Here's a vocal exercise for choruses and quartets as taught by Brent Graham. Remember: the exercise is designed to help a group *find their sound* primarily by matching resonance and secondarily by matching word sounds.

Part 1 of the exercise is a unison scale from 8 to 1, followed by a peel-off back up the scale, with the bari stopping on 5, the lead on the octave and the tenor going to the high 3.

Part 2 is the 5 note chord exercise. Do not repeat the word, but slur to each note. Let the bass practice leading the quartet by singing melodically. The exercise is reproduced on pages 2-3 for both men and women.

Use each of the following word sounds on the exercise.

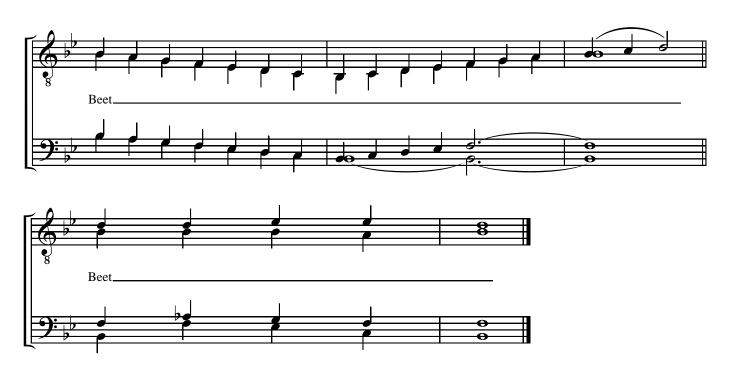
01. Beet	05. Bat	09. Bought (aw)	13. Book
02. Bit	06. But	10. Boat	14. Burt
03. Bet	07. Bite	11. Boyd	15. Beaut
04. Bait	08. Bot (ah)	12. Bout	16. Boot

Notes:

- (1) Men should start somewhere around the key of B and women around F and go up a half step every 4 words or so.
- (2) The exercise is **NOT** designed to be a warm-up exercise! If the voices need warming, use a different exercise that features range. This exercise is designed to help the singers recognize when they are using their best individual resonance and when the group finds its best group resonance. That's why it only moves up the scale a few half steps in total and why it is in a mid-range for most every singer.
- (3) The exercise is **NOT** a vowel exercise! That's why the term *word sounds* is used instead of vowels and why the exercise is sung on *words*, not vowels. The old way of thinking is that every word sound has a shape; the new and better way of thinking is that every word sound can be sung through one relaxed resonance space. This new way of thinking teaches the singer to make his/her best sound, regardless of "vowel". So, don't allow the singer to change his/her mouth shape; the mouth/jaw should always be in a relaxed "ah" position (the "bot" word sound). Singing this way also reduces throat tension, aids intonation and synchronization, and increases the volume of sound perceived by the listener.
- (4) The exercise **IS** designed to be sung fairly slowly (quarter note = 72), for two reasons: (i) to teach breath control; and (ii) to allow the singers to actually hear when "their sound" is lost. The second reason is the most important. If the singer can begin to hear when "their sound" is lost, whether in the unison portion or the chord portion, then the singer can begin to self correct. Once each singer knows when "their sound" is there and when it is not there, he/she can train to make sure it is there all the time.

Vocal Exercise (men)

As taught by Brent Graham **Jul 2005**



Vocal Exercise (women)

As taught by Brent Graham **Jul 2005**

