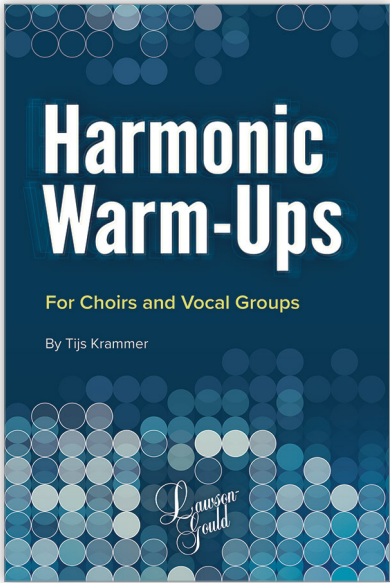


HARMONIC WARM-UPS

For Choirs and Vocal Groups

By **Tijs Krammer**

Does this sound familiar? "I'm bored with the warm-ups. We always sing the same exercises." Yes, many singers regard warm-ups as a monotonous requirement, a trivial exercise, or an unnecessary delay before the actual rehearsal starts. But it doesn't have to be this way! Reinvent your routine with this innovative approach that leads the way to more meaningful and diversified warm-ups. This book is filled with uncomplicated melodies that are quickly learned, and then turned into multiple-part exercises by singing in canon or stacked parallels. An exemplary practice that invites developed groups to focus on higher listening and ensemble skills. Online access to MP3 demos of every exercise is included.



Book (00-48636)..... **\$34.99**

Chapters:

- | | |
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| 1. Walking: Warm-Ups with Scales | 6. Happy and Sad: Warm-Ups Switching Between Major and Minor |
| 2. Jumping: Warm-Ups with Intervals | 7. Together and Apart: Warm-Ups Switching Between Unison and Harmonies |
| 3. Stacking: Warm-Ups with Triads | 8. Hand in Hand: Warm-Ups with Parallels |
| 4. Crawling: Warm-Ups with Half and Whole Steps | 9. Taking Turns: Warm-Ups with Arpeggios |
| 5. Old and New: Warm-Ups Using Existing Melodies | |



About the Author

A singer, director, and arranger, **Tijs Krammer** is best known for his singing association with the internationally famed vocal group Montezuma's Revenge. He studied singing and choral conducting at the Royal Conservatory in The Hague. He is professor of choral conducting at the conservatories of both Rotterdam and Amsterdam. Having written arrangements for internationally renowned groups including Femmage, Intermezzo, The Gents, Frommermann, and Wishful Singing, he regularly teaches courses in arranging.

Floating Down

Musical notation for the 'Floating Down' exercise. It consists of two staves in 2/2 time, key of D major. The top staff has a melody of quarter notes: D4, C#4, B4, A4, G4, F#4, E4, D4. The bottom staff has a melody of quarter notes: D4, C#4, B4, A4, G4, F#4, E4, D4. Both staves have a final whole note D4. There are two downward arrows above the first and fourth measures of the top staff. The lyrics 'noh' are written below each note.

CANON IN TWO

Musical notation for the 'Canon in Two' exercise. It consists of two staves in 2/2 time, key of D major. The top staff (F) has a melody of quarter notes: D4, C#4, B4, A4, G4, F#4, E4, D4. The bottom staff (M) has a melody of quarter notes: D4, C#4, B4, A4, G4, F#4, E4, D4. Both staves have a final whole note D4. The lyrics 'nay' are written below each note.

Alternatively, sing the canon with imitations after a full bar or after a half bar:

Musical notation for the canon with imitations exercise. It consists of two staves in 2/2 time, key of D major. The top staff (1) has a melody of quarter notes: D4, C#4, B4, A4, G4, F#4, E4, D4. The bottom staff (2) has a melody of quarter notes: D4, C#4, B4, A4, G4, F#4, E4, D4. Both staves have a final whole note D4. The lyrics 'nah' are written below each note.

