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MP3

- 49 Demo[f] [PLAY](#)
- 50 Demo[m] [PLAY](#)
- 51 Asc/LR [PLAY](#)
- 52 Asc/MR [PLAY](#)
- 53 Asc/HR [PLAY](#)
- 54 Asc/EHR [PLAY](#)
- 55 Asc/UHR [PLAY](#)
- 56 Asc/AHR [PLAY](#)
- 57 Desc/LR [PLAY](#)
- 58 Desc/MR [PLAY](#)
- 59 Desc/HR [PLAY](#)
- 60 Desc/EHR [PLAY](#)
- 61 Desc/UHR [PLAY](#)
- 62 Flexi/LR [PLAY](#)
- 63 Flexi/MR [PLAY](#)
- 64 Flexi/HR [PLAY](#)
- 65 Flexi/EHR [PLAY](#)
- 66 Flexi/UHR [PLAY](#)
- 67 Accomp/MR [PLAY](#)

CALISTHENICS Ex 3

William Hodgson

The image shows four staves of musical notation in treble clef, 4/4 time. The first staff is a whole note chord progression: C4, B3, A3, G3, F3, E3, D3, C3. The second staff has the lyrics "New-ay-a-ay-oo-ay-a" under the notes. The third staff has the lyrics "New-ay-a-ay-oo-ay-a Wa-ay-oo-ay-a-ay-oo". The fourth staff has the lyrics "Wa-ay-oo-ay-a-ay-oo Wa-ay-oo-ay-a-ay-oo Wa-ay-oo-ay-a-ay-oo".

EXERCISE 3

An exercise on the arpeggios of a chord progression based on the descending major scale. The first three notes in each of the first four bars should move from the point of the cone to the base which should produce a moderate crescendo and then, for calisthenic purposes, the corners of the mouth should pull the next note strongly into the 'ay' position to accurately define the pitch of this link note leading to the 'oo' shape for the lowest note. this places the voice in the optimal position to springboard back to the upper note, again with the corners of the mouth holding in for the link note on 'ay'. (do not hesitate to make these mouth and cheek muscle movements quite overt-in time they will become subtle as the arching tongue learns to make these note placements) In the second half of each cycle the first three notes move towards the point of the cone to prepare for the skips to the upper note. Again the link note on 'ay' will ensure the accuracy of the interval jumps. As a check on holding the tune, sing to the Accomp/MR track which has the melody line disabled. ([back to top](#))