

JAZZ WARM-UPS!

SAB, a cappella

Music by
RUSSELL ROBINSON

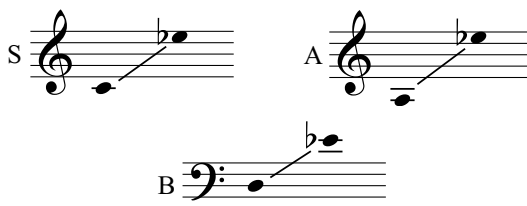
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Range:



Time: Approx.: 3:50

*Difficulty: Moderate

Performance Notes

Jazz Warm-Ups follow my philosophy and sequence of warm-ups for choral teaching. Effective choral warm-ups should prepare the voice, body and mind for singing healthily and stylistically. My traditional warm-ups follow the same sequence for achieving uniform vowels, vocal flexibility, diction, intonation and blend: physical, warming down, warming up and diction.

The first part of a warm up should consist of some form of a physical warm-up, i.e., stretching, reaching, etc. Next, warm the voice down bringing the “head voice” down rather than pushing “chest voice” up. Begin with the “oo” vowel because it is a naturally, successful vowel to sing (especially for younger choirs with limited voice training). “Warming Down” begins with the “oo” vowel then progresses to an “ah” vowel. When “Warming Up,” more vowels are introduced using the following sequence: oo, ee, oh, eh, ah. The fourth part of a warm up consists of diction warm-ups created in the jazz/swing style. The final warm-ups are “Harmonic Warm-Ups,” including those built on scale tones (Nos. 8-10) as well as those built on chords (Nos. 10-12). As demonstrated in Nos. 10 and 12, feel free to have different voices sing different parts, i.e., the Baritones don’t always have to be on the bottom part, Altos don’t always have to sing the middle part. This will allow flexibility to warm-up in different keys and registers.

There are no tempo markings given to allow for the optimum tempo for your choir on any given warm-up. It is always fun (and sequential) on the melodic and diction warm-ups to start slow and increase tempo as accuracy is achieved. Make sure that when singing eighth notes they “swing” and are not “straight eighths.” Always try to end your “Harmonic Warm-Up” in the key of the piece you are about to rehearse for a seamless transition into your actual rehearsal, vocally, musically, and harmonically. Please do not sing all of these warm-ups in any one rehearsal. One of the main purposes of warm-ups is to “get to the music.” Strive to always sing a variety of warm-ups in every rehearsal.

I hope you find these *Jazz Warm-Ups* helpful for preparing your choir to sing jazz styles with quality choral tone and vowel production.

Russell Robinson

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RUSSELL ROBINSON

WARM DOWNS

No. 1

S
A
B

* Doo doo doo doo doo. Doo doo doo doo doo.
Doo va doo va doo. Doo va doo va doo.

B

The musical notation for Warm Down No. 1 is written for Soprano (S), Alto (A), and Bass (B) voices. It is in 4/4 time and consists of two measures. The first measure is in B-flat major (two flats) and the second measure is in D major (two sharps). The lyrics are: * Doo doo doo doo doo. Doo doo doo doo doo. Doo va doo va doo. Doo va doo va doo.

* start with line one

Doo doo doo doo doo. Doo doo doo doo doo.
Doo va doo va doo. Doo va doo va doo.

etc.

B

The musical notation continues for Warm Down No. 1. It shows the continuation of the Soprano and Alto parts, with the lyrics: Doo doo doo doo doo. Doo doo doo doo doo. Doo va doo va doo. Doo va doo va doo. The Bass part continues with the same rhythmic pattern. The notation ends with "etc." indicating it can be repeated.

No. 2

(♩ = ♩^3)

Doo ba doo ba doo ba doo ba doo. Doo ba doo ba doo ba doo ba doo.

B

The musical notation for Warm Down No. 2 is written for Soprano (S), Alto (A), and Bass (B) voices. It is in 4/4 time and consists of two measures. The first measure is in B-flat major (two flats) and the second measure is in D major (two sharps). The lyrics are: Doo ba doo ba doo ba doo ba doo. Doo ba doo ba doo ba doo ba doo. The notation includes a triplet symbol (♩ = ♩^3) indicating that the eighth notes are to be played as triplets.

Doo ba doo ba doo ba doo ba doo. Doo ba doo ba doo ba doo ba doo.

etc.

B

The musical notation continues for Warm Down No. 2. It shows the continuation of the Soprano and Alto parts, with the lyrics: Doo ba doo ba doo ba doo ba doo. Doo ba doo ba doo ba doo ba doo. The Bass part continues with the same rhythmic pattern. The notation ends with "etc." indicating it can be repeated.

WARMING UP

No. 3

etc.

Doo vee doh veh da. Doo vee doh veh da.

No. 4

etc.

Doo_ vee_ doh_ veh_ da. Doo_ vee_ doh_ veh_ da.

No. 5

Doo be doh veh da va da va da. Doo be doh veh da va da va da.

Doo be doh veh da va da va da. Doo be doh veh da va da va da.

DICTION WARM-UPS

No. 6

When we're sing - in' jazz we love to sing it with piz - azz be - cause we

etc.

love to doo ba shoo ba do ba shoo ba doo ba dop!

No. 7

($\text{♪} = \text{♪} \text{♪} \text{♪}$)

Doo ba da shoo ba doo ba da dot doo ba da shoo ba da doo ba da dot.

Doo ba da shoo ba doo ba da dot doo ba da shoo ba da doo ba da dot.

Doo ba da shoo ba doo ba da dot doo ba da shoo ba da doo ba da dot.

Doo ba da shoo ba doo ba da dot doo ba da shoo ba da doo ba da dot.

HARMONIC WARM-UPS USING SCALES

No. 8

S
Doo va doo va doo va doo va doo va doo va doo va

A
Doo va doo va doo va doo va

B
Doo va doo va doo va doo va doo va doo va

7 doo va doo va doo. 10 doo. 11 doo.

8 doo va doo va doo va doo va doo.

9 doo va doo va doo. _____

No. 9

Doo va doo va doo va doo va doo va doo va doo. _____

Doo va doo va doo va doo va doo va doo va doo va doo.

Doo va doo va doo va doo va doo va doo va doo. _____

No. 10 *as written*

Doo va doo va doo va doo va doo va doo va doo va doo.

Doo va doo va doo va doo va doo va doo va doo va doo.

Doo va doo va doo va doo va doo va doo va doo va doo.

HARMONIC WARM-UPS USING CHORDS

No. 11

Doo va doo va doo va doo.

Doo va doo va doo va doo.

Doo va doo va doo va doo.

Doo va doo va doo va doo. etc.

Doo va doo va doo va doo.

Doo va doo va doo va doo.

No. 12

Loo loo loo loo loo loo loo loo.

Loo loo loo loo loo loo loo loo loo loo loo.

Loo loo loo loo loo loo loo loo loo loo.

Loo loo loo loo loo loo loo loo.

Loo loo loo loo loo loo loo loo loo loo loo.

Loo loo loo loo loo loo loo loo loo loo.

Loo loo loo loo loo loo loo loo loo loo loo.

Loo loo loo loo loo loo loo loo loo.

Loo loo loo loo loo loo loo loo loo.

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