

Vocalize!

45 Accompanied Vocal Warm-Ups that Teach Technique

Composed and arr. Andy Beck

Each exercise in this valuable resource is designed to reinforce fundamental vocal concepts for choral and solo singers of any age. Organized in 11 focused categories, the purpose of every warm-up is evident, and clearly stated directions optimize growth. Supportive piano accompaniments, including progressive modulations, are lightly orchestrated on the enclosed recording—perfect for ensemble rehearsals, studio lessons, or at-home practice. As an added bonus, PDF files on the enhanced CD provide extracted vocal lines on reproducible singer pages.

00-40024 | Book & Enhanced CD | \$34.99

Topics and Titles Include:

Posture

Feet Are Firmly Planted
Roll Your Shoulders
Though the Notes May Rise

Vowels

Drop Your Jaw
Nee, Neh, Nah, Noh, Noo
With a Joyful Tone

Breath Support

Flying, Sighing
Take Time to Breathe
Resist Caving In

Tone Quality

Don't Want to Be Throaty
Never Louder Than Lovely
Project

Dynamics/Articulations

Dynamics Are Fancy and Fine
Sing Legato, Sing Staccato
Sing We Sforzando

Diction

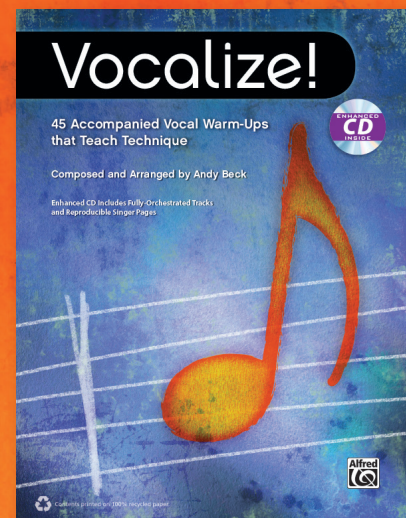
Consonants Are Planned
Seashells
Woodchuck

Scales/Intervals

Do Is Like a Rock
Octaves and Sevenths
Sing a Half Step

Short Songs

All Through the Night
Music in the Morning
The Turtle Dove



Available in
smartmusic.

I Just Want to Sing

This simple exercise is a great way to capture the attention of singers at the start of rehearsal. It serves as a cue to "sing correctly" every time. Be mindful of everything you know about good vocal technique, and apply it throughout.

Optional: Try to perform the four-bar phrase in one breath.



I just want to sing to-day, and sing cor-rect-ly all the way, to sing cor-rect-ly is the on-ly way to sing.



Price is in U.S. \$ and subject to change without notice.

Feet Are Firmly Planted

Good standing posture is absolutely essential for good singing. Follow the lyrics closely as instructions for proper alignment. Check yourself as each body part is mentioned, relaxing into position and avoiding tension.

Feet are firm - ly plant - ed on the ground. Knees and hips and chest a - lign.

Shoul - ders are re - laxed, arms hang - ing down. Head is bal - anced on the spine.

The musical notation is in 4/4 time, key of B-flat major. The melody consists of eighth and quarter notes, with lyrics aligned below the staff. The first line ends with a whole note, and the second line ends with a whole note.

We Are Crescendoing

Follow the dynamics closely. Imagine seven numbers on the volume dial of a music player. Each measure you sing is one level louder or softer than the previous measure.

Optional: Count up or down on your fingers as you change dynamics.

p cresc. poco a poco

We are cres - cen - do - ing as we as - cend, grow - ing loud - er the

f *decrec. poco a poco*

high - er we climb. We're de - cres - cen - do - ing

p

as we de - scend, go - ing soft - er and soft - er this time.

The musical notation is in 3/4 time. It features dynamic markings: *p* (piano), *cresc. poco a poco* (crescendo), *f* (forte), *decrec. poco a poco* (decrescendo), and *p* (piano). The melody is written on a single staff with lyrics aligned below. The piece ends with a double bar line.

Just One Voice

Unify the registers of your voice with consistent support throughout the range. Avoid over-singing or under-supporting on any notes. A legato line and light approach may help to cover "breaks."

Just one voice from high to low, do do ti sol la ti do.

The musical notation is in 4/4 time, key of B-flat major. The melody consists of quarter and eighth notes, with lyrics aligned below the staff. The piece ends with a double bar line.

The Vocalize! Canon Collection

55 Rounds for Choral and Classroom Singing

Compiled and arr. Andy Beck

This impressive collection of rounds is ideal for warming up, sight-singing, technique-building, and more! From traditional and familiar to original and unexpected, each of the tuneful melodies easily stacks into two, three, or more layers. Enhanced CD includes accompaniment tracks and printable PDFs.

00-46274 | Book & Enhanced CD | \$34.99

Canons Include:

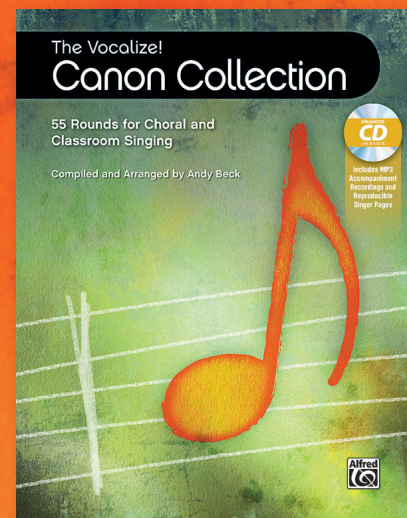
Ah, Poor Bird
Ahrirang
All Things Shall Perish
Are You Sleeping?
Be Welcome
Candlelight Canon
A Child of Song

Come, Follow
Ding-a-Ding Dong
Dona Nobis Pacem
Donkeys and Carrots
The Ghost of John
Hashivenu
Here's a Merry Jest

Hine Ma Tov
Jubilate Deo
Kyrie Canon
The Lark and the Magpie
Let Us Sing Together
Mi Gallo
Oh, How Lovely

One Bottle of Pop
The Orchestra Song
Rise Up, O Flame
Scotland's Burning
Shalom Chaverim
Sing and Rejoice
Sing We Merrily

Thula, Thula Ngoana
Ubi Sunt Gaudia
We Merry Minstrels
Whether the Weather
White Coral Bells
Winter Canon
And more!



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smartmusic.

A Child of Song

This jazzy canon was inspired by "Take Five" by the American pianist and composer Dave Brubeck. Its uplifting message and attention-grabbing rhythms offer a great way to begin a rehearsal. When you establish good singing habits at the start, those habits will continue for the remainder of your rehearsal. Posture, vowels, and vocal freedom are always important!

Derryl Herring and Andy Beck

Sing me a song when I wake in the morn - ing.

Play me a tune in the cool of the night.

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Alleluia

It's all about the vowels. Tall vowels encourage an open space, which improves tone quality. Vowels that are uniform across the choir help with blend and intonation. The word "Alleluia" includes just three pure vowels (the first and last syllables are the same). Concentrate on each as you perform. Also, note that the first four pitches step down a major scale. Be certain to sing descending intervals in tune.

Optional: Gesture with index fingers that float upward throughout the first phrase.

William Boyce (1711-1779)

1

Al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia.

2

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

- le - lu - ia, al - le - lu - ia.

3

Al - le - lu - ia, al - le - lu - ia, al -

le - lu - ia, al - le - lu - ia.

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