

CD  
Included

Vocal  
warm up in  
8 minutes

# Strictly Warm-Ups



A musical staff with a wavy line, containing several black musical notes and stems, positioned above the 'Volume 1' text.

## Volume 1

Choral resource designed for  
individuals or groups of all ages



A musical staff with a wavy line, containing several black musical notes and stems, positioned below the 'Choral resource' text.

**Kerry Heisler**  
choralresource.com

## *Strictly Warm-ups Volume 1*

Welcome to Strictly Warm-ups Volume 1. This book and CD was developed from a need identified in my private teaching practice. I wanted my young students to have a tool to successfully warm-up with at home. Consequently, Strictly Warm-ups Volume 1 has developed into a useful tool that both individuals and groups can use. The exercises use vowels, consonants and scales, along with, I have provided simple accompaniments.

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### **How to use Strictly Warm-ups:**

Use Warm-up Set #1 for no less than three rehearsals to allow vocalists to become familiar with set then move on to the next warm-up set. If you have rehearsal three times a week, this CD will cover 5 weeks before repeating a set. If you find that in your shorter rehearsals you need to shorten the warm-up, always include the physical warm-up, breath awareness and breathing exercise, then mix and match the vocalizing.

Use of CD: Place CD in player. Choose the beginning of Warm-up Set 1-5. The set will run for 8 minutes and will include 3 minutes of physical warm-up and breath awareness, then 5 minutes of a variety of mid-range warm-ups. There is a vocal example of each exercise and then a verbal cue to begin. A click track reminds you of the tempo. There is a vocal model to accompany the vocalist(s) for the first exercises, then you or your group continue until the end of exercise. If using the CD in a vehicle the physical warm-up will have to be left out.

Don't sing too high; don't sing too low. Warm-ups should be comfortable and in a good singing voice. Always continue to reinforce proper posture, standing tall from the crown of the head, feet shoulder width apart, hands at sides, and chin gently tucked in and down.

The book provides written examples of the exercises and piano accompaniments. **Most importantly, take a moment to familiarize yourself with the focus of each exercise.**

Note: If something hurts, you are doing it wrong; this includes both physical and vocal warm-ups. Know your limits.

## Warm-up Set #1

Physical Warm-up – Pump it Up: “Stand tall and proud” is the initial body-check phrase. Look for the chin to be down and the head centered over the body. If the individual tends to feel like they are looking at the floor, raise the eyes not the whole head. Shoulders are down, hands at the sides. Feet are shoulder width apart. From this position, movement can then occur. Make sure you have enough room to move.

Breath Awareness: All breath awareness exercises are spoken and not sung. This ensures that the abdominal muscles are in use. Use a series of “fff” consonant sounds to feel muscles in area where breathing should occur. The director can model with one hand on their stomach and one hand on their side.

Breathing: Be relaxed throughout breathing. No holding. Keep the breath low, you should feel it in the abdomen/stomach area. Discourage the chest from moving up and down. Again, check the head position. Check to see that the shoulders are not moving up and down. Breathe through the mouth, keep an eye on this. Nasal breathing usually results in a chest breath until the proper singing breath is habitual. Tip: If chest is moving, have the vocalist wet their lips and quickly breathe in. This usually results in a cold feeling on the lips, lots of noise and a chest breath. Then ask the vocalist to breathe in the shape of “ah”, warm and low; warm being the key.

**Zoom – Mee:** Close on “mmm” of zoom to feel the buzz of the lips. The buzz enlivens the sound cavities in the face. When singing, one does not usually close on the consonant. This exercise encourages a forward sound and discourages vowels from spreading backwards. Keep corners of mouth forward in the formation of all vowels.

## Zoom - mee - Resonance

K. Heister

The musical score is written for Voice and Piano. The Voice part is on a single treble clef staff in common time (C). It consists of two phrases: "zoom - - - mee" and "zoom - - - mee". The notes are on a high G (G5) and a high E (E5), with a fermata over the final note of each phrase. The Piano part is on a grand staff (treble and bass clefs) in common time. It provides harmonic accompaniment with chords and single notes. The word "simile" is written at the end of the piano part.

**Yah Yoh Mee:** “Yah” and “yoh” need to be sung with the jaw open like a yawn. This keeps the “mee” forward because of the placement of the “yah” and “yoh”. The extra feature is that the exercise has a minor triad on “yoh”.

## Yah Yoh Mee - Vowels

K. Heisler

Voice

Yah \_\_\_\_\_ Yoh \_\_\_\_\_ Mee \_\_\_\_\_ ee.      Yah \_\_\_\_\_ Yoh \_\_\_\_\_

Piano

4

Mee \_\_\_\_\_ ee.      Yah \_\_\_\_\_ Yoh \_\_\_\_\_ Mee \_\_\_\_\_ ee.

Pno.

7

Yah \_\_\_\_\_ Yoh \_\_\_\_\_ Mee \_\_\_\_\_ ee.

Pno.

*simile*