

## PSMF Warm Ups 2021

Start your choir rehearsal with about 5 - 8 minutes of physical / vocal / singing exercises.

- Create a list of favourite warm ups – yours and the students and start the rehearsal with them, even use them as an ‘energiser’ mid-rehearsal.

Try to introduce new ones every now and then, related to the repertoire being taught each week.

Students learn singing skills and correct vocal technique, especially when these warm ups are selected for a particular part of the song that you will work on in your choir rehearsal.

- Students may like to lead some of the physical warm ups themselves – the physical stretches and simple singing ones.

### Physical

These provide brain energy, alertness and well-being, stimulate breathing and assist relaxation necessary for singing.

Make sure students are standing tall, with shoulders back, and feet about a shoulders’ / hips’ width apart.

Arms and hands are relaxed by sides.

- Alternate arm stretching to the ceiling, mini swimming – freestyle, backstroke etc
- Backwards shoulder rolls
- Jogging on the spot, sprinting to the count of 10
- Shoulder hunching and lifting, and do with a big ‘sigh’

Try doing these exercises in time to a suitable pop song – let the students pick a song each week and be responsible for the exercises.

### Faces

Eyeblink sit-ups

Scrunch faces tight (little old man / sultana) & stretch wide (like a hippo / very surprised look)

Chewing like a cow, rolling tongue all over top and bottom, inside and outside of teeth

Yawning

Stick your tongue out, touch the tip of your nose / bottom of your chin etc

Brrrrr – lip trills, motor boats and motor bikes, voiced and unvoiced,

ZZZ – be an annoying mosquito and ‘zzz’ loudly high and low

### Singing sitting posture

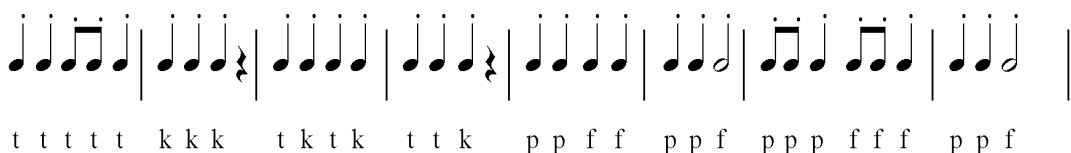
Sit up tall - on the front half of the chair, space between your back and the back of the chair.

Balance with feet flat on floor.

### Activating the muscle system

Pant like a dog on a hot day. Feel the movement of the ‘breathing muscle’ (diaphragm).

Place fingertips just below the rib cage and see if the diaphragm moves during the following exercises: use whispered sounds only, no voice.



**Sound ball** – holding small sound ‘ooh’ in your hand, and changing the size (dynamics) from ping pong ball, tennis ball, basketball, yoga ball, and pitch – bouncing, throwing up, juggling, shooting a 3 pointer, put into mouth and chew up.

**Echo Rhythms and Vocal sounds** – put the beat in hands – claps, patches, feet with stamps, clicks etc and setting up 4 beats, 3 beats – start by doing so students copy your beats, then challenge by them echoing (being 4 beats behind) your beats, - adding vocal sounds like woo-hoo’s, ch, ch, ch, ch, shshshsh.... ‘oh yeah’, sirens etc...

## Rubber Chicken

Use your high 'chook' voice – and shake Left arm high above head 8 times, then Right arm high above head 8 times, then Left leg 8 times, and Right leg 8 times, counting out aloud the whole time, then only 4 times with Left arm high above head, right arm, left leg and right leg, then 2 times same pattern, then once for each Left arm, Right arm, Left Leg & Right leg then finish by saying Rubber Chicken bringing arms from lower ground all the way to above head with voice following same low to high pattern.

Try using different voices,

Try but silently – mute the students so they do the actions but with no sound.

## Breathing

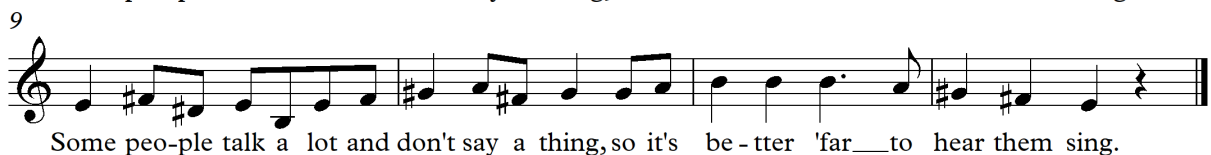
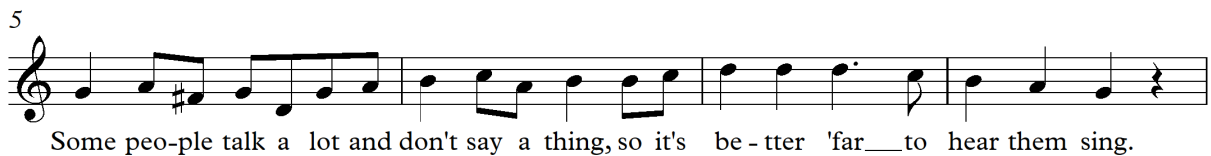
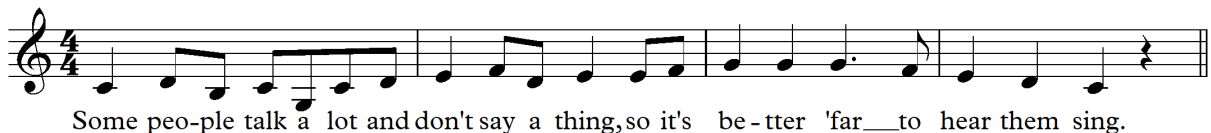
- Practise taking breaths into the lower rib cage area, by breathing as if through a straw.
- Inhale to count of 3, hold for 3 then exhale for 3 silently.
- Sing a phrase of numbers 1 – 25 on one repeated note, then perhaps 1 – 30 etc
- Sing 1234567 8 7654321 growing louder then softer, again on one repeated note.
- Sing the alphabet in one breath on one repeated note
- Sing "Twinkle, Twinkle little star" all through without taking another breath at a quick tempo, how many times can you sing it through, slow it down and sing very legato in one breath.

## Relaxing the jaw

Move the jaw quickly and keep the lips rounded



## Some people



Good for breath control, sing in 2 phrases, or just one.....

Also a good song to try as a round, in canon, starting the second entry at 'talk', a third part at same part into second part...

## 1 Breath Alphabet

3 a b c d e f g h i j k l m n o p

5 q r s t u v dou-ble u x y z.

7 a b c d e f g h i j k l m n o p

9 q r s t u v dou-ble u x y z.

11 a b c d e f g h i j k l m n o p

q r s t u v dou-ble u x y z.

## Gondwana Warm up 5, 2016

Vowel practice - vertical mouth shape, awareness of tongue inside mouth  
+ activation of tummy muscles / breathing support, strong SH sound

sh sh sh ee ee ee sh shs sh oo oo oo sh sh sh oh oh oh sh sh sh ay ay ay

5 sh sh sh ee ee ee sh sh sh oo oo oo sh sh sh oh oh oh sh sh sh ay ay ay

## Shark Bait Moo Ha Hah

(Finding Nemo)

Shark bait moo ha hah Shark bait moo ha hah Shark bait moo ha hah Shark bait moo ha hah

Shark bait moo ha hah Shark bait moo ha hah Shark bait moo ha hah moo. Shark bait

18 moo ha hah Shark bait moo ha hah Shark bait moo ha hah Shark bait moo ha hah

25 Shark bait moo ha hah Shark bait moo ha hah Shark bait moo ha hah moo.

Good for activating the breath and engaging diaphragm and core muscles.

