Vocal Pitch Exercises

Vocal pitch exercises (intervals, scales, chords, and so on) are designed to aid in the development of tonal vocabulary skills. Consistent practice will be necessary if the ability to hear the tones as scale degrees in relation to the tonic pitch and tonic chord tones (Reference Tones) is to be mastered.

To visually aid in the development of tonal vocabulary skills, graphs depicting the appropriate tonal sequence were created. Please notice that whole and half steps are represented spatially (not evident on a staff) and background or letter colors are frequently used to indicate quality (major, minor, augmented, and diminished). Each graph should be practiced using the indicated exercise variations. The graphs may be used on individual student computers or in the classroom setting.
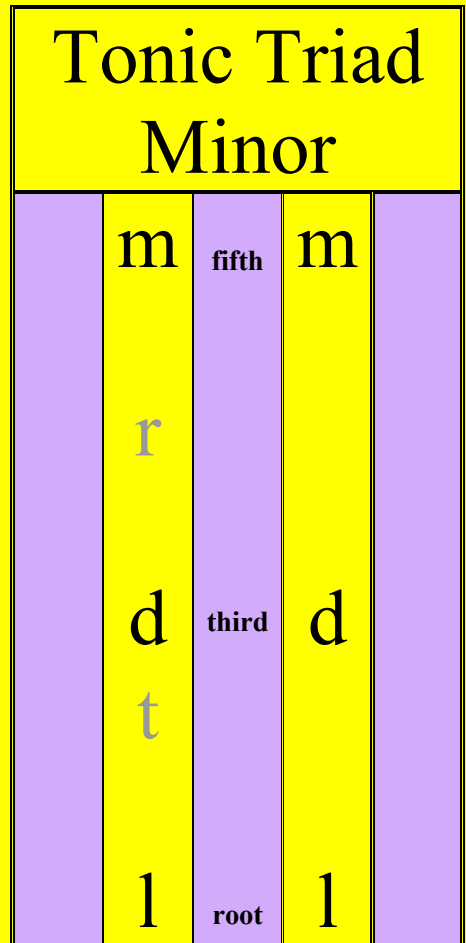
Please note that pitches below the tonic are shown by a subscript prime on the syllable (so$_|$) and the octave above the tonic and all subsequent pitches above the octave are shown by a superscript prime on the syllable (do$^|$). The exercises should also be sung using a variety of rhythm patterns to facilitate aural/oral preparation before visually integrating tonal and rhythm patterns in symbolic notation.

Consistent practice will be necessary if skills are to be mastered.

Vocal Pitch Exercise 01G: Directions
[*Minor Pentachord and Tonic Triad, Graph 01G*]

Tonic Triad: a combination of three tones arranged in thirds (tertian) and built on the home tone or keynote;
The lowest note is called the *root*; the middle note is called the *third* of the triad; the top note is called the *fifth* of the triad.

a. Tonic Triad Arpeggio: Tonic-Dominant-Tonic
    Ascending/Descending: la–do–mi–do–la;
    • Variation: Integrate appropriate rhythm patterns.
b. Reverse Tonic Triad Arpeggio: Dominant-Tonic-Dominant
    Descending/Ascending: mi–do–la–do–mi;
    • Variation: Integrate appropriate rhythm patterns.
c. Pentachord and Tonic Triad
    • Variation 1: Ascending Pentachord/Descending Triad:
      la–ti–do–re–mi–do–la;
    • Variation 2: Ascending Triad/Descending Pentachord:
      la–do–mi–re–do–ti–la;
    • Variation 3: Descending Pentachord/Ascending Triad
      mi–re–do–ti–la–do–mi;
    • Variation 4: Descending Triad/Ascending Pentachord
      mi–do–la–ti–do–re–mi;
    • Variation: Integrate appropriate rhythm patterns.

