



A Step By Step Guide To The Vocal Warm Up Exercises

The lawyer who tries a case in a courtroom has similar demands placed on the voice that the actor in the theatre faces. Both must have a voice that can be heard. Both must have a voice that can last for hours at a time for days and weeks on end. Both must have a voice that is placed in the body in such a way that the voice is both pleasing to the listener and won't wear out. Both must find the true voice with which to communicate, rather than a habitual voice which they have used through most of their lives in public situations. Both must be able to enunciate clearly so that jurors and audience alike can understand what is being said.

Also, the actor and the attorney must be relaxed when working on their feet—neither should be complacent about the task, but in order to get the butterflies to straighten up and fly in formation for someone either in the courtroom or on the stage takes a kind of centered relaxation that is needed by both.

The attorney, like the actor, can achieve this through a vocal warm up. Classically trained actors learn how to warm up and use their voices and how to use these exercises to improve their voices and to keep them relaxed before going onstage.

“The Step by Step Guide To The Vocal Warm Up” documented here has been developed and gleaned from many sources over decades spent in the theatre and working with the specific vocal and relaxation needs of attorneys. You may have first been introduced to our vocal work through attending one of our workshops or through one of our products. This step by step guide is meant to be followed as a “written out” version of what you either experience with us in person or through one or more of the following: [DVD 4](#), [Online School #4](#) and [Advanced Vocal Skills, Breathe, Warm Up Home and Office](#) or [Warm Up in the Car](#).

As you work with our vocal warm up programs on a consistent basis, you should be well on your way to making your voice what you want it to be—strong, supple, well placed and pleasing to the ear. You should also have a grasp of how to begin a trial as relaxed as you normally are in the middle of the third day.

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Exercise 1

The Basic Stance

The *basic stance* is the neutral position that you will be in to do all the rest of the exercises in the *vocal warm-up and physical relaxation*. Eventually, it is the position to which your body will automatically go to when you need to be neutral and at ready.

Steps to the Basic Stance

1. Close your **eyes**.
2. Your **feet** are shoulder width apart. In your mind's eye, see that your **feet** are directly beneath your hip bones, and your hip bones are directly beneath your **shoulders**.
3. Your **weight** is evenly distributed between your feet. Rock slightly forward and backward and from side to side to test this.
4. Your **knees** are slightly bent.
5. Your **pelvis** is slightly tipped under.
6. Your **spine** is like a long vertical rope with knots (**the vertebrae**). It hangs from the first vertebrae of your neck straight down to the last vertebrae above your tailbone.
7. Your **head** balances on the top of your neck. In your mind's eye your head is suspended by a helium balloon, attached by a string to the place on the top of your head where your hair swirls around.
8. Your **shoulders** are relaxed back and down. Roll them around in their joints a few times backward to check this.
9. Your **arms** are loose at your sides.
10. Your **hands** are relaxed, and all your **fingers** are loose.
11. All the **muscles** in your face are relaxed. Your jaw is slack. Your mouth is relaxed and open.

12. You are **breathing** through your mouth.

13. Your **stomach** is loose, fat and flabby. In your mind's eye, see the air come in cool over your **tongue**, go all the way down the inside of your torso into your fat, flabby relaxed stomach and come back up and out warm as you **exhale**.

14. Take a deep, relaxing **inhalation** and let out a deep, relaxing **exhalation**.

Exercise 2

The Vocal Check

The vocal check gives you a beginning point in this particular run of the *vocal warm-up and physical relaxation* at this particular time on this particular day. It is a sentence that you say at this initial part of the process, and which you will repeat at the end.

A standard sentence for a *vocal check* is “Good morning, ladies and gentlemen of the jury . . . my name is (your name).” You can, and should, vary the text of your *vocal check* from day to day. Perhaps one day it is a sentence you know you will be using in a telephone negotiation. On another day it could be a declaration you are going to make in a settlement conference. Perhaps today it is the first sentence of your opening statement.

Steps to the Vocal Check

1. Get into the *basic stance*, keeping your eyes closed.
2. **Inhale**, through your **mouth** into your fat, flabby, relaxed **stomach**.
3. **Exhale** through your **mouth** and as you do so, **say** your vocal check.
4. Make a mental note of how relaxed your voice sounded, where it was placed, and how rich it was.
5. Slowly **inhale** and **exhale**.

