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 01D: Directions
Minor Pentachord Scale—Intervals
Interval: distance in pitch between two tones; all intervals are identified numerically by counting both of the tones and the pitches spanned by the two tones.

a.   Intervals from Tonic and Dominant: [*la-based Minor, Graph 01D*]
   Ascending:
   M2: la–ti–la; m3: la–do–la; P4: la–re–la; P5: la–mi–la;
   Descending:
   M2: mi–re–me; M3: mi–do–mi; P4: mi–ti–mi; P5:mi–la–mi;
   - Variation: Vary the order in which the patterns are sung. Remember to speak the interval label prior to singing.
   - Variation: Do NOT sing the final tonic in the ascending intervals or the final dominant in the descending intervals.
   - Variation: Integrate appropriate rhythm patterns.

b.   Intervals to Tonic and Dominant: [*la-based Minor, Graph 01D*]
   Ascending:
   M2: ti–la; m3: do–la; P4: re–la; P5: mi–la;
   Descending:
   M2: re–mi; M3: do–mi; P4: ti–mi; P5: la–mi;
   - Vary the order in which the patterns are sung. Remember to speak the interval label prior to singing.
   - Integrate appropriate rhythm patterns.
   - **Do NOT sing the interval quality or the exercise will become one unit and the transfer of intervals to literature will be stifled. Instead stop and speak the quality and then sing the pattern.**
c.   Combined Intervals 1: [*la-based Minor, Graph 01D]*
   Ascending:
   M2: ti–la; m3: do–la; P4: re–la; P5: mi–la;
   Descending:
   M2: mi–re; M3: mi–do; P4: mi–ti; P5:mi–la;
   - Variation: Vary the order in which the patterns are sung. Remember to speak the interval label prior to singing.
   - Variation: Integrate appropriate rhythm patterns.
d.   Combined Intervals 2: [*la-based Minor, Graph 01D]*
   Ascending:
   M2: la–ti; m3: la–do; P4: la–re; P5: la–mi;
   Descending:
   M2: re–mi; M3: do–mi; P4: ti–mi; P5: la–mi;
   - Variation: Vary the order in which the patterns are sung. Remember to speak the interval label prior to singing.
   - Variation: Integrate appropriate rhythm patterns.
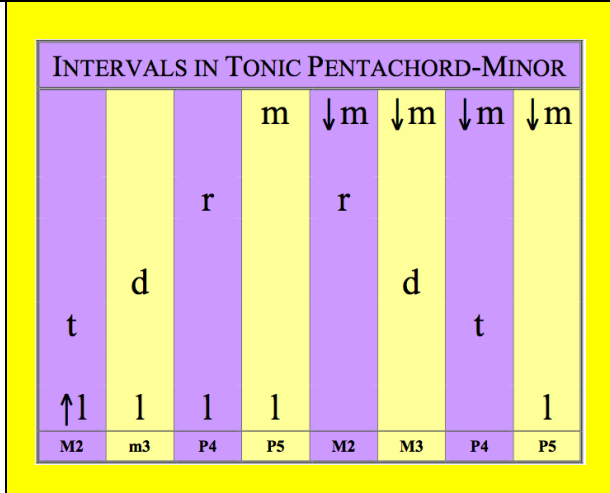
Part-Singing [*Minor, Graph 01C*]

a. Part-Singing 1: Group/Individual A sings Ascending-Descending while Group/Individual B sings Descending-Ascending:
Group/Individual A
- *Ascending:* M2: la–ti–la; m3: la–do–la; P4: la–re–la; P5: la–mi–la;
- *Descending:* M2: mi–re–me; M3: mi–do–mi; P4: mi–ti–mi; P5:mi–la–mi;

Group/Individual B
- *Descending:* M2: mi–re–me; M3: mi–do–mi; P4: mi–ti–mi; P5:mi–la–mi;
- *Ascending:* M2: la–ti–la; m3: la–do–la; P4: la–re–la; P5: la–mi–la;

- Exchange tasks.
- Variation: Integrate appropriate rhythms.

b. Part-Singing 2: Group/Individual A sings Ascending-Descending — Group/Individual B sings Descending-Ascending:
Group/Individual A
- *Ascending:* M2: ti–la; m3: do–la; P4: re–la; P5: mi–la;
- *Descending:* M2: re–mi; M3: do–mi; P4: ti–mi; P5: la–mi;

Group/Individual B
- *Descending:* M2: re–mi; M3: do–mi; P4: ti–mi; P5: la–mi;
- *Ascending:* M2: ti–la; m3: do–la; P4: re–la; P5: mi–la;

- Exchange tasks.
- Variation: Integrate appropriate rhythms.

Minor Pentachord — Aural/Oral/Visual Interval Preparation

Iconic reading prepares the eyes to move from left to right, up and down, and visually displays interval quality and quantity. Keep in mind that the staff does not show the quality of each interval so it is important to practice singing each pattern via iconic reading and then verbally label the quality and quantity of each skip.

1. Sing Pattern — *Label Interval*
- m ... m
- d
- l ... l

2. Sing Pattern — *Label Interval*
- m ... m
- d
- (empty)

3. Sing Pattern — *Label Interval*
- r
- l ... l

4. Sing Pattern — *Label Interval*
- m ... m
- t
- (empty)

Focus on marrying the sound and the label.

5. Sing Pattern — *Label Interval*
- d ... d
- l

6. Sing Pattern — *Label Interval*
- r ... r
- l

7. Sing Pattern — *Label Interval*
- m
- l ... l

8. Sing Pattern — *Label Interval*
- m
- t ... t

9. Sing Pattern — *Label Interval*
- m ... m
- d

10. Sing Pattern — *Label Interval*
- m
- d ... d

11. Sing Pattern — *Label Interval*
- m
- r ... r

12. Sing Pattern — *Label Interval*
- t
- l ... l

13. Sing Pattern — *Label Interval*
- m ... m
- r

14. Sing Pattern — *Label Interval*
- t ... t
- l

15. Sing Pattern — *Label Interval Skips*
- m
- d
- t
- l ... l

16. Sing Pattern — *Label Interval Skips*
- m ... m
- r
- d
- l