

A COMPARISON OF THE EFFECT OF SINGING WARM-UP WITH TRADITIONAL AND NEW METHODS

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Objectives: In this study we examined two different warming-up sessions. One is based on traditional, vowel-based exercises, which facilitate the 'fluxation' of the singing. The other uses special methods and tools for enhancing the 'resistance' of both cavity systems of the vocal tract. **Methods:** Seven female and five male participants constituted the sample, who had had voice-training experience. We organized two different sessions whether the participants came without any previous warming-up. Both sessions lasted 25 minutes. At the 'fluxation' session, we applied exercises using [i], [e], [ɛ], and [a], i.e. illabial vowels, with two different melodies, progressing through the whole tessitura of the voice. At the 'resistance' session the same melodies were used, but with different, labial vowels: [y], [u], [œ], [o], and [ɔ], and two special tools, progressing through the whole tessitura again. In both sessions we made recordings before and after the exercises. For these, the participants sang sustained [a], [i], and [u] vowels, at a middle voice pitch and volume. After both sessions they sang decrescendo from forte to piano, on every pitch of their personal tessitura. Fast Fourier Transformation (FFT) images were used in the analysis of the properties of the sustained vowels: the number of overtones, the mean and the integral of the figure, and the Singing Power Ratio (SPR) of the 0-6kHz section. We also created the Voice Range Profile (VRP) of the participants' personal tessitura from the decrescendo recordings. We analysed and compared the recordings using SIGVIEW 2.4, and used SPSS 20 for statistical analyses. **Results:** Both series of exercises were efficient. The 'fluxation' session was effective for the mean and integral parameters. The 'resistance' session was effective for the number of overtones, the SPR, and the tessitura of the voice. Comparing the VRP-s, the 'resistance' exercises proved more effective. **Conclusion:** It seems that for warming-up the singing voice, choosing exercises fit for a specific aim is recommended. Both types of exercises have special effects which can be useful or can complement one another.