

FUN



CHOIR Warm Ups



Thousands of choral directors from all around the world were invited to contribute their best choral warmups to this project, and this collection represents the most fun, useful and practical ideas from those submitted.

The Secrets of Choral Directors Worldwide

Compiled by Fun Music Company 2011

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Foreword

By Janice Tuck, C.E.O of The Fun Music Company

Are you like me and cry at just about any event or video that shows pure, sheer brilliance?

Just one of my vivid memories was the Opening Ceremony of the Beijing Olympics back in 2008. It seemed like the whole event just grew and grew, starting from small humble beginnings and then built up into a cast of thousands of performers. The bit that really got me though was the drumming performance! There I was sitting and watching with tears literally running off my face. I was totally caught up in the sheer size, emotion and precision of the whole performance. And when you looked at the performers, most of them just looked like kids!



Afterwards, I started thinking and asking myself how did that happen? How did the organisers get so many performers together causing me to have that overwhelming emotion? The music didn't seem that hard. It was just the sheer size, precision of the event and the looks on the kid's faces who were just so motivated to be performing at their absolute best on such a massive scale.

So my question for this book is how did they get there? Were they just gifted? Was it luck?

No way! It was pure hard work. There were compelling reasons to do their best, they were surrounded by great organisers and of course there were hours and hours of practice! All for that one special song.

This then got me thinking.

What constitutes practice? What makes an average performance stand out from a brilliant one? and

How do the best teachers get the most out of the students they teach?

Like an Olympic athlete, these performers don't just get on the stage and play their stuff. They would mentally and physically prepare for such an event. As in any discipline there's almost a ritual in getting ready for every performance - and whether it's on a big or small scale, the steps are the same: it's the **warm-up process!**

This is what this book is dedicated to and it was compiled as a result of getting together with some of the best choir teachers throughout the world to uncover their secrets.

This is no ordinary book, written by one author, with just one perspective. In order to compile this book we surveyed our mailing list of over **15,000** music teachers to find choir trainers and conductors who were willing to contribute. We then asked them to submit their best ideas for warm-ups, and we paid them all for their time and efforts. Our editors then got to work and pulled together the best of the ideas submitted.

Finally we sent it to many expert choir trainers and conductors for an extensive review process. We wanted to ensure that not only did we have fun and easy to use activities, but that the warm-ups would be the best possible for the voice, and help choir teachers create the best possible results.

Through these pages you'll be able to learn some of the best strategies, technical information and tips to get the most out of your choirs in a fraction of time. It doesn't matter if you're a total beginner at conducting a choir, or if you are very experienced: you'll still find value in these ideas.

The thing that I am most excited about though, is that there are not just the "normal" traditional ideas and background information listed in here. Yes: we've included them because there are traditional warm-ups that are a strong foundation to build on. But there are also some great novel and captivating ideas in here that will have your choir paying attention right from the beginning of the rehearsal.

How to Use this book

This book does not have to be read from start to finish. It is a collection of ideas and resources for warming up choirs in a fun way. You can think of it as a smorgasbord of ideas and advice and flip to the chapters that interest you most, first.

You also don't need to be an expert musician, a master choir trainer or have a degree in choral conducting to use this book. We've tried to make it as accessible as possible, no matter your level of experience.

We have structured the book into three sections:

Section 1: Square One - Fundamentals

In this section you'll find some great ideas for warming up the physical body, and breathing. Breathing correctly is a very important issue for singers, and this is a fundamental that we have to think about as choir trainers. This section also includes convincing arguments as to **why you should warm up**, so that you are prepared when that question comes from a member of your choir!

Section 2: Traditional Warm-ups and Drills

In this section you'll find a compendium of the traditional warmup exercises that choirs have used for many years. Most of the exercises in this section are easily taught aurally, and they can be sung *a capella* or with very simple piano accompaniment. These activities are suitable for children right through to adult choirs.

Section 3: Fun Warm-Up Time

Looking for something different? In the last section you'll find a large collection of fun and easy to sing warm-up tunes, suitable for all age ranges. If you're wanting to engage children, you'll find this section much more enjoyable and fun than the traditional warmups.

If it feels overwhelming to implement all these ideas, simply use what you need and come back to the others later. Remember you don't need to implement every single idea in the first few rehearsals; it's set up for you to come back over and over again when you need a little bit of inspiration.

Acknowledgements

Aside from some of the sheet music examples we don't have particular acknowledgements for each warm-up, as many were suggested by more than one contributor.

Our initial contributions included submissions from all over the world, particularly from Alistair Cameron and Vicki Watson from the UK, Carol Troutman-Wiggins, Lacey Jackson-Matsushima and Vitaliy Maystruck from the United States, Karen Holder from Trinidad and Elizabeth Nakou from Greece. We are also very grateful for Michelle Brunet's contribution to the editing, and Tangerine Meg's cover, and layout assistance.

We would particularly like to acknowledge Carol Troutman-Wiggins, who contributed most of the warmups in the final section. We could have almost made a book just from her contribution!

Section 1: Square One - Fundamentals

Do I Really Need to Warm Up My Choir?

Just like a marathon runner needs to stretch before each practice or race, a singer needs to stretch and warm up his or her body. Preventing injury of the vocal folds that lie across the larynx is an obvious reason for practicing vocal warm-ups. It is also beneficial for members of a choir to limber up other parts of their body, as well as their mind, whether it is at the beginning of a practice or before a concert at Carnegie Hall.

Do not forget about yourself either! As a music teacher or choir director, you probably spend several hours a day singing - do not take your own vocal cords, diaphragm, shoulders and back for granted!

Why Choirs Should Always Warm Up

You want your choristers not only to sing well but to exceed their musical abilities as they progress throughout the year. That is why daily vocal warm-ups are essential; they not only improve voice functioning for the rest of a singing session, they also prevent long term damage and tension between singing muscles.

Some schools of thought, including K. Woods and colleagues from the University of Alabama*, suggest that vocal warm-ups are effective because they increase blood flow to the areas of the body involved in singing (larynx, mouth, throat, face chest, lungs and diaphragm). Warm-ups also help prepare these various body parts to work in harmony so that the chorister can deliver the most successful and beautiful notes possible.

Vocal warm-ups can also be an opportunity for choristers to practice skills that they will implement in upcoming pieces, such as employing particular music articulations, widening vocal range or singing in parts.

Finally, warm-ups can pump your choristers up and get them into the right frame of mind for the practice, audition or concert that lies ahead. A vocal exercise can help the choristers forget about the gossip at school, their busy workload or their fight with their best friend and focus on this time dedicated to singing.



*Woods, K., Bishop, P., & Jones, E. (2007). Warm-up and stretching in the prevention of muscular injury. *Sports Medicine*, 37(12), 1089-1099.

Physical Warm Ups

Prior to any singing exercises, encourage your choristers to stretch their bodies. It is good to start with the larger muscles, and then move onto the smaller muscles in the head and face.

Here are some simple and easy stretches that they can do standing in their positions.

♪ Start with a simple roll of the shoulders. This is a fantastic way to loosen the chest and neck muscles ready for singing. Have them do it not too fast, and also forwards as well as backwards.

♪ Neck stretches are also good. Look first from one side to the other, then roll the head down onto chest, ear to shoulder, chin to the ceiling and ear to the other shoulder. Reverse.

♪ Holding the fingers of one hand in the other hand, have them reach their arms up towards the sky, and look towards the ceiling. Hold this position for 5 seconds. This will stretch their diaphragm ready for singing. (see picture)

♪ You can have them lean forward and touch the floor to stretch their back out.

♪ For younger students you can suggest that they spell the letters of their name (or another word) as if writing with a giant pen on a huge piece of paper. Have them make each letter as large as they possibly can, stretching up high for the tallest letters and swooping down to the floor for the bottom of the letters. Use both hands together to hold the 'pen'.

♪ Finally loosen up their face to ensure relaxed cheeks and a mouth that will remain in the vertical, not the horizontal position.

♪ Here are a few facial exercises you can try to limber up the smaller muscles ready for singing

1 Yawning

2 Massaging the face

3 Pretending to chew a sticky toffee/chewing gum

4 Moving jaws from side to side

5 Sticking the tongue out as far as possible (with or without sounds!)



You can even teach your choristers one or two of your favourite yoga, tai chi or Pilates poses to help them ease their bodies into the proper sitting posture on the edge of their seats.

