

WARMUPS WITH MOVEMENT—Presented by Charlene Archibeque, revised for Washington ACDA Institute, Summer 2009

—Importance of belief in conductor/teacher—

---Demonstrate difference in tone with movement and without

All motions must be done with energy—nothing half way—go to the max!

All exercises must be done at mf to forte level for maximum benefit—this

presupposes resonance, or ring at all times (combination of diaphragmatic support and open throat for women, singing on the cords for men in chest)

Director must understand function of each vocalise and how it works

Maximize warm-up time by only doing 4 or 5 keys for each exercise—sing

through more different exercises—try for 8 or 10

Panting and hissing: pant in and out, slowly then faster and faster

Hiss short short short long—see who can hiss the longest

Cross arms on lower rib cage and make f's and p's

Nee hee ee ah ahah ah ah ah D DRM MFS M D. Bounce beach ball—Nee

heeeeah ahahah ah ah D DRM MFS M D. Girls bounce pingpong balls as it gets higher—(have men drop out)

Thee ay, thee oh, thee ah ah ah ah—Point to corners of room, first right, then left, then both, point with finger and arm--tone follows finger--

SD SD SDSMD

Five tone scales on ZZZZ—buzz like a bee—VVV, make upside down v's (lifts rib cage); ZH & TH; **Bee Bee Bee**—circles above forehead:

Teach pelvic tilt--

Vee Vaw, Vee Vaw. Vee ee ee ee vaw aw aw aw, D S D S DRMF SFMRD

abdominal muscle involvement & flexibility—Hands out in front for Vee, close fists and pull in for Vaw, circles for five tone run. Exaggerated tummy lifts on Vaws, gradual pressure on run

Descending five tone scales on EE, pointed finger on sternum, (rib cage is lifted by abdominal lifts)

Yee ee ee ee ee, Yoh oh oh oh oh, Yah ah ah ah ah ah ah ah ah, 12345, 12345,

123454321—Hands in front with thumbs up—hammer each pitch—do not try to control the tone—shaking should encourage tummy and freedom

Oh ee oh ee, 534231271—large circles with both arm, like ferris wheel.

Variation: Gliss. At end, 151

Bumble Bee, 132435 etc. Various movements—change every couple keys:

Big Circles every four notes, small circles every two: Straight arm point—left to right on beat;

Appropriate alternate syllables: mumble mee, nimble nee, dimble dee, timble tee (latter two for articulation, use typing motion)

Mee---, **may---**, **mah----** 1353146413531; Make lion roar with thumb and

fingers to show how throat opens up for higher notes—keep resonance from bottom to top notes—be sure jaw is loose as soft palate lifts on high notes. Variations: mim, mehm, mahm: staccato ee, ay, ah

SING EE AH—1554321. Hold hands out in front—breathe with prep by lifting

hands. Drop into plane for SIH, then close fingers for NG as tummy lifts.

Gradually open soft palate into an ee while make circles with pointed

finger until ee is full and resonant (with vibrato), then float down like parachute on descending 5 note scale. (Keep ee all the way down for a couple weeks, then add Ah on the bottom—keeping the ring and focus of the ee in the ah.)

Bum biddly biddly biddly bum—bounce bubbles with hands—54443332221

For moving out of head voice into chest voice:

Five tone descending scales on **OO**, moving to OH on the 3rd as moving into the bottle neck register. Start men and women on Bflat above middle C. Stay on oo, start pp and crescendo. When key of B flat is reached change to Oh on bottom three notes, mixing registers at first, then finally using full chest voice. Ask singers to lower hands and feel like digging for chest voice. Ask singers to sit down quietly when it gets too low. Take basses all the way down.

INDIAN LOVE CALL, for moving out of chest voice into head. Again, men and women in unison. Start on G below middle C. Oh-oh uh-uh oo oo—oo—(2x each key) Use creative movement on bottom, but make like a theremin on top. SLDML SLS Fi F M

JEFF JOHNSON'S VOWEL BLENDING EXERCISE: 8767, 6545, 4323212171 AH, AY, EE, OH, OO. Hands make column, wiggle chin, pull ee up, circle lips, then pull oo out

VIVA LA MUSICA: for freedom and musicality. SSSDss, SSSRss, SSSM RMRD—(ta da gesture LH, then RH, then both hands) keep neck free—encourage total facial expression. Move head sideways on halfnote and shake it on triplet. (Encourage head movement on fast notes—runs)

Have contests—men vs women, two halves of choir, rows. Most expressive?

AFTER WORKING VOICES GO IMMEDIATELY INTO FIRST SONG! DO NOT SIT DOWN, DO NOT SIGHT READ! SING A WONDERFUL, EXCITING SONG THAT USES THE BEAUTIFUL TONES YOU HAVE JUST BUILT.

DVD-- Enhancing Musicality Through Movement. Rodney Eichenberger. SBMP

DVD-- Ready, Set, Sing, Jeff Johnson. SBMP

DVD—Daily WorkOut for a Beautiful Voice, Charlotte Adams, SBMP