## 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  $(so_l)$  and the octave above the tonic and all subsequent pitches above the octave are shown by a superscript prime on the syllable  $(do^l)$ . 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.

<ul> <li>Basic Additive Pentachord Scale: [<i>la-based Minor, Graph 01B</i>] <i>Tonic, Ascending-Descending:</i>  a-ti-la; la-ti-do-ti-la; la-ti-do-re-do-ti-la;  a-ti-do-re-mi-re-do-ti-la; Dominant, Descending-Ascending: mi-re-do-ti-la-ti-do-re-mi; mi-re-do-ti-la-ti-do-re-mi;</li> <li>Variation 1: Sing the Basic Additive Scale using a variety of rhythm patterns. For example: half, quarter, quarter.</li> </ul>	or ↓m												
la-ti-la; la-ti-do-re-do-ti-la; la-ti-do-re-do-ti-la; la-ti-do-re-mi-re-do-ti-la; Dominant, Descending-Ascending: mi-re-do-ti-la-ti-do-re-mi; b. Variation 1: Sing the Basic Additive Scale using a variety of rhythm ADDITIVE PENTACHORD-MINO T <sub>4</sub> T <sub>4</sub> T <sub>4</sub> T <sub>4</sub> T <sub>4</sub> T T													
la-ti-do-re-mi-re-do-ti-la; Dominant, Descending-Ascending: mi-re-do-ti-la-ti-do-re-mi; b. Variation 1: Sing the Basic Additive Scale using a variety of rhythm ADDITIVE FENTACHOKD-IVINK MADDITIVE FENTACHOKD-IVINK MADDITIVE FENTACHOKD-IVINK MI, M,													
la-ti-do-re-mi-re-do-ti-la; Dominant, Descending-Ascending: mi-re-mi; mi-re-do-ti-do-re-mi; mi-re-do-ti-la-ti-do-re-mi; b. Variation 1: Sing the Basic Additive Scale using a variety of rhythm r <sub>↓</sub> r <sub>↓</sub> r <sub>↓</sub> r r													
mi–re–mi; mi–re–do–re–mi; mi–re–do–ti–do–re–mi; mi–re–do–ti–la–ti–do–re–mi; b. Variation 1: Sing the Basic Additive Scale using a variety of rhythm r <sub>↓</sub> r <sub>↓</sub> r r r	↓m												
mi-re-mi; mi-re-do-re-mi; mi-re-do-ti-do-re-mi; mi-re-do-ti-la-ti-do-re-mi; b. Variation 1: Sing the Basic Additive Scale using a variety of rhythm r <sub>↓</sub> r <sub>↓</sub> r r r	• •												
b. Variation 1: Sing the Basic Additive Scale using a variety of rhythm $\mathbf{r}_{\downarrow}$ $\mathbf{r}_{\downarrow}$ $\mathbf{r}_{\downarrow}$ $\mathbf{r}_{\uparrow}$ $\mathbf{r}_{\downarrow}$ $\mathbf{r}_{\uparrow}$ $\mathbf{r}_{\downarrow}$ $r$													
patterns. For example: half, quarter, quarter.	r												
c. Variation 2: Sing the Basic Pentachord Scale labeling the distance	1												
before each pattern is sung. $d_{\downarrow}$ $d$ $d$ $d_{\uparrow}$ $d_{\uparrow}$ $d$	d												
Tonic, Ascending-Descending: $t_{t}$ t t t t t t	t												
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P5: la-ti-do-re-mi-re-do-ti-la;													
Dominant, Descending-Ascending: 1  1  1  1  1	1₁												
M2: mi–re–mi; M3: mi–re–do–re–mi; P4: mi–re–do–ti–do–re–mi;													
P5: mi-re-do-ti-la-ti-do-re-mi;													
<ul> <li>Do NOT sing the interval quality or the exercise will become one unit and the students will not be able to transfer units interval to literature. Instead stars and sneak the sublity and then sing the nettern.</li> </ul>	er the												
<ul> <li>various intervals to literature. Instead stop and speak the quality and then sing the pattern.</li> <li>Vary the order in which the patterns are sung. Remember to speak the label prior to singing.</li> </ul>													
<ul> <li>Vary the order in which the patterns are sung. Kenember to speak the laber phor to singing.</li> <li>Integrate appropriate rhythm patterns.</li> </ul>													
<ul> <li>d. Variation 3: Sing only the ascending patterns from tonic and the descending patterns from dominant; REMEMBER to la</li> </ul>	hol												
prior to singing.	bei												
Tonic, Ascending: M2: la–ti; m3: la–ti–do; P4: la–ti–do–re; P5: la–ti–do–re–mi;													
Dominant, Descending: M2: mi–re; M3: mi–re–do; P4: mi–re–do–ti; P5: mi–re–do–ti–la;													
• Vary the order in which the patterns are sung. Remember to speak the label prior to singing.													
<ul> <li>Integrate appropriate rhythm patterns.</li> </ul>													
e. Variation 4: Sing only the descending patterns to tonic and the ascending patterns to the dominant; REMEMBER to lak	el.												
Descending to Tonic: M2: ti–la; m3: do–ti–la; P4: re–do–ti–la; P5: mi–re–do–ti–la;													
<i>Descending to Tonic</i> : M2: ti–la; m3: do–ti–la; P4: re–do–ti–la; P5: mi–re–do–ti–la; <i>Ascending to Dominant</i> : M2: re–mi; M3: do–re–mi; P4: ti–do–re–mi; P5: la–ti–do–re–mi;													
-													
Ascending to Dominant: M2: re-mi; M3: do-re-mi; P4: ti-do-re-mi; P5: la-ti-do-re-mi;													
<ul> <li>Ascending to Dominant: M2: re-mi; M3: do-re-mi; P4: ti-do-re-mi; P5: la-ti-do-re-mi;</li> <li>Vary the order in which the patterns are sung. Remember to speak the label prior to singing.</li> </ul>	:e)												

