

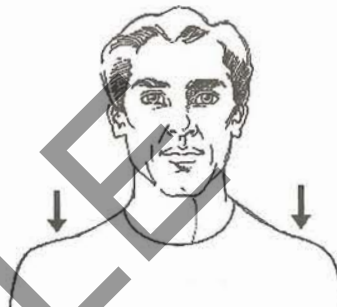
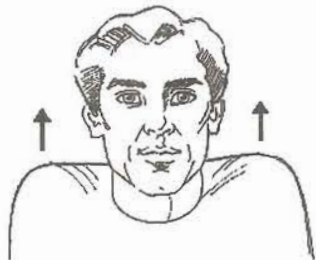
Warmup Sessions

Week 1

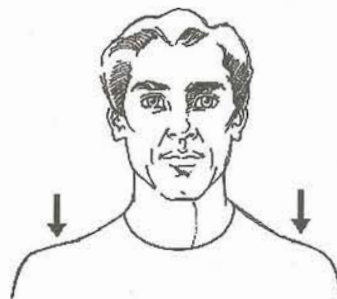
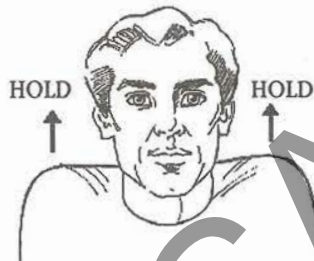
SINGERS IN POSITION

Read the information in the Singer's Edition.

Check the placement of your feet: as far apart as the width of your shoulders.
Raise your shoulders up; then down.



Shoulders up and hold; then down.



Blink.

Shoulders up and hold; then down.
Let your arms hang loosely.

Conductor: Staring indicates tension, fear or distancing. The simple act of blinking can help the singers to "break the spell" and relax more.

When the shoulders relax down, the head and neck tend to stretch up.

It is very important to review posture with the singers. Many singers may not be aware that they have been gradually slipping into bad habits.

In youth choirs, the singers can grow so much between posture lessons that they may feel as if they have acquired a whole new body. Old instructions take on new meanings as the body changes. New instructions add a new perspective to the concept of posture.

Although rubber soles are very comfortable and flexible, they insulate the sound. Singers should wear leather-soled shoes, whenever possible.

PREPARATION for Warmup 1a

Breathe in to the count of 4; then do "h h h h h h" out.

REPEAT. Make a small bounce out with the tummy for each "h."

REPEAT.

SING Warmup 1a

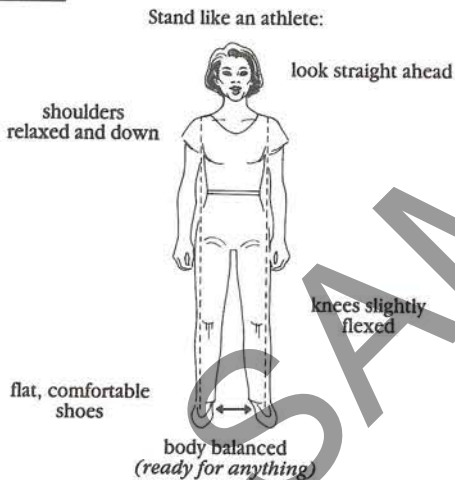
"Eh" is the first vowel in the "ā" diphthong.

"U" sounds like the "oo" in "moon."

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SINGERS IN POSITION

Singing in a choir is like preparing for the Olympics. The voice and the body must be trained; the mind must learn to be alert to the possibilities of music-making. When singers are in good shape, they can do almost anything with their voices.



REPEAT Warmup 1a

i) READ Tip A.

Sometimes the sound of a rush of air is being caused by a dropped soft palate or a very tight throat. When the singer is asked to eliminate the sound of the breath, often they will automatically adjust the soft palate (see page 40 in the Conductor's Edition) or the throat for a more open singing position. There is no need to actually mention the soft palate or throat.

ii) For "m," keep your lips relaxed and your teeth slightly apart. Exaggerate each "m."

iii) READ Tip B.

1a

gentle warmup

(♩ = ca. 88)

Breathe 2 3 4

Mm

Mee meh mah moh mu.

REPEAT several times; rise by semitones

- TIPS**
- A. Breathe quietly through your mouth.
 - B. Let the resonance of each "m" go forward into the vowel to make the tone richer.

◆ ◆ **WARMUP 1a** ◆ ◆

Short - Term Goals: breathe quietly through the mouth; breathe early in rhythm; five-vowel workout; practice "m"

Long - Term Goals: improve resonance

PREPARATION for Warmup 1b

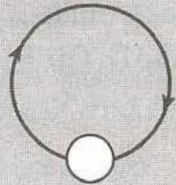
Hum the warmup softly as the piano plays your parts.

Warmups should not be a test in sight-singing. Let the piano help the singers with new warmups whenever needed.

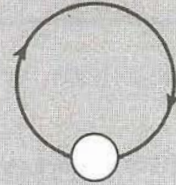
SING Warmup 1b**REPEAT Warmup 1b**

- i) READ Tip A.
A smile makes the mouth open east/west and gives the voice a twang.
- ii) READ Tip B.
Take just the amount of air that you need. Release all the air by the end of each phrase.
- iii) READ Tip C.
Sing up a semitone.

Singers sing better *legato* when the conductor keeps his/her arms moving in a smooth motion. If the singers are still very stiff, try conducting a slow circle for every two beats:



Bah



Bah