

Body and Vocal Warm-ups: Katherine Ruhle

Head and Shoulders, Knees and Toes: Sing backwards (toes and knees and shoulders and head) and then sing with different body parts (nose and tummy and knees and back) with an emphasis on clear diction especially on the last body part sung: HeaD, Back. Etc OR do it as a body warm-up only and sing it in your head.

Pull a Face: Every time the conductor claps, the choristers pull a different 'funny' face (not using hands). When the conductor calls "Choir" the choir members relax their faces and breathe in and out. Do the same with 'Pull a Body', finding 'choir' position when "Choir" is called. Another option is to Pull a Body and Face.

Boxing Diction: The conductor calls out a number and the choristers do the corresponding movement and sound. 1 Left jab 'P', 2 Right Jab 'K', 3 Left Hook 'Sh', 4 Right Hook 'F', 5 Left Upper Cut Ascending Waah, 6 Right chop, Descending Waah.

Left Turn: Choristers stand with feet together and hands by their side. The conductor calls commands for the choir to follow: "left turn", "left turn", "Right turn", "Left Turn", "180" and their feet move with small movements to turn a quarter turn or half turn. When Conductor calls "Choir" the choristers put their feet in choir position, ready to sing.

Motorbike: Choristers put their hands on imaginary motor bike handles and rev the motorbike as led by the conductor. Pull the handle bars up/down to make an ascending/descending slide.

Straw Work: Fill a clear plastic cup with water and place a straw inside. Choristers breathe in and then gently blow into the straw to produce bubbles in the water. Can you maintain the bubbles and swap between blowing and singing (Oo)? What happens to the bubbles when you sing softly and loudly? Experiment with different combinations of singing/blowing/breathing.

Twinkle Twinkle: Watching the Conductor Activity. The Choir sings Twinkle Twinkle while the conductor tries all different conducting movements for the choir to follow – fast, slow, smooth, staccato, paused notes, loud, soft etc. Choristers can have a turn conducting after a few turns at the activity.

Ming Satellites: Choristers close their eyes and listen carefully for the Ming Satellite as it moves through space (conductor moves around the room). When the Satellite makes a 'ming' sound they point in the direction the sound is coming from and copy the sound.

Pass the Ming: Choristers hold one hand out to the side. The conductor stands at the side of the choir and passes one 'ming' to the first person in the row by tapping their hand. This person then passes the sound from their hand to the next chorister's hand. The sound is then passed from singer to singer along each row and throughout the choir. As that is happening, the conductor adds new 'ming' sounds that are passed along. At any given time, there might be 10-12 different 'mings' being passed around the choir. This activity works better with advanced choirs where everyone can match pitch. Can be done in a circle.

T and D: The Conductor does different rhythms with a 't' sound. Ask the choir to then make 'T' sounds up high and then down low without changing the shape of their mouth or face (it's not possible). Do the same with 'D'. Sing 'D's on different pitches with the choir echoing. Then sing different words that end in 'D' making sure that the last 'D' is on pitch. SanD, banD, lanD, hanD etc

Ping Pong: Set up a beat with a clap on the left and right side of the body. Then sing Ping Pong melodies over 2 or 4 beats which the choir has to echo with opposite words. Ping Ping Pong becomes Pong Pong Ping.