

# 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:

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:

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

## RANGE

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

A musical score for a vocal part. The lyrics 'aa - aah' are repeated twice. The first 'aa' is on a low note, followed by a short rest. The 'aah' is on a higher note with a sustained line. The second 'aa' is on a low note, followed by a short rest. The 'aah' is on a higher note with a sustained line. The vocal line consists of eighth and sixteenth note patterns.

Experiment with different vowels as you move up the scale (Oh, Eee, Ooo, etc).

## SCALES

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

Feel free to use the alphabet as demonstrated above, sing the melodic pattern using numbers (1 2 3 4 5) or solfège (Do Re Mi Fa Sol), or incorporate lyrics from the show.

## PLACEMENT

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

1. Ho (Belly)
2. Hey (Chest)
3. Hee (Sinus)
4. Hi (Head)

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.

## TONGUE TWISTERS

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

1. How much wood could a woodchuck chuck if a woodchuck could chuck wood?
2. Peter Piper picked a peck of pickled peppers.
3. She sells seashells by the seashore.
4. Red leather, yellow leather. Yellow leather, red leather.
5. Unique New York. New York's Unique. You know you need unique New York.

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