

Voice in Movement

Vocal Workout / Heath through your voice

This vocal warm up was created by Johanne Desforges for her advanced students

1. The Descending Fifth – A Gentle Awakening 5min50

Suggested Movements:

- ✚ Slowly roll shoulders forward and back
- ✚ Relax jaw while anchoring into the ground with soft knees
- ✚ Open the space behind your eyes and the back of the throat
- ✚ Slowly rock the pelvic floor back and forth in a slow motion in order to engage the lower abs
- ✚ Large circles with the hips.

Your objectives:

- ✚ **Keep moving slowly** all the way through the exercise, firmly planted on the ground. This is a gentle awakening.
- ✚ To refine the action of **the diaphragm** pulling the air into the deepest part of the lungs
- ✚ Go all the way to the end of the air while sustaining a **stable, clear vowel**
- ✚ Observe how you **LET the air in** quickly without forcing
- ✚ Stabilize that air in the lower part of the lungs by **holding the space open** and engaging the lower abs with a light pelvic tilt
- ✚ Observe how the **vowel floats on that air**, is suspended and remains resonant all the way to the end of the exercise
- ✚ **Do NOT push** out air or vowel
- ✚ Avoid glottal attack by using a **soft (h)** to initiate the vowel and produce a clear stable sound
- ✚ **Observe!** Make the air is falling deeply down into the bottom of the lung, opening the ribs to allow **coastal breathing** and not shoulder breathing
- ✚ The vowel must remain clear and stable **without cracking**, all the way to the end of the exercise

2. Staccato 2min29

Suggested Movements:

- ✚ Move hips from side to side following the rhythm
- ✚ Dancing as you feel it

Your objectives:

- ✦ This vocal exercise helps relax the body while producing a clear and focused sound
- ✦ Refining the action of the diaphragm
- ✦ Relaxing the shoulders and keeping the pelvic floor engaged lightly
- ✦ Manage the air pressure, while keeping the space in the throat area and down the tunnel on to the diaphragm
- ✦ A Clear focused vowel bouncing down on the diaphragm and feeling like it lightly jumps down on it.
- ✦ Maintaining a silent (h) in order to avoid the harsh glottal attack
- ✦ Keep moving, dance!

3. Lalala Flexibility 2min43

Your objectives:

- ✦ Flexibility, which is very important to allow the voice box to move as is needed for vocal range and requires all muscles involved in that action, to be tension free.
- ✦ This exercise works on many levels: placing the voice, opening resonators and also releasing tension from the tongue and jaw.
- ✦ It is essential and must be performed with ease and good well supported, clear vowel sound.

4. INTERLUDE – The Air

Your objectives:

- ✦ This is the first vocal break. It is essential for a healthy vocal warm up.
- ✦ All muscles involved must go through a cycle of rest after exertion just like any muscle training.
- ✦ Turn your attention inside to observe the air.
- ✦ You may close your eyes and follow the visualization while standing or sitting.
- ✦ Be very in tune with the breath.
- ✦ Observe.

5. Awakening the mask 2min 47

Your objectives:

- ✦ After our break, we now are ready to put the focus on awakening the different resonating areas of the body, working our way down to the mask and chest resonators to develop the beautiful rich tones of the voice.
- ✦ Stand with the Posture Check List in mind and make sure your sound is supported and solid.
- ✦ Still observe the breath being pulled in low in the lungs while ensuring it is stable and well managed.

- ✚ Observe the vibrations of the sound at the tip of your tongue and feel the lips, hard palate and whole face vibrate.
- ✚ The tone is not pushed forward but simply opened and free, filling the whole area of the head including the mask.
- ✚ We need all resonators open and vibrant for a beautiful voice, so keep the head space as well as the chest area open.