Part-Singing
[*Minor - Tonic Triad, Graph 01G*]

a.
Group/Individual A:
    Ascending Pentachord /Descending Triad:
    la–ti–do–re–mi–do–la;

Group/Individual B:
    Descending Pentachord/Ascending Tonic Triad
    mi–re–do–ti–la–do–mi;
    • Exchange tasks

b.
Group/Individual A:
    Ascending Triad/Descending Pentachord:
    la–do–mi–re–do–ti–la;

Group/Individual B:
    Descending Triad/Ascending Pentachord
    mi–do–la–ti–do–re–mi;
    • Exchange tasks;

c. Sing each of the following combination Pentachord & Triad patterns as a two-part canon at the third:
    (1) la–ti–do–re–mi–do–la; (2) mi–re–do–ti–la–do–mi; (3) la–do–mi–re–do–ti–la; (4) mi–do–la–ti–do–re–mi;

Tonic Triad Minor

m	fifth	m	
r			
d	third	d	
t			
l	root	l	

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Vocal Pitch Exercises 01G: Directions, cont.
la based Minor Pentachord
Intervals of a Third and Fourth

Directions:
Sing each of the paired exercises (A/B, C/D) below; divide class into two and sing the two exercises in harmony; exchange tasks.

A.

				m	
	r				
	d			d	
		t			
l		l			

B.

	m		m		
			r		
d					
				t	
		l			l

Harmony

	m			m	m	
		r	r			
d	d					d
				t	t	
l		l	l			l

C.

m			m		
	r				
	d			d	
		t			
					l

D.

				m	
		r			
d					d
	t		t		
	l				

Harmony

m				m	m	
		r	r			
d	d				d	d
		t	t	t		
	l					l

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Flashcards: la based Minor - Tonic Pentachord Triad & Intervals

1. Sing Pattern — m; d, d, t; l, l, l

2. Sing Pattern — m; d, d; t; l, l, l

3. Sing Pattern — m, m; r; d, d; l, l

4. Sing Pattern — m, m; r; d, d; l, l

5. Sing Pattern — m; d, d, d; t; l, l

6. Sing Pattern — m; d, d, d; t; l, l

7. Sing Pattern — m, m; r; d, d, d; l

8. Sing Pattern — m, m; r; d, d, d; l

9. Sing Pattern — m, m; d, d; t; l, l

10. Sing Pattern — m, m; d, d; t; l, l, l

11. Sing Pattern — m, m, m; r; d, d; l

12. Sing Pattern — m, m, m; r; d, d; l

13. Sing Pattern — m; r; d, d, d; t; l

14. Sing Pattern — m; r; d, d, d; t; l, l

15. Sing Pattern — m; r; d, d; t, t; l

16. Sing Pattern — m; r; d, d; t, t; l, l

17. Sing Pattern — m; r; d; t; l, l, l

18. Sing Pattern — m; r; d; t, t; l, l

19. Sing Pattern — m; r; d, d; t, t; l

20. Sing Pattern — m; r; d; t, t; l, l

Harmonic and Non-Harmonic (non-chord) Tones

Harmonic tones are pitches that belong to a particular chord/triad. For example, do, mi and so are the root, third and fifth of the major tonic triad/chord. Each of those three pitches are classified as chord tones.

Non-harmonic tones or non-chord tones (NCT) are pitches that do not belong in a particular chord. NCT are categorized by how they are approached and resolved. While there are nine types of non-chord tones, only two types will be explored in this chapter.

<table>
<tr><td colspan="2" rowspan="2">

Passing Tone

A **passing tone** is typically a non-chord **tone/pitch** that occurs between two chord tones, creating stepwise motion.