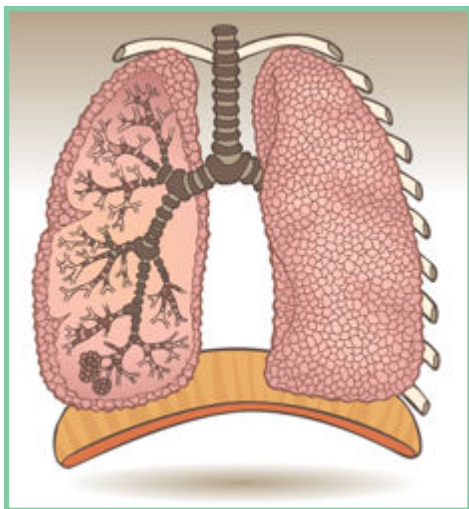
Postural awareness is extremely important for all choirs. Ensure that your singers know what the correct posture is, then have them practice going from a "rag doll" poor position, to a correct, relaxed posture in an instant. To make sure that they are sitting with the head upright enough you could also have them pretend that they are a puppet with a string attached to the top of their head.

You can also include some physical components into the singing exercises. By incorporating some movements or body percussion motions into vocal warm ups, choristers can experience the sense of rhythm while stretching and shaking their sillies out. Encourage the singers to buzz their lips and to create sounds that have the singers open their mouths as big and vertical as they can during the singing exercises.

As you know, choristers, especially beginners, find it difficult to switch between an everyday style of breathing and a sustained style of breathing needed for singing. In order for singers to be able to successfully hold a longer note or to sing through a phrase without taking two or three breaths, they need to learn how to be aware of their breathing. Choir members also have to learn how to take short inhalations throughout a piece and to exhale slowly in a controlled manner.

Breathing Warm Ups

Firstly, make sure that they understand how their lungs work, in the way that the diaphragm (a big muscle), draws air into the lungs by compressing the other organs downwards. Show them a diagram of their lungs to explain where the diaphragm is and what it does.



Encourage your choir to be aware of their body movements while breathing.

Are their shoulders rising as they breathe in?
If this is the case it is likely that they are not using all the potential of their lungs. Rising shoulders are an indication of shallow chest breathing, which doesn't get the air right to the bottom of the lungs

Is their tummy going outwards?
If they are breathing correctly their tummy should extend when breathing in, and contract when breathing out.

Encourage them to place their hand on their diaphragm and to notice how their hand moves and fingers naturally spread with each inhale.

To practice sustained breathing, to build endurance and energy for the pieces they will sing, a variety of warm-ups may be practiced.

1-4-2 Power Breathing

This activity is good for anyone, whether they are a singer or not! Have the choir breath in, hold and exhale in the ratio of 1-4-2. Start with breathing in for 5 counts, hold for 20 and exhale for 10. Next you could try breathing in for 6, holding for 24 and exhaling for 12. Try smaller numbers with younger choirs, and larger numbers for adults. Keeping this ratio will challenge them to breathe deeply, hold for a long time and exhale fully.

Why exhale longer than inhale?

This ensures that all the air is evacuated from the bottom part of the lungs.

Other warm-ups to develop sustained exhalation

You could ask choristers to breathe in and on the exhale to produce five staccato hisses, all of the same volume and strength. Another option is for the singers to inhale and on the exhale to sing a "sa" sound for a prolonged number of beats.

Vocal Warm-ups

Vocal warm-ups are not only useful for preventing injury to the vocal folds or preparing singers for the hour or longer practice. They are also an exciting way for choristers to explore their voices. They can challenge their sight-reading skills or ears by practicing solfege exercises. They can have amazing fun by singing limerick-style phrases, onomatopoeic expressions and playing with comedic sounds and words. They can feel enthusiastically alive by allowing their voices to soar up and down arpeggios and scales. They can be captivated by the beauty of their collective voices by singing various parts, either through a round or harmonious blends.

Generally it is best to start with the warm-ups that are the least challenging on the vocal chords, thus in the middle of the choir's range and at a mezzo forte volume. Throughout the warm-up period, exercises can evolve towards higher and lower note extremes and varied dynamics, tempos and articulations.

Vocal cool-downs at the end of a practice or performance are also useful. To even further prevent vocal fold damage, cool-downs dissipate the blood flow that has accumulated in the larynx. If the blood flow builds up in the vocal folds, over time they can eventually swell. Effective vocal cool-downs involve humming a gentle song, such as a slow ballad you have been working on or one of the vocal warm-ups in this book.

Each choir director has his or her own system for leading warm-ups. Some directors lead a 5 minute session and only focus on singing exercises, whereas others spend 20 minutes on warming up and include aerobic exercises. A Louisiana State University study** reported that 10 minutes was the average warm-up duration for the directors they surveyed.

The key to warming up your choristers is to do so before each and every practice or singing event. Since you will be leading warm-ups on a regular basis, it is essential to add some diversity and to make them fun whenever possible. If a group of choristers sing the same warm-up day after day, they will lack the desire to sing it properly, and thus miss out on the benefits a warm-up should provide.

In this book you will find a variety of warm-ups to choose from. The next section includes traditional warm-ups that you may want to use before practicing a serious piece, before a major audition or whenever you see fit.

The last chapter includes fun warm-ups that deal with curious and unique subjects. Your choristers will enjoy them any time of year, but they are especially effective when you want them to enjoy themselves, to renew their passion for song or maybe even to lighten their nerves before a major concert.



** Alison Kimberley Gish, B.M Louisiana State University Thesis "Vocal Wam-Up Practices and Perceptions in Vocalists" (http://etd.lsu.edu/docs/available/etd-04122010-104444/unrestricted/GishAK_Thesis.pdf), 2007

Section 2: Traditional Warm-ups and Drills

Vowel Sounds - Beginning Warm-ups

1 Single Notes

This vowel warm-up may work nicely as the first exercise for a choir practice or singing session as it only involves singing one note. Therefore, you can start on a note that is within the middle of the choir's range, so as to not overextend the vocal cords. Since it is a gentle and basic warm-up, singers can take the time to focus on opening their mouths fully in the correct position and relaxing their faces.

Start by having the choristers sing each vowel sound (ooh, aah, eee, aah) as a quarter note and then speed up the tempo to quaver note speed.

After singing the vowel sounds at various notes, add some consonants to the front of the vowel sounds. Start with softer consonant sounds, such as L, M and B, and then move on to more challenging consonants such as G. The consonant sounds should be short; the emphasis should be on the vowel sounds.



Ooh aah eee aah ooh aah eee aah ooh aah eee aah
Looh Laah Lee Laah Looh Laah Lee Laah Looh Laah Lee Laah
Gooh Gaah Gee Gaah Gooh Gaah Gee Gaah Gooh Gaah Gee Gaah

Challenge the choir members, and make them laugh at the same time, by mixing up the consonants within the same series. Speed up the tempo so that their tongues are hilariously trying to keep up.



Mooh Naah Beee Gaah Mooh Naah Beee Gaah

Another classic variation of this idea is to start the beginning of a practice by singing "me-may-ma-mo-moo" on the same note, in the middle of the choir's range. You can then continue in the same way gradually increasing or decreasing pitch. Again the emphasis should be on the vowel sound, not the "M" sound.



2 “Roller Coaster”

The Roller Coaster warm-up will allow your choir members to practice their range in a more relaxed and enjoyable fashion.

You can either draw the track of a roller coaster, with peaks and dips, twists, turns and figure-of-eights, on the board or demonstrate the course by moving your hand or body. Select one vowel sound for your choristers to sing. Guide them to raise and lower their pitch as they travel on the roller coaster track; allow them to hold the notes a little longer on the very top of crests and the bottom of dips. Tell them to imagine they are singing through the blow-hole of a whale.

A simple example of the type of thing you could write on the board:



Variation:

Instead of modifying **pitch** as your choristers ride the coaster, they can modify their **dynamics**. As they ascend to the highest point of the track, their volume increases all the way up to fortissimo; as they descend to the lowest dips, they can decrescendo to a pianissimo.

3 Articulation

The following warm-up allows choir members to gradually increase their upper register. Start at a comfortable mid-level note and progressively increase the pitch. It also provides them with practice to sustain their breath as they transition between staccato and legato articulations.

Have your choir members sing this warm-up using the soft O vowel sound (awww) or another vowel sound. This warm-up works best with piano accompaniment in order to successfully raise the pitch, by semitone or tone.

Example: Moving by semitone



Example: Moving by tone




Scales

1 Vowel Sounds + Consonants

Singing scales is a classic and effective way to warm-up your choir's voices. Combining scales with vowel sounds will provide the opportunity for your singers to relax their faces and practice opening their mouths in the correct position.