Exercise 3

Shoulder Raises

Tension wreaks havoc not only with your general state of relaxation, but with your voice as well. The first place that tension goes is into the shoulders. All you have to do is imagine that you are late, you are in a car, you are driving, and you are stuck at a traffic light. Your shoulders automatically start to climb up and hunch over. Your voice gets tight, thin, and (in some people) high when the shoulders are tensed up.

This exercise is not only for general use in the *vocal warm-up and physical relaxation*. It is for the next time you are in court and the opposing counsel has said, “Objection, your honor.” just one too many times and you find your shoulders up around your ears, your heart beating, your dander up, and your voice sounding like Minnie Mouse in a blender.

Steps to Shoulder Raises

1. Get into the *basic stance*.
2. Raise your **shoulders** until you feel them envelope your **neck** and touch your **ears**. Leave them this way for a slow count of 15.

Please note:

As you do this, make sure you are not holding your breath, and that you are tensing nothing but your **shoulders**. Do not tense any other muscles in your body except those in your **shoulders**.

3. **Inhale**, and as you **exhale**, drop your **shoulders**.

Please note:

Do not place your shoulders, simply drop them. Your neck will now feel longer. Your shoulders will be “down” and “back” and “relaxed.”

4. Check to see if there is any tension in any part of your body. If there is, **inhale** into the tension, and **exhale** it out of your body.

Exercise 4

Head Rolls

The *head roll* is a familiar part of many other physical disciplines for many of our seminar participants. Some have learned it as a part of football, still others as a part of Yoga, and a few from their doctors after a neck injury. It is one of the best known ways to loosen up the tension in the neck, and prevent injury. If you follow the steps below, it is the surest way to slow yourself down and become the relaxed you that we have found.

It also releases and loosens all of the muscles around the vocal chords. These muscles, when tension has crept into them, tend to tighten around the chords and make the voice thin, edgy and unpleasant.

Steps to Head Rolls

1. Get into the *basic stance*.
2. Drop your **head** forward so that your **chin** is resting on your **chest**. This is called “center.”
3. Roll your **head** so that your **right ear** is over your **right shoulder**. Roll your **head** back to “center.”

Please note:

Do not bring your shoulder up to meet your ear. It should still be down and released (*see shoulder raises*). Do not put your nose over your shoulder. If your nose is over your shoulder, you will not get the same gentle stretching of the muscles that you will feel if your ear is over your shoulder.

4. Roll your **head** so that your **left ear** is over your **left shoulder**. Roll your **head** back to “center.” See “*Please note . . .*” in step 3.
5. Repeat steps 3 and 4 several times, slowing the steps and your breath down as you do this. Your **inhalations** will be getting slower and slower and deeper and deeper. So, too, will your **exhalations**.
6. Drop your **head** back so that the **base of your skull** is resting on the top of your **upper back**. This is called “back center.”

7. Roll your **head** so that your **right ear** is over your **right shoulder**. Roll your **head** back to “back center.” *See “Please note . . .” in step 3.*
8. Roll your **head** so that your **left ear** is over your **left shoulder**. Roll your **head** back to “back center.” *See “Please note . . .” in step 3.*
9. Repeat steps 7 and 8 several times. *See step 5.*
10. Check to see if there is any tension in any part of your body. If there is, **inhale** into the tension, and **exhale** it out of your body.

Exercise 5

The Drop Down

You are well on your way to breathing correctly—through your mouth and all the way down into your diaphragm. A full relaxed breath is not only vital for your relaxation, it is vital for your voice. The breath is the “fuel” on which the “car” that is the spoken word “runs.”

The *drop down* is the best way to make sure that the breath is being taken all the way down into the intercostal muscles (the muscles in the rib cage) and not just into the upper chest. Once you are able to breathe fully in the *drop down*, you will want to keep that full breath working for you in the positions in which you will be speaking—sitting up and standing.

Steps to the Drop Down

1. Get into the *basic stance*.
2. Drop your **head** forward so that your **chin** is resting on your **chest**.
3. Grasp your **hands** and put them behind your **head**, with **fingers** on the back of your **skull** and **palms** resting on the **sides**.
4. Allow the weight of your **hands** to carry your **head** all the way down until your **spine** is fully released. Drop your **hands** and let your **arms** and **hands** dangle. In this position your body should form a relaxed inverted “V”: your **feet** are flat on the ground, your **knees** are bent, your **rear end** is the highest point, and the upper part of your body is dangling “upside down” with the **top of your head** pointing at the floor.

