



# My 10 Favorite Choir Warm-Ups For Teaching Vocal Technique!

Below you will find 10 of my favorite choir warm-ups for teaching vocal technique. LET'S GET STARTED!

## 1-Lip trills

These can be done in lots of different configurations.  
Great for getting the breath moving!

Start with two turns of a simple  
Do-Re-Mi-Fa-So-Fa-Mi-Re-Do pattern,  
and then go up a half step.  
Every few steps add another turn onto the end of the exercise.



## 2-Breathe and Hiss

The idea with this exercise is that you feel like the inhalation phase still continues as you hiss, and that the jaw and the tongue stay relaxed.

With my singers, we do several repetitions, starting with breathing in for 4 counts and hissing for 20, followed by 4/24, 6/30, 8/36, and 4/40.

### 3-Vi-Ve-Va-Vo-Vu

This warm-up uses an “v” to help singers bring their sound forward; it contrasts the brighter “e” vowel all the way to the more closed “oo” vowel.

This objective of this warm-up is to help the singers to sing the “e” with a more full sound, and help them to maintain a forward focus to their sound as the move towards the “ooo” vowel.



### 4-“Ming-oh”

This is an awesome exercise for building a forward resonance, or “ring”, in the sound.

The exercise is a simple descending scale, So-Fa-Mi-Re-Do. sing “Ming” on a pitch, emphasizing the “ng” and the resonance that comes with it.

The singers then shift to “oh” on the same pitch, with the goal being to keep that forward resonance consistent.



### 5-Octave Slides

This is a lot like a siren, except you are going to use specific pitches and slide up and down the octave.

Done on an “ooo”, this is great as a range extension exercise, and also makes you shift through the different gears in your voice.

## 6-“Vi-Va”

This exercise works on agility; it uses the “v” to help bring the sound forward, and spans only a fifth, making it a good early-morning warm-up.

This exercise is also good for keeping a good balanced, resonant sound and for focusing on tall vowels. To add in some range extension work, add in a run up the octave before hitting “Re” and then coming back down. It looks like this:

Part

$\bullet = 90$

Vi Va Vi Va Vi- Va- Vi- Va- ah Vi Va Vi Va

6

Pt. Vi- Va- Vi- Va- ah Vi Va Vi Va Vi- Va-

11

Pt. Vi- Va- Vi- Va- Ah- Ah- ah

Detailed description: The image shows a musical score for exercise 6, 'Vi-Va'. It consists of three staves. The first staff is labeled 'Part' and has a tempo marking of quarter note = 90. The melody starts on a middle C, goes up to G4, then down to E4, and then up to G4 again. The lyrics are 'Vi Va Vi Va Vi- Va- Vi- Va- ah Vi Va Vi Va'. The second staff is labeled 'Pt.' and starts on a G4, goes up to B4, then down to G4, and then up to B4 again. The lyrics are 'Vi- Va- Vi- Va- ah Vi Va Vi Va Vi- Va-'. The third staff is labeled 'Pt.' and starts on a G4, goes up to B4, then down to G4, and then up to B4 again. The lyrics are 'Vi- Va- Vi- Va- Ah- Ah- ah'. The score is in 4/4 time and uses a treble clef.

## 7-“Ya-Ha Ha Ha”

There are two versions of this warm-up. The short version is great for articulation, connection to the breath, and a short burst of agility. The longer version adds range extension and more of an agility challenge into the mix.

Using an “h” can help with articulation when singing melismas, but singers must be careful that the sound does not get too breathy, otherwise it becomes more of a hinderance. Strive to keep the “h” as short as possible!

$\bullet = 90$

Ya ha ha ha Yah— Ya ha ha ha ha

Detailed description: The image shows a musical score for exercise 7, 'Ya-Ha Ha Ha'. It consists of a single staff in 4/4 time with a treble clef. The tempo marking is quarter note = 90. The melody starts on a middle C, goes up to G4, then down to E4, and then up to G4 again. The lyrics are 'Ya ha ha ha Yah— Ya ha ha ha ha'. The score is in 4/4 time and uses a treble clef.

♩ = 90

Part



Ya Ha Ha Ha Ha Ha Ha- Ha Ha Ha Ha Ha Ha

3

Pt.



Ha- Ya Ha Ha Ha Ha Ha Ha-

6

Pt.



Ha-

## 8-Elastic Band

This exercise uses a simple phrase: Do Mi Fa So, Fa Mi Fa Re Do.

I have my singers imagine they are holding an elastic band in front of them; they should start hands together at waist level.

As they sing the phrase, they “pull” and stretch the band horizontally, keeping their hands at waist height. When they breathe for the next repetition of the exercise, their hands come back in, and they start again.

The idea is that by using their imaginary elastic band, they are mimicking the work that they are doing physically with their breath. You can sing the exercise on solfege, or simply on “ah”

♩ = 75



## 9-Eee-Ay-Ah

This exercise takes all of the different concepts and rolls them into one: breath, vowels, resonance, agility, range extension, and more.

In my voice lessons in graduate school and as a young professional, I would do this exercise several times on one breath (back-to-back) before I would move on to something else!

Start off at a slow tempo on this one, with the main goal being accuracy and agility. As your singers gain confidence, start to speed up the tempo, eventually to a tempo where they can attempt to sing the exercise all on one breath.



### 10-Pease Porridge Hot

This warm-up is great for exploring the concept of “chiaroscuro”. In this warm-up, the singers will sing different parts of the phrase with different elements of chiaroscuro:

- The first measure is sung brightly,
- The second is sung very dark,
- And then the rest of the warm-up is sung with a balance between forward resonance and back space.

The trick is that the tempo of the warm-up is fairly quick, so they must change between these different elements quickly!



**Need more fun choir warm-ups that will engage your singers?  
Check out my Ebook:**

**50 Awesome Choir Warm-Ups That Will Focus and Engage Your Singers!**

**You can get your copy at:**

**[choirdirectorcorner.com/shop](http://choirdirectorcorner.com/shop)**