## Just Keep Swimming

(finding Nemo)

Just keep swim-ming Just keep swim -ming La la la la la la la la...etc

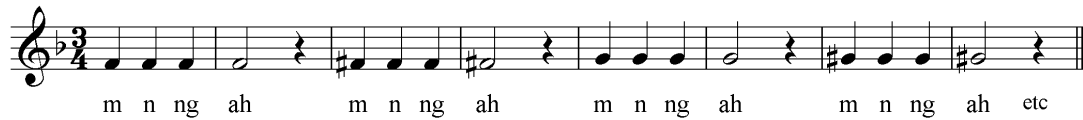
Do actions as you sing – your best ‘freestyle’ or breast stroke,  
Invent new lyrics - Just keep jumping, hopping, breathing, stretching, singing, etc

### Resonance

- This will help to achieve a less breathy and more focussed tone.
- Move immediately to the ‘ng’ at the end of sing and feel the soft palate lifting when you move to the ‘ah’.

Sing ah \_\_\_\_\_ Sing ... etc up a semitone

## RESONANCE



Notice what happens in the throat when you open to the 'ah'.  
The action felt is the raising of the soft palate.  
This action helps singers obtain a more focused, less breathy tone.

## RESONANCE 2



'ng' can be done to any well known song but not in the higher register

## Ding-a dong-a

Light singing with a relaxed face, closing to the 'ng' sound on last note of the bar.  
Continue exercise with ping-a pong-a, zing-a zong-a, ling-a long-a



### Humming is good for developing resonance too:

- Hum a mid-range note for pitch; turn it into nar, mar, nyar.
- Sing a 5 note descending passage – (So, Fah, Me, Ray, Doh) or (5,4,3,2,1) to “nar, nar, nar, nar, nar”.
- Yawn; pretend to hold an apple in the back of your mouth, to create space.
- (A yawn-sigh is good to use anytime the students are tired or have been singing for a long time).

## Bumble Bee



Try different words: pea-nut bu-tter, Don't Stop, wa-ter li-fe.

## M & Ms

My Mo-ther made me mash my mi ni M and M's on a Monday mor-ning ooh ah

My Mo-ther made me mash my mi-ni M and M's on a Monday mor-ning ooh

ah My Mo-ther made me mash my mi ni M and M's on a Monday mor ning...etc

This is a good one to warm up the tongue, teeth and lips – energise the brain!

## Mini Mini Mah in C Minor

Mi-ni mi-ni mi-ni mi-ni mi-ni mi-ni mi-ni mi-ni mah-ah - ah - ah - ah

## Bim Bom Biddy Biddy Bom

as heard at Gondwana 2018, The Song Company

Bim bom bim bom bi-dy bi-dy bom bi-dy bom bi-dy bi-dy bom bim bum.

5 Bim bum bim bum bi-dy bi-dy bum bi-dy bum bi-dy bi-dy bum bim bum. Bim Bum

10 bi- dy bi- dy bum bi- dy bum bi- dy bi- dy bum bim bum. Bim bum

14 bi - dy bi - dy bum bi - dy bum bi - dy bi - dy bum bim bum.

## Pitch:

Sing exactly in the middle of each note - not above the note = too bright or sharp;  
and not below the note = too dark or flat.

Aim for the middle – throw a dart and hit the ‘bullseye’, make it count and be exact!

- Sing scale to ‘Doh ray me fah so la ti Doh.
- Sing **1, 121, 12321, 1234321, 123454321, 12345654321, 1234567654321, 123456787654321.**
- Then start at the top note and sing back down –  
**8,878,87678,8765678,876545678,87654345678,8765432345678,876543212345678** - slowly and make sure notes are in tune. (This is an excellent exercise for scale singing, pitch, as well as a brain exercise.)
- \*\*\* Practise it also in a round, and a contrary motion scale (one half of the choir sing up beginning at **1,121.....** then down, the other half sing down from **8, 878....** then up.)

## Tuning

Set the Altos on doh as a starting note (perhaps Bb)

Set the Sopranos on mi “ “ “ (D)

Both parts move together up or down a tone.

Try dividing into 3 parts – A’s, B’s and C’s.

Set the C’s on doh as a starting note (perhaps Bb)

Set the B’s on mi “ “ “ (D)

Set the A’s on so “ “ “ (F)

All 3 voices move together, singing up then down their solfa octave, ie doh to doh, mi to mi and soh to soh.

Get the students to do this with their eyes closed ... their listening will improve and hopefully their intonation.

**Chromatic scale** – this is also very good for pitch and intonation.



**Showing pitch physically on the body with movement – a scale.**

8 – top of head	Do1 (Solfa)
7 – temples / ears	Ti
6 – shoulders	La
5 – chest	So
4 – clap	Fa
3 – hips	Mi
2 – knees	Re
1 – toes	Do

- Sing in unison 1 to 8 – a major scale- ALL do it – FEEL it!
- Call out numbers to stop on and maintain pitch.
- Have altos stop on 3, and sopranos continue to 5.
- Build different colours and sounds as you blend different pitches.