Please note:

This is not a Charles Atlas contest. If your fingers are touching the ground in this position, great. If they are only as far as your knees, great. If they are barely past your chest, great. You only need to go as far as you are truly capable of going. Instead of “no pain, no gain” think “If I am feeling pain, I am not only putting back a lot of tension into my body, but I am giving myself a voice that sounds horrible.”

5. Take several full **inhalations** and **exhalations** in this position. You should be able to feel your **breath** going all the way into the **small of your back**, filling up your **ribs**. If you want to check this, place your **hands** on your **back** between

your **rib cage** and your **tailbone**. You should feel this part of your back expand as you **inhale** and contract again as you **exhale**.

Please note:

Your legs may very well start to shake. This is a good thing. It is not something to be ashamed of. It will allow you to breathe even more deeply if you just let it. Remember, this is not a gym class where you are going to flunk because you are not perfect.

6. Take a full breath in and **sigh** it out on pure air.

7. In slow motion (triple slow motion for some people), build back up again to a standing position exactly in reverse of how you got down. Do this one **vertebra** at a time, starting with the one just above your **tailbone** through the last one at the top of your **neck**. Stack them up as you would knots on a rope, or records on a turntable. Your **arms** and **shoulders** will fall back into the basic stance position as you get to those last seven **vertebrae** of the **neck**. Last, float your head up so that it balances on the top of your **neck**.

Please note:

Keep the same relationship with your **breath** during this whole process that you had when you were in the drop down. If at any point in this step you find that you have lost that connection, stop and take a full **inhalation** and **exhalation** to allow your **breath** back into the bottoms of your **ribs** and the **small of your back** again. Also, your head comes last. Do not pick up your head. It's a natural response half-way through this step. If you need to keep your hands clasped on the back of your head for a few times, like you did in steps 3 and 4 until your body lets you do this, please feel free.

8. You are now back in the *basic stance*. Take a deep **inhalation** and **exhalation**.

9. Check to see if there is any tension in any part of your body. If there is, **inhale** into the tension, and **exhale** it out of your body.

Exercise 6

Touching Sound

When you are relaxed, both in body and in breath, you are ready to add sound to the *vocal warm-up and physical relaxation*. If you add sound before this, chances are you will add tension back in. Which, at this point, you know is bad for both relaxation and voice.

The sound that you want to make when *touching sound* is free, easy, and relaxed. It is not forced from the diaphragm in a football huddle declaration of victory, it is not squeezed through the throat in a scream or shout, and it is not formed into some vocally perfect Metropolitan Opera trill. It is a released, open sound that comes from way deep inside of you—that place you have been exploring with your breath only up until now. It may sound “ugly” in your mind’s ear or “too low” or “from someone else.”

It is your sound, coming from you, without all the incumbency of tension, “propriety,” and your own personal vocal history. It is the pure sound upon which your new found voice will be built.

Steps to Touching Sound

1. Get into the *basic stance*.

Please note:

Remember, you are breathing through your mouth.

2. With your mind’s eye, imagine there is a PVC pipe that goes from the **back of your tongue**, and leads directly down to the **middle of the bottom of your torso**. If you drew an imaginary line from your belly button to your **tailbone**, the pipe would be resting on that line.
3. With your mind’s eye, watch the air come in cool over your **tongue**, go down the PVC pipe and pour into a large, cool, blue pool of sound. Then as you **exhale**, see that bubbles come up the PVC pipe and pour out warm over your **tongue** and out of your **mouth**.
4. Repeat step 3 several times, allowing your breath to slow down and relax you. As you do, notice that each of the bubbles has a pure, tiny sound in it. The sound in each bubble is “*huh*.”

5. This time, as you are **exhaling**, allow one of the bubbles to gently pop open as it leaves your **mouth** and say, “*huh.*”

Please note:

This is only loud enough for you to hear it. Do not “kick it” with your diaphragm. But also, don’t let it just be pure air rasping through your chords. To check if it is just air, put your hand in front of your mouth about three inches from the opening, with your palm facing your mouth. You should feel warmth, but no air as you say, “*huh,*” and you should hear the sound. If you feel a force of air and hear a breathy rasp of wind, you need to gently repeat the process until you are getting more sound than air before proceeding with the next step.

6. Repeat step 5 several times, one bubble of “*huh*” per exhalation. Keep it light, relaxed and easy.

7. Now, allow two bubbles of sound to pop open. Say, “*huh-huh.*”

8. Keep adding “*huh*” bubbles, one at a time, to your exhalations. Build up your series first to 3, then 4, then 5, all the way up to 10.