Start slowly with crotchets/quarter notes for each vowel sound and speed up to quaver/eighth note speed.



ooh aah ee aah ooh aah ee aah ooh aah ee aah ooh aah ee



ooh aah ee aah ooh aah ee aah ooh aah ee aah ooh aah ee

Add a consonant sound in front of each of the vowel sounds. Start with softer consonants such as L, M, B. Progress to more difficult consonants such as G. As the choir sings the scales, the emphasis should still be on the vowel sound with the consonant sound being short in comparison.



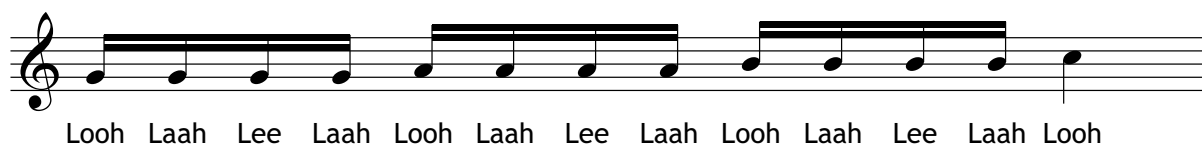
Looh Laah Lee Laah Looh Laah Lee Laah Looh Laah Lee Laah Looh Laah Lee
Mooh Maah Mee Maah Mooh Maah Mee Maah Mooh Maah Mee Maah Mooh Maah Mee
Gooh Gaah Gee Gaah Gooh Gaah Gee Gaah Gooh Gaah Gee

Variation:

Sing scales where each sound per consonant, such as Looh-Laah-Lee-Laah, is sung to each note of the scale.



Looh Laah Lee Laah Looh Laah Lee Laah Looh Laah Lee Laah Looh Laah Lee Laah



Looh Laah Lee Laah Looh Laah Lee Laah Looh Laah Lee Laah Looh

2 Counting Scales

Counting scales is an effective warm-up for the vocal cords as they progress through rises and falls in pitch but also a great way to exercise your choristers' brains and concentration levels.

Generally the pattern looks like 1-1-2-1-1-2-3-2-1..., where the numbers correspond to the sequential notes of the scale you choose to work on. Choristers can either sing the numbers or the solfège syllables (Do Re Mi). Once the choir reaches the top of the scale, they descend using the same pattern: 8-8-7-8-8-7-6-7-8 ... or Do-Do-Ti-Do-Do-Ti-La-Ti-Do...

Ascending

1 1 2 1 1 2 3 2 1 1 2 3 4 3 2 1 1 2 3 4 5 4 3 2 1
Do Do Re Do Do Re Mi Re Do Do Re Mi Fa Mi Re Do Do Re Mi Fa So Fa Mi Re Do





1 2 3 4 5 6 5 4 3 2 1 1 2 3 4 5 6 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
Do Re Mi Fa So La So Fa Mi Re Do Do Re Mi Fa So La Ti La So Fa Mi Re Do Do Re Mi Fa So La Ti Do Ti La So Fa Mi Re Do

Descending

8 8 7 8 8 7 6 7 8 8 7 6 5 6 7 8 8 7 6 5 4 5 6 7 8
Do Do Ti Do Do Ti La Ti Do Do Ti La So La Ti Do Do Ti La So Fa So La Ti Do

8 7 6 5 4 3 4 5 6 7 8 8 7 6 5 4 3 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 2 3 4 5 6 7 8
Do Ti La So Fa Mi Fa So La Ti Do Do Ti La So Fa Mi Re Mi Fa So La Ti Do Do Ti La So Fa Mi Re Do Re Mi Fa So La Ti Do

Extension Activities:

-  Make your choir smile from ear to ear by gradually increasing the speed with each ascent or descent of the scale.
-  Divide the choir into two sections. Have one section start singing with the lowest note of the scale (1) while the other section starts at the same time on the highest note (8) and works down the scale.
-  Throw in a little brain teaser by telling the choir they must omit one or more numbers or solfège syllables, such as eliminating fa and ti or 4 and 7. In place of these omitted sounds or numbers they must clap or yell ha! instead of sing.
-  For a real challenge, divide the choir into two sections and have them sing in a round of two parts. The first section starts; the second section comes in after the first has sung 1-1-2 or Do-Do-Re, so that each section will sing 1 or Do at the same time. For a more advanced group consider dividing the choir into four or more sections for the round.

3 Bumblebee

The Bumblebee scale warm-up is an “oldie but a goodie” and an exercise that will get your choir members pumped up to sing for the next two hours. Choristers repeatedly sing the word “Bumblebee” as they ascend and descend the scale in a thirds tonal pattern (1-3-2-4/2-4-3-5 etc.).

Start by encouraging the choir members to sing the ascent of the bumblebee scale in one breath, to hold this top note, and to take a breath and sing the descent.

As singers are able to sustain their breaths longer, challenge them to sing both the ascent and descent in one single breath.

You can also change the consonant “B” with other sounds, such as Tumbletee, Mumblemee, Zumblezee and Gumblegee.



Bum-ble-bee ee Bum-ble-bee ee-Bum-ble-bee ee-Bum-ble-bee



Bum-ble-bee-ee-Bum-ble-bee-ee-Bum-ble-bee-ee-Bum-ble-bee

4 “Brrr... It’s Cold!”

A great one for winter - this is a fun way to practice the first five notes of a scale. You can have the choir buzz their lips or make a “brr” sound. Modulate as high or low as needed.

Brrr! It's Cold!

Carol Troutman Wiggins

Cadd9 G7 Cadd9 G7 Cadd9 D♭add9 A♭7 D♭add9 A♭7 D♭add9

Brrr _____ it's cold! Brrr _____ it's cold!

5 Dadd9 A7 Dadd9 A7 Dadd9 E♭add9 B♭7 E♭add9 B♭7 E♭add9 etc.

Brrr _____ it's cold! Brrr _____ it's cold!

Arpeggios and Intervals

1 Major Arpeggios

The most common arpeggio used in vocal warm-ups is the major arpeggio or the root, third, fifth and eighth of that particular major scale. To make it a little more challenging, you can move upwards in semitones after each arpeggio. e.g start with C major, then do D flat, D, E flat, E, F etc. This allows the choir members to gradually ease into singing higher and higher notes. One recommended sound for singing these arpeggios is Yaw-haw-haw-haw-haw-haw-haaawww.

etc.... moving up keys

YawHaw Haw Haw Haw Haw Haw YawHaw Haw Haw Haw Haw Haw YawHaw Haw Haw Haw Haw Haw

2 Minor Arpeggios

Alternate between singing major and minor arpeggios. Just like a major arpeggio, a minor consists of the root, third, fifth and eighth of that particular minor scale.

etc.... moving up keys

YawHaw Haw Haw Haw Haw Haw YawHaw Haw Haw Haw Haw Haw YawHaw Haw Haw Haw Haw Haw

2 Alternative Arpeggios

An alternative to the standard major arpeggio above is to use a 8-7-5-4-2-1 interval pattern for the descent rather than a 8-5-3-1 pattern. Use a short u vowel sound (uh) for the ascent and a soft a vowel sound (ahh) for the descent or use vowel sounds of your choice.

etc.... moving up keys

Uh _____ Ahh _____ Uh _____ Ahh _____

4 Interval Slides

Allow choir members to loosely (and amusingly) slide their voices up and down starting from a comfortable base note. Encourage them to sing a pitch with any sound they wish, such as a siren, as long as their mouth stays in the correct position. Direct your choristers to slide up or down to a given interval; start with thirds and fifths.

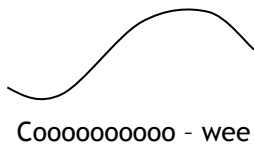
For an extra challenge, without words, direct them to which note they should slide to using solfège hand signals.

For an amusing game that will allow choir members to gradually extend their range, play a sort of “follow the leader” with interval slides. Sing a descending or ascending interval slide and have the choristers repeat after you. You can even include some jumps or ascents combined with descents.

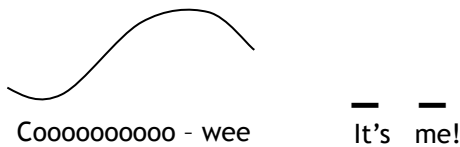


5 Coo-wee, It's Me! Game

Play the Coo-wee, it's me! activity with your choir. Call “Coo-wee”, as if you're calling to someone across the street, allowing your pitch to dip and slide up and over, like so:



Then add, 'It's me!' in a very low voice:



Demonstrate to the choir that the response is “It's me”; those words are sung in the lowest voice you can produce. Divide the choir into two sections where the first sings “Coo-wee” and the other sings “It's me”. Ask if two volunteers want to come up to the front and demonstrate.

