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## *Kinesthetic approaches to vocal warm-ups*

*by Rich Nace, Puyallup*

1. Start the car on a cold morning---use the HAND CRANK.
2. With hands on stomach area, create a BIG BELLY LAUGH.
  - a. Laugh without pitch at first and then add pitch without changing flexibility of abdominal muscles. Throw hands in the air.
  - b. Keep upper stomach area buoyant and dynamic, not static and locked. EX. 1358531 on hah! Continue to throw hands in air.
3. Use SMALL FINGER AND INDEX FINGER to show breath inhalation.
4. For posture, go over the CLOCK POSITIONS.
5. SING LIKE YOU SPEAK. The singing tone evolves from the speaking voice.  
EX. "Hi, my name \_\_\_\_\_!!!!"
  - a. First speak the line in a good full voice that you would use in getting the attention of someone across a room, then add a variety of pitches.
6. SINGING ON THE BREATH
  - a. Exhaling through a straw, move hands outside to inside eventually touching and making a sound at the teeth.  
EX. FE-E-E-E-E (54321)
7. PANTING, SNEEZING, AND BRUSHING YOUR TEETH.
  - a. PANTING - With hand on stomach start slow pant, increase speed.
  - b. SNEEZING - Instead of yawning for space, begin to sneeze and open the nasal passage...the soft palate will lift automatically. The sensation is like tasting and smelling at the same time.
  - c. BRUSHING - While panting and sneezing, brush your teeth or feel like you're biting an apple.  
EX. HI-YI-YI-YI. 8531&58531 & add Oct. while you point to the ground and feel the breath move down.
8. FOR GOOD DICTION - Point index finger forward and at the same time, sing on one pitch. ("The lips, the teeth, the tip of the tongue.") Do this in rhythm and repeat "the tip of the tongue" three times.  
MORE RESONANCE? Allow the tongue to move against hard palate without the jaw moving up and down. EX. de-de-de-de-de- 54321 and 123454321&5853181. Change vowel and add diphthongs.
9. FLEXIBILITY IN SINGING - FE-E-E-E-AH, 12345-1234567828765432181
10. LEGATO singing 5432123454321 on NN and add vowels.

*Editor's Note:*

*Rich Nace presented this material at the WA-ACDA Summer Reading Session on August 2, 1996 at Kilworth Chapel on the campus of the University of Puget Sound. The live presentation, complete with Rich's humor and joyful approach to singing and the choral art made the material on this page come alive and make so much good sense. Rich made it clear as I asked his permission to reprint his handout that, like all of us, he has compiled, adapted, and assimilated such ideas from so many sources that it is impossible to assign all the credit.*

*He further suggests that it is up to you, now, to grab anything you perceive as "good" from his compilation and adapt it for your use in your own inimitable style.*

*Singing is a major physical activity. In your own way, demonstrate this kinesthetic connection. You'll be amazed how the voice reflects the mental and physical involvement that such activity provokes.*