

CHORAL WARM-UP EXERCISES

Each exercise is shown in beginning key and suggested ending key.

If the CD accompaniment is being used, the recorded introduction is the vocal line of the exercise.

1. Legato; Line [CD: 1,2]

$\text{♩} = 112$

Noo noo noo noo noo Noo noo noo noo noo

2. Repeated tone with crescendo and decrescendo [CD: 3,4]

$\text{♩} = 100$

Noo noo noo noo noo Noo noo noo noo noo

3. Maintain SHF (Spacious, High, and Forward) in Low register [CD: 5,6]

$\text{♩} = 60$

Noo noo noo Noo noo noo

4. Legato at a Slow tempo [CD: 7,8]

$\text{♩} = 66$

Noo noo noo noo noo noo noo Noo noo noo noo noo noo noo

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5. Singing on breath through moving eighth notes [CD 7, 10]

$\text{♩} = 66$

Dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee

6. Register consistency with downward leaps [CD 11, 2]

$\text{♩} = 94$

Dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee

7. Range extension downward (Descends chromatically) [CD 13, 4]

$\text{♩} = 70$

Dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee

8. Range extension downward (Descends Chromatically) [CD 14, 6]

$\text{♩} = 60$

Dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee

Dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee dee

9. Range extension upward and maintaining on-the-breath singing [CD 17, 8]

$\text{♩} = 65$

Nee voo nee voo nee voo nee voo nee voo nee voo nee voo nee voo nee voo

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10. Creating space for ascending line [CD 19, 20]

$\text{♩} = 92$

Dee dee dee dee dee dee dee dee dee dee dee dee dee dee

11. Martellato [CD 21, 22]

$\text{♩} = 124$

Dee dee dee dee dee dee dee dee dee dee dee dee dee dee

12. Marcato; Upward leaps on the breath [CD 23, 24]

$\text{♩} = 120$

Dee doh dee doh dee doh dee dee doh dee doh dee doh dee doh dee

13. Upward leaps on the breath, with line; Listening [CD 25, 26]

$\text{♩} = 86$

Dee doh dee doh dee dee dee dee dee dee dee dee dee dee dee dee

14. Range extension upward [CD 27, 28]

$\text{♩} = 88$

Dee dee dee dee dee dee dee dee dee dee Doh Dee dee dee dee dee dee dee dee dee dee

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15. Range consistency with upward and downward leaps [CD 29, 30]

$\text{♩} = 70$

Nee___ nee___ nee___ voo___ nee Nee___ nee___ nee___ voo___ nee

16. Upward leaps on the breath; with line [CD 31, 32]

$\text{♩} = 96$

Nee voo nee voo nee voo nee voo nee voo nee Nee voo nee voo nee voo nee voo
Nee___ noo___ nee___ noo___ nee Nee___ noo___ nee

17. Making space on upward leap; Vowel modification [CD 33, 34]

$\text{♩} = 64$

Nee___ noh___ nee___ Nee___ noh___ nee___

18. Range extension [CD 35, 36]

$\text{♩} = 90$

Dee___ dee___ doh___ Dee___ dee___ doh___

19. Martellato [CD 37, 38]

$\text{♩} = 116$

Dee doh dee doh dee dee dee dee dee Dee doh dee doh dee dee dee dee dee

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20. Range extension

$\text{♩} = 100$

Dee dee dee dee dee dee dee dee doh doh doh doh doh doh doh
Dee dee dee dee doh doh

Dee dee dee dee dee dee dee dee doh doh doh doh doh doh doh
Dee dee doh doh

21. Teaching Martellato

$\text{♩} = 60-100$

Dah Dah

22. Mixolydian line with crescendo and decrescendo

$\text{♩} = 76$

Doo doo doo doo doo doo doo Doo doo doo doo doo doo doo

23. Aeolian line and legato at slow tempo

$\text{♩} = 102$

Noo noo noo noo noo Noo noo noo noo noo

24. Aeolian range extension

$\text{♩} = 98$

Dee dee dee dee dee dee doh dee dee dee Dee dee dee dee dee dee

WARM-UP CD: USER'S MANUAL

Consider using the warm-up tracks or CD every time before you practise any singing at home. Here is a guideline to help you get started:

- There are a total of 24 warm-up accompaniments recorded, and every warm-up is recorded on two different tracks. The first track is recorded with the piano accompaniment plus two melodic instruments actually playing your melody. The second track has only the piano accompaniment (by the way, recorded by an excellent piano player and accompanist, the composer of these wonderfully musical accompaniments)
- Coming to rehearsals on time for warming-up will guide you in the optimal singing of these warm-ups and to understand which ones help to prepare for what. Also, over time, you will develop some “favourites” and it is fine to use them often to prepare your voice.
- At home, stand up to warm-up and try to find the best singing balanced position for your body, using the 6 points of alignment learnt in rehearsal.
- So, let's see how to use this. Imagine that you are at home and you want to use warm-up number 1: have a look at the score first to read the melody and the vocalisations to use (noo, dee, etc). Then select recorded track #1 if you want to hear the model of how the melody of warm-up #1 sounds, or if you have a preference for not feeling alone while warming-up (two great professionals, a flute and a cello player, play your melody on top of the piano). You can also select track #2 to accompany your warm-up #1, in which case you will only have the wonderful piano accompaniment alone under your voice.
- Got it? Let's see another example: if you choose warm-up number 17 (one of my preferred). Select track 33 if you want your voice accompanied with the piano plus the flute and cello. Select track 34 if you want to sing alone with the piano accompaniment.
- Choose three or four warm-ups from the recordings per session. You can always include other warm-ups that you know or have learnt in rehearsal or in your vocal training lessons.
- In the recordings, the warm-up exercise is transposed up several times to make you work at the extension of your voice (on the score, however, two keys only have been transcribed: the first and the last ones). Whenever you feel that you should not be singing so high, just stop that warm-up and do another. You will be surprised that after a while using the warm-ups, your voice will have extended and will be able to manage higher keys than before.
- Later, once learnt in rehearsal, you can add to your singing warm-ups some gestures that you know help you when attempting to reach for high notes, leaps, etc.
- And don't forget to enjoy your practice, an essential part of warming up and singing!
- For those curious: there is a long and interesting vocal and choral research behind these specific warm-ups. The reason I have chosen them is because in the way they are composed and performed they seem to enhance the musicality of the singers, the intonation and the good use of the vocal apparatus. There is no one note on those accompaniments that is there without a reason.