**Intervals** – scale degree numbers and familiar melodies to help identify them.

**Minor 2<sup>nd</sup>** = Jaws theme

**Major 2<sup>nd</sup>** = Happy Birthday – first 3 notes

**Minor 3<sup>rd</sup>** = Smoke on the Water, Greensleeves

**Major 3<sup>rd</sup>** = When the Saints Go Marching in, Kumbaya

**Perfect 4<sup>th</sup>** = Advance Australia Fair first 2 notes, Star Wars

**Tri-tone** = The Simpsons first 2 notes, Maria from West Side Story

**Perfect 5<sup>th</sup>** = Twinkle Twinkle Little Star - first 4 notes

**Minor 6<sup>th</sup>** = Love Story Theme ‘where do we begin ...’

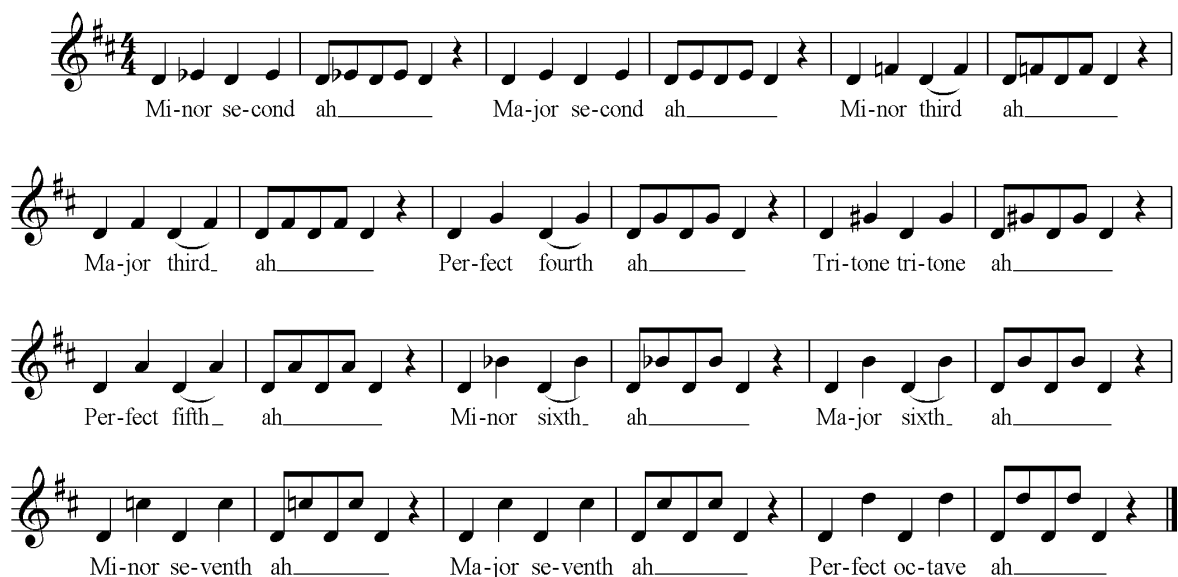
**Major 6<sup>th</sup>** = My Bonnie lies over the Ocean - first 2 notes, Jingle Bells verse ‘da-shing’...

**Minor 7<sup>th</sup>** = Somewhere (Westside Story) “there’s a ...”

**Major 7<sup>th</sup>** = Somewhere o-ver the Rainbow ... Between and 1<sup>st</sup> note “some“ & 3<sup>rd</sup> note “o“

**Perfect 8<sup>ve</sup>** = Somewhere over the Rainbow

### Minor Second Ah



Mi-nor se-cond ah\_\_\_\_\_ Ma-jor se-cond ah\_\_\_\_\_ Mi-nor third ah\_\_\_\_\_

Ma-jor third\_ ah\_\_\_\_\_ Per-fect fourth ah\_\_\_\_\_ Tri-tone tri-tone ah\_\_\_\_\_

Per-fect fifth\_ ah\_\_\_\_\_ Mi-nor sixth\_ ah\_\_\_\_\_ Ma-jor sixth\_ ah\_\_\_\_\_

Mi-nor se-venth ah\_\_\_\_\_ Ma-jor se-venth ah\_\_\_\_\_ Per-fect oc-tave ah\_\_\_\_\_

This one is great for tuning when you sing it slowly.

Check with the above mentioned melodies that they are the correct interval – big enough or small enough....

### Yogi Bear



Yo-gi bear is fast a-sleep Yo-gi bear is fast a-sleep Yo-gi bear is fast a-sleep



Ya -Yo: minor 3rds.

(can also use Ye, Yoo, Yay)

The image shows the musical notation for 'The Alphabet Song' in 4/4 time. It consists of two staves. The first staff is in C major and the second staff is in B-flat major. Both staves have the lyrics 'Ya' and 'Yo' written below the notes. The melody is a simple, repetitive sequence of notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The key signature change from C major to B-flat major is indicated by a key signature change symbol (two flats) at the beginning of the second staff.

La ti do re

l t d r l t d r l t d r d r m m f m l' f

m l' t' l' t' d' d' l' d' t' l' l' d' t' l' s m s l'

My Car..... has a ding....

as heard @ Gondwana, C Crossin

My car has a ding. My car has a ding. My car has a ding. My car has a ding.

Sing with space in mouth for car = 'ah' and hold onto the 'ng' of ding.

Aim your bow and arrow- pull back on 'My' and shoot your arrow/ finger through the air on 'car', with a light 'pinched' finger action on 'ding'.

## UP AND BACK

Na na na na na na na na na na na na na na na na na na na

na na na na na Na na na na na na na na na na na na na na

na na na na na na na na na na na na na na na

Sing with precision up and down the exercise, taking care with tuning and placement of each note as intervals increase and decrease.  
Try staccato singing the word 'loop'.  
Then try singing legato with 'yah' and 'vah' syllables.

## Major, minor, diminished chords

**Adagio**

7

13

17 Etc..

Sing this on different syllables - vee / doo / vah / ooh / pah.

## Rhythm

- Lots of echo clapping – you slap something and the students copy
- Lots of singing, echoing rhythms from the repertoire – guess which song this comes from?
- Clapping and singing syncopated passages – especially Lifeblood, Sisi ni moja, Don't Stop
- Sopranos clap the beat and Altos clap the rhythm and swap, to a simple tune, ie Freres Jacques
- Walk the beat and clap the rhythm
- Hip Hop – as taught by the Birralee Voices warm ups 2020 resource – download from the PSMF website.

### SIMPLE / COMPOUND TIME



### SYNCOPA MANIAC

as taught by Lyn Richardson

4/4

I hate to syn-co-pate! Right on time my beat is nev-er late. But

I can't quite get it right get it right.

March-ing march-ing straight down the mid-dle, I'm right on the beat with no fid-dle did-dle.

I love to syn-co-pate that's a fact. peo-ple call me the syn-co pa man-i-ac.

## Diction and articulation of lyrics / text

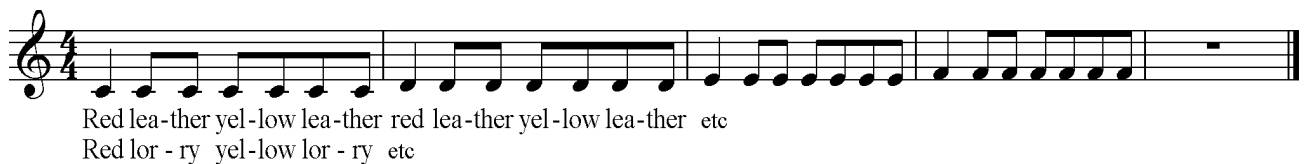
- Words should be uniformly pronounced with clear consonants and long round vowels.
- **Consonants** – clear and crisp
- Enunciate clearly echoing, “BCD (BCD), PTM (PTM), TPB (TPB)” – use face muscles
- Say these words **“the tip of the tongue, the teeth and the lips”** – slowly then increase speed.
- Then after saying them, sing all of the words on each note of a major scale up and down, enunciating all the t’s, p’s, th’s and l’s.



## Tongue Twisters are great for this.

There are plenty out there.

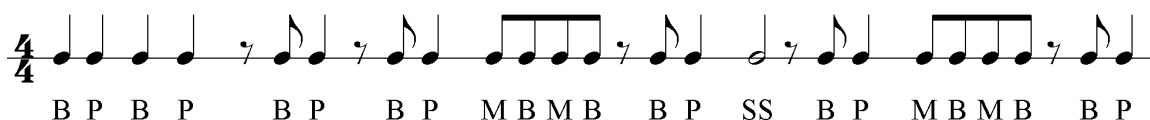
Find some of your own to say and sing with your choir.



