

CREATIVE VOCAL LAB

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Motor: A 2-4 bar repeatable pattern that drives the song by giving momentum and leaves space.

Interlock: The interlock zigs where the motor zags and fills in the gaps. It usually occupies the other side of the bar from the motor, starting on a different beat.

Contrast: The contrast is provided by being the opposite of the Motor and Interlock in terms of articulation, note length, range, syncopation, etc. It gives us more harmonic information by NOT starting on DO, MI, or SOL

- I. Circle Singing: Also known as Live Looping within a Group
 - a. Leader starts by singing a ~30 second solo.
 - b. From that solo, the Leader derives a motor. Once solid on the part, give the motor to a group of singers to repeat until cued otherwise.
 - c. Leader then solos/plays off the Motor to derive Interlock.
 - d. Give the Interlock to a different group of singers to repeat until cued.
 - e. Solo/play off of the Motor & Interlock created to derive the Contrast.
 - f. Give the Contrast to a third group of singers within the group to repeat.
 - g. At this point the leader can harmonize (by themselves or letting the group) various parts, shape dynamics/articulation/etc, and solo over the top. Feel free to cue certain parts in and out, playing with the various elements.
 - h. Find an ending.
- II. HotSpot: A device to be used in countless contexts
 - a. A Player jumps in the circle and starts singing ANY song, with abandon.
 - b. The group immediately begins to sing along either in unison, harmony, with percussion, and/or Motors, Interlocks, and Contrasts.
 - c. After ~30 seconds, another Player jumps, singing a song the preceding song reminds them of (ex. Singing in the Rain -> Umbrella)
- III. Organic Arranging using HotSpot: one of the many HotSpot variations
 - a. After the first Player jumps in with a song, a second Player jumps in to sing a second melody over the first, creating a mashup.
 - b. A third, fourth, and fifth Player jump in creating a Motor, Interlock, and Contrast respectively.
 - c. Group singers choose whichever part they want.
 - d. First Player finds an ending
- IV. ShapeShifting: a free-form leaderless group improvisation
 - a. Half the group gets in circle (standing or sitting) with eyes open while the other half listens intently.
 - b. Take a moment, in silence to connect with each other.
 - c. Starting with murmuration, start to sing.
 - d. As you hear/feel it and without leading, morph your part to fit what's already going on
 - e. Unison is a wonderful thing.
 - f. Heighten and explore.
 - g. Listen louder than you sing
- V. Organic Arranging: a crowd sourced arrangement of a popular tune
 - a. One person feeds a motor, interlock, and contrast to a group of singers. They free harmonize those parts. The leader sings the melody over the top of the arrangement.

- VI. Home & Away: a group exercise in theme and variation
- Leader establishes a 2-4 bar repeatable Pattern.
 - Group sings the pattern 8 times.
 - Group stops and Player next to Leader sings a 4 bar Variation of the Pattern
 - Group repeats Variation then repeats Pattern twice
 - Repeat with next Player.
- VII. Spirirolution: an exercise in cacophony
- First three Players establish a Motor, Interlock, and Contrast respectively.
 - Each next player can choose to join a part in unison, harmonize an existing part, or establish another Motor, Interlock, or Contrast.

Challenges:

- Use these forms as team building/warmup activities in your group
- After establishing your loops, figure out how to get to a B section
- Improvise lyrics
- Perform an improvised piece at your next concert
- Post videos of your improves in the Vocal Improvisation and ACA Talent Zone Facebook groups (and tag me, of course!)