6 Octaves

Near the end of the interval warm-up period, see if your choir members can sing octaves with perfect pitch. Play the base note and its equivalent an octave above on the piano so that the singers can hear the distinct interval. Have choristers sing the tongue twister shell-fish-sel-fish where each syllable alternates between the low and the high note of the octave. You can also think of any two-syllable words special to the choir, such as the name of a chorister, “winner” if they have just won an audition or “silly” if they're having a particularly rambunctious day.



6 "Race & Chase" Scale Warmup

This is a fun warmup way to bring together scales and arpeggios in one quick and easy warmup.

First, have the choir memorize the exercise. You can write it on a board or just have the choir sing after you. When they learn to sing the note names correctly, start increasing the tempo. It gets really exciting and it makes everybody stay focused.

Try to sing it in other scales also, using moveable do solfege, as in the examples below.

After singing various tempi and scales, you can also add other aspects to your singing, such as dynamics, staccato etc. This way you have many combinations.

In C Major:

Do Mi So Mi Do Re Mi Fa So Fa Mi Re Do Mi So Do

Do Re Mi Fa So La Ti Do Ti Do Ti La So Fa Mi Re Do

Example transposed up one tone to D Major:

Do Mi So Mi Do Re Mi Fa So Fa Mi Re Do Mi So Do

Do Re Mi Fa So La Ti Do Ti Do Ti La So Fa Mi Re Do

Rounds

1 Swing Low, Sweet Chariot & When the Saints Go Marching In

Singing in rounds is an ear-inspiring warm-up that allows choir members to get used to singing in different parts. Singers have to listen to their section members and concentrate on their own part while listening to the other section to form pure harmony.

Swing Low, Sweet Chariot (1906) and When the Saints Go Marching In (1896) are roughly from the same era and are both gospel tunes. They both work extremely well on their own as rounds, and they can even be sung together.

* Start for 4-part
(group 2)

Swing Low Sweet Char - i - ot com-ing for to car-ry me

O when the saints go mar-ching in O when the saints go mar - ching

* Start for 2-part (group 2)
or 4-part (group 3)






* Start for 4-part
(group 4)

home swing low sweet char - i - ot com-ing for to car-ry me home

in I wan-na be in that num-ber when the saints go mar - ching in

Suggested activities:

Sing each of the songs individually as one group.

-  Divide the choir into two sections and sing a two-part round of Swing Low, followed by a two-part round of The Saints.*
-  Divide the choir into four sections and sing a four-part round of Swing Low, followed by a four-part round of The Saints.*
-  Divide the choir into two sections. Have one section sing Swing Low at the same time as the other section sings The Saints.
-  For an advanced group, divide the choir into eight sections, where four of the sections sing the four-part round of Swing Low, and the other sections sing the four-part round of The Saints.
-  For a real challenge, divide the choir into two sections. Have one group sing the standard melody of either of the songs and the other group sing each note a fifth above. Experiment with rounds or singing both songs simultaneously as you see fit.

2 Lion Sleeps Tonight

After your choir sings the Lion Sleeps Tonight as a vocal warm-up for the first time, they will want to start each practice with it again and again!

- Divide the choir into two sections. The altos or bass section can sing the continuous “Wim-oh-weh-oh-Wim-oh-weh-oh...” while the sopranos or tenors sing the melody.
- Divide the choir into three sections, one for the steady bass “Wim-oh-weh” and the other two sections to sing the melody in a round. Look at the sheet music example to see when the second part comes in.
- Encourage singers to experiment with harmony as they become accustomed to the song.
- Percussion can be used in this song, and particularly boomwhackers can be used for the bass line very effectively

** This song is not a wise choice for the first warm-up the day. Singers need to limber up those vocal cords before singing and sustaining the high note.

Melody

Bass Line

In the jun - gle the might - y jun - gle the li - on sleeps to night_

Wim - o - wey wim - o - wey (continues throughout entire song)

In the jun - gle the might - y jun - gle the li - on sleeps to night_

* Start for round (group 2)

We _____ We um_ um_ o - way_

We _____ We um_ um_ o - way_

Singing Tongue Twisters

Traditional Tongue Twisters

Combine tongue twisters with scales as a vocal warm-up. This is an opportunity for choir members to loosen up their mouths and focus on consonants. Encourage them to over-exaggerate their mouth position so that they are pronouncing each word of the tongue twister correctly.



Options:

Say the tongue twisters together as a group before adding music.
Sing each syllable on a note as part of a ascending or descending chromatic or diatonic scale.



Sing the first three or four syllables of the twister on the first note of a scale, the next set of syllables for the second note of the scale, and so on.

1 Peter Piper

Peter Piper picked a peck of pickled peppers;
A peck of pickled peppers Peter Piper picked;
If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers Peter Piper picked?

2 She Sells Sea Shells

She sells sea shells on the sea shore
The shells that she sells are sea shells I'm sure.
So if she sells sea shells on the sea shore,
I'm sure that the shells are sea shore shells

3 Fresh Fried Fish

Fresh fried fish,
Fish fresh fried,
Fried fish fresh,
Fish fried fresh.

4 One-Liner Tongue Twisters

Red lorry, yellow lorry, Red lorry, yellow lorry Red lorry, yellow lorry...

Good blood, bad blood...

Red leather, yellow leather...

A proper cup of coffee in a copper coffee cup...

Possible Examples:



Useful Link for Tongue Twisters:

<http://edahellocircle.homestead.com/toungewtisters.html>

Modulate keys as needed
Sing as fast as you can

A Big, Black Bug

Carol Troutman Wiggins

Fm Fm Fm C Fm

A big, black bug bit a big, black bear and made the big black bear bleed blood. A

Fm Fm Fm C Fm

big, black bear bit a big, black bug and made the big black bug bleed blood. A

Gm Gm Gm D Gm

big, black bug bit a big, black bear and made the big black bear bleed blood. A

Gm Gm Gm D Gm *etc - continue modulating*

big, black bear bit a big, black bug and made the big black bug bleed blood. A

Modulate to next higher or lower key
Sing each line faster and faster

ABC-eez

Carol Troutman Wiggins

Assign each student a letter. Jump around to face back (or front) when that letter is sung.

C C7 F C C C7 F G C

A - B - C - D - E - F - G - H - I - J - K - L - M - N - O - P, Q - R - S - T - U - V doub-le U and X - Y - Z - Z - Z.

C C7 F C C C7 F G C

Z - Y - X - and doub-le U - V - U - T - S - R - Q - P - O - N - M - L - K - J - I - H - G - F - E - D - C - B - A - B - Ceez.

D \flat D \flat 7 G \flat D \flat D \flat D \flat 7 G \flat A \flat D \flat

A - B - C - D - E - F - G - H - I - J - K - L - M - N - O - P, Q - R - S - T - U - V doub-le U and X - Y - Z - Z - Z.

D \flat D \flat 7 G \flat D \flat D \flat D \flat 7 G \flat A \flat D \flat *etc - continue modulating*

Z - Y - X - and doub-le U - V - U - T - S - R - Q - P - O - N - M - L - K - J - I - H - G - F - E - D - C - B - A - B - Ceez.

Spoken Chants

1 Boom Chicka Boom

This call and response chant is an ideal way to start a practice, especially if you are working with a choir that is still apprehensive when it comes to singing. It is such a hilariously fun exercise that no one will be able to help themselves - they will all want to participate. As the leader, you call out the phrases and the choir members will repeat after you. Every time you start the chant over, modify your voice to become quieter, louder, lower, higher, faster, slower, sillier, etc; the choristers should imitate your fun modifications.

Leader: Say Boom chicka boom
Singers: Say Boom chicka boom

Leader: Say Boom chicka boom
Singers: Say Boom chicka boom

Leader: Say Boom chicka rocka chicka, rocka chicka boom
Singers: Say Boom chicka rocka chicka, rocka chicka boom

Leader: Uh-huh
Singers: Uh-huh

Leader: Emm-hmm
Singers: Emm-hmm

Leader: I say one more time
Singers: I say one more time

Leader: Louder!
Singers: Louder!

2 Silly Frog Sounds

Focus on the rhythm of a piece you are working on or of a well-known song. Have all the choir members make silly frog sounds (ng, ng, ng) to each beat of the song.

3 Consonant Practice

Emphasize consonants with this brief exercise. Encourage choristers to use a proper mouth formation and to enunciate each syllable. Have the choir say a series of repeated phrases, such as “pitter-patter, pitter-patter” or “ticka ticka ticka tock”.

4 Vowel Practice

Allow singers to warm up their mouths, face and jaw with these vowel exercises. Have them repeat them several times:

“A-E-I-O-U, A-E-I-O-U, A-E-I-O-U, AND SOMETIMES Y”
(vowels are pronounced aye-ee-igh-oh-you).

