have to concentrate quite hard!

Jauntily, quite fast ♩=88

mf

Chipped, roast, boiled, baked, turned to waf - fles;—

mf

4

Fried, mashed, skins, or made in - to crisps. Put in - to sa - lads,

7

made in-to hash browns Just make sure you eat your po-ta-toes up.——

Mushroom Soup

A dark and moody study in minor sixths

See if you can capture that brooding, spooky atmosphere, while keeping the tuning and tempo accurate.

Dark, spooky, not too slow.

Musical score for the first system of 'Mushroom Soup'. The score is in 4/4 time and D minor. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a dotted quarter note Bb4, and a half note C5. The piano accompaniment starts with a whole rest, followed by a half note G4, a quarter note A4, a dotted quarter note Bb4, and a half note C5. The lyrics 'Mush-rooms grow in un-lit pla-ces, make a dark__' are written below the vocal line.

Dark, spooky, not too slow.

Musical score for the second system of 'Mushroom Soup'. The score is in 4/4 time and D minor. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note Bb4, followed by a half note A4, a quarter note G4, a dotted quarter note F#4, and a half note E4. The piano accompaniment starts with a whole note Bb4, followed by a half note A4, a quarter note G4, a dotted quarter note F#4, and a half note E4. The lyrics 'soup. __ Serve with gar - lic, And with pars - ley,' are written below the vocal line.

Musical score for the third system of 'Mushroom Soup'. The score is in 4/4 time and D minor. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note D4, followed by a half note C4, a quarter note B3, a dotted quarter note A3, and a half note G3. The piano accompaniment starts with a whole note D4, followed by a half note C4, a quarter note B3, a dotted quarter note A3, and a half note G3. The lyrics 'then you'll frigh - ten all the __ vam - pires in town.' are written below the vocal line.

Buses, trains and aeroplanes

An alternative warming up exercise

Moderato

Bus - es, trains and ae - ro - planes, cars and bi - cy - cles.

Moderato

This musical system is for the first line of the song. It features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Moderato'. The lyrics are 'Bus - es, trains and ae - ro - planes, cars and bi - cy - cles.' The melody consists of quarter and eighth notes, while the piano accompaniment uses chords and single notes.

Scoo - ters and mo - tor - bikes, these are things I like.

This musical system is for the second line of the song. It continues the vocal melody and piano accompaniment from the first system. The lyrics are 'Scoo - ters and mo - tor - bikes, these are things I like.' The musical notation follows the same key signature and time signature as the first system.

Some rounds

Christmas is Coming/Summer is Coming

A round for any time of the year

Make sure you choose the right set of words for the time of year! The second part starts when the first part has reached *2, and the third part starts when the first part has reached *3 When you get to the end, go back and start again.

*1

Christ - mas is com - ing, soon it will be here. _____

Sum - mer is com - ing, soon it will be here. _____

*2

It's the best time

*3

of the year. Let's all get us some Christ - mas cheer.

of the year: sun is warm and the sky is clear!

Carrots and baked beans

Another three-part round

The same rules as above, but a big longer and maybe a bit more challenging

*1

Car - rots and baked beans and sau - sa - ges and chips. Dough-nut rings and ice cream and

*2

spe-cial fried rice might make me wish that I had ea-ten less be - fore I came to school but then some

*3

spe-cial fried rice might make me wish that I had ea-ten less be - fore I came to school but then some

