A pedagogical guide for extended and extreme vocal techniques used in contemporary classical vocal music

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A PEDAGOGICAL GUIDE FOR EXTENDED AND EXTREME VOCAL TECHNIQUES
USED IN CONTEMPORARY CLASSICAL VOCAL MUSIC

by

Janet Brehm Ziegler

An Essay submitted in partial fulfillment
of the requirements for the
Doctor of Musical Arts
degree in the
Graduate College of
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Essay Supervisors: Senior Lecturer Susan Sondrol Jones
Associate Professor John Muriello
This essay is dedicated to Dr. Aaron Ziegler my loving husband, my parents Barbara Louise Brehm and James Edward Taylor, and in memory of my grandmother, Elizabeth Ida Brehm, for their constant belief in me, my goals, and this project.
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PUBLIC ABSTRACT

There are numerous challenges to singing contemporary classical vocal music including a number of harmonic, melodic, rhythmic, and formal elements not commonly seen in the western Classical or Romantic era compositions. There are new notations, new sounds, new ideas, and new demands. Finding a way to train college-aged singers to perform standard classical repertoire alongside contemporary classical repertoire has been a personal goal for many years.

This essay contains exercises and vocalises to help train singers to prepare their instrument to perform the demanding music presented in this body of repertoire. Musical concepts covered in this essay include large interval training, laughing drills, tone clusters, and a variety of others.

Current scholarship on this subject does not address the pedagogical steps of teaching music classified as contemporary classical vocal music. This essay provides exercises, vocalises, and recommendations for the development of vocal techniques required to perform works from this repertoire with healthy and secure technique.
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PREFACE

Originally this essay was designed to explore the biographical and compositional histories of American contemporary classical composers, analyze their vocal repertoire, and create exercises based on specific new elements in those works. Over time the scope changed to focus primarily on creating exercises and vocalises to perform any piece of music in this body of repertoire, not just pieces composed by American composers. Opening this study up to all composers of contemporary classical music I was able to incorporate many composers that have added a great deal of repertoire to this collection of music.

Throughout my music education many of my colleagues were turned off by the “noise” I created as part of the new music ensembles. I was fascinated by the intricate harmonies, or lack there-of, the vastness of the requirements for the voice, and the sheer newness of these works. Upon asking my colleagues why they disliked the music, it became clear that the fear and dislike came from a lack of understanding of the intricate parts.

During my time at The University of Iowa I was determined to create an essay such as this to guide singers through the misunderstood elements, to help them to perform new compositions with confidence. The resulting essay and exercises within will be the first of hopefully many volumes of exercises that cover the majority of the concepts introduced by composers of contemporary classical vocal music.
INTRODUCTION AND NEED FOR STUDY

The purpose of this essay is to create pedagogical vocalises and exercises for extended and extreme vocal techniques found in contemporary classical vocal music. In this study I am defining contemporary classical vocal music as vocal music that extends the Bel Canto\(^1\) technique with “other modes of musical expression and organization.”\(^2\) Extended techniques will be defined as those techniques that build upon classical era singing in the Bel Canto style while extreme techniques will be defined as those techniques and exercises designed to train the voice to create new sounds (teeth chattering, screaming, laughing, jibberish, etc.), that have less in common, in terms of technique, with bel canto style singing.

Challenges to singing contemporary classical music include a number of extended harmonic, melodic, rhythmic, and formal elements. These may include atonal or dissonant tonal language (tone rows, matrixes, chance music of John Cage, etc.), wide intervallic leaps, the use of microtones\(^3\), nested tuplets\(^4\) and other complex rhythms, non-functional harmonic language\(^5\), and non-diatonic scales. Singers of contemporary classical repertoire may also encounter


\(^{3}\) Any interval smaller than a semitone, or half-step.

\(^{4}\) "Any rhythm that involves dividing the beat into a different number of equal subdivisions from that usually permitted by the time-signature (e.g., triplets, duplets, etc.)" Carl Humphries. *The Piano Handbook* (San Francisco, CA: Backbeat Books; London: Hi Marketing 2002), 266.

\(^{5}\) Harmonies in the other instruments that do not follow the rules from previous eras, resulting in uncommon chord progressions, or the absence of chord progressions.
extreme uses of the voice, such as *Sprechstimme/Sprechgesang*⁶, bursts of shouting and screaming, laughing, tongue clicks, teeth grinding, or a combination of these elements.

Those elements once considered to be noise were now part of the musical language. In early 20th century Vienna, Arnold Schoenberg and his students began composing a type of music that pushed Wagnerian chromaticism into a music free of “hierarchies of tonal discourse.”⁷ In the 1960s in California Steve Reich recorded a street preacher talking about Noah and the flood on two identical tape players. He used the recorded pattern of the preacher’s voice and the sounds of the ambiance, the traffic, the wind, the timbre of the voice, etc., as the compositional elements of *It’s Gonna Rain* (1965). While playing back the tapes, the patterns on the two tape players slipped out of sync with each other and start to phase. This element, discovered by accident, has now become one of the distinctions associated with Reich’s compositions⁸. While this particular piece wasn’t intended to be performed, the popularity of this piece opens up the availability of non-melodic motives/ideas for composers. Stravinsky’s *Rite of Spring* (1913) incorporates dissonant chords stacked on top of each other with violent unrelenting rhythms. Erwin Schulhoff’s *Sonata Erotica* (1919/1920) is a very detailed notation of a female orgasm, to be performed on stage in front of an audience. Penderecki’s *Threnody for the victims of Hiroshima* (1960), composed for 52 string instruments, use an unconventional score, with very specific counterpoint, to portray the attack. These pieces, and many others, indicate that the accepted basic elements for composition began to change.

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Composers like Crumb, were expanding the uses and treatment of the voice. He used the voice as an integral part of the soundscape rather than as a melodic line to be supported by the orchestration. Joan La Barbara’s compositions explore the human voice as a multi-faceted instrument that expands conventional boundaries. New uses for the voice and the singer continue to expand, creating a need for a new pedagogy. Current scholarship on this subject provides very few technical resources for the pedagogical steps of teaching music classified as contemporary classical vocal music.