6. Blending Mask and Head 2min22

Your objectives:

- ✚ This is an advanced version of the Lalalala exercise, rounding out mask, head and chest.
- ✚ As always, we keep the sound very well supported and tone clear and round.
- ✚ The more you move the better it is. Just replenish the air soundlessly and effortlessly.
- ✚ Observe the sound running along the hard palate.
- ✚ Keep the shoulders and jaw relaxed while holding the pelvic floor solicited.
- ✚ Feel the ground and move your hips in rhythm to the music.
- ✚ Open the costal ribs area to keep the air flow stable.
- ✚ This must be an effortless exercise.
- ✚ It is deceptively simple vocal exercise.
- ✚ Enjoy! Have fun!

7. Awakening the Chest Resonators 3min13

Your objectives:

- ✚ The chest area is the seat of the dark, warm tones of the voice and is absolutely vital to a rich and complete voice.
- ✚ It is also the platform on which the voice stands. Imagine it as the floor. You can also extend that visualization to the pelvic floor allowing even more space to the vibrations.
- ✚ It is essential here that you keep the sound standing and not falling into the chest resonating area. Feel it in the mouth and also the head.
- ✚ The Chest Resonator as well as the Mask and Head vibrate in sympathy with the frequencies related to those areas. Your voice is NOT a Chest Voice or Head Voice; it is an ALL voice and must resonate everywhere.
- ✚ We awaken the areas separately to better have a sensation of them, but then, blend them all together.
- ✚ You cannot sing INSIDE the Chest. Feel the sound above the vocal folds and resonating down in the cavity of the Chest. Experiment and Have Fun!

8. INTERLUDE - The Earth 4min25

Your objectives:

- ✦ This second Interlude is again to rest the voice while getting ready to move up into the Head resonating area.
- ✦ The high register is NOT up there in the head way above our eyebrows, it is solidly seated down into the body with all the space behind the eyes and mask vibrating. It is spacious and open but deeply rooted.
- ✦ To fill that space, we must be well grounded so this interlude will help you anchor yourself to the Earth.
- ✦ Push your feet into the ground and stand tall.
- ✦ Move to the rhythms of the music bending the knees and closing your eyes.
- ✦ Feel the air coming up from the earth to fill you completely.
- ✦ Hold the space in the lower lungs by soliciting the coastal ribs apart.
- ✦ Relax the shoulders and jaw.
- ✦ Observe the space inside the body and move to the rhythms.
- ✦ Do not sing.
- ✦ This track is meant as an earth feeling, borrowing from the Native People sounds. **(Not authentic native rhythms or sounds and not meant to be)*

9. Staccato to open the space 2min05

Your objectives:

- ✦ By this point in your vocal warm up, you have a well awakened diaphragm pulling in the air while that air is managed and stable.
- ✦ The sound should be clear and round, having opened the Mask and Chest resonating areas.
- ✦ This staccato is in preparation for the opening of the Head. Keep the shoulders relaxed, pelvic floor solicited, soft knees etc.
- ✦ This is also an advanced breathing exercise making that the air is simply replenished in a soundless and effortless way.
- ✦ Keep the lungs filled to their maximum capacity.
- ✦ Smile, move and stay in tune.
- ✦ We use all the vowels here EE - AY -A - O - OO – U.
- ✦ The more you move the better the work.

10. Awakening the Head Resonators 3min23

Your objectives:

- ✦ The head tones are essential to a complete vocal color in all registers.
- ✦ Open and spacious, the tones are neither forced nor pushed but rather floating.

- ✚ Make sure the air is anchored deep in the lungs on the diaphragm, even the pelvic floor.
- ✚ Initiate the sound down and feel like a bell that is ringing. It lights and radiates 360 degrees.
- ✚ The challenge is to keep the air pressure stable and the posture tall but grounded.

11. The Final Stretch 1min5

Your objectives:

- ✚ Never force the voice.
- ✚ This final exercise must be done after all the other aspects are warmed up: Air Pressure, Staccato, Glottal attack, Resonators awakening.
- ✚ Never push but rather feel the roundness and ease of moving up and down.
- ✚ Move, smile and have a great day!

“Thank you for embarking with me on this wonderful journey of exploring and building your vocal instrument. It has been my passion and great privilege to work with beautiful voices. Feel free to email me anytime you need more or just to give me your feedback.”

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