9. Now, allow three bubbles of sound to escape, but with a twist. As the third bubble pops, you close your lips together gently, forming and voicing a “*hum.*”

Please note:

Don’t clench your jaw, or clamp your teeth together. You should still have your upper and lower teeth apart, as they have been up until now. Your jaw should be slack. The only thing you have done is close your lips.

10. Repeat step 9 three times.

Please note:

Use all the air of your **exhalation**. Most of it will be in the “*hum.*”

11. Now, allow only two bubbles to escape. The first bubble is a short “*huh,*” but the second, which you turn into a “*hum*” by closing your **lips** is long.

12. Repeat step 11 three times. *See “Please note” in step 10.*

13. Now, there is only one bubble of sound and it is one long “*hum*” with no preceding “*huh*” bubble. This one long “*hum*” takes up your whole **exhalation**.

Exercise 7

The Hum

The *hum*, as you have just learned to produce in exercise 6, *touching sound*, is one of the best and most useful exercises you will ever learn.

Do you have a limited number of notes in your vocal range? Use the *hum* to expand your own personal “scale” so that you not only have more notes, but all of the notes are clear and strong.

Is your voice too thin—that is, does it lack a rich resonance? The *hum* makes the voice broader and richer by pushing the sound vibrations into a “rounder” tone.

Is your voice placed too high or too low? Or are you stuck with a voice that is only in your chest and you want to be able to use your head voice and vice versa? The *hum* increases not only the notes or your “scale,” but the areas in which you can put those notes as well, until you can resonate in your head, your chest, your whole torso—whatever you want and need in the moment.

Is your voice “tired,” or have you even got laryngitis? The *hum* is the most beneficial thing you can do for your voice other than complete vocal silence. The hum has even been known to cure nodes on the vocal chords.

Do you hate that very first moment in court when you’ve been sitting still for hours without speaking and suddenly you are supposed to stand up and say full out, “Your honor . . .” You know, the moment when your voice sounds like gravel and is always placed in your head when you want it coming from your chest? If you practice the *hum* just loud enough for you to hear as you are sitting there, you will never again suffer from “Litigation Voice.” Just think of how much more relaxed you’ll be at that moment in court which is often your most tense.

Steps to the Hum

1. Work into the *hum* using exercise 6, *touching sound*. You are now **inhaling**, and as you **exhale**, you are **humming**.
2. To expand resonance you need to warm up all of the areas of your body in which the sound can bounce around and resonate. These areas are the **forehead**, the **mask**, the **mouth**, the **throat**, the **chest**, the **lower torso**, and the **feet**. First, feel the sound wave vibrations that the *hum* creates bouncing around the

cavity of your **mouth** and tickling your **lips**. Now, drift the *hum* up into your **head** across your **nose** and **upper cheeks**. This is called the “**mask**.” Then, drift the *hum* up into your **forehead** and even the **top of your head**.

Please note:

It often helps to rub your fingers on the parts of your face where you want the sound to vibrate as you hum into that resonating area. For example, when warming up the **mask**, rub the **cheeks** and **nose** vigorously with a bit of pressure.

Now, drift down from the **forehead** to the **mask** and then to the **mouth**. Now, drift it down to the **throat**.

Please note:

Use this resonating area with extreme caution. It is very easy to grate through the vocal chords with a force of air as you **exhale**, causing more damage than benefit. If you are someone who tends to place the voice in the throat to begin with, you probably already have some damage here. Tread lightly!

Now, drift down from the **throat** to the **chest**. Feel the vibrations of the *hum* fill the front, the back, and the great imaginary space in between. Drift to the **lower torso**. Imagine that your **entire torso** is a huge empty vibrating barrel. Drift through the **legs** down to the **feet**. Feel the sound vibrations you are making through the **soles** of your **feet** on the floor.

Please note:

If you can't feel the vibrations on the floor, don't knock yourself out trying to do it. Maybe you can't at this point. You will be able to at some future point as you continue with your vocal work. A pitfall of this exercise is grinding your voice and tensing yourself up to try to get those vibrations or die trying. Remember, this is a *vocal warm-up and physical relaxation*, not a *vocal grind-down and physical wind-up*.

Drift back up through your **legs, lower torso, chest, throat** and **mouth**.

3. To expand vocal range you need to choose a new note every time you take a new **inhalation**, and **exhale** that new note through your *hum*. Don't do this arbitrarily, but follow notes as if your voice were a keyboard and you were playing the white keys and black keys in a scale. First, expand the notes lower and lower. Then reverse this process and go higher and higher.