PARALLEL FIFTHS

Musical notation for the 'Parallel Fifths' exercise. It consists of two staves in 2/2 time, key of D major. The top staff (H) has a melody of quarter notes: D4, C#4, B4, A4, G4, F#4, E4, D4. The bottom staff (L) has a melody of quarter notes: D4, C#4, B4, A4, G4, F#4, E4, D4. Both staves have a final whole note D4. There are two downward arrows above the first and fourth measures of the top staff. The lyrics 'noo' are written below each note.

PARALLEL FIFTHS IN CANON

Musical notation for the 'Parallel Fifths in Canon' exercise. It consists of two staves in 2/2 time, key of D major. The top staff (S) has a melody of quarter notes: D4, C#4, B4, A4, G4, F#4, E4, D4. The bottom staff has a melody of quarter notes: D4, C#4, B4, A4, G4, F#4, E4, D4. Both staves have a final whole note D4.

Dissonant Scale

In the previous exercises the voices mostly lie a third apart, creating consonant harmonies that are easy to sing. In the exercises on this page however, the voices lie only a second apart, giving rise to dissonance. The melody consists of a descending major scale on long notes, after an introduction of quarter notes:

Musical notation for the 'Dissonant Scale' exercise. It consists of two staves in 2/2 time, key of D major. The top staff has a melody of quarter notes: D4, C#4, B4, A4, G4, F#4, E4, D4. The bottom staff has a melody of quarter notes: D4, C#4, B4, A4, G4, F#4, E4, D4. Both staves have a final whole note D4. There are three downward arrows above the first, fourth, and seventh measures of the top staff. The lyrics 'loo' are written below each note.

Sequence with Sixths

CANON IN THREE

The musical score consists of three staves labeled S (Soprano), A (Alto), and M (Mezzo). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The lyrics are 'zah' repeated in various rhythmic patterns.

Staff	Musical Notation	Syllable
S	(rest)	
S	Quarter note	zah
S	Eighth notes (beamed)	zah zah
S	Quarter note	zah
S	Half note	zah
S	Quarter note	zah
A	(rest)	
A	(rest)	
A	Quarter note	zah
A	Eighth notes (beamed)	zah zah
A	Quarter note	zah
A	Half note	zah
A	Quarter note	zah
M	Quarter note	zah
M	Eighth notes (beamed)	zah zah
M	Quarter note	zah
M	Half note	zah
M	Quarter note	zah
M	Eighth notes (beamed)	zah zah
M	Quarter note	zah

MIRRORED VERSION[illegible]

CANON IN TWO

[illegible]

From One to Three

Now we will expand the exercise on the previous page to triads:

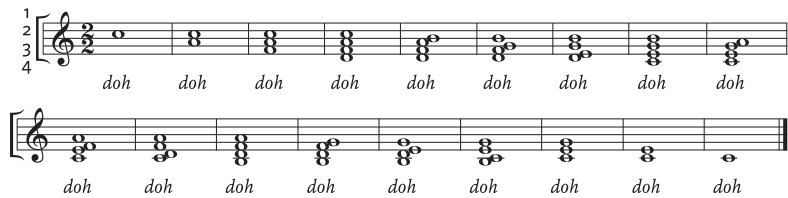
vee vee vee vee vee vee vee vee vee vee vee vee vee

Chords with Four Notes



The choir members should sing these notes slowly; otherwise it can be difficult to accurately hit the notes.

Together, the four parts form slowly changing chords with four notes:



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Tijs Krammer has created a fresh and interesting way of utilizing warm-ups for any vocal ensemble. His harmony-based exercises progress from simple to complex and offer a wide variety of ways to increase pitch and harmonic awareness. Whether your choir is at a beginning or more advanced level, these exercises deserve a closer look!

—Kirby Shaw

Music educator and renowned arranger

“

This book is a brilliant resource for any choral director who believes that listening is half of our craft. These exercises are the perfect building blocks to suit any genre of music and any level of choir. The book is a beautiful tool for directors and ensembles to grow together! I’m so excited to add it to my collection of valuable teaching aids.

—Kim Nazarian

The New York Voices