Current pedagogical practices used to teach voice closely follow the training methods and techniques of the Bel Canto style that flourished in the eighteenth and nineteenth centuries in Europe. These techniques include, but are not limited to, singing melismatic patterns (coloratura) on one or more vowels, trills, turns, and breath support training, often within a limited range. The focus is on “pure” Italian vowels, and the ability to sing long, sustained legato lines. While this style of technique training is mandatory is needed for a career in classical vocal music, additional training in the techniques needed for proper execution of contemporary classical vocal music are less readily available, or understood. Many college-aged singers trained in classical vocal techniques are unable to execute these new pieces comfortably and could end up with vocal fatigue or other damaging vocal issues. In this study I seek to address this pedagogical gap by providing beginning exercises and vocalises.

Mention of healthy, non-harming practices must be brought up in this essay. It is not my intent to presume that current pedagogical training is damaging to young singers. The intent is that without proper guidance through exercises and repertoire that present new and extreme

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10 quintuplet turn starting on the principle note.
vocal technique, there is potential for unevaluated vocal strain, which could produce vocal fatigue, nodes, throat pain or discomfort, etc. I have observed college-age singers work through pieces of new music without preparatory exercises, and often they have reported that there is vocal strain and tension due to their admitted lack of knowledge with key aspects of the repertoire.

This project is designed as a side-by-side training companion to the classical/Bel Canto method of singing for undergraduate students and their teachers. A student may work on descending major and minor scales, paired with modal “scales” and Sprechstimme exercises. For the entirety of this study, a vocalise will be defined as “a wordless vocal exercise sung to one or more vowels,” while vocal exercises will be designed to train the singer to negotiate certain specific concepts, laughing, Sprechstimme, large interval training, etc. The exercises in this essay are intended as building blocks to singing this body of repertoire and should be practiced daily alongside traditional vocal exercises.

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LITERATURE REVIEW

I have included both historical and pedagogical sources, as some of the historical texts talk about the new ways of composition for the voice, the treatment of the voice, and the demands presented by the composers. These sources also provide repertoire lists, recording information, and often biographical information that is pertinent to singing this music, while many of the pedagogical texts do not. I have also included texts published between 1960 and 1988\(^\text{12}\) as source material for this essay, as many of those texts contain first-hand reactions and premiere performance notes to pieces of music of this genre.

*Music in the United States: A Historical Introduction* by H. Wiley Hitchcock (1988) broadly outlines American Music from early sacred, to jazz, and rock of the late 1980s. This book begins to explain on the new types of music being created by American composers. In the tenth chapter, *The Post-War Decades: Into the 1960s*, there is a discussion of the twelve-tone compositional technique and related compositional styles of Elliot Carter and Milton Babbitt, and how these techniques became more acceptable. The footnotes often provided greater information for this study, such as where to find a list of compositions and composers for performances that had been held at the Columbia-Princeton Center in the 1960s and 70s. Many of these compositions were not for voice, but those that were had been composed by Milton Babbitt, and Pauline Oliveros, two composers whose works I examined for this study. Chapter 12, entitled *Timbral, Tonal Temperament, and Technological Outreach*, introduced me to

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\(^{12}\) The dates of these sources are mentioned due to the fact that there are newer editions of a few of these sources in circulation, however the older editions contain the information pertinent to this study. The repertoire lists, first-hand experiences, and some notational information do not appear in as much detail in the later editions.
performance artist Diamanda Galás and the “super-human” limits of some of her stage works. Before reading this text I had not considered pieces such as *Wild Women with Steak Knives* in this study, however the use of the voice in these pieces influenced my plosive consonant exercises.

*20th-Century Music: An Introduction* by Eric Salzman also outlines the characteristics of this genre and time period. The author discusses several important composers, their contributions to the genre, and the introduction of new notation. He explains the impetus for changes in composing from pre-World War I to post-World War II. Salzman discusses in great detail the compositional chronology of composers; for example, George Crumb, and how his compositions are similar, in part, to more accessible compositions by earlier composers and how they fit together inside one piece of music. These insights into how his compositions are pieced together help explain how one should perform them, i.e. what first steps to take, where to worry about pitches, where the rhythms are the most important, etc.

*American Music in the 20th Century* by Kyle Gann opens with a “prelude” entitled “What is American Music?.” In it, Gann explains the struggle of composers to find a true American musical art form and helps to identify the importance of this definition in the musical world. From the beginning pages there is an explanation of the relevance of each composer using titles such as *Forefathers, Experimentalism*, to the *Post-minimalists* in understandable terms. Gann examines the chronology of composers and illustrates that each composer may fit into several musical categories throughout their compositional life. Gann examines key elements specific to contemporary classical music as a genre (screaming, Sprechstimme, extreme dissonance,

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rhythmic issues, etc.). He also inspects the rationale behind the composer’s notation, how they evolved over time inside of a composers oeuvre, and provides a works cited page that provided sources that proved to be helpful for the organization of this essay.

There are two pedagogical books, *Tone Development Through Extended Techniques* by Robert Dick (for flute) and *The Contemporary Violin, Extended Performance Techniques* by Patricia and Allen Strange, that explain in detail how to execute the techniques used contemporary classical music for these specific instruments.

*Tone Development Through Extended Techniques* by Robert Dick is a book of exercises for flute. Each section begins with an explanation of the notation used for extended techniques as well as repertoire suggestions of where a specific technique could be encountered. This text provides a brief explanation for executing each concept, paired with exercises for the technique, i.e. throat tuning, natural harmonic bending, interval adjustment by ear, articulation and other extended techniques flutists will see in music from the 20th and 21st century.

*The Contemporary Violin, Extended Performance Techniques* by Patricia Strange and Allen Strange explains step by step the bowing, fingering, harmonics, tuning systems, etc. for the violin to perform music written in the 20th and 21st centuries. There are also chapters devoted to amplification and how to use electronics, such as electric bows, microphones, and MIDI. This text provides an explanation of where one would find the need for such techniques, one or two exercises written in prose, and gives a list of scores, composers, and recordings for each technique.

The two mentioned pedagogical books for non-vocal instruments helped me to create a layout for the exercises in this study. The exercises in those texts correspond to certain solo
pieces and passages of larger works for violin and flute. To date there is no book that contains this type or quantity of exercises, of this caliber, for contemporary classical voice.