Please note:

Don't go “off voice” into a vocal chord wrenching gasp. As low or high as you can go today is fine.

Exercise 8

The Hum and Head Rolls

The Hum and The Drop Down

Opening the Sound

It is now time to combine what you have warmed up so far and prepare for being heard and understood in the courtroom.

Steps to Humming and Opening the Sound

1. Get into the *basic stance* and into the *hum*.
2. While doing the *hum*, follow all the steps of exercise 4, *head rolls*. Feel the sound vibrations bounce around in your head. Make a note of how they move around.
3. Again follow the steps of exercise 4, *head rolls*. This time, roll once to the left, once to the right, and then allow your lips to fall open and say, “*m-uh-uh . . .*” Be sure to do this with both “front” and “back” head rolls.

Please note:

Keep the sound open and full. It should be exactly the same as the sound you discovered in exercise 6, *touching sound*. Just louder, but not more forced.

4. While doing the hum, follow all the steps of exercise 5, *the drop down*. Feel the sound vibrations bounce through your head and the rest of your body as you make your descent and ascent. Make a note of how they move around.
5. Again follow the steps of exercise 5, *the drop down*. When you reach the bottom, open your eyes and look through your legs at a spot behind you, about three feet away or so. Let your lips fall open and let the sound pour out of you and onto that spot as you say, “*m-uh-uh-uh . . .*” Go back again to doing the hum and build your way up your spine. When you reach the top, open your eyes, and find a spot about three feet away or so from your face. Let your lips fall open and the sound pour out of you and onto that spot as you say, “*m-uh-uh-uh . . .*”

Exercise 9

Vocal Landing

Many attorneys have voices that don't reach the ears of the jurors. Still others have voices which reach past the ears of the jurors and blast them into deafness. You may know this problem by the name "projection." But the word "projection" often conjures up a mental image of forcing the voice into some unnatural screeching or shouting mode. This does nothing to help the voice, or the relaxation of the attorney . . . to say nothing of what it does to the jurors.

In the previous exercise, exercise 8, *opening the sound*, you have taken the first step in Vocal Landing, which is the term we use for "pro-jection." You need to learn to use as much , but only as much, voice as you require to reach the ears of the jurors, the judge, or to whomever you are speaking.

Steps to Vocal Landing

1. Get in the *basic stance*. Complete exercise 8, *opening the sound*.
2. Go into the *hum*. Pick a spot on the floor. Let your lips fall open and let the sound pour out of you and onto that spot as you say, "*m-uh-uh-uh . . .*"
3. Go back into the *hum*. Pick a spot on the ceiling. Let your lips fall open and let the sound pour out of you and onto that spot as you say, "*m-uh-uh-uh . . .*"
4. Go back into the hum. Pick a spot across the room, as far away as you can. Let your lips fall open and let the sound pour out of you and onto that spot as you say, "*m-uh-uh-uh . . .*"

If you have a problem with overshooting or undershooting the ears of the jurors, please add the following steps:

5. Go to a wall in the room. Stand one foot away from the wall. Go back into the *hum*. Pick a spot on the wall in front of you, let your lips fall open and let the sound pour out of you and onto that spot. Feel the vibrations bounce off the wall and back at you, but not past you.
6. Repeat step 5 taking one step back each time until you get to the other side of the room.

Exercise 10

Putting It All Together

Now it's time to put together most of the steps one more time before the final check.

1. Get into the *basic stance*.
2. Pull up your **shoulders** into a series of *shoulder raises*. Scrunch your **face** into a fist and open it wide. Let your **shoulders** fall finally and take a sigh.
3. Start a *hum*. Do a series of *head rolls*, both front and back.
4. Still *humming*, do a *drop down*. When you are upside down, open your **eyes**, find a spot between your legs behind you, and *open the sound*, pouring it into that spot.
5. Get back into a *hum*, build your way back up from the *drop down*, and when you reach the top, find a spot on the wall opposite you and *open the sound*, pouring it into that spot.
6. Check to make sure you are in the *basic stance*.
7. Check to see if there is any tension in any part of your body. If there is, inhale into the tension, and exhale it out of your body.
8. Repeat exercise 2: *the vocal check*. Be sure that you use the same phrase that you used at the beginning of this particular session of the *vocal warm-up and physical relaxation*. Make a note of the changes in your voice from the beginning of this particular session to this, the ending point.

Exercise 11

The Articulators

Once you have a good grasp of exercises 1 - 10, you should be relaxed, have your voice warmed up, and properly placed. You are now ready to learn the next step in vocal excellence: Articulation.