“yappa, yeppa, yippa, yoppa, yuppa, lagga, legga, logga, lugga etc...”.

A “Story” warmup for younger children

Jungle Warm-Up

Elizabeth Nakou

1. Mm - mm - mm - mm - mm

2. Ou - ou - ou - ou

3. Ou - ou - ee - ee - ou - ou - ee - ee - ou

4. Look at the ba - na - nas on the trees

5. Yum - my, yum - my, yum

6. Aa - aa - aa - aa - aa - aa - aa

The “Jungle Warm-up” is a series of exercises combined into a very simple story. It goes like this...

“Imagine we are in the middle of a wild jungle. Everything around us is amazing.”

“You can hear the murmur of the river” (Example 1. Mm-mm-mm-mm-mm).

“The breeze is singing its song” (Example 2. Ou-ou-ou-ou with glissando).

“Suddenly the monkeys appear, swaying on the trees. Listen to their voice” (Example 3. Ou-ou-ee-ee-ou-ou-ee-ee-ou with staccato).

“What’s that on the trees? Oh! That’s why all these monkeys are here!” (Example 4. Look at the bananas on the trees-the choir trainer has to make sure that they all finish together, so that the “s” in the word “trees” doesn’t sound multiple times at the ending).

“All these fruits are so delicious!” (Example 5. Yummy yummy yum).

“This is unbelievable! Here comes Tarzan!” (Example 6. Aa-aa-aa-aa-aa-aa-aa).

This is the story. Of course, when you practice each example you don’t do it only once. You can use it in other tonalities in ascending or descending order.

The next time that you do the whole warm-up exercise you can change your way of introducing the examples, saying “Do you remember the murmur of the river going like this?”, for example.

Sometimes, children come up with their own ideas which can be used. Or alternatively, after some time, you can ask them if they can think of something, of birds singing etc.

It is very good for children to have images on their mind while they are singing. This way they can sing the different examples more easily. You can explain, if you have to, that the murmur is soft, or that the monkeys sing briskly.

Section 3: Fun Warm Up Time!

The final section of this book contains fun warmups which were contributed by Carol Troutman Wiggins, who wrote these originally for a collection called "Fun-tastic Warm-ups for Choir"

They have fun and unusual subjects, and are designed to do the following:

1) To allow the students to explore their voices and find out all of the wonderful things that it can do through solfege, alliteration, plays on words, onomatopoeia, limerick-style phrases, and interval studies.

2) To get the singers' mouths moving (in a constructive way!), get their mouths open when singing, get their lips buzzing and wake up those sleepy vocal cords.

3) To incorporate rhythm instruments, body percussion, motions and movement into the songs, and encourage proper use of the diaphragm for breath control, which in turn produces more energy for singing properly.

4) The melodies and chords are very basic I-IV-V chords with a few minors thrown in, most written in the key of C as a foundation for the teacher to modulate up or down from easily.

We have grouped them into several categories, and you can pick or choose from them to find one appropriate for your choir and occasion.

Just for Fun!

While We're On the Subject . . .

Ascending & Descending 3rds and 4ths

The word "Recess" is yelled out; 2 fist pumps with right hand

Carol Troutman Wiggins

C F G C Spoken
Eng - lish, Math, and His - to - ry, and read - ing books and RE - CESS!
C F G C

Span - ish, French, Ge - ol - o - gy, Tech - no - lo - gy and RE - CESS!
D G A D Spoken

Eng - lish, Math, and His - to - ry, and read - ing books and RE - CESS!
D G A D Spoken

Span - ish, French, Ge - ol - o - gy, Tech - no - lo - gy and RE - CESS!

Other verses:

Apple pie, blueberry pie, mincemeat pie

Chicken pie, frog leg pie, goat milk pie, dragon

Allow children to come up with some "wild" pies!

Use major chords for "good" pies, minor chords for "yucky" pies!

Granny, Granny

Carol Troutman Wiggins

C C F C F C G C

Gran-ny, Gran-ny make me a pump-kin pie, a pump-kin pie, a pump-kin pie.

C C F C G C

Gran-ny, Gran-ny make me a pump-kin pie, a pump-kin pie to eat.

C C F C F C G C

Mmm_____ Mmm_____ Mmm_____

C C F C G C

Mmm_____ Mmm_____

Cm Cm Fm Cm Fm Cm G Cm

Gran-ny, Gran-ny make me a frog leg pie, a frog leg pie, a frog leg pie.

Cm Cm Fm Cm G Cm

Gran-ny, Gran-ny make me a frog leg pie, a frog leg pie to eat.

Cm Cm Fm Cm Fm Cm G Cm

Ewww_____ Ewww_____ Ewww_____

Cm Cm Fm Cm G Cm

Ewww_____ Ewww_____

I Love to Sing!

Fold hands in front of chest like opera singer.

Carol Troutman Wiggins

C F C G C
I love to sing! I love to sing! Do you? Do

C F G7 C C G7 C
you? Do you? I love to sing! Do you?

D G D A
I love to sing! I love to sing! Do you?

D D G A7 D D A7 D
Do you? Do you? I love to sing! Do you?

Hey-O

Divide choir into two groups

Each group waves to each other on "Hey-O"

Carol Troutman Wiggins

Group 1 Group 2 All
C G C G G G7
Hey - O! (Hey - O!) It's great to see you a - gain!

C G C G G C
Hey - O! (Hey - O!) It's great to see you a - gain!

D \flat A \flat D \flat A \flat A \flat A \flat 7
Hey - O! (Hey - O!) It's great to see you a - gain!

D \flat A \flat D \flat A \flat A \flat D \flat etc
Hey - O! (Hey - O!) It's great to see you a - gain!

Crock-a-Doodle-Do

Spoken: Hand claps on beats 2 & 4

Chorus: Extend arms to front, clap hands as if crocodile mouth

Carol Troutman Wiggins

Chorus C C⁷ F F⁷

A roos-ter and a croc-o-dile joined a band, They sang their songs to-geth-er all o-ver the land. When the

G G⁷ C C C G

roos-ter sang, "Crock-a - doo - dle- doo". the croc-o - dile put on his rock-in' shoes. They sang:

C C C C⁷

Crock, crock, croc, Crock-a - doo-dle- doo, Crock, crock, crock, Crock-a - doo-dle- doo,

F F C C

Rock, rock, rock, Rock-a - dood-le- doo, Crock, crock, crock, Crock-a - dood-le- doo,

G F⁷ C C G C

Rock, rock, rock, Crock-a - doo-dle-doo Rock-a - rock-a - crock-a - crock-a - dood-le - ee- doo.

D^b D^b D^b D^b⁷ G^b

Crock, crock, crock, Crock-a - doo-dle- doo, crock, crock, crock, crock-a - doo-dle- doo, Rock, rock, rock,

G^b D^b D^b A^b

Rock-a - doo-dle- doo, Crock, crock, crock, crock-a - doo-dle- doo, Rock, rock, rock,

G^b⁷ D^b D^b A^b D^b

Crock-a doo - dle- doo,- Rock-a - rock-a - crock-a - crock-a doo - dle - ee- doo!

Movin' & A-Groovin'

Dance the "Twist" on "movin' and a-groovin"

Bend forward and dust off right foot with right hand on "dustin' off my shoes..."

Turn around in circle on "dance away the blues...."

Jerry Lee Lewis/Boogie style

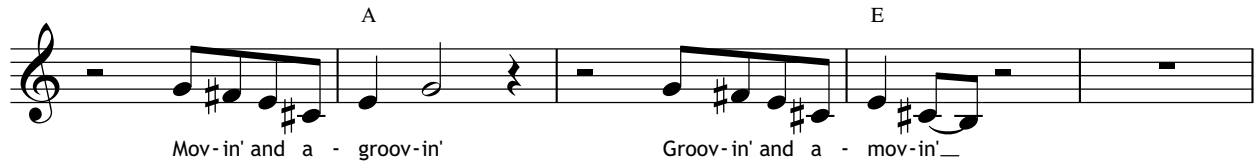
Carol Troutman Wiggins

E E



Mov-in' and a groov-in', Groov-in' and a - mov-in'__

A E



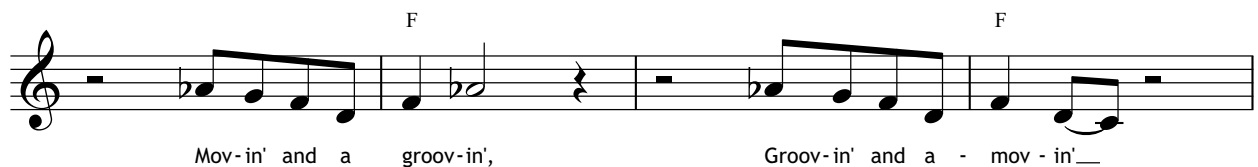
Mov-in' and a - groov-in' Groov-in' and a - mov-in'__

