Seventeen written-out accompaniments are provided here to assist and encourage accompanists who may have inhibitions about playing supportive chords through sequential key changes for choral warm-ups without reference to notated music.

Each warm-up is numbered, allowing easy access for the conductor and accompanist. Next to the boxed number are shown the intended purposes for the warm-up, and in parenthesis, options for a complementary motion to reinforce the vocalization.

These notated keyboard accompaniments complement the "It's All in the Warm-Up" section of Chapter Twelve: Awake My Soul And Sing! - The Songster Leader (pp. 249-252), and expand on the instruction for accompanists found in Chapter Seventeen: Keyboard Worship - The Meeting Pianist (pp. 371-375). Both Chapters Sixteen and Seventeen, include helpful explanations on understanding chords and modulating between keys on the Keyboard.

1. Gentle descent from head voice, "waking up ears" by tuning using solfege (upward motion on descending notes)

![Chord progression for Appendix 17.1 CHORAL WARM-UP PIANO ACCOMPANIMENTS](image-url)
2 Relaxed warm-up for younger voices, for resonance, foundational "do-sol-do" interval
(Oliver Owl, rudely awakened, looks down and sings - Kemp)

Who are you?

G    Eb/G    Ab    E/G#   A    F/A    Bb    F♯/A♯    B    G/B    C    Ab/C    Db    A/C♯

(Switch to a neutral "ah" vowel for higher notes)

Ah_____

D    Bb/D    Eb    B/D#    E    C/E    F    Db/F    Gb    D/F#    G

3 Resonance and relaxation of facial muscles, engagement of diaphragm
(Index finger draw circles in middle of forehead or above head - Adams)

Brr_____

C    Ab7    Db    A7    Eb    Bb7

Eb    B7    E    C7    F    Db7
Resonance, sustained breath support, unified vowels
(Lifted circle by ears, upward motion on descending notes - Adams)

*Commence each vowel with lots of "mm" sound. Can substitute Nee, Nah...
Unified vowels, tuning, balance and resonance

(Lifted circle by ears, upward motion on descending notes)

*Commence each vowel with lots of "mm" sound
Alternate Zee or Nee...

*Mee - meh - mah - moh - moo,
Resonance, sustained breath support, unified vowels
(Lifted circle bounce by ears, then upward motion on concluding melisma - Adams)

Mee, may, mah, moh, moo. [so, la, ti, do]

*Commence each vowel with lots of "mm" sound
Alternate Zee or Nee...
Vowel exchange, tuning descending thirds
(Mixing the light and heavy mechanism - Armstrong)

*Commence each vowel with lots of resonance on the initial consonant.

*Wee - o, wee - o, wee - o, wee - o wee.
Zoo - ma, zoo - ma, zoo - ma, zoo - ma, zoo.

Wee, wee, wee, wee, wee.
Zoo, zoo, zoo, zoo, zoo.
Diaphragmatic support, vowel exchange, tuning descending thirds
(Bounce arms, with palms facing down, on alternate beats - Armstrong)
O-ver on the top tones, light and clear the low-er tones

C  F/C  C  G7  C  Ab7  D8  Gb/Db  Db  Ab7  Db  A7

Range extension and flexibility, vowel exchange, tuning thirds

E  A/E  E  B7  E  C7  F  Bb/F  F  C7  F

Range extension, carry the quality of the head voice downward

C  F/C  C  G7  C  Ab7  D8  Gb/Db  Db  Ab7  Db  A7

*Commence with lots of bounce and resonance on the consonant “b.”

Activation of articulators, range extension
(Circular hand motion by ear, finish with both arms extended out)

Pa-pa, pa-pa picked a pot of peas, of peas.

D  Bb7  Eb  B7  E  C7
13 Activation of articulators, relaxation and bouyancy
(Bounce bubbles with hands - Adams)

Bum bid-dl-y bid-dl-y, bid-dl-y bum

C G/B C Ab7 Db Ab/C Db A7 D A/C#
14 Range extension, facial expression
(Two arm circles, up on toes on the word "sing" - Adams)
Range extension, agility, diaphragmatic support

(Arm circles - Richmond)
Range extension, breath support
(Arms lifts on each phrase - Ballantine)

Range extension, breath support
(Arms lifts on each phrase - Ballantine)
Number intervals/Solfege scale patterns
(May be sung as a round in two groups, with different groups entering every two beats - Allen)

GROUP 1

1 1 2 1 1 2 3 2 1 1 2 3 4 3 2 1 etc.
do, do-re-do, do-re-mi-re-do, do-re-mi-fa-mi-re do, etc.
sol

GROUP 2

8 8 7 8 7 6 8 7 6 5 6 etc.
do, do-ti-do, do-ti-la-ti-do, do-ti-la-sol-la etc.

fa mi

CODA

2 1 8 1
re do do