Hey Esher warm ups

15 What a laugh! *To locate and exercise the diaphragm and stomach muscles*

Not one for the faint-hearted! Place your fingers low down on your chest, at the bottom of the sternum (breast bone). Laugh in an exaggerated, theatrical way and ask the group to tell you what happened to your hands (they move in time with the laugh). Ask the group to do the same. The more outrageous you can be with your laughter, the more fun you will have – think pantomime dame, wicked witch, jolly giant or evil ogre. This is also great exercise for the voice. Form a circle and 'pass' the laugh around, transforming it as it goes from one to the other.

18 Faces: morphing! *To achieve an expressive, mobile face when singing*

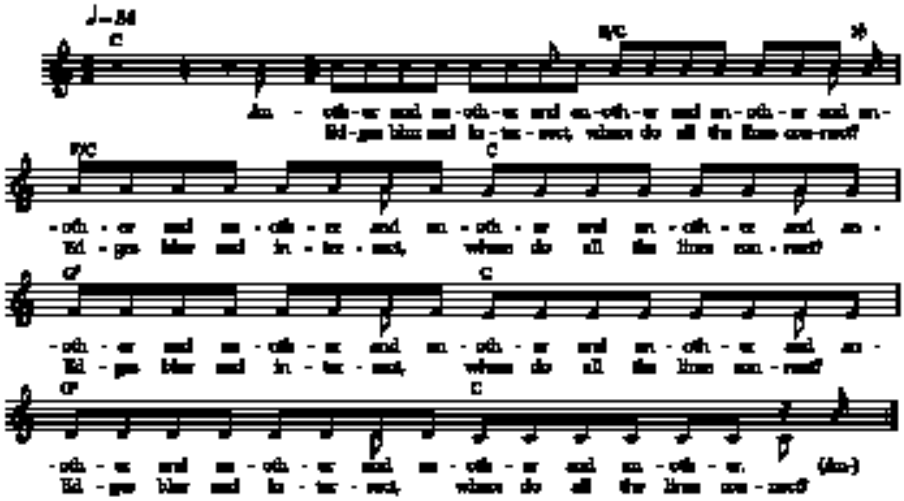
Think of contrasting facial expressions – happy/miserable, laughing/crying, shocked/ sleepy, etc. Imagine the face is a piece of rubber being slowly transformed in slow motion, from the first expression into the second. Change expressions over eight beats to get really exaggerated expressions; and then quicken to four and then two beats to get quick, clear reactions. Ask for volunteers to show the group their morphing; the group must name the expressions.

19 Another and another *This is good for articulation*

2 52 Before you sing, try the words:

- in a whisper
- mouthed, with no breath

Try it also with 'Birds are fish and fish are birds' and 'Cities turning into words'. Really enjoy the sensations and shapes when moving the lips and tongue to enunciate these tongue-twisters. It also works as a four-part round (starting at *)2 53.

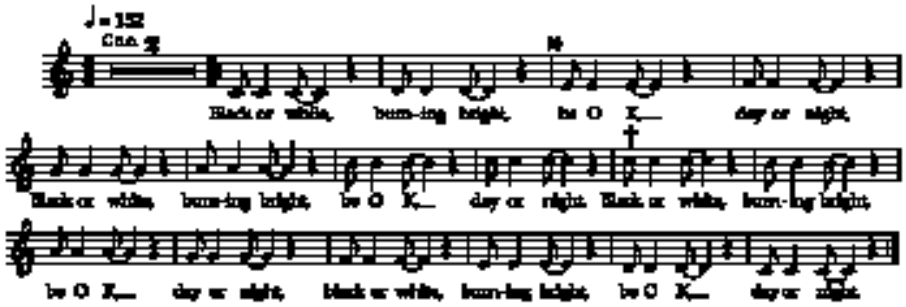


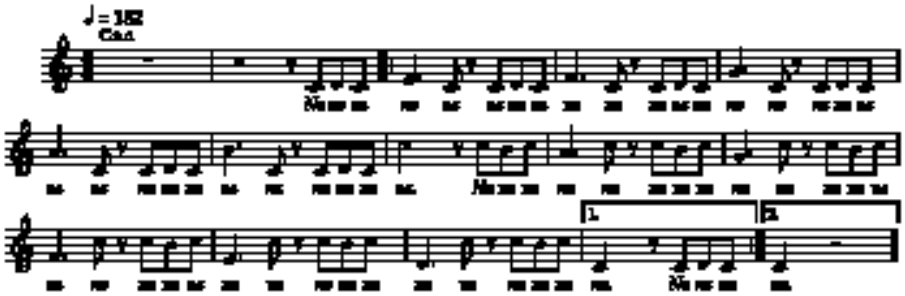
21 Seven up (and down!) *Exploring intervals and placing the voice*

Tune each interval carefully. Try this exercise with both a staccato attack and then a legato line. You can try singing this also to 'bah' and 'doo'.

26 Get syncopated *To get the feel and energy of syncopation by anticipation*

2 58 This rhythm occurs in many of the Singbook songs. Clap the syncopated rhythm against a steady pulse in the feet first before vocalising as a two-part canon (starting at *) 2 59 or contrary motion exercise (starting at †) 2 60 . Click fingers on the rest to help feel the full bar.



29 Leaps and grounds *To bring the voice forward; To become fluent with the intervals of the major scale*

2 63 Sing with energy and precision up and down the exercise, taking care with the tuning and placement of the voice each time the intervals increase and decrease. Try the exercise with different tempi and articulation (staccato and legato), and also with syllables 'ya' and 'va'.