B A E A E



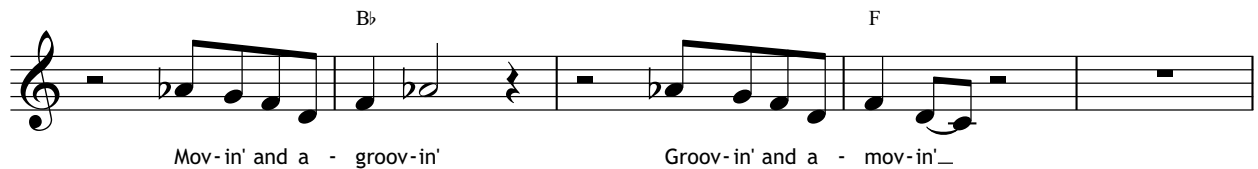
Dust-in' off my shoes to dance_ a-way the blues and mov-in to that groov-in beat

F F



Mov-in' and a groov-in', Groov-in' and a - mov-in'__

B \flat F



Mov-in' and a - groov-in' Groov-in' and a - mov-in'__

C B \flat F B \flat F



Dust-in' off my shoes to dance_ a-way the blues and mov-in to that groov-in beat

Cool Chicks and Cool Dudes

Girls - hand behind ear, flick hair on "Cool Chick"

Boys - brush hair back with hand on "Cool Dude"

All: Thumbs up on "Yeah".

Carol Troutman Wiggins

C F C F C F C F⁷

I'm a cool chick, cool chick, cool chick, cool chick, cool chick, cool chick, Yeah! yeah! — You're a

D^b G^b D^b G^b D^b G^b D^b G^{b7}

cool dude, cool dude, cool dude, cool dude, cool dude, cool dude, Yeah! — I'm a

D G D G D G D G Boys

cool chick, cool chick, cool chick, cool chick, cool chick, cool chick, Yeah! — Oh,

D G Girls D G Both D G

Yeah? — Oh, Yeah! — Oh, yeah! —

Boys C F C F C F C F⁷

cool dude, cool dude, cool dude, cool dude, cool dude, cool dude, Yeah! Yeah! — You're a

D^b G^b D^b G^b D^b G^b D^b G^b

cool chick, cool chick, cool chick, cool chick, cool chick, cool chick, Yeah! Yeah! — I'm a

D G D G D G D G Girls

cool dude, cool dude, cool dude, cool dude, cool dude, cool dude, Yeah! — Oh,

D G Boys D G Both D G

Yeah? — Oh, Yeah! — Oh, yeah! —

Modulate keys as needed
learning "oo" and "ee" sounds

Yoo-Hoo

Carol Troutman Wiggins

C C C G
 hoo, Yoo- hoo, Yoo - hoo I'm call - ing you, Yoo -
 G G G C
 hoo, yoo - hoo, Yoo - hoo, I'm call - ing you. Hoo -
 D \flat D \flat D \flat A \flat
 hoo, hoo - hoo, hoo - hoo - hoo - hoo - hoo - hoo. Hoo -
 A \flat A \flat A \flat D \flat
 hoo, hoo - hoo, hoo - hoo - hoo - hoo - hoo - hoo. Who
 D D D A A A A D
 me? Who me? Who me-me-me-me-me? Who me? Who me? Who me-me-me-me-me? Yes,
 E \flat E \flat E \flat B \flat B \flat B \flat B \flat E \flat
 you! Yes,you! Yes, you-hoo-hoo-hoo-hoo! Yes, you! Yes,you! Yes, you-hoo-hoo-hoo hoo!

My Kite

Both arms up, sway arms right to left
Modulate as high as students can sing.

Carol Troutman Wiggins

C G C D \flat A \flat D \flat
 My ki-ki-ki-ki kite flies hi-hi-hi-hi high,My ki-ki-ki-ki kite flies hi-hi-hi-hi high,My
 D A D E \flat B \flat E \flat
 ki-ki-ki-ki kite flies hi-hi-hi-hi high, ki-ki-ki-ki kite flies hi-hi-hi-hi high,My
 E B E F C F (etc...)
 ki-ki-ki-ki kite flies hi-hi-hi-hi high,My ki-ki-ki-ki kite flies hi-hi-hi-hi- high, My

The Laughing Song

Place hands on diaphragm, bounce with laughing sounds
 Snort like a pig on "snort"

Carol Troutman Wiggins

C C F G C C

Ha - ha hee - hee, ho - ho, haw - haw, Tee - hee, hoo - hoo, guf - faw Hoot' n, Hol - ler, howl and roar,

F G C C C F G C C

Gig - gle, Snig - ger, SNORT! (Random laughing sounds . . .)

F G C D D G A

SNORT! Ha - ha, hee - hee, ho - ho, haw - haw, Tee - hee, hoo - hoo, guf - faw,

D D G A D D D

Hoot - 'n, hol - ler, howl, and roar, Gig - gle, snig - ger, SNORT! (Random laughing sounds . . .)

G A D D G A D

SNORT!

With a Little Percussive Spice....

In Like a Lion, Out Like a Lamb

Rhythm sticks
Singing piano and pianissimo

Carol Troutman Wiggins

Em Fm

In like a lion and out like a lamb, in like a lion and out like a lamb;

G F G C

In like a lion and out like a lamb, in like a lion and out like a lamb!

Fm Gm

In like a lion and out like a lamb, in like a lion and out like a lamb;

A G A D

In like a lion and out like a lamb, in like a lion and out like a lamb.

Rhythm sticks - words spoken - loud, then getting softer each measure until whisper at last measure.

In like a lion and out like a lamb, in like a lion and out like a lamb;

In like a lion and out like a lamb, in like a lion and out like a lamb;

In like a lion and out like a lamb, in like a lion and out like a lamb;

In like a lion and out like a lamb, in like a lion and out like a lamb;

Zing Spring

Tambourine

Hit tambourine on beats 2 & 4

Shake tambourine on word "spring"

Carol Troutman Wiggins

Chord progressions for the four staves:

- Staff 1: Cm G Cm Cm Cm^{7b5} Cm
- Staff 2: Dm A Dm Dm Dm^{7b5} Dm
- Staff 3: Em B Em Em Em^{7b5} Em
- Staff 4: Fm C Fm Fm Fm^{7b5} Fm

Lyrics for all staves: Sing, Zing, Sing, Zing, Zing - y sing - ing in_ the Spring!

The Fireplace

Paper to make "crackling" sound

Rhythm sticks

Modulate keys as needed.

Carol Troutman Wiggins

Chord progressions for the four staves:

- Staff 1: C F
- Staff 2: G G⁷ C F C C
- Staff 3: D G
- Staff 4: A A⁷ D G D D

Lyrics for all staves: fire in the fire-place is blaz-ing and hot the fire in the fire-place it crack-les and pops; Stok-ing the em-bersand fan-ningthe flames, the fire in the fire-place it crack-les and pops! The fire in the fire-place is blaz-ing and hot the fire in the fire-place it crack-les and pops; Stok-ing the em-bersand fan-ningthe flames, the fire in the fire-place it crack-les and pops!

Faerie Garden

Handbells C & G : Ring bell on C & G

If modulating keys, dominant & tonic bells in that key are needed

Carol Troutman Wiggins

C Csus² C Csus² C Csus² Gsus² Csus²

But-ter-flies wing, Fae - ries sing, U - ni-cor n kings ring in the gar-den by the spring.

C Csus² C Csus² C Csus² Gsus² C

Ring la-ring la- ring, Ring la-ring la- ring, Ring la-ring la-ring is what the fae - ries sing.

D^b D^bsus² D^b D^bsus² D^b D^bsus² A^bsus² D^bsus²

D^b D^bsus² D^b D^bsus² D^b D^bsus² A^bsus² D^b

But-ter-flies wing, Fae - ries sing, U - ni-cor n kings ring in the gar-den by the spring.

Ring la-ring la- ring, Ring la-ring la- ring, Ring la-ring la-ring is what the fae - ries sing.

Marilee Mermaid

Use finger cymbals or triangles on "Splish! Splash!"

Carol Troutman Wiggins

F G C F C D G

Mar-i - lee Mer-maid lives un-der the sea, she sings to the sail-ors who sail on the sea; she

F G C F C G C

swish-es her fish-tail where - ev-er she goes, scales shim-merand glim-mer in sun or in snow.