A **passing tone** can be either occurring on a strong beat or strong part of the beat (accented) or weak beat or weak part of the beat (unaccented).
</td><td colspan="2" rowspan="2">

Upper and Lower Neighbor Tone

A **neighbor tone** is a nonharmonic tone/pitch that is approached stepwise from above or below and returns to the previous pitch which is usually a chord tone.
</td><td>

Non-Chord Tone
</td><td>**Approached by**</td><td>**Left By**</td></tr>
<tr><td>Passing Tone</td><td>step</td><td>step in same direction</td></tr>
<tr><td></td><td></td><td>Neighbor Tone</td><td>step</td><td>step in opposite direction</td></tr>
<tr><td></td><td></td><td>Appoggiatura</td><td>leap</td><td>Step</td></tr>
<tr><td></td><td></td><td>Escape Tone</td><td>step</td><td>leap in opposite direction</td></tr>
<tr><td></td><td></td><td>Double Neighbor</td><td colspan="2">both upper and lower neighbor tones</td></tr>
<tr><td></td><td></td><td>Anticipation</td><td>step</td><td>same note</td></tr>
<tr><td></td><td></td><td>Pedal Point</td><td>same note</td><td>same note</td></tr>
<tr><td></td><td></td><td>Suspension</td><td>same note</td><td>step down</td></tr>
<tr><td></td><td></td><td>Retardation</td><td>same note</td><td>step up</td></tr>
</table>

Identifying Chord Tones and Non-Chord Tones
(Passing Tones and Neighbor Tones)

a. *Class or Individual*:
    Sing each of the patterns below and then verbally label the function of each pitch as chord tone, passing tone or upper-lower neighbor;

b. *Group A/Individual A*:
    Sing each of the patterns below on a neutral syllable;

    Group B/Individual B;
    Listen and label the function of each pitch using written abbreviations [CT, PT, UN, LN].
    - Exchange tasks.

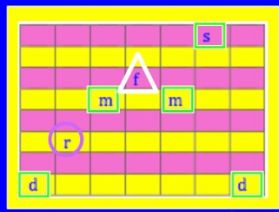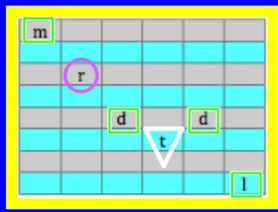c. Use the patterns below as a worksheet and/or class or self-assessment.

    Directions:
    Label the function of each pitch.
    - Draw a box around chord tones, a circle around passing tones and a triangle pointing down for a lower neighbor tone and a triangle pointing up for an upper neighbor tone.
    - Sing each pattern;

Harmonic and Non-Harmonic Tones
- Identify tonic chord tones; (reference tones)
  – draw a box
- Identify passing tones;
  – draw a circle
- Identify upper/lower neighbor tones;
  – draw a triangle

Iconic Representation

la-based Minor—Tonic Pentachord: Chord Tones, Passing Tones and Upper/Lower Neighbor Tones

Directions: Draw a box around each chord tone, a circle around passing tones and a triangle pointing up for upper neighbor tones and a triangle pointing down for lower neighbor tones.

Name:_____

1. Label Function & Sing	2. Label Function & Sing	3. Label Function & Sing	4. Label Function & Sing

(Exercise grids 1–16 with solfège syllables: m, r, d, t, l placed in grid cells)

1. m ... d ... d ... t ... l l l
2. m ... r ... d ... d ... t ... l l
3. m m ... r ... d ... d ... l ... l
4. m ... r ... r ... d ... d ... l l ... l

5. Label Function & Sing	6. Label Function & Sing	7. Label Function & Sing	8. Label Function & Sing

5. m ... d ... d ... d ... t ... d ... d
6. m ... d ... d ... t ... t ... d ... d
7. m ... m ... r ... d ... t ... d ... d
8. m ... r ... d ... d ... d ... t ... d

9. Label Function & Sing	10. Label Function & Sing	11. Label Function & Sing	12. Label Function & Sing

9. m ... m ... r ... d ... d ... t ... l
10. m ... m ... r ... d ... t ... l ... l
11. m ... m ... r ... d ... d ... t ... l
12. m ... m ... m ... r ... d ... d ... l

13. Label Function & Sing	14. Label Function & Sing	15. Label Function & Sing	16. Label Function & Sing

13. m ... r ... d ... d ... d ... t ... l
14. m ... m ... r ... d ... d ... t ... l
15. m ... m ... r ... d ... d ... t ... l
16. m ... m ... r ... d ... t ... l l ... l