





SUZI'S WORKSHOP PLAN

Broad plan

-  **Warm up** – use spell-casting to warm up as ‘accidental’ route to good singing technique.
-  **Listen and respond to BoMo singers’ own material** (*senua dadende, siyahamba, ore mi je ka jo*) – check everyone’s clear on the meaning, origin and context of these songs.
-  **Little Bird – teach introduction.** Look at shortcuts to good technique to lift the performance, referring to warm up and lessons learned with BoMo’s own songs.
-  **Teach Elizabethan round *Ah, poor bird*** – cool down and use this canon to consolidate the messages of the session. Pick three emotions with which to sing it, and add movement for each phrase of the song.

Spell-casting warm up

This warm up is great for covering all the bases: making sure your voice, face and resonators are all prepared and functioning before you begin to sing. The fact that this exercise is based on sounds rather than notes is significant, as choirs are less likely to get ‘stuck’ in singing mode and can be more free.

Sh sh sh sh (over right shoulder)

Ss ss ss ss (over left shoulder)

Ftsh ftsh ftsh ftsh (into centre)

REPEAT 3 TIMES

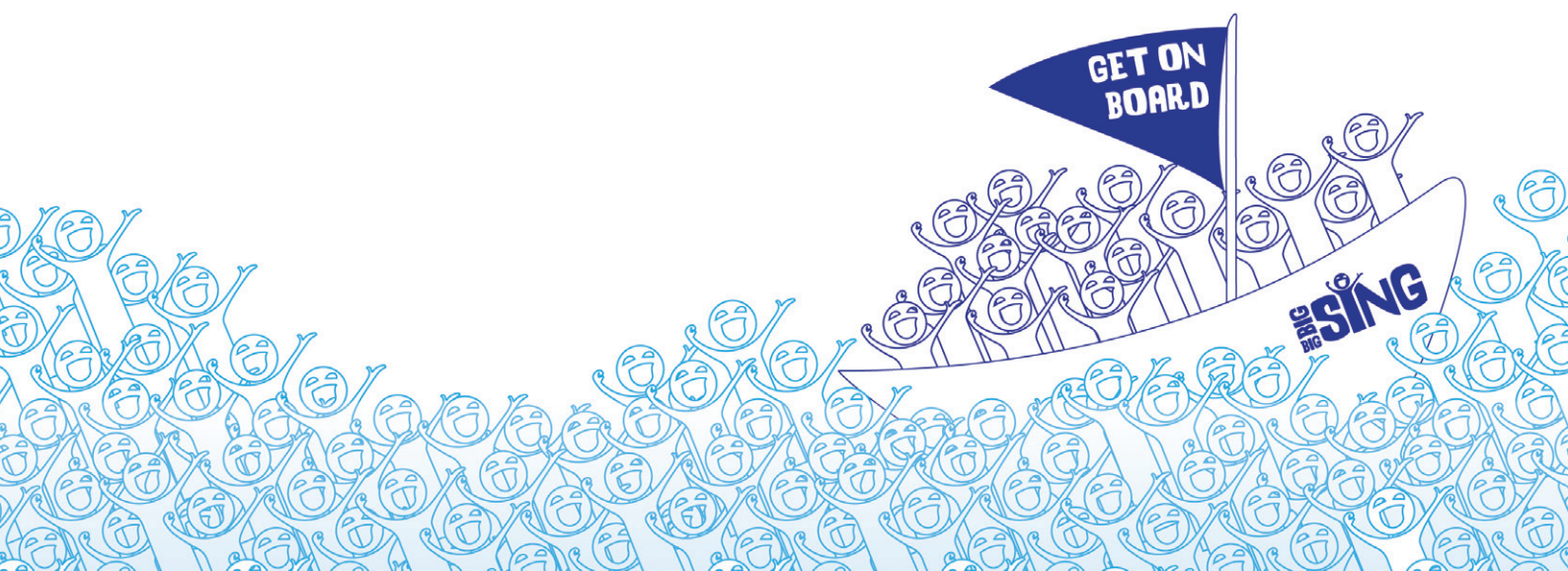
Spot cake on the floor, pick it up and admire it – ‘mmmmmmmmmm’

Put it in your mouth – too hot – pant! (only want to hear AIR not voice)

Swallow – ng sound down through range

Comes back... – ng sound back up through range

Freeze with tongues out!



Why warm up in this way? Unpicking the exercise

Sh / ss / ftsh – these repetitive sounds all help reflexive breathing


mmmm – breathing in through the nose and making a sound that resonates there helps to warm up spaces in the head (nasal cavity) behind the nose

panting / too hot – raises soft palate

ng – sliding up and down on this sound is a safe way to warm up whole range

stick tongues out – this helps to bring the tongue forward in the mouth and to get the tongue mobile

Ah, poor bird – Elizabethan canon



A musical score for a four-part canon in 2/4 time, key of D minor. The melody is written on a single staff with a treble clef. It consists of 12 measures. The first measure is a quarter rest. The second measure has a quarter note D4, a quarter rest, and an asterisk above the staff. The third measure has a quarter note E4, a quarter rest, and an asterisk above the staff. The fourth measure has a quarter note F4, a quarter rest, and an asterisk above the staff. The fifth measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The sixth measure has a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The seventh measure has a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The eighth measure has a quarter note A4, a quarter note B4, a quarter note A4, and a quarter note G4. The ninth measure has a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The tenth measure has a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The eleventh measure has a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The twelfth measure has a quarter note A2, a quarter note G2, a quarter note F2, and a quarter note E2. The piece ends with a double bar line and repeat dots.

Ah, poor bird why art thou sing-ing in the sha-dows at this dark hour?
Ah, poor bird take thy flight far a-bove the so - rrows of this dark night.

This is a four-part canon and * denotes the entry of the next part.