C Csus² C Csus² F G C G

Splish! Splash! Splish! Splash! Un - der the wa - ter and o - ver the sea,

C Csus² C Csus² F G C C

Splish! Splash! Splish! Splash! Mar-i - lee Mer-maid is spark-ling at me!

The CAR-nimals

Use crash cymbal or wood block on the word "goat".

Carol Troutman Wiggins

G7 C

The jag-uar, the cou-gar, the mus-tang, the colt, the sting-ray, the rab-bit, but not the goat! The

Ab Db

jag-uar, the cou-gar, the mus-tang, the colt, the sting-ray, the rab-bit, but not the goat! The

A D

jag-uar, the cou-gar, the mus-tang, the colt, the sting-ray, the rab-bit, but not the goat! The

Bb Eb

jag-uar, the cou-gar, the mus-tang, the colt, the sting-ray, the rab-bit, but not the goat! The

B E

jag-uar, the cou-gar, the mus-tang, the colt, the sting-ray, the rab-bit, but not the goat! The

C F

jag-uar, the cou-gar, the mus-tang, the colt, the sting-ray, the rab-bit, but not the goat! The

Db Gb

jag-uar, the cou-gar, the mus-tang, the colt, the sting-ray, the rab-bit, but not the goat! The

jag-uar, the cou-gar, the mus-tang, the colt, the sting-ray, the rab-bit, but not the goat!

Donkey Call!

Tambourines on "x"
Modulate as needed.

Carol Troutman Wiggins

Swing a-round Sal - ly, Swing a-round Paul, Swing a-round all to the Don - key Call!

Pro-men adefleftand Do-si- do, Cir-cle round all to the Don-key Call! Hee - haw Hee - haw Hee

haw, he- haw, hee - haw Hee - haw Hee - haw Dance a-round all to the don-key call!

Dromedary Dance

Hand claps on beats 1 & 3

Use finger cymbals on count 1 of every measure.

Gong - let gong ring at measures 1, 9, and 17

Bongos - improvise drum beat

Carol Troutman Wiggins

The Zum - ba Sheik of Za - mel Danced the zum - ba with his ca -

- mels, You could hear the beat of their fan - cy feet as they zum - baed 'round the cor -

ral. You'd hear, "One hump, two humps, Drom - e - dar-y turn a - round, three humps, four humps,

Drom - e - dar - y touch the ground, four humps, five humps,

Drom - e - dar - y count - ing down, Drom - e - dar - ies stomp - ing 'round the town.

Neigh-Hay-Hay

Use wood block for "clip-clop" sounds
Random horse sounds

Carol Troutman Wiggins

B \flat E \flat B \flat E \flat B \flat E \flat

I bought a horse, a Dap - ple Gray, When I feed him, he
E \flat E \flat F B \flat E \flat B \flat F

greet - s me with a Whin - ney and a snort and a neigh - hey - hey, Neigh - hey - hey,
B \flat B \flat E \flat B \flat F F 7 B \flat

Snort - hey - hey, A whin - ney and a snort and a neigh - hey - hey, That's my Dap - ple Gray!
B \flat E \flat B \flat F B \flat

(Random horse sounds - whinney, snort, neigh, blubber lips . . .) A

whin - ney and a snort and a neigh - hey - hey, That's my Dap - ple Gray!
B \flat E \flat B \flat F F 7 B \flat

Mr. Rattlin' Bones

Rhythm sticks as rattlin' bone sounds
Modulate as needed.

Carol Troutman Wiggins

Cm Cm Cm Fm Cm Fm Cm G Cm

Creep - y, craw - ly, Mis - ter Rat - tl - in' Bones. Creak - y, Freak - y, Eek - ie, Zeek - y, Mis - ter Rat - tl - in' Bones.

Cm Cm Cm Fm Cm Fm Cm G Cm

Creep - y, craw - ly, Mis - ter Rat - tl - in' Bones. Creak - y, Freak - y, Eek - ie, Zeek - y Mis - ter Rat - tl - in' Bones.

Dm Dm Dm Gm Dm Gm Dm A Dm

Dm Dm Dm Gm Dm Gm Dm A Dm

Fun With Props...

Balloons

Throw or shoot balloon into the air

As balloon floats down, voice follows balloon with descending notes

Sing "Poopsie" when balloon hits ground

Hey, Poopsie!

Carol Troutman Wiggins

Musical score for "Hey, Poopsie!" in 4/4 time. The score consists of four staves of music. Each staff begins with a whole note chord (C, F, G, C, D, G, A, D) and is followed by a descending melodic line. The lyrics "Hey_ Poop- sie!" are written below each staff, with a blank space under "Hey_" for the balloon to be thrown. The final staff ends with a double bar line.

Dripping Spring

Use small rubber ball or ping pong ball

Bounce on floor on "drop"

Carol Troutman Wiggins

Musical score for "Dripping Spring" in 4/4 time. The score consists of four staves of music. Each staff begins with a whole note chord (C, G, C, C, G, C) and is followed by a descending melodic line. The lyrics are written below each staff, with a blank space under "drop" for the ball to be bounced. The final staff ends with a double bar line.

Bounce a Ball

Use a large bouncing ball on beats 1 & 3
Modulate keys

Carol Troutman Wiggins

C C C F F F

Bounce a ball down to the ground, Bounce a ball and turn a - round;

C C C G G⁷ C

Bounce a ball down to the ground. Turn a round!

D^b D^b D^b G^b G^b G^b

Bounce a ball down to the ground, Bounce a ball and turn a - round;

D^b D^b D^b A^b A^{b7} D^b

Bounce a ball down to the ground. Turn a round!

Drink-Aid

Blow through drinking straws
Breath control

Carol Troutman Wiggins

C G⁷ C Am G G⁷ C F G⁷ C

Lem-on- ade, Kool- Aid, Gat-or- ade, and Min-ute Maid; Cool drink in the shade, I got it made! (*Breathe*)

C G⁷ C Am G G⁷ C F G⁷ C

(*Breathe out slowly through straw*) I got it made!

D^b A^{b7} D^b B^bm A^b A^{b7} D^b G^b A^{b7} D^b

Lem-on- ade, Kool- Aid, Gat-or- ade, and Min-ute Maid; Cool drink in the shade, I got it made!

D^b A^{b7} D^b B^bm A^b A^{b7} D^b G^b A^{b7} D^b

(*Breathe out slowly through straw*) I got it made!

SHARK!

Kazoos

Carol Troutman Wiggins

Cm Cm

Sharks at-tack-ing, lips are smack ing, stalk-ing from be-low. Hmm_____

Dm Dm

Sea-gulls fly-ing, fish are glid-ing, crabs are crawl-ing low. Hmm_____

E^bm E^bm

Sharks at-tack-ing, lips are smack-ing, stalk-ing from be-low. Hmm_____

Em Em

Sea-gulls fly-ing, fish are glid-ing, crabs are crawl-ing low. Hmm_____

Fm Fm

Sharks at-tack-ing, lips are smack-ing, stalk-ing from be-low. Hmm_____

F[#]m F[#]m

Sea-gulls fly-ing, fish are glid-ing, crabs are crawl-ing low. Hmm_____

Ping-a-Pong

Bounce ping pong ball on "ing" sounds

Carol Troutman Wiggins

C G C G F G G⁷ G

Ping - a - pong - a - ping - a - pong - a - ping - a - pong - a - ping - a - pong - a,

C G C G F G C

ping - a - pong - a - ping - a - pong - a - ping - a - pong - a - ping.

B F# B F# E F# F#⁷ F#

Bing - a - bong - a - bing - a - bong - a - bing - a - bong - a - bing - a - bong - a,

B F# B F# E F# B

bing - a - bing - a - bing - a - bong - a - bing - a - bong - a - bing.

B^b F B^b F E^b F F⁷ F

ving - a - vong - a - ving - a - vong - a - ving - a - vong - a - ving - a - vong - a,

B^b F B^b F E^b F B^b

ving - a - vong - a - ving - a - vong - a - ving - a - vong - a - ving.

A E A E D E E⁷ E

Ping - a - pong - a, ping - a - pong - a, bing - a - bong - a - bing - a - bong - a,

A E A E D E A

Ving - a - vong - a - ving - a - vong - a, ping - a - pong - a - ping.

Hoo Owl

Sing into paper towel tube for "hoo"
Modulate as needed.

Carol Troutman Wiggins

Fm Fm C Cm Fm

An owl is sit - ting in a tree, he's watch - ing you. An
Fm Fm C Cm Fm

owl is sit - ting in a tree, hoo - hoo - hoo - hoo. Hoo -
Fm Fm Fm Cm Fm

- hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo, hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo,
Fm Fm C Cm Fm

hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo - hoo.