• Vary the order in which the patterns are sung. Remember to speak the label.

## Part-Singing

a. Basic Additive Pentachord Scale: [*la-based Minor, Graph 01B*]

Group/Individual A sings the Ascending-Descending Additive Pentachord while Group/Individual B sings Descending-Ascending Additive Pentachord:

Ascending-Descending: la-ti-la; la-ti-do-ti-la; la-ti-do-re-do-ti-la; la-ti-do-re-mi-re-do-ti-la; Descending-Ascending: mi-re-mi; mi-re-do-re-mi; mi-re-do-ti-do-re-mi; mi-re-do-ti-la-ti-do-re-mi; Exchange tasks.

b. Variations 2, 3, and 4 can each be sung in two-part harmony with or without the labels.

## Flashcards for Variations 3, 4, and 5.

Flashcards can be used with the entire ensemble or in cooperative learning groups of 3-6 to reinforce skills;

- Game 1: Game of Thrones: This flashcard competition can be played between two or more teams (Alto vs Soprano; Woodwinds vs Brass, etc.) Teams receives 1 point for each correct answer; a wrong answer can be stolen by another other team for 2 points. There isn't a penalty for a wrong answer; guesses are encouraged.
  - Variation 5 ONLY Additional Option: One student from Team A labels the pattern and another student from Team B sings the pattern.
- **Game 2: Family Feud:** The above flashcard competition could also be played using a call bell. The first competitor to hit the bell earns the right to answer first; if they are incorrect, their competitor then answers, etc.
- Game 3: Treble Trek, Bass Clef Boogie or C Clef Challenge: The team flashcard competition can also be played like Candy Land using one of these game boards. Large, round, colored magnet can be used as for each team. One step forward for correct answer; one step back for a wrong answer; two steps forward for correctly answering your competitors incorrect answer.







Gameboards are located in a sub file in CHARTS.

- Game 4: Last Singer/Musician Standing: Form cooperative learning groups of 3-5 members. Participants should take turns being the moderator. A participant is shown a flashcard and sings the indicated pattern. If the participant sings the correct pattern, they remain in the circle. If it is incorrect, they are eliminated from the circle and the next participant has the opportunity to sing the correct pattern.
  - Variation 5 ONLY Additional Option: One participant sings the pattern and next participant labels it. An incorrect response results in the participant being eliminated from the circle.

Flashcards: Additive Minor Pentachord-Variation 3													
Minor Pentachord	Tonic M2 Stepwise	↑ Ascending	Tonic m3 Stepwise	↑ Ascending	Tonic P4 Stepwise	↑ Ascending	Tonic P5 Stepwise	↑ Ascending	Minor Pentachord				
Flashcards A	Dominant M2 Stepwise	↓ Descending	Dominant M3 Stepwise	↓ Descending	Dominant P4 Stepwise	↓ Descending	Dominant P5 Stepwise	↓ Descending	Flashcards A				

		Flas	hcards: Ad	ditive Minc	or Pentacho	ord-Variatio	n 4		
Minor Pentachord	M2 Stepwise Tonic	↓ Descending	m3 Stepwise Tonic	↓ Descending	P4 Stepwise Tonic	↓ Descending	P5 Stepwise Tonic	↓ Descending	Minor Pentachord
Flashcards B	M2 Stepwise Dominant	↑ Ascending	M3 Stepwise Dominant	↑ Ascending	P4 Stepwise Dominant	↑ Ascending	P5 Stepwise Dominant	↑ Ascending	Flashcards B

show	Flashcards: Additive Minor Pentachord-Variation 5 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. Before or after singing the pattern, verbally label the quality and quantity of interval from the lowest pitch of the pattern to the highest pitch of the pattern or vice versa. Focus on marrying the sound and the label.																							
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