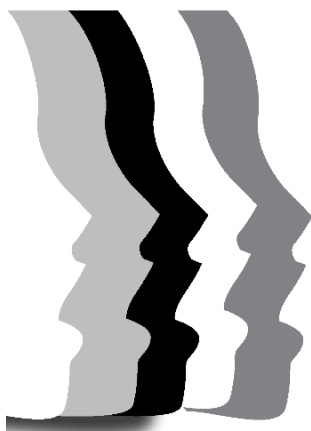


INNOVATIVE WARM-UPS FOR THE VOLUNTEER CHOIR



Presented by

Michael Kemp

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LECTURE OUTLINE

The courage to change.

What should warm-ups accomplish?

Using warm-ups to solve vocal problems.

Choose warm-ups for specific music.

Characteristics of effective warm-ups.

Director's "guidelines" for each warm-up.

Sample Two-Part Simple Starters

#1 Stimulating Energy

Zing - a zing - a zoo, zing - a zing - a zoo, zing - a zing - a zoo,
Tick - y tack - y too, tick - y tack - y too, tick - y tack - y too,
Yaw-dah waw-dah doo, yaw-dah waw-dah doo, yaw-dah waw-dah doo,

4
zing - a zing - a zoo, zing - a zing - a zing - a zing - a zoo boom boom(m)!,
tick - y tack - y too, tick - y tack - y tick - y tack - y too boom boom(m)!,
yaw-dah waw-dah doo, yaw-dah waw-dah yaw-dah waw-dah doo boom boom(m)!

#3 Targeting Significance within Phrases

Oh no no no why duh dye dye, oh no no no why, oh
Oh no no no why why, oh no no no why — why,

why duh dye dye doh doh, no no no.

why duh dye dye doh doh, no no no.

#6 Adjusting Vowels for Better Focus

Ma - ry Ma - ry Ma - ry Ma - ry mine.

#10 Expressive Singing in Minor

Oh me oh me oh no no me oh no no no no.

Sample Four-Part Warm-ups

#13 Moving from Melismas to Tuning Chords in Minor

S
Oh I know I know, it's a gloom-y day. Go a - way.

A
Oh I know I know, it's a gloom-y gloom-y day. Go a - way.

T
Oh I know I know, it's a gloom-y day. Go a - way.

B
Oh I know I know, it's a gloom-y gloom-y gloom-y day. Go a - way.

#14 Schwaization of Vowels

S
Mee may maw moh mee may maw moh mee may maw moh moo.

A
Mee may maw moh mee may maw moh mee may maw moh moo.

T
Mee may maw moh mee may maw moh mee may maw moh moo.

B
Mee may maw moh mee may maw moh mee may maw moh moo.

#16 Note Grouping

S
Mee oh no, mee oh no, mee oh no no no.

A
Mee oh no, mee oh no, mee oh no no no.

T
Mee oh no, mee oh no, mee oh no no no.

B
Mee oh no, mee oh no, mee oh no no no.

#17 Vertical Tuning of Chords in Minor

Musical score for #17 Vertical Tuning of Chords in Minor. The score consists of four staves, labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody is written in treble clef for S, A, and T, and in bass clef for B. The lyrics are: "Oh mee oh mee oh no naw no naw." The score is divided into two measures. The first measure is in common time, and the second measure is in 6/4 time. The lyrics are: "Oh mee oh mee oh no naw no naw."

#22 Playful Singing with a Jazzy Ending

Musical score for #22 Playful Singing with a Jazzy Ending. The score consists of four staves, labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in treble clef for S, A, and T, and in bass clef for B. The lyrics are: "Nah nah nah nah nah nah, shoo-wah shoo-wah duh doo wah!" The score is divided into two measures. The first measure is in common time, and the second measure is in common time. The lyrics are: "Nah nah nah nah nah nah, shoo-wah shoo-wah duh doo wah!"

Sample Rev Up and Cool Down Canons

#24 Kyrie Eleison



Musical score for Kyrie Eleison, featuring four staves of music in 3/2 time with a key signature of two flats. Each staff is numbered 1 through 4. The lyrics are: Ky - ri - e, ky - ri - e e - le - i - son.


