

Voice in Movement

Vocal Workout / Heath through your voice

THE CLASSIC VOCAL WORKOUT

This Vocal Workout was created by Johanne Desforges for her advanced students

1. DESCENDING FIFTH 5:47

A GENTLE AWAKENING

Your objectives:

- To refine the action of the diaphragm pulling the air deep into the lungs
- Hold the pelvic floor engaged in order to stabilize that air
- Go all the way to the end of that air while sustaining a stable clear vowel
- **Observe** how you **LET THE AIR IN** quickly without effort, opening the ribs to allow inter costal breathing
- **Observe** how the vowel is suspended in the body and sits down into that air
- Do NOT push out vowel but feel it **standing** on the diaphragm and **suspended** in the body
- Use a soft (h) to initiate the vowel and produce a clear stable sound to avoid a glottal attack
- Relax jaw while anchoring into the ground with soft knees
- Open the space behind your eyes and the back of the throat.

Suggested Movements:

- Slowly roll shoulders back and forth
- Slowly rock the pelvic floor in a slow motion in order to feel and engage the lower abs
- Large circles with the hips
- Move and relax arms and fingers.

Observe and stay focused and smile!

2. STACCATO 2:25

MOVE THE DIAPHRAGM

Your objectives:

- Refining the action of the diaphragm
- This vocal exercise helps relax the body while producing a clear and focused sound
- Keep shoulders relaxed and pelvic floor engaged without tension
- To produce a clear focused vowel bouncing **down** on the diaphragm

- Maintain a silent (h) in order to avoid the harsh glottal attack keep moving,

Suggested Movements:

- Move hips from side to side following the rhythm dancing as you feel it
- Dance!
- Have fun and smile!

3. FLEXIBILITY LALALA 2:38

THE POINTY TONGUE

Your objectives:

- Flexibility, which is very important to allow the voice box to move as is needed for vocal range
- Keep the sound fluid and floating
- Hold the space behind the eyes and in the back of the throat
- Release any tension from the tongue and jaw
- No moving of the jaw. It is motionless.

Suggested movements:

- Anything that keeps you grounded with soft knees
- Side twists
- Stomping down making knees move up
- Move head side to side in rhythm.

4. INTERLUDE – AIR 3:13

YOUR INNER SPACE

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 within and observe the air
- You may close your eyes and follow the visualization while standing or sitting
- Be very in tune with the breath and the inner space.

Observe

5. THE MASK 2:39

SHOW WHO YOU ARE

Your objectives:

After our break, we now are ready to put the focus on awakening the different resonating areas of the vocal instrument, starting with the mask that is expressed in the middle of the vocal range. The speaking voice range and reflects who we are. It involves the mouth, teeth, palate, tongue and space behind the eye. You can imagine it as a real mask, held one foot in front and just a little above the face.

- Execute a clear sound
- Allow the tone to fill the entire face while keeping the back of the throat open and high
- **Observe** the vibrations of the sound at the tip of your tongue and feel the lips, hard palate and whole face vibrate
- Do not push
- We need all resonators open and vibrant for a beautiful voice, so keep the head space as well as the chest area open.

6. FLEXIBILITY 2:12

YOGA FOR YOUR VOICE

Your objectives:

The staccato exercise requires relaxed shoulders and open throat. To blend the lalala with the staccato certainly increases the difficulty but the result is a greater control. Here we will be going up higher in the range so we need to initiate sound that is higher and lighter so as not to add pressure on the vocal folds

- Light and very precise tones and pitch
- Keep the body relaxed
- Stay grounded and stand tall
- Keep the pelvic floor engaged
- Move and have fun!

7. CHEST RESONATORS 3:04

WARM DEEP COLORS

Your objectives:

The chest area is the root of the dark warm tones of the voice and is absolutely vital to a rich and complete vocal tone. It is also the platform on which the voice stands or is supported. Imagine it as the floor. You can also extend that visualization to the pelvic floor allowing even more space to the resonance.

- 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 Resonating areas as well as the Mask and Head vibrate in sympathy with the frequencies related to the range
- 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 have a better 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
- Observe, stay in tune, experiment and have fun!

8. INTERLUDE - FIRE 4:17

THE EARTH

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. The tone is spacious and open but deeply rooted.

- Be aware of your body
- Push into the ground and stand tall
- Move to the rhythms of the music with soft knees
- Feel the air coming up from the earth to fill you completely
- Hold the space in the lower lungs by soliciting the inter costal ribs
- 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. REFINED STACCATO 7:57

AGILITY AND PRECISION

Your objectives:

The staccato exercise loops through the vowels EE-AY-HA-O-OO-U. Open and spacious, the tones are neither forced nor pushed but rather floating a precisely in tune.

- Keep the tongue forward and never letting it move back
- Keep a perfect pitch by thinking the pitch
- The challenge is to keep the air pressure stable and the posture tall but grounded.

- Shoulders never move
- Observe the air being pulled in quickly.

10. HEAD RESONATORS 3:14

CRYSTAL BELL TONES

Your objectives:

This vocal workout program is aimed at singers that perform in pop, jazz, country and can also be for classical singers. The head resonating area is essential to a complete beautiful tone. We just do not focus as much resonance there. It must be totally functional and open.

- 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.

Smile and have fun!

11. FINAL STRETCH 1:48

FLUIDITY

Your objectives:

Now that the voice has been worked on in many aspects, it is time to stretch I from top to bottom. This stretch is ALWAYS done at the end of a workout.

- 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!

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

Johanne Desforges

desforgesjohanne@gmail.com