Here's a few -

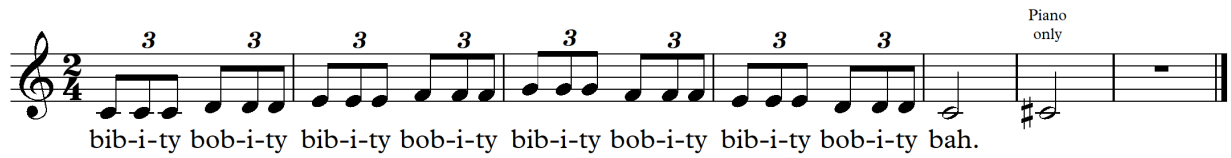
- ♪ Chester Cheetah chewed a chunk of cheap cheddar cheese
- ♪ Unique New York
- ♪ My Mother makes me mash my mini M and M's on a Monday morning, ooh ah!

## BPBP



- ♪ Put a click or clap in at the quaver rests as you learn it.
- ♪ Try as a round – the second part starting at the first M, or even earlier after the first four letters, as the first part reaches the rest.

## Bibbity Bobbity



Musical notation for 'Bibbity Bobbity' in 2/4 time. The melody consists of eight groups of three eighth notes, each marked with a '3' above it. The notes are: C4, D4, E4; F4, G4, A4; B4, C5, B4; A4, G4, F4; E4, D4, C4; B3, A3, G3; F3, E3, D3; C3. The final note is a half note C3. The key signature has one sharp (F#). The tempo/mood is 'Piano only'.

bib-i-ty bob-i-ty bib-i-ty bob-i-ty bib-i-ty bob-i-ty bib-i-ty bob-i-ty bah.

Repeat with  
fibbity bobbity..... fah  
flibbity blobbity..... flah  
going up by semi-tones, and increasing speed - aiming for clarity of consonants!!!

## Who Washed Washington's White Woollen Underwear?



Musical notation for 'Who Washed Washington's White Woollen Underwear?' in 4/4 time. The melody is written on six staves, numbered 1 to 6. The key signature has one flat (Bb). The tempo/mood is 'Piano only'.

1 Who washed Wa - shing - ton's White Woo - llen un - der - wear - when

2 Wa - shing - ton's Wa - sher - wo - man went west?

3 Who washed Wa - shing - ton's White Woo - llen Un - der - wear when

4 Wa - shing - ton's wa - sher - wo - man went west?

5 Who washed Wa - shing - ton's White Woo - llen un - der - wear - when

6 ETC...  
Wa - shing - ton's Wa - sher - wo - man went west?

## Deep and Dark

as learned at Kodaly Summer School '06

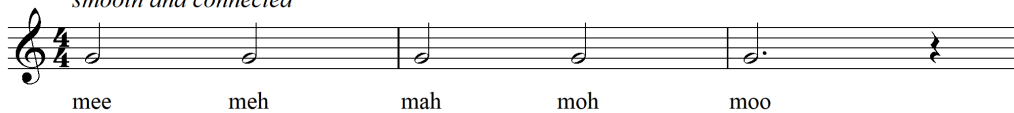


Musical notation for 'Deep and Dark' in 2/4 time. The melody is written on a single staff. The key signature has one sharp (F#). The tempo/mood is 'Piano only'.

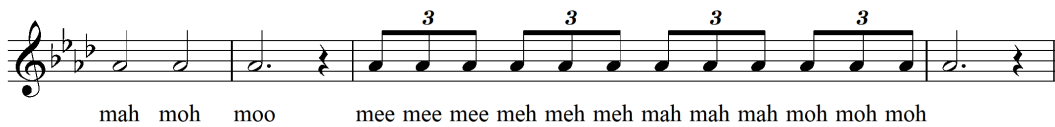
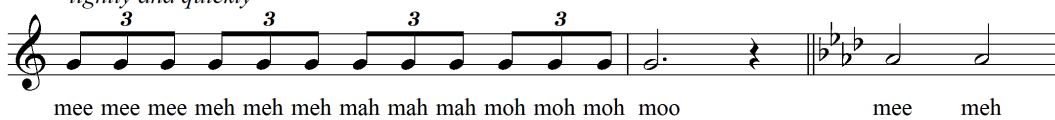
Deep and dark is the sky at night, moon and stars grow bright.

## ARTICULATION

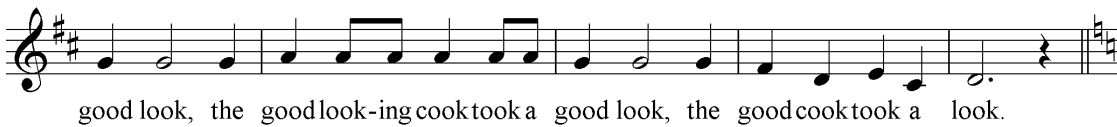
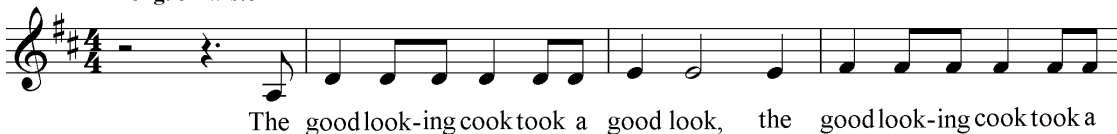
*smooth and connected*



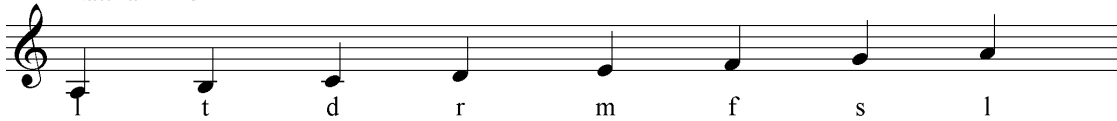
*lightly and quickly*



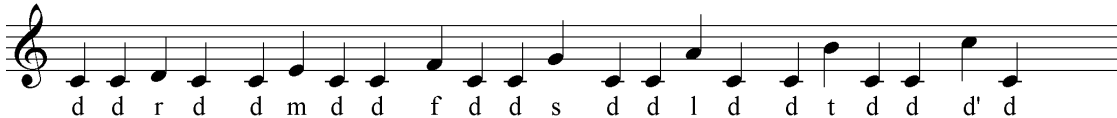
## Tongue Twister



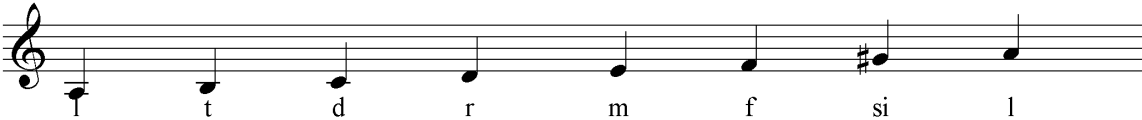
## Natural minor



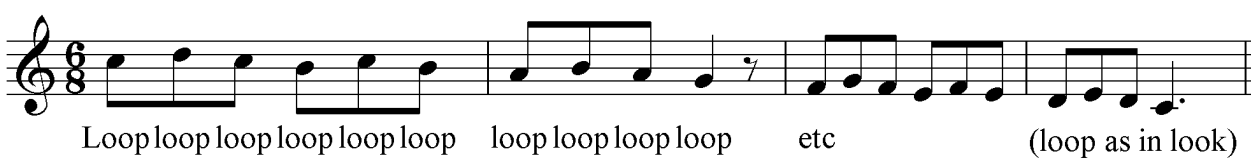
## Intervals



## Harmonic minor



## Articulation



# No Eating Here Tonight

No ea-ting here to- night no ea-ting here to- night no ea ting here to- night I'm on a di - et! No ea-ting here to night no ea-ting here to night no ea ting here to-night I'm on a di - et! No ea-ting here to-night no ea-ting here to - night no ea ting here to - night i'm on a di - et!...etc