1
Ky - ri - e, ky - ri - e e - le - i - son.

2
Ky - ri - e, ky - ri - e e - le - i - son.

3
Ky - ri - e, ky - ri - e e - le - i - son.

4
Ky - ri - e, ky - ri - e e - le - i - son.

#23 Oh, How Lovely



Musical score for Oh, How Lovely, featuring four staves of music in 6/8 time with a key signature of two flats. Each staff is numbered 1 through 4. The lyrics are: Oh, how love - ly is the eve - ning, is the eve - ning, when the bells are sweet - ly ring - ing, sweet - ly ring - ing, ding dong, ding dong, ding dong, ding dong, ding dong.

1
Oh, how love - ly is the eve - ning, is the eve - ning,

2
when the bells are sweet - ly ring - ing, sweet - ly ring - ing,

3
ding dong, ding dong, ding dong, ding dong,

4
ding dong, ding dong, ding dong.

Sample Skill Teaching Procedures

#28 Open Throat Singing

Musical notation for #28 Open Throat Singing. The score is in 4/4 time and B-flat major. The vocal line is written on a treble clef staff with a soprano (S) and alto (A) range. The lyrics are: "Waw waw waw waw waw waw waw. Oh I know I know I know." The accompaniment is written on a bass clef staff with a tenor (T) and bass (B) range.

#29 Proportional Sensitivity

Musical notation for #29 Proportional Sensitivity. The score is in 4/4 time and C major. The vocal line is written on a treble clef staff. The lyrics are: "Mee may maw moh moo doo, mee may maw moh moo doo, mee may maw moh moo doo, mee may maw moh moo." The notation includes four numbered circles (1, 2, 3, 4) above the notes, indicating specific points of focus for proportional sensitivity.

#33 Singing with Expression

Musical notation for #33 Singing with Expression. The score is in 4/4 time and B-flat major. The vocal line is written on a treble clef staff. The lyrics are: "That is un-be-liev-a-ble! I have been so lone-ly. Now I am real-ly real-ly an-gry! You helped me smile a-gain." The notation includes four lettered sections (A, B, C, D) above the notes, indicating specific points of focus for singing with expression.

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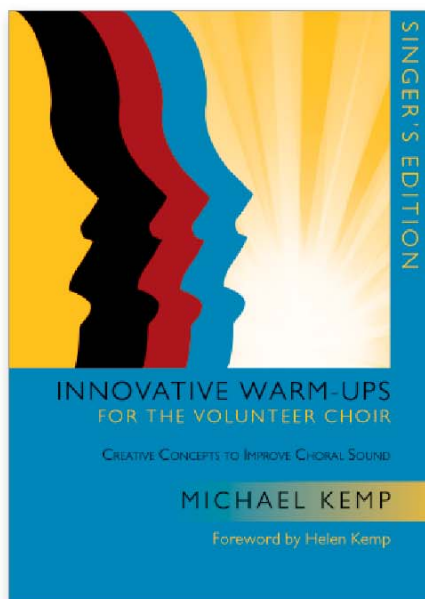
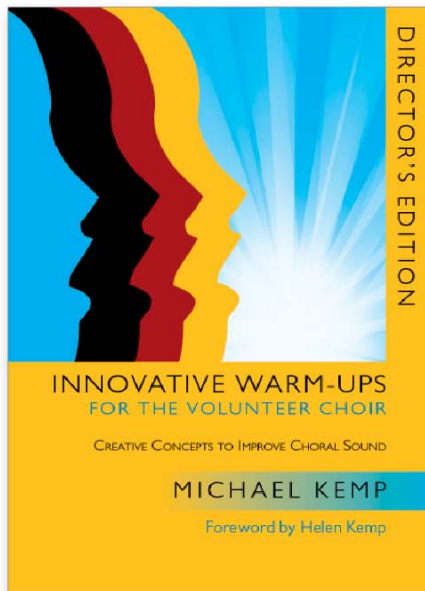
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Michael Kemp founded and conducts the Philadelphia-area Academy Chorale and Academy Chamber Society. During his long career, Kemp built numerous prestigious church, community, and school choral programs, recently retiring from Germantown Academy (Fort Washington, PA). He has taught more than 400 workshops throughout the United States and Canada, focusing on enhancing the skills of volunteer choirs. His book *The Choral Challenge: Practical Paths to Solving Problems* (GIA Publications) has become a staple for choral directors.



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