The only comparable book for the voice is *Techniques of Singing* by Nicholas Isherwood. *Techniques of Singing* offers an explanation of a wide variety of techniques with corresponding repertoire for the voice since the late 1940s. While Isherwood has explained, in prose, the mechanics behind each technique, there are no written exercises that teach the execution of these techniques, or an explanation of the end goal. Based on a survey conducted in 2015\(^\text{14}\) current teachers express issues in finding time to build and create such exercises for students. This book is a fascinating source for advanced singers but could create confusion for those just learning to sing, or teach singing. There is a repertoire list, and a CD provided with this text so one can hear how the voice should sound; however, without notated exercises, this book does not provide the needed tools to train the younger, less experienced singers to effectively perform many of the demands of this music. The information found in this source was invaluable to the design of many of the exercises found in this essay, and the order in which I put them.

Lars Edlund’s *Modus Novus* was most helpful to this study by introducing the idea that ear training for contemporary classical music can be a part of traditional voice lessons. Throughout, Edlund emphasizes that the teacher should lead the exercises, and guide the pupil until they are secure in each section. I believe that the *Modus Novus* is better suited for more advanced students who already understand major and minor intervals. This text is rich with exercises for atonal ear training and aided in the set up the exercises created for this essay, which is created to bridge the gap between traditional voice studies and the studies that Edlund has presented.

\(^{14}\) Survey was conducted in 2015 with IRB approval from the University of Iowa.
“Performance Problems in Contemporary Vocal Music and Some Suggested Solutions”, the dissertation by Diane Higginbotham, began to answer some of the questions presented in this study. In her dissertation she examines several exercises from Lars Edlund’s *Modus Novus*, and how these specific exercises are more important than others to effectively train the contemporary singer. In this text Higginbotham shares her interviews with many singers and composers who elaborate on difficulties with entrances, rhythms, melodic structure, etc. This text does provide a few original exercises for tuning close intervals, accurately singing difficult rhythms, and dealing with the falsetto registers. The exercises are handwritten, and limited, but were the starting point from which I built many of the tone cluster and interval training exercises for this essay.

*The 21st-Century Voice: Contemporary and Traditional Extra-Normal Voice*, by Michael Edward Edgerton breaks down the physiology of what happens to the vocal instrument when singing many exercises and passages of music from the 21st century. Edgerton also uses prose rather than musical notation to explain a few concepts from this body of music. This text is rich with scientific explanations, yet uses language that the typical undergraduate student would not fully understand. In my opinion, this source assumes the readers’ familiarity with the principles of voice science, the physics of sound, and the complete singing anatomy. While this source is very advanced for the purposes of this study, as this study is aimed at younger college-aged singers, it does have information helpful to building vocally healthy exercises, based on the principles of voice production. He has included very detailed documentation of the use of controlled and conscience airflow in singing, and how minute the differences in traditional and contemporary singing can be. Edgerton also shows many repertoire examples where some of the techniques will be needed, mostly ingressive phonation and rate of airflow on the inhalation.
Sharon Mabry’s *Exploring Twentieth-Century Vocal Music: A Practical Guide to Innovation in Performance and Repertoire* is an overarching source that covers biographical data of composers, explains many of the notational issues, such as quarter tones, Sprechstimme, and extreme registers, introduces many of the nontraditional compositional techniques, and provides a “how-to” section for singers in prose. This source provided helpful insight for narrowing the scope of this study, and for post-graduation publication goals.

There are several sources that mention pedagogical elements that on the surface would appear to aid in this study, such as *Provenance: Historic Voice Pedagogy Viewed through a Contemporary Lens* by Stephen F. Austin. These texts examine how traditional techniques are being taught in modern settings rather than new techniques for modern music and performance. Other sources considered for this study were *Song, A Guide to Art Song Style and Literature* by Carol Kimball, *Music in the Twentieth and Twenty-First Centuries* by Joseph Auner, *Aspects of Twentieth-Century Music* edited by Gary E. Wittlich, and several others that primarily provided lists of composers, compositions, and stylistic features of certain pieces or decades. Amanda DeBoer Barlett’s dissertation, “Ingressive Phonation in Contemporary Vocal Music”, and the dissertation by Melanie Austin Crump, “When Words Are Not Enough: Tracing the Development of Extended Vocal Techniques in Twentieth-Century America,” were also considered for this essay. These sources were most useful to this study for their bibliographical content. Encyclopedias of music, musical terms, and repertoire were not as accommodating to the goals of this study, but still provided useful repertoire lists, and other supportive information.
METHODOLOGY

To discover proper exercise and vocalise layout, I spent the spring of 2015 with Lisa Magdelena Fornhammar, pre- eminent performer and teacher of contemporary classical vocal music, at Mozarteum University Salzburg. Together we explored new exercises and methods to produce the desired sounds and articulations notated by these composers without harm to the voice. I worked through screaming exercises musically, without strain to the instrument, in a new way. Lisa asked me to comfortably sing the highest note I could produce and then incorporate a glottal scrape/vocal fry\textsuperscript{15}. Surprisingly this produced an effective scream, with no tension in the throat and no physical pain\textsuperscript{16}. In the summer of 2015 and 2017, I attended the New Music on the Point festival in Lake Dunmore, Vermont to research these techniques in practice. During this festival I collaborated with musicians and composers from around the world to exchange ideas regarding the techniques necessary to perform this genre as a singer, and how to effectively perform them without harm to the voice. In the summer of 2015 I studied and observed technique training on other students with Jennifer Beattie, mezzo-soprano. While working with Jennifer I realized how rewarding teaching these concepts could be. She helped me to realize that the struggle of learning these pieces was a pedagogical objective in my own teaching practices.

In the Summer of 2017 I spent two weeks in coaching seminars, lessons, and master classes with Tony Arnold, soprano (2017 Kunkemueller Artist in Residence). Tony is a world-renowned performer of contemporary classical vocal music and is on faculty at Peabody Conservatory. Her approach informed me that younger singers need to feel comfortable with this

\textsuperscript{15} a vocal effect produced by very slow vibration of the vocal cords and characterized by a creaking sound and low pitch. As with other kinds of laryngealization, vocal fry is produced by constricting the larynx.

