

## Physical Warm-ups? Why?

1. Physical exercise creates endorphins, which improves focus
2. Physical exercise creates energy in the room
3. Physical exercise allows creativity and freedom of movement in a safe, judgement-free environment
4. Physical warm-ups assist in identifying future visual leaders
5. Physical warm-ups assist members in expressing musical attitude.

A warm-up is essential: It's important for singers to break away from whatever problems (social, work, school or otherwise) they've encountered in their day. If you have a set number of exercises you do at the beginning of each rehearsal do that.

Here are some ideas:

Have everyone spread out so that they are not going to bump into anyone.

### STRETCHES

- Stretch up. Reach the fingertips to the ceiling.
- From this stretched position, slowly move the hands, arms, shoulders, head and so on into a hang over. Curl the spine over vertebrae by vertebrae. Keep the legs straight as long as possible and then curl the body into a small ball.
- From this ball position, unfold the body slowly to end up in the stretched position with the fingertips reaching to the ceiling.
- Repeat the hangover process, ending up in the small ball position.
- Unfold the body slowly, ending up in a neutral standing position.

### SHAKE IT OUT & FREEZE

- Shake each body part individually - head, shoulders, left arm, right arm, torso, and so on.
- Shake the body all over. Have everyone shake in different directions: shake tall, shake small, shake wide, shake thin.
- As they shake call out FREEZE. Call out cues that everyone must freeze in whatever shape they find themselves in. Release everyone from the freeze.
- Call out FREEZE two more times.

## Vocal Warm-Ups

### "I'm Not Crazy, I'm VOCALIZING!" by Karen Oleson

Ms. Oleson has graciously given permission to reprint the exercises for you in this handout. The vocal warm-up CD and instruction sheets for each exercise are available for digital download from [www.vocalize.com](http://www.vocalize.com) (\$15.95 USD). Chorus members (and I) love these exercises. "I'm Vocalizing #2" is now available, and it is equally wonderful.

Exercise #1 –

Teeth apart, lips and tongue relaxed – This exercise increases resonance.

### Humming the Blues

The exercise consists of six staves of music in 4/4 time, key of B-flat major. The notes are: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The first three staves feature eighth-note patterns with 'Hum' written below. The last three staves feature quarter-note patterns with 'Hum' written below. Chord progressions are indicated above the staves: B-flat, E-flat7, B-flat, B-flat7, E-flat7, B-flat, B-flat7, F7, E-flat7, B-flat, B-flat7, E-flat7, B-flat, B-flat7, F7, E-flat7, B-flat.

Exercise #2 –

Jaw moves up and down without thrusting the chin forward. The tip of the tongue goes to the “N” position with equal breath pressure applied to the words.

### Vienez Nonny Nu

The exercise consists of two staves of music in 3/4 time, key of B-flat major. The notes are: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The first staff has lyrics: (1-5) Non - ny - non - ny ze non - ny nu; (6-8) Vi - en - ne - ze non - ny nu. The second staff has lyrics: Non - ny non - ny non - ny nu; Non - ny non - ny non - ny nu. Chord progressions are indicated above the staves: B-flat, B-flat/D, E-flat, B-flat/D, E-flat/G, B-flat/F, F7, B-flat.

Exercise #3 –

Using no diphthongs for the vowels, use your diaphragm to create volume changes.

**Latino ee, eh, ah, oh, oo**

C6 G7  
Ee Eh Ah Oh

C6 G7  
Ee Eh Ah Oh

C6 FMaj7 G  
Ee Eh Ah Oh Ooh

C  
Ee Eh Ah Oh

Exercise #4 –

Allow your voice to ride on a cushion of air as you move up and down the octaves. Breathe when you need to or your muscles will tighten.

**Gospel Octaves**

Bb Bb/D Eb E°7  
Ooh Oh Ah

Bb/F F Eb Bb/D Cmin7 Bb  
Ah

Exercise #5

Use a light, consistent air flow. This exercise builds vocal flexibility. Keep your knees, jaw, tongue, head and neck free of tension

**Vivace Baroque**

C G C G F G C  
Vi - - - - va - - - - ce

Exercise #6 –

This exercise helps you practice enunciation. Let your tongue and lips do the work. Keep your jaw out of the way (even on aye aye aye aye).

**Latin Spits**

B B/D# E F# B B/D# E F#  
La Ta Da dada

B B/D# E F# C#min7 F#7  
da Aye aye aye aye Pa pa pa

B B/D# E F# B B/D# E F#  
pa pa pa pa pa pa pa pa Ba Ka ka ka

B B/D# E F# B (G7)  
ka ka ka ka ka ka ka ka ka Chacha cha La la la

Exercise #7 –

The words mirror what happens in the abdominal muscles when you sing legato and staccato.

### Verdi: This Is Legato, This Is Staccato

The musical score consists of six systems, each with a treble clef and a 3/4 time signature. The lyrics are: "This is le - ga - to — This is stac - ca - to".

**System 1:** Chords: F#min, C#F, F#min, C#F. The melody is a simple quarter-note sequence.

**System 2:** Chords: F#6, C#F, F#6, C#F. The melody includes eighth notes and a quarter note.

**System 3:** Chords: F#6, C#F, F#6, C#F. The melody is more complex with eighth and sixteenth notes.

**System 4:** Chords: Bmin, F/A, Bmin, F/A. The melody is a simple quarter-note sequence.

**System 5:** Chords: Bb6, F/A, Bb6, F/A. The melody is a simple quarter-note sequence.

**System 6:** Chords: Bb6, F/A, Bb6, F. The melody is a simple quarter-note sequence.

Exercise #8 –

This phrase contains all five pure vowels. If you can't remember the words, just sing numbers 1-2-3-4-5-6-7-8 and 8-7-6-5-4-3-2-and-1.

**Et in Terra Pax Hominibus**

The image shows a musical score for the phrase "Et in Terra Pax Hominibus". It consists of two staves of music in a single system. Both staves are in the key of B-flat major (two flats) and 4/4 time. The melody is written in a soprano clef. The first staff begins with a whole note chord of E-flat (Eb) and contains the notes E-flat, F, G, A, B-flat, B-flat, B-flat, B-flat, and a final whole note E-flat. The second staff begins with a whole note chord of E-flat (Eb) and contains the notes E-flat, F, G, A, B-flat, B-flat, B-flat, B-flat, and a final whole note E-flat. The lyrics "Et in ter - ra pax ho - mi - ni - bus" are written below the notes, with hyphens indicating syllable placement. Chord symbols Eb, Eb, Eb7, and Eb are placed above the first staff, and Eb, Eb, Eb7, and Eb are placed above the second staff.

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