## Vowels

- If vowels are pronounced uniformly by all singers, the sound of the choir is **far better**.
- Lots of emphasis on open mouths will help students to become less self conscious of singing with an open vertical mouth shape and long rounded warm sounds.
- Think North-South mouth, high soft palate (velum), like “biting into a green apple”, like “sniffing a beautiful red rose”, yawning – a feeling of space inside the mouth.
- Use this as a guide:

e = ee

a = eh (air)

i = ah

o = oh

u = oo



ee



eh



ah



oh



oo



Ah eh ee oh oo

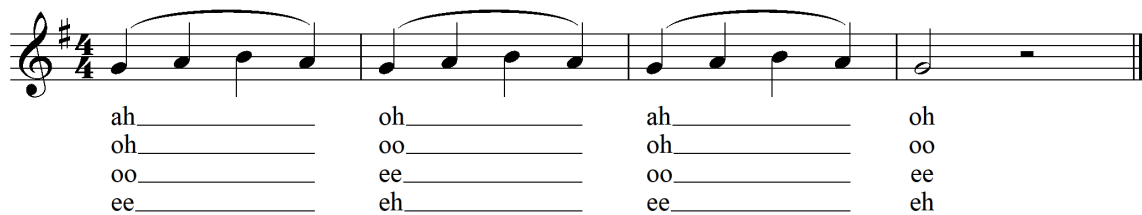


May-oh may-oh may-oh may-oh may May-oh may-oh may-oh may-oh may etc

## Old Abram Brown



## Vowels



Richard Gill's Alleluia would be useful here (as taught Conference 1)

- While singing notice the difference between the vowels.
- With all of them remember to keep a relaxed jaw and vertical space inside the mouth. And forward lips!! Especially on the 'ee' and 'eh' vowels it's important to keep the corners of the mouth from spreading outward.
- Repeat this both higher and lower by semitone.

## Whose pigs are these?



Great for articulation and diction, and getting a lovely ooh on 'Whose'.

A good song to put into a round – start the second part at bar 2 on the second 'Whose pigs are these?'



## Gondwana warm up 2

The rhythm / vowel sound can be altered to match the rehearsal /song requirements.

Ooh

5

Eee

9

Ay

**Diphthongs** – a sound formed by the combination of two vowels in a single syllable, where the sound begins as one vowel and moves towards another.

- As Australians we are prone to turn many vowels into diphthongs, 'breowhn' (brown) 'deown' (down)
- To minimize them when singing, use the first vowel sound for the major part of the articulation adding the last vowel sound at the very end of the articulation.
- **Target** the first vowel sound – the longest sound!
- sky = ah- ee    bone = oh- oo    may = air -ee    joy = or- ee    mine = ah- ee

## Aussie Sounds Revisited

You too, you too, you too, you too, you too.

Too few, too few, too view, too few.

And land, and land, and land, and land, and land.

Sing descending scales, or ascending, to these words:

for Deeper Down - Down Down.....

Sounds of the Public School - round sound, you too, how now

The Eye of the Sound Storm - found sound, my sky, shout out

Water is Life Reprise - flow grow,

Giants and Dragons - roam home,

The Silent Call of Kati Thanda - blue sky, come now,

and try a) "Down Town" b) "Car Park" c) "You Beaut" d) "No Go"

With, then without an 'Aussie' accent.

# ALLELUIA

as taught by Richard GILL

1  
Al - le-lu - ia Al - le-lu - ia Al - le-lu - ia Al - le - lu - ia

5  
2  
Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

9  
3  
Al-le - lu-ia Al-le - lu-ia Al-le - lu-ia Al - le - lu - ia

**Dynamics** – Volume changes - loud and soft, getting louder and getting softer – controlling the volume of your voice.

*pp* 1 2 3 4 5 6 7 8 *f* *dim* *pp*

Nah nah nah nah nah

The “**Sound ball**” is great for this too where students use their hands to indicate volume (matching size of the ‘ball’ they are singing!) See page #1.

## **Expression**

### MARCATO

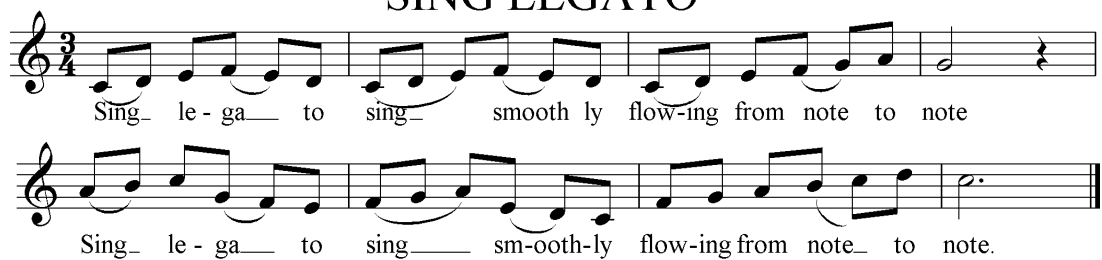
Mar - ca-to is strong with ac\_\_\_\_\_ cents. We sing with strength and full\_ tone.

### STACCATO

Stac - ca - to is short and sna - a - a - a ppy Stac -

ca - to is short as notes can be.

## SING LEGATO



Sing\_ le - ga\_\_ to sing\_ smooth ly flow-ing from note to note

Sing\_ le - ga\_\_ to sing\_\_\_ sm-ooth-ly flow-ing from note\_ to note.

## Hey You, Who me?



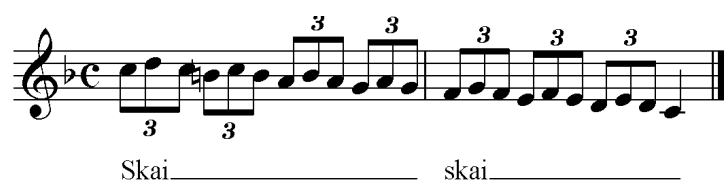
Hey you! Who me? Yes you-oo-oo Hey you! etc

## Accessing the upper vocal range, sometimes referred to as the Head Voice

- Use of the head voice produces a pure homogeneous sound that feels and sounds as though it is coming from the top of your head. Sing with bright eyes & lifted eyebrows.
- Gradually extend the range of these exercises upwards, but no straining.
- Start your choir warm ups on higher notes – especially if you have boys who struggle to find their 'high' voice and are stuck down in their heavy, chest, drone-like voices.