\textsuperscript{16} Due to the advanced level of these exercises, they have been omitted in this essay. They will be included in future publication.
music in relation to their traditional classical music training. She adapts the musical education the student already possessed to introduce difficult sections of newer pieces. For example, I was learning a new piece entitled From Afar by Alan Hankers, and my first note was supposed to be played by the guitar one beat before I start singing; however, often I couldn’t hear it from across stage, or it wasn’t being played. The first several measures of music was ethereal, and I couldn’t hear my pitch in the other instruments, and I worried I would miss this entrance. Tony showed me that there were other places in the introductory material where the pitch I needed could be discovered in association to notes being played by the other instruments. They weren’t the pitch I was going to sing, but they very nearly outlined chords that would lead me directly to the pitch. I realized at once that I hadn’t been listening to the music out of fear of missing that one note. She helped me create exercises specific to the music I was working on at the festival to drill other such sections, which ultimately lead to my laughing and ingressive phonation drills.

I have also interviewed both Tony Arnold and Phyllis-Bryn Julson, Chair of the Voice Department, Peabody Conservatory, and trail-blazing performer of cutting-edge contemporary classical vocal music, in order to gain insight into their methods of teaching pieces with uncommon notation. Both Arnold and Bryn-Julson stated that having perfect pitch is certainly advantageous, but learning and practice of uncommonly used intervals is required. With both sopranos I worked through new exercises not commonly taught in collegiate programs.

As models for this essay I have studied the organization of the vocalises and exercises in Vaccai Practical Method of Italian Singing by Nicola Vaccai17, Bel Canto: A Theoretical and

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17 composed between 1790-1848, compiled after his death.
Practical Vocal Method\textsuperscript{18}, and Thirty Vocalises, Op. 32\textsuperscript{19}, by Mathilde Marchesi. These method books focus entirely on the Italian Bel Canto vocal style of singing.

Since the publication of these books, there have been numerous texts that focus on the training of the voice, such as The Structure of Singing, by Richard Miller, Basics of Vocal Pedagogy: The Foundations and Process of Singing by Clifton Ware, and The Functional Unity of the Singing Voice by Barbara Doscher. Each of these books provides insight into teaching specific aspects of the singing voice and provide example exercises. Though, aside from scientific observations found, the authors introduce few new technical concepts. Most of these texts focus on training legato lines, agility in melismatic passages, unifying registers in the voice, and singing beautifully\textsuperscript{20}, healthily, and with ease - key concepts of Bel Canto style singing.

\textsuperscript{18} 1886, revised 1967 by Estelle Liebling
\textsuperscript{19} Edited in 1967
\textsuperscript{20} This word is used throughout the older pedagogical texts to mean musical lines, with great depth and warmth chiaro paired with a certain vibrancy or brilliant sound squillo, together becoming chiaroscuro.
EXERCISES AND VOCALISES

With all exercises in this chapter it is important to work slowly to ensure that the singer can successfully execute each exercise before moving forward. When slow, consistent, and accurate singing of all notes is achieved, then one can increase tempo and work through these in a different order (see page 64 for some options). This deliberate work is important to building habitual exactness with these concepts. The goal is to build muscle/aural memory in not just the singing instrument, but the surrounding muscles and resonance spaces as well (diaphragm, pharyngeal resonance, oral and laryngeal resonance, etc.).

**Tone Clusters**

In many pieces of contemporary classical music the entrance of the singer seems to come from within a cluster of pitches in the other instruments of the ensemble. For example, on page 2 of Juliana Hall’s *Propriety* in measure eight the soprano enters on an A₄ while the piano plays B♭, D, and E.

![Figure 1: Representation of Soprano entrance](image-url)
In William Bolcom’s “Songs of Innocence and Experience” there are a number of entrances such as these. In the *Introduction*, at measure 125, the tenor enters on G4 where the surrounding instruments outline an Amin7 chord, that has been approached chromatically in the previous measures.

![Voice and Piano reduction](image)

Figure 2: Representation of Tenor entrance

In Igor Stravinsky’s “In Memoriam Dylan Thomas” the tenor voice enters in the third measure of the second movement, *Song*, on a Bb3 from the cluster of Cb, D, Fb in the strings\(^21\).

While there is a Bb given earlier, it is almost inaudible in the resulting tone cluster.

![Score and Piano reduction](image)

Figure 3: Representation of Tenor entrance

\(^{21}\) While this piece is written for strings and four trombones, the trombones do not play in this second movement *Song*. 
In order to correctly sing pitches coming out of clusters much more complicated than these examples, the singer must either have perfect pitch, or learn to negotiate that pitch out of the notes from the other instruments in the ensemble. There are many such examples found in classical contemporary song repertoire. In my experience one of the best ways to learn to execute these entrances is to practice small scale intervals that expand into greater tone clusters.

The following examples have been created to help train the singer to perform these entrances with ease, confidence, and clarity. The exercises are intended to aid in realizing intervals from two notes (the interval), then three notes (major/minor chord), then a small cluster of five notes. The first exercise is provided in full to show how to progress through with piano assistance. The exercises that follow are in a more condensed form but should be worked up and down the entire singing range. It is important to continue working on an exercise until one can accurately sing the desired note without piano assistance before moving on to subsequent exercises in the section.

The intervals are grouped into four sections. The first section focuses on singing the root note of the major and minor second against the harmonic interval of a second in the piano. Section two focuses on singing the second (higher) note of the major or minor second against the harmonic interval in the piano. The third section focuses on the major and minor second against harmonic chords and clusters. The final section, section four, comprises all other intervals covered in this essay. For all exercises follow the directions given in the first exercise.
Minor Seconds – Section One: Singing the root

The exercises in this section should be sung on any closed vowel combined with any consonant, for example [mi], [di], [bu]. Gradually adjust to open vowels as the notes extend into the upper register. Aim for clear, forward sounds in the head or mixed voice with relaxed low breathing. The exercise can exceed the octave provided on either end of the range. The full exercise is provided for reference for all exercises in sections one through four.

For this set of exercises, focus is on the root of the interval:

Exercise 1: Singing the root: Minor Seconds with piano assistance
Exercise 2: Singing the root: Minor Second without piano assistance

Minor Seconds – Section Two: Singing the Higher note

For this set of exercises, focus is on the higher note of the interval.

