



CHORAL WARM-UP SEQUENCE

Dr. Adam Potter

Director of Choral Activities

I. PREPARTORY/PHYSICAL/VOCAL

A. Preparatory

Begin with the same brief exercise or variations on the same exercise every class. This establishes routine, encourages focus and center, and allows any latecomers to take their position without any disruption.

B. Physical

Physical exercises should encourage full-body activation and involvement in the vocal process. Establish stance, posture, alignment, body-mind integration, and breath (abdominal/diaphragmatic) activation and management through exercises, movement, direct instruction, imagery, referencing anatomy/physiology, and troubleshooting.

C. Vocal

Although it may be impossible to address all concepts in a single warm up routine, each of the following should be addressed over the course of a week's rehearsals. Aim to incorporate both exercises that hone in on a single skill and those that address multiple skills simultaneously.

1. Phonation (producing tone, including onsets and offsets)
2. Resonation (*chiaro*, *oscuro*, and *chiaroscuro*)
3. Registration/range extension
4. Coordination (unifying the vocal process)

II. MENTAL/AURAL/ENSEMBLE (*as much as possible, employ exercises that incorporate all three of these skills simultaneously!*)

A. Mental

"Mental" exercises further center choristers and activate their cognitive processes so they are ready for rehearsals in which they will think critically and engage intellectually.

B. Aural

"Aural" exercises encourage active listening and internal hearing (audiation). Use the Takadimi rhythm and movable-Do solfège tonal systems to establish a common aural vocabulary in the ensemble. At the beginning of the term with any choir and throughout the term with developing choirs, sequence instruction according to the [Discrimination Learning](#) hierarchy.

C. Ensemble

"Ensemble" exercises are those that achieve unity of pulse and intonation among all students in the choir.

SUGGESTED RESOURCES

I. CHORAL WARM UPS

- [The Choral Warm-Ups of Robert Shaw Free Online Resource](#).
- Dilworth, Rollo (2006). *Choir Builders: Fundamental Vocal Techniques for Classroom and General Use* (Milwaukee, WI: Hal Leonard Corporation). ISBN 978-1-4234-2523-6.
- Heizmann, Klaus (2003). *Vocal Warm-ups: 200 Exercises for Choral and Solo Singers* (New York, NY: Schott). ISBN 978-3-7957-5259-0.
- Jennings, Kenneth (n.d.). *Sing Legato: A Collection of Original Studies in Vocal Production and Musicianship* (San Diego, CA: Neil A. Kjos Music Company). ISBN 0-8497-4159-9.
- Russell, Robert (2003). "[Vocal Training in Chorus](#)."
- Seelig, Timothy (2005). *The Perfect Blend: Over 100 Seriously Fun Vocal Warm-Ups* (Milwaukee, WI: Shawnee Press). ISBN 978-1-59235-094-0.
- Zabriskie, Alan (2009). *Foundations of Choral Tone: A Proactive and Healthy Approach to Vocal Technique and Choral Tone* (Tallahassee, FL: USingersPublishers). ISBN 978-0-9814817-1-5.

II. VOCAL PEDAGOGY TEXTS

- McCoy, Scott (2004). *Your Voice: An Inside View* (Princeton, NJ: Inside View Press). ISBN 0-9755307-2-0.
- Olson, Margaret (2010). *The Solo Singer in the Choral Setting: A Handbook for Achieving Vocal Health* (Toronto, ON: The Scarecrow Press, Inc.). ISBN 978-0-8108-6913-4.
- Ware, Clifton (1998). *Basics of Vocal Pedagogy: The Foundations and Process of Singing* (Boston, MA: McGraw-Hill). ISBN 0-07-068289-5.

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www.adampottermusic.com