Hi yi yi yi Hi yi yi yi Hi yi yi yi etc



Skai\_\_\_\_\_ skai\_\_\_\_\_



Al-le-lu - ya\_\_\_\_\_ Al le-lu - ya\_\_\_\_\_ etc



I love\_ to sing I love\_ to sing I etc

## Head Voice

Oo oo oo oo Oo

oo oo Oo oo

oo oo Oo

oo oo

Continue upwards a tone at a time extending the range  
Change the vowel sound as appropriate

## DEVELOPING THE HIGH VOICE

Keep the lips round and the corners of the mouth in.  
The mouth should open as you go higher.

hoo hoo hoo hoo (etc.)

continue until (yawn-sigh)

## CHUMBARA (or vegemite, chocolate, any 3 syllables)

Chum-ba-ra chum-ba-ra chum-ba-ra chum-ba-ra chum-ba-ra chum-ba-ra chum chum chum chum

chum chum chum chum Chum-ba-ra chum-ba-ra chum-ba-ra chum-ba-ra

chum-ba-ra chum-ba-ra chum-ba-ra chum-ba-ra chum-ba-ra chum-ba-ra chum chum

## Accessing the lower vocal range

- Bringing the head voice down – not singing in the heavier 'chest' voice
- Any warm up can be sung DESCENDING rather than ASCENDING to take the voice into the lower note range.

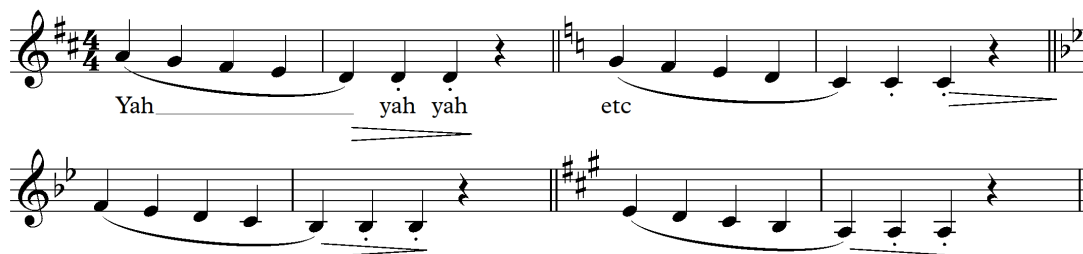


I can sing quite low.  
descend by semitones until A major

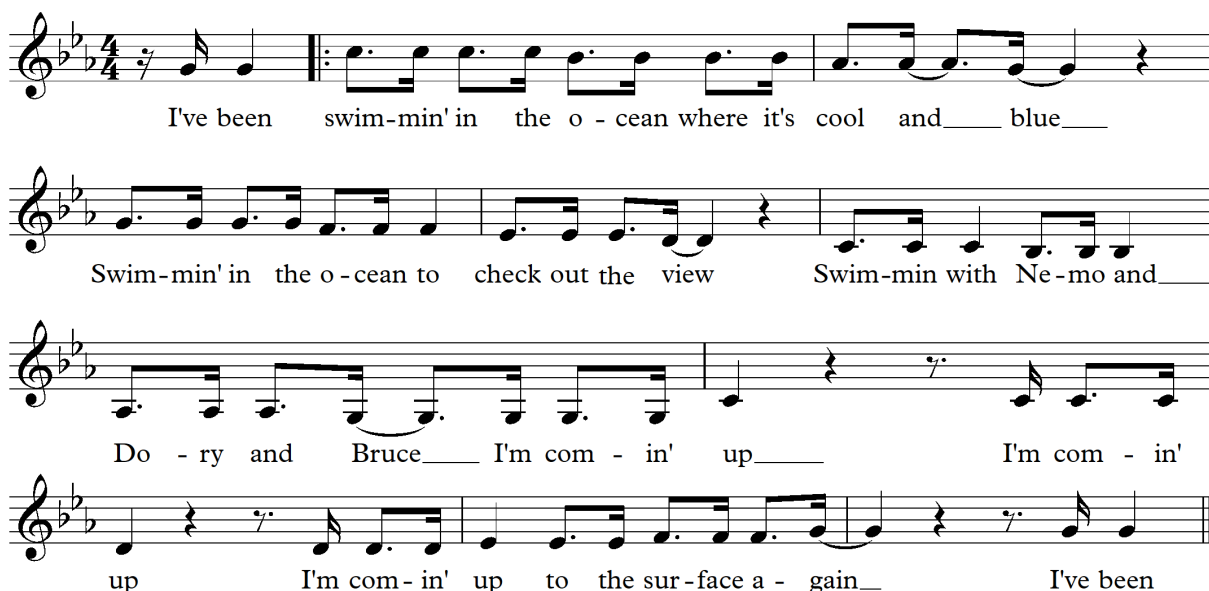


Ah ay ee oh ooh.  
descend by semitones until A major

## LOWER REGISTER



## Swimmin' in the Ocean



## ACROSS THE RANGE

Vah\_ vah\_ vah\_ vah\_ vah      Yeh\_ yeh\_ yeh\_ yeh\_

yeh      Foo\_ foo\_ foo\_ foo\_ foo

Lee\_ lee\_ lee\_ lee\_ lee      Moh\_ moh\_ moh\_ moh\_

moh      Yah\_ yah\_ yah\_ yah\_ yah

Gently lift the sound over the register changes. Try yodelling and then repeat the gliding version.

## Walkin' the Beat

source unknown

Wal-kin' the beat no shoes\_ on my feet      wal-kin' wal-kin' the beat\_

Wal - kin'      wal - kin'      wal - kin'      wal - kin'

Oo   oo   oo oo      oo   oo oo

## BELLE MAMA

from the Torres Strait Islands

1      2  
Bel-le\_ ma - ma\_      Bel-le\_ ma - ma\_ eh      Bel-le\_ ma - ma\_

6      3  
Bel-le\_ ma - ma\_ eh      Bel-le\_ ma - ma\_      Bel-le\_ ma - ma\_      Bel-le\_ ma - ma\_

12  
Bel-le\_ ma - ma\_      Bel-le\_ ma - ma\_      Bel-le\_ ma - ma\_ eh

## Rounds / Canons

- Rounds are great fun.
- They teach beginning harmony and are also very useful tools as vocal exercises and brain gym.
- Move students OUT of their choir chairs and try in circle formation where the sopranos form their own separate circle to the altos and then sing their melodies as a round/ in canon.

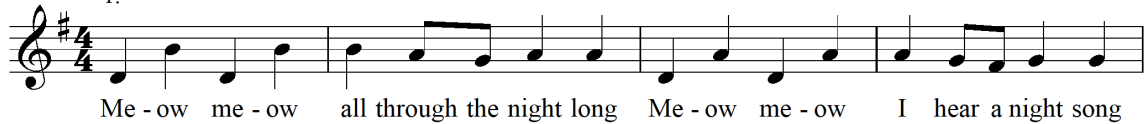
Here are some fun words which can be used with the tune of **"Frere Jacques"**.

Frere Jacques, Frere Jacques,  
Dormez vous, dormez vous.  
Sonnez les matines, sonnez les matines,  
Din dan don, din dan don.

1. R2 D2, R2 D2,  
C3PO C3PO  
O-bi-wan -kan- o- bi, O-bi-wan-kan-o-bi  
Hans solo, Hans solo.
2. Port Power, Port Power,  
Adelaide Crows, Adelaide Crows,  
Who will win the football, who will win the football?  
Nobody knows, nobody knows.

