

# Physical Warm-Ups

## Stretches

### BACKS& LEGS

1. Using both arms, reach up to the sky as high as you can!
2. Repeat using just one hand, then the other.
3. Now reach down to the floor and touch your toes.
4. Squat, then extend your legs straight. Repeat several times. Try to keep your hands on the floor.
5. Walk your fingers over to one leg, then the other. Repeat several times.
6. Now place your hands on your knees, and slowly roll up to a standing position.

### SHOULDERS & HEAD

1. Roll your shoulders back for 4 counts, then forward for 4 counts.
2. Nod your head "yes" for 8 counts, then "no" for 8 counts.
3. Shrug shoulders as if to say, "I don't know" for 8 counts.
4. Tilt your head to one side and then the other, trying to touch your ear to your shoulder. Repeat for 8 counts.
5. Shake out each limb separately (starting with arms, then legs) for 8 counts, then 4, then 2, then 1.

### FACE

1. Make your face as big as possible, like a yawning lion.
2. Make it as small as possible, as if you've tasted a sour lemon.
3. Shake it out, as if it is made of rubber.

### TORSO

1. Place your hands on your hips, roll your shoulders back, and push your ribcage forward, as if you are a superhero!
2. Say, "I'll save the day!"
3. Roll your shoulders forward and contract your belly, pushing your ribcage to the back wall.
4. Say, "But I'm too afraid."
5. Repeat.

## Exercises

### DO WHAT I DO

1. Standing in front of the cast, proclaim, "Do what I do." This will be your only vocal instruction.
2. Take your cast through a series of stretches and movement that they will mirror back to you. This Simon Says approach to movement is a handy tool when teaching choreography!

### STAGE DIRECTIONS

1. Learning stage directions can be a physical game! Call out various parts of the stage and have your cast "pop" their bodies in the corresponding direction (e.g., "downstage pop," "upstage pop," "stage right pop," etc.).
2. Expand on this by having students "pop" to that part of the stage as a response to a statement (e.g., "If you love to dance, pop downstage right.").

# Vocal Warm-Ups

## BREATH

With one hand on your belly to feel the expansion/contraction of the diaphragm, inhale on the rests and exhale out on the notes in this pattern:

The image shows a musical score for the song "The Rose Tree". It consists of five staves. The first staff is the vocal melody, starting with a treble clef and a key signature of one flat (B-flat). The lyrics "The Rose Tree" are written below the first staff. The second staff is the piano accompaniment, starting with a bass clef. The third staff is the vocal melody, starting with a treble clef and a key signature of one flat (B-flat). The lyrics "The Rose Tree" are written below the third staff. The fourth staff is the piano accompaniment, starting with a bass clef. The fifth staff is the vocal melody, starting with a treble clef and a key signature of one flat (B-flat). The lyrics "The Rose Tree" are written below the fifth staff. The score includes various musical notations such as notes, rests, and bar lines.

Repeat using different sounds: (Shh, Ha, Ho, etc).

## ARTICULATION

Call the following out to your students, and have them respond back to you during the rests:

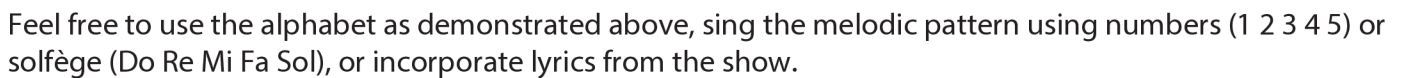
The 'Puh' exercise is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains four measures of music. The first measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5). The second measure has a quarter rest followed by four eighth notes (D5, E5, F#5, G5). The third measure has a quarter rest followed by four eighth notes (A5, B5, C6, D6). The fourth measure has a quarter rest followed by four eighth notes (E6, F#6, G6, A6). The second staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains four measures of music. The first measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5). The second measure has a quarter rest followed by four eighth notes (D5, E5, F#5, G5). The third measure has a quarter rest followed by four eighth notes (A5, B5, C6, D6). The fourth measure has a quarter rest followed by four eighth notes (E6, F#6, G6, A6). The exercise is titled 'Puh' and is marked with a 'P' for piano.

Repeat using other combinations of unvoiced to voiced consonants (T-D, K-G, F-V, S-Z).

Moving chromatically, slide up and down the octave in the following pattern:



Use the following pattern, moving up a half step with every repeat:



Recite the following syllables, focusing on the sound originating from the corresponding area of the body:

- Practice these in sequence, moving from one to the next. Place a hand on the corresponding area of the body to feel the sound resonate, focusing on sending the sound out to the audience. Talk with your cast about what types of characters correspond with the different sounds. In rehearsal, experiment with vocal placement for the characters in your show. Say each character's name or a line of dialogue in the placement you think fits best for that role. You can layer in movement as well.

Use tongue twisters to help your actors with articulation. Start with these examples and create your own:

- Start each tongue twister slowly, then get faster and faster with every repeat.