Exercise 3: Singing the Second: Minor Second with piano assistance
Exercise 4: Singing the Second: Minor Second without piano assistance

Major Second – Section One: Singing the Root

Exercise 5: Singing the Root: Major Second with piano assistance

Exercise 6: Singing the Root: Major Second without piano assistance
Major Seconds – Section Two: Singing the Higher Note

Exercise 7: Singing the Second: Major Second with piano assistance

Exercise 8: Singing the Second: Major Second without piano assistance
Major and Minor Seconds – Section Three: Singing the second against Major and Minor Chords and Clusters

Continue with directions from first two sections (found on page 16)

Exercise 9: Singing the Second: Minor Seconds in minor chord with piano assistance

Exercise 10: Singing the Second: Minor Seconds in minor chord without piano assistance
Exercise 11: Singing the Second: Minor Second in major chord with piano assistance

Exercise 12: Singing the Second: Minor Second in major chord without piano assistance
Exercise 13: Singing the Second: Major Seconds in minor chord with piano assistance

Exercise 14: Singing the Second: Major Seconds in minor chord without piano assistance
Exercise 15: Singing the Second: Major Second in major chord with piano assistance

Exercise 16: Singing the Second: Major Seconds in major chord without piano assistance
Exercise 17: Singing the Second: Minor Second in five note cluster with piano assistance

Exercise 18: Singing the Second: Minor Second in five note cluster without piano assistance
Exercise 19: Singing the Second: Major Second in five note cluster with piano assistance

![Musical notation](image1)

Exercise 20: Singing the Second: Major Second in five note cluster without piano assistance

![Musical notation](image2)
Section Four: Thirds to Sevenths

Continue using the directions found on page 16. These exercises are set in three parts, over the interval, over the major and minor chord, and over a five note tone cluster.

**Minor Thirds**

Exercise 21: Singing the Third: Minor Thirds with piano assistance

Exercise 22: Singing the Third: Minor Thirds without piano assistance
Exercise 23: Singing the Third: Minor Thirds over minor chord with piano assistance

Exercise 24: Singing the Third: Minor Thirds over minor chord without piano assistance
Exercise 25: Singing the Third: Minor Thirds over major chord with piano assistance

Exercise 26: Singing the Third: Minor Thirds over major chord without piano assistance
Exercise 27: Singing the Third: Minor Thirds over five note cluster with piano assistance

Exercise 28: Singing the Third: Minor Thirds over five note cluster without piano assistance
Major Thirds

Exercise 29: Singing the Third: Major Thirds with piano assistance

Exercise 30: Singing the Third: Major Thirds without piano assistance
Exercise 31: Singing the Third: Major Thirds over minor chords with piano assistance

Exercise 32: Singing the Third: Major Thirds over minor chords without piano assistance
Exercise 33: Singing the Third: Major Third over major chord with piano assistance

Exercise 34: Singing the Third: Major Third over major chord without piano assistance
Exercise 35: Singing the Third: Major Third over five note cluster with piano assistance

Exercise 36: Singing the Third: Major Third over five note cluster without piano assistance
Perfect Fourth

Exercise 37: Singing the Fourth: Perfect Fourth with piano assistance

Exercise 38: Singing the Fourth: Perfect Fourth without piano assistance
Exercise 39: Singing the Fourth: Perfect Fourth over minor chord with piano assistance

Exercise 40: Singing the Fourth: Perfect Fourth over minor chord without piano assistance
Exercise 41: Singing the Fourth: Perfect Fourth over major chord with piano assistance

Exercise 42: Singing the Fourth: Perfect Fourth over major chord without piano assistance
Exercise 43: Singing the Fourth: Perfect Fourth over five note cluster with piano assistance

Exercise 44: Singing the Fourth: Perfect Fourth over five note cluster without piano assistance
Tri-Tone

Exercise 45: Singing the Tri-Tone: Tri-Tone with piano assistance

Exercise 46: Singing the Tri-Tone: Tri-tone without piano assistance
Exercise 47: Singing the Tri-Tone: Tri-Tone over minor chord with piano assistance

Exercise 48: Singing the Tri-Tone: Tri-Tone over minor chord without piano assistance
Exercise 49: Singing the Tri-Tone: Tri-Tone over major chord with piano assistance

Exercise 50: Singing the Tri-Tone: Tri-Tone over major chord without piano assistance
Exercise 51: Singing the Tri-Tone: Tri-Tone over five note cluster with piano assistance

Exercise 52: Singing the Tri-Tone: Tri-Tone over five note cluster without piano assistance
Perfect Fifth

Exercise 53: Singing the Perfect Fifth: Perfect Fifth with piano assistance

Exercise 54: Singing the Perfect Fifth: Perfect Fifth without piano assistance
Exercise 55: Singing the Perfect Fifth: Perfect Fifth over minor chord with piano assistance

Exercise 56: Singing the Perfect Fifth: Perfect Fifth over minor chord without piano assistance
Exercise 57: Singing the Perfect Fifth: Perfect Fifth over major chord with piano assistance

Exercise 58: Singing the Perfect Fifth: Perfect Fifth over major chord without piano assistance
Exercise 59: Singing the Perfect Fifth: Perfect Fifth over five note cluster with piano assistance

Exercise 60: Singing the Perfect Fifth: Perfect Fifth over five note cluster without piano assistance
**Minor Sixth**

Exercise 61: Singing the Minor Sixth: Minor Sixth with piano assistance

![Musical notation for Exercise 61]

Exercise 62: Singing the Minor Sixth: Minor Sixth without piano assistance

![Musical notation for Exercise 62]
Exercise 63: Singing the Minor Sixth: Minor Sixth over minor chord with piano assistance

Exercise 64: Singing the Minor Sixth: Minor Sixth over minor chord without piano assistance
Exercise 65: Singing the Minor Sixth: Minor Sixth over major chord with piano assistance

Exercise 66: Singing the Minor Sixth: Minor Sixth over major chord without piano assistance
Exercise 67: Singing the Minor Sixth: Minor Sixth over five note cluster with piano assistance

Exercise 68: Singing the Minor Sixth: Minor Sixth over five note cluster without piano assistance
Major Sixth

Exercise 69: Singing the Major Sixth: Major Sixth with piano assistance

Exercise 70: Singing the Major Sixth: Major Sixth without piano assistance
Exercise 71: Singing the Major Sixth: Major Sixth over minor chord with piano assistance