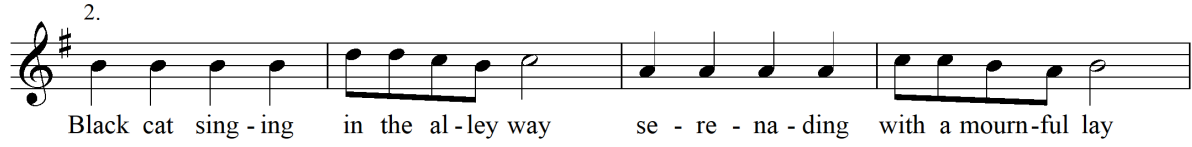
## ME-OW

1.




Me - ow me - ow all through the night long Me - ow me - ow I hear a night song

2.



Black cat sing - ing in the al - ley way se - re - na - ding with a mourn - ful lay

3.




Go 'way go a - way from my house Go 'way go and find a big mouse.

## EVERY MORNING


as taught by Avon Gillespie

1.



Ev' - ry mor - ning when I wake up, I have a new song to sing— Its true that


2.



ev' - ry mor - ning when I wake up, I have a new song to sing—

## Li'l Liza Jane

traditional



I know a girl that you don't know, Li'l Li - za Jane. Way down south in Bal - ti - more,  
Li'l Li - za Jane. Oh E - li - za Li'l Li - za Jane, Oh E - li - za Li'l Li - za Jane.

## AH! POOR BIRD



Ah! poor bird take thy flight Far a-bove the sor - rows of this sad night

Start 2<sup>nd</sup> part at 3<sup>rd</sup> bar (take), or more challenging, at the second bar so only one bar apart.

## HEY HELLO

as taught at Nat  
Orff Con 2010



1. Hey, hel - lo, bon - jour, gu - ten tag! 2. Wel - come, wel - come,  
3. wel - come, wel - come! Bue - nos di - as, bue - nos di - as!

## I've Got An Avocado



I've got an a - vo - ca - do in my 12 string case and an E string in my  
shoe There's a blind pur-ple peo-ple ea-ter in my hat now what am I to do.



## If ya wanna....

(great jazz/swing round)

Swing rhythm

If ya wan-na get to hea-ven let me tell you what to do you got-ta  
grease your - self in mu - tton stew, slide right out of the  
sli - pper-ry sand and ooze o - ver to the pro - mised land.

## DONA NOBIS PACEM

(GIVE US PEACE)

traditional

1.  
Do na no bis pa cem pa-cem Do na no bis pa  
2.  
cem. Do - na no bis pa-cem do-na no-bis pa cem  
3.  
Do - na no bis pa-cem do-na no-bis pa cem

## Banuwa

Ba-nu-wa ba-nu-wa ba nu-wey-o Ba-nu-wa ba-nu-wa ba-nu-wey-o Sing ba-nu - wa Sing ba-nu - wa

## If You Dance

1 2 3 4  
If you dance then you must have boots of shi-ning lea-ther Mo-ney in your po-cket book in your cap a fea-ther  
But if you will sing with me you don't need a thing you see so come and sing to - ge - ther

# Sing Together

as heard via R Gill (YouTube)  
And including the "Jungle Rhythm" words for 6/8 time

Sing sing to - ge - ther Me-rry - ly me-rry - ly sing. Sing sing to -  
Ant mon-key ant ant el - e-phant e - le-phant ant ant mon-key  
ge - ther, me-rry - ly me-rry - ly sing. Sing! Sing! Sing! Sing!  
ant ant e - le-phant e - le-phant ant Sing! Sing! Sing! Sing!

## Energisers and extra songs

**Sing** one of these - for fun, for a break, for a reward, to mix up your rehearsal, to challenge your students!!

- **1, 12\*1, 12\*321, 1234321, 123454321** etc and then down again (as per page 5)
- Sing as a round with the above starting points\*
- Sing again substituting a clap for '3' and later a stamp for '6', then make up your own.

Zing zing zing zing zing zing zing zah\_ zah\_ zah\_ zah\_ zah etc up a semitone

## I am slowly going crazy

I am slow - ly go - ing cra - zy, 1 2 3 4 5 6 SWITCH.  
Cra - zy go - ing slow - ly am I 6 5 4 3 2 1 SWITCH.

Sing at tempo then try faster, then twice as fast.

Divide choir and half sing at normal tempo, half sing twice as fast.

Then try twice as SLOW, and include with the above for 3 parts.

## RED FERRARI

Run round my red Fer-ra - ri Run round my red Fer-ra - ri Run round my red Fer-ra - ri this is how we do it  
Front to front front my ba-by Back to back back my ba-by Side to side side my ba-by this is how we do it

# Boom Chicka Boom

$\text{♩} = 72$

**Leader** (students copy) **Leader**

I said a - boom chic-ka boom, I said a - boom chic - ka boom, I said a

4 (students copy)

boom chic - ka roc - ka chic - ka roc - ka chic - ka boom I said a

6 **Leader** (copy) **Leader**

boom chic - ka roc - ka chic - ka roc - ka chic - ka boom Oh yeah oh yeah Al -

9 (copy) **Leader** (copy) **Leader**

right al - right One more time one more time I said a

Pat your knees  
Clap your hands  
Real loud  
Real slow

# My Bonnie

a great little song for a 6th interval, and as an energiser- stand or sit with every word you sing that begins with the letter B.....

Traditional

My Bo-nnie lies o-ver the o- cean, My Bo-nnie lies o-ver the sea.

8 — My Bo-nnie lies o-ver the o cean. Oh bring back my Bo-nnie to me.

16 — Bring back, bring back oh bring back my Bo-nnie to me, to

24 me. Bring back, bring back, oh bring back my Bo-nnie to me.

Try these extra actions as well as standing or sitting on the 'B' words –

1. Words beginning with 'o' – scoop hands up and over in front of body
2. Words beginning with 's' – flap arms at side of body
3. Words beginning with 'm' – clap
4. Words beginning with 't' – finger click/snap

## BINGO

There was a far-mer had a dog and Bin-go was his name-o B - i - n - g - o B - i - n - g - o B - i - n - g - o and

Bin-go was his name- o.

goldfish ... son... Fingo  
princess ... dad... Kingo  
pop star ... some drums ... Ringo  
wasp ... liked to hum ... Stingo  
etc

you can also omit one letter from the spelling each time  
and replace with a clap, click whatever the students like

## TONY CHESTNUT

To - ny Chest-nut knows I love him To - ny Chest-nut knows I love him To - ny Chest-nut knows I love him

That's what To-ny knows.

Tony = toe then knee  
Chestnut = chest then head  
Knows = nose  
I = eye  
Love = hands across heart  
Him = point anywhere

## Kuku Riku

TRAD from Total Fun - Darren Wicks

Wake up, the roos-ter's crow-ing it's time to go to work. Wake up, wake up it's

time to go to work. Ku - ku ri - ku ku - ku ri - ku, hear the roos-ter crow.

## DA GLOOMP

source unknown



'Da gloomp'went the lit-tle green frog last night,'Dagloomp'went the lit-tle green frog. 'Da



gloomp went the lit-tle greenfrog last night and his eyes went 'gloomp gloomp gloomp' BUT We



all know frogs go (clap)da de da de da (clap) da de da de da (clap) da de da de da we



all know frogs go (clap) da de da de da they don't go 'gloomp gloomp gloomp'.

