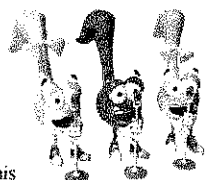


Benefits of a Warm-Up Regimen



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Consider this "VSD"

- ⌘ Vocal Skill Development instead of "warm-up"
- ⌘ Use it as the time to pull the minds and voices of the chorus together as a unit
- ⌘ Work skills you are developing
- ⌘ Prepare for the rehearsal to follow

Vocal Skill Development

- ⌘ Preparation and development of the voice
- ⌘ Pre-teaching tool for the rehearsal to follow



Vocal Preparation and Development



Advance Preparation

SINGERS:

- ◁ Ask your members to vocalize on their way to rehearsal

- ◁ Provide them the tools to do that

- ◁ Stress the importance of being vocally prepared when they arrive

Advance Preparation

DIRECTOR OR HER (or his) DESIGNEE:

- ◁ Plan the VSD time, with a sequence that starts small and gets bigger

- ◁ Make decisions based on what is to follow in the rehearsal or a skill area that you are developing

Best Place to Start: BREATHING!!!

- ◁ **Remind the singers to check their alignment!**

- ◁ **Deep breathing:**
 - ◁ Inhale through the nose, exhale through the mouth and nose

- ◁ **Focused breathing:**
 - ◁ Count 1,2,3,4 - Have them inhale on 4.

 - ◁ Exhale on "s" for 4 short counts, then a long "s" for 8.

 - ◁ Repeat, increasing the long "s" by 4 each time.

The Voice



Massaging the Vocal Cords

Yawn-sigh:

- Start in the whistle register on an "oo" and come down in a sigh fashion to an "ah".

Siren:

- Start on an "ah" in the lower register, slide to an "oo" in the whistle register, and back down to an "ah".

Coordination, Preparation, and Pre-Teach

Coordination of the Voices

- This is where we take the work we've done in the first two sections and move toward application.
- This is also where we begin to "teach for next time". Things done during these exercises can be used later during the rehearsal as reference, as well as pre-teaching. Caution: do not overload the singer...limit the amount of things to think about.
- Here you could use a variety of exercises that combine the registers and range of the voice along with applying specific vowels and consonants. You can also begin to apply focus, forward/mask sound, placement, etc.
- Make the purpose of the exercise clear to the singers so they know what where their focus should be.

Exercise Examples

Ee, Eh, Ah, Oh, Oo:

- Single pitch – focus on maintaining pitch, resonance, air flow

Vowel Work:

- Pick a vowel that is prominent in the song(s) you will be working that night. Such as, the "eh" in "yes-ter-day". Sing "eh" on: SFMRDRMFMSMD (5-4-3-2-1-2-3-4-5-3-1). Keep the vowel pure and resonant the whole time. Be aware where and when it wants to "change." Reset the temptation.

Exercise Examples

Ng-Ah:

- On "ng", sing DM (1-3) (break), MS (3-5) (break), SD (5-8) (no break) open to "ah", then descend on "ah" SMD (5-3-1).



Ee-Eh-Ah:

- Sing "ee" on DRMFSMRD (1-2-3-4-5-4-3-2-1), then "eh," then "ah". Apply the thought of legato to emphasize singing smoothly together. Keep the air flowing evenly throughout. Try adding a variety of dynamic levels.



More examples

Lee-Loo:

- Ascend the major scale, alternating "lee" and "loo".
- Descend into 4 parts:
 - Tenor stays on high D (8).
 - 3 parts descend. Lead stays on L (6).
 - 2 parts descend. Bari stays on F (4), Bass descends to R (2).
 - Resolve to Tenor staying on D, Lead moves to S (5), Bari moves to M (3), Bass moves to D (1).
- This works unison, scale ascension, vowels unification, scale descension, tuning. Again, use this exercise for pre-teach.

DMRFSMELSTL DTRD (1-3-2-4-3-5-4-6-5-7-6-8-7-9-8):

- Works interval accuracy, unison singing, flexibility of the voice. Descend by doing it in reverse. This also fun to sing in canon. Singing in canon creates horizontal intervals that can be worked for tuning and accurate singing.

Conclusion

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- As you can see, the first few exercises are for the sole purpose of connecting the mind with the voice and getting it to come alive AND to bring our singers together as a unit!
- Make it clear that this time is for teaching and developing vocal skills.
- It is vital that the director has a prepared rehearsal plan for this to work. Plan the rehearsal first. Then the VSD time.
- For learning to occur, we must have multiple ways of teaching connected to reflection and practice. If we can connect the VSD exercises to the rehearsal plan, we will have a better chance of making the learning and rehearsal plan more relevant to the singer.