Exercise 72: Singing the Major Sixth: Major Sixth over minor chord without piano assistance
Exercise 73: Singing the Major Sixth: Major Sixth over major chord with piano assistance

Exercise 74: Singing the Major Sixth: Major Sixth over major chord without piano assistance
Exercise 75: Singing the Major Sixth: Major Sixth over five note cluster with piano assistance

Exercise 76: Singing the Major Sixth: Major Sixth over five note cluster without piano assistance
Minor Seventh

Exercise 77: Singing the Minor Seventh: Minor Seventh with piano assistance

Exercise 78: Singing the Minor Seventh: Minor Seventh without piano assistance
Exercise 79: Singing the Minor Seventh: Minor Seventh over minor chord with piano assistance

Exercise 80: Singing the Minor Seventh: Minor Seventh over minor chord without piano assistance
Exercise 81: Singing the Minor Seventh: Minor Seventh over major chord with piano assistance

Exercise 82: Singing the Minor Seventh: Minor Seventh over major chord without piano assistance
Exercise 83: Singing the Minor Seventh: Minor Seventh over five note cluster with piano assistance

Exercise 84: Singing the Minor Seventh: Minor Seventh over five note cluster without piano assistance
Major Seventh

Exercise 85: Singing the Major Seventh: Major Seventh with piano assistance

Exercise 86: Singing the Major Seventh: Major Seventh without piano assistance
Exercise 87: Singing the Major Seventh: Major Seventh over minor chord with piano assistance

Exercise 88: Singing the Major Seventh: Major Seventh over minor chord without piano assistance
Exercise 89: Singing the Major Seventh: Major Seventh over major chord with piano assistance

Exercise 90: Singing the Major Seventh: Major Seventh over major chord without piano assistance
Exercise 91: Singing the Major Seventh: Major Seventh over five note cluster with piano assistance

Exercise 92: Singing the Major Seventh: Major Seventh over five note cluster without piano assistance
For more advanced practice try any or all of these out of chromatic order. I found that following the prescribed order is helpful for students who haven’t taken aural skills classes or are struggling to hear the intervals. However, for many of my students I use the following pattern with any of the exercises. I have illustrated the pattern with the minor second.

1. Minor Second over Minor Chord on C
2. Minor Second over Minor Chord on F# (up a tri-tone)
3. Minor Second over Minor Chord on C# (down a perfect fourth)
4. Minor Second over Minor Chord on G (up a tri-tone)
5. Minor Second over Minor Chord on D (down a perfect fourth)
Intervals Larger than an Octave

Many compositions from the mid 20th century to today feature large interval leaps in the vocal line that weren’t used as often in Classical or Romantic Era vocal music. The demand for singers to be able to accurately sing these intervals is becoming greater, as composers are writing larger intervals more commonly. In many pieces of this repertoire, such as Kate Soper’s *The Words Themselves Mean What They Say* (2010), Lauren Spavelko’s *Baby Book* (2016), John Corigliano’s *The Ghosts of Versailles* (1991) there are intervals of a 10th or greater in the vocal line. It is important to learn to cross each passagio carefully, as this can cause vocal fatigue, tension, or other damage if habitually done incorrectly. These exercises are to be sung slowly at first, to train not only the muscles themselves, but the ear also. As before, avoid moving ahead too quickly to ensure proper training of the entire mechanism. To begin, slide through the larger octave, keeping the vocal folds fully adducted.

The vocalises in this section work with intervals from the 9th to the 13th, including the tritone equivalent. Intervals outside the 13th can be practiced in the first two exercises (both work up to two octaves). In the studied repertoire for this essay intervals greater than a 13th were not utilized often.
Interval Training Outside the Octave

Begin on notated pitch in a comfortable octave. The goal is not to train the upper or lower extension, but to accurately execute the desired interval. As with previous exercises, begin slowly, and only increase tempo when consistent singing of the interval is achieved. Start with closed intervals, gradually opening to [ɔ] or [a] when closed vowels are secure.

Exercise 93: Training outside the octave: Intervals of the minor scale with piano assistance
Exercise 94: Training outside the octave: Intervals of the minor scale without piano assistance
Exercise 95: Training outside the octave: Intervals of the major scale with piano assistance
Exercise 96: Training outside the octave: Intervals of the major scale without piano assistance
Exercise 97: Training outside the octave: Intervals of the chromatic scale with piano assistance.

For this exercise it is often helpful to slide, as a vocal siren exercise, between the octaves.

Model

Voice

Piano

V

P

V

P
Exercise 98: Training outside the octave: Intervals of the chromatic scale without piano assistance
Exercise 99: Training outside the Octave: Vocalise on the 9th

**Ascending Major**

```
\mid \new Staff 
  \clef treble
  \key c \major
  \measures 12
  \time 4/4
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
```

**Ascending Minor**

```
\mid \new Staff 
  \clef treble
  \key c \major
  \measures 12
  \time 4/4
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
```

**Descending Major**

```
\mid \new Staff 
  \clef treble
  \key c \major
  \measures 12
  \time 4/4
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
```

**Descending Minor**

```
\mid \new Staff 
  \clef treble
  \key c \major
  \measures 12
  \time 4/4
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
```

Exercise 100: Training outside the Octave: Vocalise on the 10th

**Ascending Major**

```
\mid \new Staff 
  \clef treble
  \key c \major
  \measures 12
  \time 4/4
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
```

**Ascending Minor**

```
\mid \new Staff 
  \clef treble
  \key c \major
  \measures 12
  \time 4/4
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
```

**Descending Major**

```
\mid \new Staff 
  \clef treble
  \key c \major
  \measures 12
  \time 4/4
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
```

**Descending Minor**

```
\mid \new Staff 
  \clef treble
  \key c \major
  \measures 12
  \time 4/4
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
  \note c'\twist -1
  \note d\twist -1
  \note e\twist -1
  \note f\twist -1
  \note g\twist -1
  \note a\twist -1
  \note b\twist -1
```
Exercise 101: Training outside the Octave: Vocalise on the 11th

Ascending Major

Descending Major

Ascending Minor

Descending Minor

Exercise 102: Training outside the Octave: Vocalise on the 12th

Ascending Major

Ascending Minor - Tritone Equivalent

Descending Major

Descending Minor - Tritone Equivalent
The tritone equivalent has been introduced in the vocalises above, however, the following exercises focus on tritone equivalent solely.