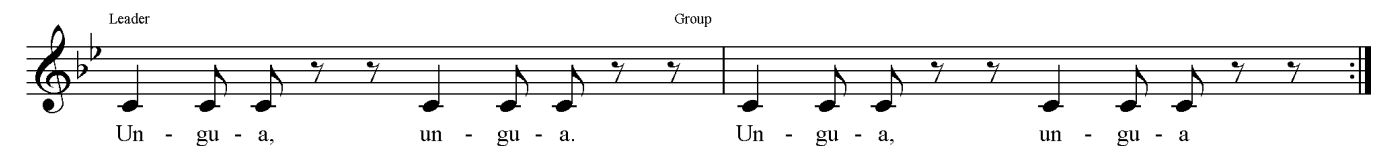
## Hey Ungua



Hey hey - un - gu - a, hey hey - un - gu - a. Hey hey - un - gu - a, hey



hey - un - gu - a. Hey hey - un - gu - a, hey hey - un - gu - a



Un - gu - a, un - gu - a. Un - gu - a, un - gu - a

## What a Weird Bird

as taught by Richard Gill

Musical score for 'What a Weird Bird' in 3/4 time, key of B-flat major. The melody is written on a single staff. The lyrics are: 'What a weird bird the frog is. When he sits he al-most walks, when he walks he al-most runs, when he runs heal-most flies. Aint got time to talk a-bout hard-ly.' The score includes first, second, and third endings. The first ending leads back to the beginning, the second ending leads to the third ending, and the third ending concludes the piece.

What a weird bird the frog is. When he sits he al-most walks, when he walks he al-most runs, when he runs heal-most flies. Aint got time to talk a-bout hard-ly.

## SINGING IN THE RAIN

to the tune of Singing in the Rain ... as taught by M Lange

Musical score for 'Singing in the Rain' in 4/4 time, key of C major. The score is divided into four parts: 1. Main melody with lyrics: 'Just sing ing in the rain just sing ing in the rain what a glor i - ous feel - ing I'm hap py a - gain'. 2. Leader calls (with actions) and Choir echos (copies actions) etc. The lyrics are: 'Thumbs in thumbs in Read-y now read-y now'. 3. All together. The lyrics are: 'Oon - ta cha oon - ta cha oon - ta cha cha'. 4. A final double bar line.

Just sing ing in the rain just sing ing in the rain what a glor i - ous feel - ing I'm hap py a - gain

Leader calls (with actions) ☐ Choir echos (copies actions) etc

Thumbs in thumbs in Read-y now read-y now

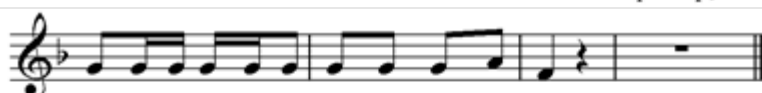
All together

Oon - ta cha oon - ta cha oon - ta cha cha

Add accumulatively with actions

toes together  
knees together  
bottoms out  
shoulders down  
elbows out  
heads up  
tongues out

# I've Got a Car



honk rat-tle rat-tle toot crash beep beep honk honk

Honk - squeeze invisible old fashioned horn

Rattle - shake hand

Toot - push nose with index finger

Crash - open palm squashed against nose

Beep - pull ear

Delete one action word with each repeat (while maintaining the action), starting with 'honk' until no action words remain and only the actions themselves are left

## Gondwana: warm up 1-8

great for conducting practice as well as your choir singing!!



As you conduct this warm up practice bringing in your choir with a gesture, preparation breath, and eye contact to indicate to sing.

Try with Solfege instead of numbers – do, do re, do re mi, do re mi fa, etc.

# WATERMELON SONG

Traditional

## 1. Swing

You can plant a wat-er mel-on up a-bove my grave and let the juice (slurp) seep through

You can plant a wat-er mel-on up a - bove my grave that's all I ask of

you Choco-late chip cook - ies\_\_ taste migh-ty fine but there's

noth ing quite as good as a wat - er mel - on vine. You can plant a wat - er mel - on up a -

bove my grave\_ and let the juice (slurp) seep through.

## 2.

Dum dum dum dum etc ..... ..

## 3.

Tss

Snap

Stamp



## IN MY SHOES

DESCANT

WALK A MILE IN MY SHOES

SOPRANO 1

ALTO

3

6

ment walk a mile in my shoes Walk a mile

ment walk a mile in my shoes Walk a mile

ment walk a mile in my shoes Walk a mile

## Good night, Stars Our Light

as heard at 2021 Virtual Summer School

Good night, stars our light, Dark-ness guard us thro' the night.

# ALI AH

## An Israeli Folk Song

1sts

*p* *f*

2nds

Tum ba ta tum ba, Tum ba ta tum ba, Tum ba ta tum ba, Tum ba ta tum ba,

(3 times)

*f* *ppf*

A - li A - li A - li A - li ah A - li ah A - li ah

Tum ba ta tum ba, Tum ba ta tum ba, Tum ba ta tum ba, Tum ba ta tum ba

(3 times)

A - li ah A - li ah A - li ah A - li ah

Tum ba ta tum ba, Tum ba ta tum ba, Tum ba ta tum ba, Tum ba ta tum ba, Tum ba ta Tum ba,

*f* *p*

Tum. Tum.

Tum ba ta tum ba, Tum ba ta tum ba, Tum ba ta Tum ba, Tum ba ta tum ba, Tum.

This is a great song to develop independence for part singing, and for practicing dynamics.

# Loose Tooth

as taught by Michelle Leonard

clap clap

patsch triplet rhythms - - - - -

3 3

twirl finger out to the side from mouth

STAMP CLAP

3

5

7

\$ rub thumb and fingers together

point to tooth 'hole'

s m l s m m s s s m m l s m

I've got a loose tooth a wig - ge - ly wig - ge - ly loose tooth.

s m l s m m s s m m s s

I've got a loose tooth its hang - ing by a thread. Well

s s m l s m m s s s m m l s m m

some - one took my loose tooth my wig - ge - ly wig - ge - ly loose tooth and

s s s s d' d' l s m r r d

now I've got a dol - lar and a hole in my head.

# All the Woods

Now all the woods are wak - ing the sun is ri - sing high, Wake

5

up now get up now, be - fore the dew is dry.

## Canon Hunting

Deborah Smith

1. 2.

Start from the top, Sing un - til we drop,

5 3. 4.

One part then two parts un - til it's al - to - ge - ther.

## Water Wears Away the Stone

Robert Burrell  
2021 Virtual Summer School

1. 2.

Wa - ter wears a - way the stone, not be - cause it is stron - ger.

5 3. 4. (*ostinato*)

But be - cause it per - sists. Drip, drip, drip, drip, drip.

## Hi-lo chick-a-lo

as heard 2021 Virtual Summer School

Hi - lo chick-a-lo chick-a-lo chick-a-lo. Hi - lo chick-a-lo chick-a-lo hi!

9

Lo - hi chick-a-hi chick-a-hi chick-a-hi Lo - hi chick-a-hi chick-a hi lo.