You are now ready to learn how to warm up your *articulators*. These are the parts of your face and head that you use in order to form words from that clear, free “uh” that you now have control over. The articulators are: the **teeth**, the **jaw**, the **tongue** and the **lips**.

Why? Because if you don't use the *articulators* properly, no one is going to be able to understand what you are saying. At first, jurors may lean in and try to get your message, but sooner or later, to the detriment of you client, they will tune you out. Also, a sure way of putting tension back into your newly relaxed body is to use the articulators incorrectly.

Many people don't use their **lips** to form words. Still others can't be heard or understood because their **jaws** are clenched so tightly that they can't form clear words. A whole other group has **tongues** that are almost atrophied from lack of use in clearly forming words.

The only articulator you can't loosen and warm up are your **teeth**. However, they are a good test of whether or not your **jaw** is relaxed or tense. If they are touching the whole time you are speaking, you are clenching.

When you are ready, add the following set of exercises to your warm up.

Steps to Exercising the Articulators

1. Get into the *basic stance*.
2. Scrunch your **face** into a teeny, tiny fist, as if you have just bit into a lemon.
3. Open it up wide—big **mouth**, wide **jaw**, huge **eyes**.
4. Repeat steps 2 and 3 several times.
5. Lift your **index finger** to two inches in front of your **lips** (as if to hush

someone). Try to kiss your **finger** with your **lips**, forming an “O” with your mouth.

6. Now pull your **lips** back into a wide grin, as if you were posing for a Bert Parks photo opportunity.

7. Repeat steps 5 and 6 several times, increasing your speed.

8. Clench your **jaw** as tightly as you can, until you feel that your **lowers** are going into your **uppers**.

9. With your **hands**, find the **jawhinge muscles** on either side of your **face**. These are the muscles that join your **lower jaw** to the rest of your face. When they are clenched they will feel like anything from little mounds of tense muscle to golf balls depending on how loose or tight your **jawhinge muscles** are.

10. Keeping your **fingers** on the **jawhinge muscles**, release the **jaw**, letting your **lips** fall open and your **jaw** drop. With the **heels of your palms**, stroke downward firmly on your **jawhinge muscles**, encouraging them to release even more.

11. With your **lips** open and your **jaw** hanging slack, remove your **hands** from your **jawhinge muscles**. Put your **hands** together with the “outer” sides of the **thumbs** touching each other. Bend your **thumbs** to the **first knuckle** forming a right angle. Place this **double-thumb-knuckle** corner you have just formed in the half-moon of your **chin**, which is located between your **mouth** and the bottom of your **chin**.

12. Press back lightly and gently with your **thumbs** on your **jaw**. Do not force! You will be able to move your **jaw** back about 1/8 or 1/4 of an inch only. Think of just suggesting to your **jaw** that you want it to loosen up.

13. Keeping the same loose **lower jaw** that you now have, let your **hands** drop to your sides and close your **lips**. Your **lower jaw** will naturally come up a bit toward your **upper jaw**, but you should be able to retain quite a bit of the looseness you have just introduced to the **jawhinge muscles**.

14. Keeping the **jaw** you have in step 13, blow through your **lips**. As young ones, this exercise is also known as: *the motorboat*.

15. Keeping the **jaw** you have in step 15 still, put your **tongue** between your **lips** and blow again. At another point in your life, you may have learned this exercise by another name: *the raspberries*.

16. Now, let your **lips** fall open with your **jaw** nice and relaxed. Catch the **tip of your tongue** behind your **lower front teeth**. Now try to throw the **back of your tongue** out of your **mouth**.

17. Let all the muscles in your **face** release, drop your **chin** onto your **chest**, and shake out your **face** as if it were a dog who just pulled itself out of a cold lake.

18. Now it is time to exercise the *articulators* you have just warmed up with – tongue twisters. Repeat any or all of these slowly and then build up more and more speed, while retaining the looseness and relaxation that you have achieved in the rest of the warm-up thus far:

- a. Red Leather, Yellow Leather.
- b. Budda Gudda.
- c. Gudda Budda.
- d. Susie Sells Sea Shells By The Seashore
- e. Rubber Baby Buggy Bumpers.
- f. Sushi Chef.
- g. Wheel Reel
- h. Start traps
- i. *The phrase in the case you are opening today that is making you the most crazy because it is the biggest mouthful you have ever had to say in your entire life.*

19. Check to see if there is any tension in any part of your body. If there is, inhale into the tension, and exhale it out of your body.