## Getting Ready to Sing!
### Preparing the Body, Breath and Voice

### Preparing the Body: Posture, Alignment and Relaxation

<table>
<thead>
<tr>
<th>Activity</th>
<th>Posture in Three Steps</th>
</tr>
</thead>
</table>
| Objectives/Outcomes | • Relaxation  
• Alignment  
• Maintaining good singing posture |
| Procedure | • Chant: “Lean forward, relax, roll shoulders back.”  
• Body should move in rhythm as directions are chanted. |

| Other Activities | • Stretches  
• Rolls of the shoulders, head, torso  
• Facial massage  
• “Rag doll” |

### Preparing the Breath: Aspiration and Connection

<table>
<thead>
<tr>
<th>Activity</th>
<th>The Bass Player’s Breath</th>
</tr>
</thead>
</table>
| Objectives/Outcomes | • Connecting breath to diaphragm  
• Focused and measures inhalation and exhalation |
| Procedure | • Place arms in position resembling that of a string bass player.  
• Use the up-bow stroke as the inhalation; exhale on down-bow.  
• Measure inhalations and exhalations with counts. |

<table>
<thead>
<tr>
<th>Activity</th>
<th>Breathing with the Basketball</th>
</tr>
</thead>
</table>
| Objectives/Outcomes | • Promote diaphragmatic breathing;  
• Relaxation and freedom of movement;  
• Internalization of rhythm. |
| Procedure | While standing with good posture, pretend to bounce a basketball at waist level. While bouncing the imaginary ball, commence breathing pulsations in quarter note durations, making the sound “tss.” When it is time to “shoot the ball,” the singers should lift both arms to simulate the release of the ball and softly say the word “swish.” On cue from the teacher, and without missing a beat, students can perform “tss” 3 times and a “swish,” followed by “tss” 4 times and a “swish,” etc. until reaching “tss” for the ninth time followed by a final “swish.” |

<table>
<thead>
<tr>
<th>Activity</th>
<th>Breath Calisthenics</th>
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</table>
| Objectives/Outcomes | • Promote diaphragmatic breath connection;  
• Introduce/reinforce rhythm patterns found in the literature;  
• Introduce/reinforce expressive elements found in the literature;  
• Introduce/reinforce diction. |
| Procedure | • Establish a steady beat in the feet.  
• Deliver patterns in an echo fashion. |

| Other Activities | • Sipping through a straw  
• High Chest/Clavicular versus Lower Abdominal/Diaphragmatic breaths  
• “Soup bowl/Cereal Bowl” |
Preparing the Voice: Building Vocal Technique and Musicianship

- Activating Head Voice
  - “Raise the Roof”
  - “Roller Coaster”
  - “Choo-choo Train”
  - Lip Trills (“Scribble,” and “Text Message”)
  - “Elevator Buttons”

- Onsets/Attacks/Articulations
  - “Paintbrush” versus “The Tiny Hammer”
  - “Pet the Animal”

- Vowel Shape
  - “May We Follow You” (descending so to do in major)

- Tone Color and Vocal Register
  - “Feathers, Sugar, and Boulders”
  - “Latte, Water, Root Beer”

- Phrasing
  - “The Growing Phrase”
  - “Soap Opera”
• Diction

<table>
<thead>
<tr>
<th>Activity</th>
<th>The Lips, The Teeth, The Tip of the Tongue</th>
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</thead>
<tbody>
<tr>
<td>Objectives/Outcomes</td>
<td>• Singing in major mode;</td>
</tr>
<tr>
<td></td>
<td>• Singing using solfege and Kodaly/Curwen hand signs;</td>
</tr>
<tr>
<td></td>
<td>• Actively engaging the articulators for improved diction.</td>
</tr>
<tr>
<td>Procedure</td>
<td>• start with marcobeat in feet (kinesthetic experience)</td>
</tr>
<tr>
<td></td>
<td>• move to snaps or patschen on beats 2 and 3</td>
</tr>
<tr>
<td></td>
<td>• chant as an echo activity</td>
</tr>
<tr>
<td></td>
<td>• sing melody A on solfege (with Hand signs)</td>
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<tr>
<td></td>
<td>• sing melody B on solfege (with Hand signs)</td>
</tr>
<tr>
<td></td>
<td>• ask singers to pick the melody line most comfortable for them to sing</td>
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<tr>
<td></td>
<td>• melody A is a full octave in range</td>
</tr>
<tr>
<td></td>
<td>• melody B spans the range of a fifth</td>
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</tbody>
</table>

• Vocal Range Extension  
  • “Baseball Fanfare”

• Aural Skills Development (Homophony)  
  • “Blend in Harmony”
• Aural Skills Development (Polyphony)
  • “We Are Climbing Up the Mountain”

• Vocal Style and Part Independence
  • “Posture Groove”

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