Exercise 103: Training outside the Octave: Vocalise on the Tri-Tone

- **Ascending #1**
- **Ascending #2**
- **Descending #1**
- **Descending #2**

Exercise 104: Training outside the Octave: Vocalise on the 13th

- **Ascending Major**
- **Ascending Minor**
- **Descending Major**
- **Descending Minor**
Laughing Drills

One of the most well-known pieces for solo female voice is Berio’s *Sequenza III*. This work features many of the aspects that can be so daunting to singers who encounter this body of music. In *Sequenza III*, the singer needs to be able to oscillate between speaking, giggling, muttering very quickly, and laughing with a specific contour. While these contours typically are shaped in one direction, more recent compositions are contain musical soundscapes where laughter is more theatrical, requiring the singer to execute the laugh as if it were pitched. The examples provided in this section will assist in preparation for pieces such as the *Sequenza III* and for future compositions that demand more flexibility of the voice.

![Image: Laughing Examples from Sequenza III](image)

Figure 4 Laughing Examples from *Sequenza III* (1’10” and 1’ 45” respectively)


The following exercises should be “sung” in an easy manner, with a fully relaxed instrument (head, neck, tongue, face), and in the order written to avoid any tension build up in the larynx. The muscles used in actual laughter (diaphragm and transverse abdominus) should be engaged during these exercises. If the singer becomes fatigued or tense, take a break from this section.
"ha" (open mouth) and "mm"(closed mouth) are to be uttered as laughter, not to be sung until notated pitch. The notated pitch can be any pitch in the mid-voice, and altered up and down as the singer chooses. Begin slowly, speed up tempo as your instrument allows. The goal is for the laughter to be "giggly" and executed with the correct contour. [mi] should be sung without vibrato as far forward in the mouth as is comfortable without sounding nasal, and can be changed to any combination of consonant/i sound, ie [bi] [vi] [ʃi]. Move to exercises 1 – 3d when moderately quick, even laughter in all other exercises has been achieved.

Exercise 105: Laughing Exercises

1a.

2a.

3a.

4a.

5a.

6a.
The following exercises should only be attempted when the previous sections are comfortable. Alternate [ha] and [mm] quickly without pausing between groupings, at a steady pace.

1d.

ha ha mm mm ha ha mm mm ha ha mm mm ha ha mm mm mm mi

2d.

ha ha mm mm ha ha ha mm mm mm mm ha ha ha mm mm mm mm mi

3d.

ha mm ha ha ha mm mm mm ha mm ha ha ha mm mm mm mm ha mm mi
Speaking Exercises: Mouth Manipulations

In pieces such as Kate Soper’s *Only The Words Themselves Mean What They Say* (2010), Berio’s *Sequenza III* (1965), and Eve Beglarian’s *The Flood* (2011) the singer should be able to use the mouth and jaw in a healthy, relaxed way to deliver the text quickly and accurately. The exercises provided in this section are designed to relieve jaw and throat tension while performing such passages.

In *Sequenza III* Berio has indicated (a [d] with three underlines) “tense muttering” and “dental tremelo/jaw quivering.” For the purposes of this study I will use the words “Jaw Vibrato”.

![Diagram of Jaw Vibrato example Sequenza III](image)

Figure 5: Jaw Vibrato example Sequenza III (2'50")

Jaw Vibrato

Jaw Vibrato is the conscious act of using the jaw to create the vibrato. This concept must be introduced with care in young singers who fight jaw tension. It is imperative that the joint not be “clenched” or “tight” during any part of these exercises. I found that this practice to alleviates any tension with this exercise: gently massage the joint of the jaw with the tips of the index and middle fingers in small circles, using moderate pressure but never to the point of pain. Use this massaging prior to, and during the exercise, if jaw tension is present. Avoid letting the teeth touch at any point during the exercises.

This practice can be used to relax jaw tension in general, as well as in particular pieces of contemporary classical vocal repertoire.
Start the following exercises slowly, staying on the same syllable. Begin alternating between [ba] and [ma] as greater mastery is achieved. The goal is to move the jaw up and down loosely, without tension, to create a quasi “muttering”.

Exercise 106: Jaw Vibrato

Two Note Model

Repeat the previous exercise using the following models
Repeat the previous exercise using the following models

1

2

3
Plosive Consonants

Plosive consonants, or faucal plosives\textsuperscript{22}, are stop consonants that are released through the nasal cavity followed by a sudden release of air. In various distinguishing pieces of contemporary classical vocal music, such as Berio’s *Sequenza III* (1964), George Crumb’s *Madrigals* (1965-1969), Joan La Barbara’s *Shadowsong* (1979) and *Solo for Voice 52* (1990), John Cage’s *Aria* (1958), and many more the singer needs to be able to articulate a distinct pattern of “jibberish” syllables, using a combination of plosive consonants. Often the lyrics are not poetry, and the singer is required to relay meaning in seemingly jibberish syllables. In George Aperghis’ *Recitations* the main text is built on incomplete French syllables that must be delivered as though they are a complete language, a play on the tongue that relies on the rustling of the language to communicate the message without a translation\textsuperscript{23}. In *Sequenza III* the singer opens the piece with an intense muttering of syllables that are interjected often throughout the entire work. The syllables should be delivered in a preplanned pattern, sometimes randomly, sometimes predetermined, and with dexterity of the tip of the tongue.

In *Sequenza III* there are many places where the singer must present text intelligibly, using specific syllables, insuring that each is different from the other: [t] must not sound like [d], [k] should not sound like [g], etc. The following exercises will aid in tongue dexterity for such detailed passages. They are to be practiced as the previous drills, slowly at first, increasing in speed as the dexterity and agility of the tongue improves. The goal is to deliver the text quickly, with accuracy and intelligibility.

\textsuperscript{22} https://en.oxforddictionaries.com/definition/plosive accessed on March 18\textsuperscript{th}, 2018. Basic plosives in English are (voiceless) t, k, and p; and (voiced) d, g, and b.