For Particular Times of the Year...

Funny Pop

(can be used for Father's Day)

Divide into 2 groups

Group 1: Sing song as is

Group 2: Pop inside of mouth with finger to make "popping" sound.

Use diaphragm.

Carol Troutman Wiggins

C G C F

Ha - ha Pop Pop, Ha - ha Pop Pop, Ha - ha Pop Pop, Ha - ha Pop - Pop,
C G C F

Ha - ha Pop Pop, Ha - ha Pop Pop Pop Pop Pop Pop Pop
G F F G7 C

Pop Pop Ha - ha, Pop Pop Ha - ha, Pop Pop Ha - ha, Pop Pop Ha - ha,
C G C F

Pop Pop Ha - ha, Pop Pop Ha - ha, Ha - ha - ha - ha - ha.
C F F G7 C

Ma-Ma-Ma Mama's Day

Maracas

Carol Troutman Wiggins

F C G C

Ma - ma-ma - ma-ma-ma Ma - ma-ma - ma-ma-ma Ma - ma-ma - ma-ma-ma, Ma - Ma - Ma.

G \flat D \flat A \flat D \flat

Mi - mi-mi - mi-mi-mi Mi - mi-mi - mi-mi-mi Mi - mi-mi - mi-mi-mi Mi - Mi - Mi.

G D A D

Mom mom mom-mom mom mom, Mom mom-mom mom mom mom, Mom mom-mom mom-mom mom, Mom, Mom, Mom

A \flat E \flat B \flat E \flat

Mum mum mum mum mum mum Mum mum mum mum mum mum - Mum mummum mum mum mum, Mum Mum Mum.

A E B E

Mad- re, mad- re, mad- re, Mad- re, mad- re, mad- re, mad- re, mad- re, mad- re. Ma - Mad- re.

B \flat F C F

Non- nie, non- nie, non- nie, Non-nie non- nie, non- nie, Non- nie, non- nie, non- nie Non, Non, Non.

B F \sharp C \sharp F \sharp

Ma - ma-ma - ma-ma - ma, Mi, mi, mi, mi, mi mi, Mom-mom-mom-mom-mom-mom, Ma - ma - ma.

C G D G

Mum-mum-mum-mum-mum-mum Mad- re, mad- re. mad- re, Non- nie, non- nie, non- nie, Na - na - na.

Happy Noo Year!

Kazoos or Party Blowers

Carol Troutman Wiggins

C G G G⁷ C

Hap-hap-hap-hap-hap-hap-hap-py noo year! Noo-noo-noo-noo-noo-noo-noo noo year!

C G G G⁷ C

Hap-hap-hap-hap-hap-hap-hap-py noo year! Noo-noo-noo-noo-noo-noo-noo noo

C G G G⁷ C

Kazoos _____ Noo year! Kazoos _____ Noo year!

C G G G⁷ C

Kazoos _____ Noo year! Kazoos _____ Noo year!

D^b A^b A^b A^{b7} D^b

Hap-hap-hap-hap-hap-hap-hap-py noo year! Noo-noo-noo-noo-noo-noo-noo noo year!

D^b A^b A^b A^{b7} D^b

Hap-hap-hap-hap-hap-hap-hap-py noo year! Noo-noo-noo-noo-noo-noo-noo noo year!

D^b A^b A^b A^{b7} D^b

Kazoos _____ Noo year! Kazoos _____ Noo year!

D^b D^{b7} A^b A^b A^{b7} D^b

Kazoos _____ noo year! Noo-noo-noo-noo-noo-noo-noo noo year!

Va-Va-Va-Va-Valentine?

Hold up one finger for each name as if counting.

Carol Troutman Wiggins

C G C C G C

Who who who's your Val-en- tine? Va- va - va - va Val-en- tine? Who who who's your Val-en- tine? va - va - va - va Val-en- tine

C F C F G C

Vic- tor, Vin- cent, Van and Vaughn, Ver- non, Ver- gil, Vance and Vick and VLAD - I - MIR!

D^b A^b D^b D^b A^b D^b

Who who who's your Val-en- tine? Va- va - va - va Val-en- tine? Who who who's your Val-en- tine? Va- va - va - va Val-en- tine?

D^b G^b D^b G^b A^b D^b

Ve - ra, Verde, and Ver - i - ty, Van - ess - sa, Vick - ie, Val - er - ie, and VAL - KY - RIE!

D A D D A D

Who who who's your Val-en- tine? Va- va - va - va Val-en- tine? Who who who's your Val-en- tine? Va- va - va - va Val-en- tine?

D G D G A D

Vin - ny, Vi - jay, Vail, and Von, Ver - dell, Van- dyke, Vit - tor - ri - o and VAN - DA - GRIFF!

E^b B^b E^b E^b B^b E^b

Who who who's your Val-en- tine? Va- va - va - va Val-en- tine? Who who who's your Val-en- tine? Va- va - va - va Val-en- tine?

E^b A^b E^b A^b B^b E^b

Vi - vi - ca, Ver - on - i - ca, Val - en - ci - a, Vic - tor - i - a - and VAL - EN - TINE!

The Leprechan

Thumb nose on "neh-neh's" making nasal sound.

Carol Troutman Wiggins

Dm Dm Gm A

A lep - re - chan is wear - ing green, he hides by the wil - low tree wait - ing to trick me with

Dm Dm Gm A Dm

point - ed ears and turned up toes, he'll pinch your knees, kick you and tick - le your nose.

Dm Dm Gm A

Neh - neh - neh - neh - neh - neh - neh - neh neh - neh - neh - neh - neh - neh neh - neh - neh - neh - neh - neh

Dm Dm Gm A Dm

neh - neh - neh - neh neh - neh - neh - neh neh - neh - neh neh - neh - neh! He

Dm Dm Gm A

grins a grin with Ir - ish glee, this mag - ic elf, small and green, hides where he can't be seen,

Dm Dm Gm A Dm

pot of gold at rain - bow's end, he'll give you a sham - rock while danc - ing a jig.

Chorus

Dm Dm Gm A

Neh - neh - neh - neh - neh - neh - neh - neh neh - neh - neh - neh - neh - neh neh - neh - neh - neh - neh - neh

Dm Dm Gm A Dm

neh - neh - neh - neh - neh - neh - neh neh - neh - neh - neh - neh - neh neh - neh - neh - NĒH!

Reindeer Romp

Modulate keys as necessary

Carol Troutman Wiggins

Stomp feet

Rein-deer romp out in the snow, Glid - ing, slid - ing too and fro,
 Round and round and round they go, Rein - deer romp! _____
 stomp feet

Rein-deer romp out in the snow, Glid - ing, slid - ing too and fro,
 Round and round and round they go, Rein-deer romp! _____
 stomp feet

Santa Sent Sally

Repeat with:

Santa sent Sally some tiny trains/consonant "t"

Santa sent Sally some round, red wreaths/ consonant "r"

Make up your own!

Carol Troutman Wiggins

San-ta sent Sal-ly some sneak-y snakes, sneak-y snakes, sneak-y snakes.
 San-ta sent Sal-ly some sneak-y snakes, sneak-y snakes.

SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS

SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS - SSS

Merry Christmas* Bells

Use handbell appropriate for key on beats 1 & 3
 *"Winter" may be substituted for "Christmas"


Carol Troutman Wiggins

C F Am F C G C




Mer-ry mer-ry Christ-mas bells are ring ing, Mer-ry mer-ry time of love and cheer;

C F Am F C G7 C




Mer-ry mer-ry sing-ing all a - round us, Mer-ry mer-ry Christ-mas time is here!

D G Bm G D A D




Mer-ry mer-ry Christ-mas bells are ring-ing, Mer-ry mer-ry time of love and cheer;

D G Bm G D A7 D




Mer-ry mer-ry sing-ing all a - round us, Mer-ry mer-ry Christ-mas time is here!

Eb Ab Cm Ab Eb Bb Eb



Mer-ry mer-ry Christ-mas bells are ring-ing, Mer-ry mer-ry time of love and cheer;

Eb Ab Cm Ab Eb Bb7 Eb



Mer-ry mer-ry sing ing all a - round us, Mer-ry mer-ry Christ-mas time is here!

Extra Bonus

Visit our website and download our interview with one of the authors of this book, Carol Troutman Wiggins. In this interview carol shares all sorts of insights on how to make choir rehearsals and music lessons fun!

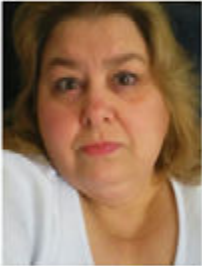
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Choral director and one of the authors of *Fun Choir Warmups*