

30 FOR IMPROVING INTONATION, DYNAMIC FLEXIBILITY, VOWEL UNIFORMITY, AND ARTICULATION

I
Do Re Mi Fa Sol La Ti Do Re Do Ti La Sol Fa Mi Re Do

II
Do Re Mi Fa Sol La Ti Do Re Do Ti La Sol Fa Mi Re Do

III
Do Re Mi Fa Sol La Ti Do Re Do Ti La Sol Fa Mi Re Do

IV
Do Re Mi Fa Sol La Ti Do Re Do Ti La Sol Fa Mi Re Do etc.

Exercise can be used to teach legato and staccato singing.
Each part should hold the final "Do" until all parts reach "Do".

(Donated by Ronnie Sanders, St. Mark's UMC - San Antonio)

37 FOR BREATH MANAGEMENT, TUNING, AND VOWEL SHAPES

S
Do Re Mi Fa Sol La Ti Do _____ Ti Do

A
Do Re Mi Fa Sol La Ti Do Ti La Sol Fa _____ Mi

T
Do Re Mi Fa Sol La Ti Do Ti La _____ Sol

B
Do Re Mi Fa Sol La Ti Do Ti La Sol Fa Mi Re Do etc.

(Donated by Glenda Casey, Berkner High School and President, TCDA.)

To Be Sung in Parts

The following warm-ups are intended to focus the group's attention on good intonation and good choral balance and blend. All of the technique necessary for excellence in ensemble singing may be incorporated into these exercises.

31 FOR TUNING AND VOWEL SHAPES

Mee Meh Mah Moh Moo Moo etc.

(Donated by Louise Avant, 1st UMC-Austin)

32 FOR HEARING CHORDAL HARMONY

etc.

Use on syllables for younger choirs. Use hand signals to dictate next chord.

(Donated by Melva Sebesta, Past-President, TCDA)