



Maria and Hilary's...

Vocal Warm Up!

1. "Rag Doll" – Hilary (1 minute)

1. Stand balanced from left to right and between heels and toes.
2. Flex your knees slightly.
3. Check your head position: Chin slightly down.
4. Keep shoulders relaxed and down.
5. Lean your body forward from the waist with your arms holding down towards the floor.
6. Gradually straighten to a standing position. Feel your back realign itself vertebrae by vertebrae. The head should be the last part to become vertical.

Point: To teach, and re-enforce correct posture

2. "Silly Faces" – Maria (1 minute)

- Stretch mouth very wide to produce a wide yawn and hold for ten seconds.
- Pretend to swallow a drink of water, without using water.
- Stick tongue out.

Point: To warm face, throat, and mouth muscles.

3. "Face Massage" – Maria (1 minute)

- Massage faces, lips, and throat while humming an "m" sound up and down vocal range.

Point: To alleviate the muscular tension that interferes with vocal production.

4. "Smile Pucker" – Hilary (2 minutes) (High C) (Down) (Semi-tones)

- Smile with exaggeration, letting your teeth show and drawing the lips as tightly as possible, making your cheek muscles hurt.
- "eee"- "ooo", "mee"- "moo", "tee"- "too", "gee"- "goo", "lee"- "loo"

Point: To put emphasis on vowel sounds, and help to activate the expiratory airflow.

5. "A Critical Cricket Critic" – Maria (2 minutes) (Middle C) (Up) (Semi-tones)

Point: To put emphasis on consonants, and help to activate the expiratory airflow.

6. "Selfish Shellfish" – Hilary (2 minutes) (High C) (Down) (Semi-tones)

Point: To put emphasis on consonants, and help to activate the expiratory airflow.

7. "Va" – Maria (2 minutes) (High C) (Down) (Semi-tones)

Point: To expand lower range.

8. "Nya" – Hilary (2 minutes) (Middle C) (Up) (Semi-tones)

Point: To expand upper range.

9. "C Major Scale Harmonization" – Maria (3 minutes) (Middle C) (C scale)

Point: To practice listening, balance, and blend.

Total Time: 16 minutes

* Recent biochemical studies at The Center for Voice Disorders have shown that signing at the extremes of pitch both the highest and the lowest notes of the vocal range can strain the laryngeal muscles, and can result in undesirable (and potentially harmful) patterns of muscle tension.

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