Figure 6: Muttering Example Sequenza II (beginning)

Figure 7: Muttering example Sequenza III (7'10")

Plosive consonants can be paired with any vowel, i.e [to] [ti] [tu] [ta]; however the order of the consonants should be followed until each exercise is secure, then improvisation can be implemented. Interval width may be exaggerated up to vocal discomfort. Dynamics and accents can be added at the singer's discretion for added practice.

Exercise 107: Plosive Consonants

**Voiceless Consonants**

**Voice**

\[
\begin{array}{cccc}
\text{to} & \text{ko} & \text{to} & \text{po} \\
\text{to} & \text{ko} & \text{to} & \text{po} \\
\text{to} & \text{ko} & \text{to} & \text{po} \\
\end{array}
\]

**V**

\[
\begin{array}{cccc}
\text{to} & \text{ko} & \text{to} & \text{po} \\
\text{to} & \text{ko} & \text{to} & \text{po} \\
\text{to} & \text{ko} & \text{to} & \text{po} \\
\end{array}
\]

**Voiced Consonants**

**V**

\[
\begin{array}{cccc}
\text{do} & \text{go} & \text{do} & \text{bo} \\
\text{do} & \text{go} & \text{do} & \text{bo} \\
\text{do} & \text{go} & \text{do} & \text{bo} \\
\end{array}
\]
Mixed Consonants

to do ko go po bo to do ko go po bo to do ko go po bo

to do ko go po bo to do ko go po bo to do ko go po bo

to do ko go po bo to do ko go po bo to do ko go po bo

to do ko go po bo to do ko go po bo to do ko go po bo
Modes

The use of modes is not new to composition; however in classical music Ionian and Aeolian are the two most often utilized. In order to retrain the ear to hear the intricacies of the five other modes (Dorian, Phrygian, Lydian, Mixolydian, and Locrian) the following exercises have been created. As with previous sections, it is important to start slowly, playing the notes with the piano so the student/singer can hear the quality of each mode. As comfort level increases tempo may be increased.
Exercise 108: Modal Exercises: five notes

Start the exercises with any consonant followed by a closed vowel [di], [du], [mu], etc. Gradually eliminate the need for the consonant and sing through the exercise on all pure vowels.
Exercise 109: Modal Exercises: seven notes

Start the exercises with any consonant followed by a closed vowel [di], [du], [mu], etc. Gradually eliminate the need for the consonant and sing through the exercise on all pure vowels.
These vocalizes can be sung on any vowel or combination of a consonant and a vowel: i.e. [di] [ma] [a] [i]. The main goal is to understand and accurately sing the intervals specific to each mode.

Exercise 110: Ionian Vocalise: Major

Exercise 111: Dorian Vocalise

Exercise 112: Phrygian Vocalise
Exercise 113: Lydian Vocalise

Exercise 114: Aeolian Vocalise - Natural Minor

Exercise 115: Mixolydian Vocalise

Exercise 116: Locrian Vocalise

The distinguishing interval is the d5 in the tonic triad.
Inhaled phonation (Ingressive Phonation)

Inhaled phonation is an interesting phenomenon that occurs when the pitch is created upon the inhalation rather than the exhalation. In the figures below, Berio has notated, in *Sequenza III*, a specific contour of each ingressive phonation. The open circles with backward arrows indicates where the singer should “sing in, gasping.” This concept can be difficult to achieve for the young singer as they are often instructed to separate the vocal folds completely when taking a “singing” breath, to avoid the “sucking” sound. The following few exercises should be done in short segments, no more than two to three minutes at a time to begin to avoid fatigue.

![Figure 8: Example of ingressive phonation in Berio Sequenza III (4’30 and 4’40” respectively )](image)


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The following exercises should be performed slowly at first, taking deliberate pauses between exhaled (egressive) and inhaled (ingressive) phonation. For this study the italicized vowels are to be sung on the inhalation. According to Tony Arnold\textsuperscript{25} it is best to start the inhaled phonation on a closed vowel. When inhalation on a pitch is achieved consistently, include other vowels. Each exercise in this section can be modulated up or down by a half step to the comfort of the singer.

The exercise below is shown using the major triad. Any quality of triad can be used, adjust notes according to need (minor, diminished, etc.).

Exercise 117: Ingressive Phonation: Single note

Exercise 118: Ingressive Phonation: Triads

Exercise 119: Ingressive Phonation: Octaves

\textsuperscript{25} Session notes from Vocal Workshop on June 14\textsuperscript{th}, 2017 at New Music on the Point. Tony Arnold stated that often it is best to start on an [i] vowel, as it is one of the most closed vowels. This gives the singer less space in the mouth to manipulate.
Exercise 120: Ingressive Phonation: Minor Scale

Exercise 121: Ingressive Phonation: Major Scale
CONCLUSION

Results of the study

This essay and the exercises within do not comprise all of the techniques needed to perform the entirety of the repertoire from this genre. Nor are these the only exercises that can be used to train the voice and the singer to prepare for contemporary classical vocal music. However, this is one of the first “manuals” of its kind for the singing instrument that includes exercises to train the singer to perform the demands of composers of this genre.

By using these exercises in lessons my students have been able to apply these techniques into their daily training for easier performance of pieces from this repertoire. They are able to negotiate larger intervals without having completed any aural skills classes, experience relaxation in the jaw and tongue with all of their repertoire, and begin to enjoy the newer pieces assigned to them. I believe that with daily work through these exercises, and those to come in future volumes, the amount of music programmed from this body of repertoire will increase, and singers will be able to have a more varied performing career.

I hope that by introducing these exercises and vocalises into the singing studio for younger singers more of this repertoire will be performed in the college studio. The ideas brought forth by new composers bring a new life to classical music and have a place in the college voice studio. By preparing younger singers to perform this genre of music well, the voice teacher will ensure that their students’ careers have the potential to be varied, healthy, and fulfilling.
Further scope of study

I plan to continue creating exercises and methods to teach singers to accurately and healthily sing contemporary classical vocal music. This essay began as a study of American Contemporary Classical Vocal Music and grew into the first of what will become many volumes of exercises. I plan to publish this essay, and the following volumes that will focus on more of the contemporary classical concepts brought forth by composers whose works changed the musical notation, soundscapes, and tonal structure.
REFERENCES


