

SINGING EXERCISES

When practicing intonation through singing, focus on maintaining relaxation in the hand that mirrors your voice. This hand should move with the same ease and freedom you feel in your singing. Let the opposite hand provide gentle resistance, offering a subtle counterforce during the motion. This balance—one hand relaxed, the other gently resisting—helps cultivate a natural vibrato in your vocal intonation.

Over time, as you begin to move your singing hand without the support of the opposing hand, notice how it still glides smoothly, as if through denser air or water. The hand remains soft, but gains momentum from the internal energy you've built through this practice.

Guiding Your Focus in Practice

Where you place your attention matters. Focusing too much on trying to produce vibrato through controlled glissando or resistance can actually block its natural flow.

Instead, shift your attention to the sensation of physical movement:

One hand moving freely and gently, like your singing voice. The other hand pressing lightly in the opposite direction, providing just enough resistance to build internal energy.

As you reach the second note of the interval and release the resisting hand, your singing hand will naturally accelerate with momentum. If this inertia is missing, it usually means there wasn't enough initial resistance.

Guidelines for Singing the Exercises

- Choose a key that feels comfortable for your voice, and practice all intonation exercises within that key.
- Sing with sound movement, glissando, and resistance between the notes.
- Keep your voice free and relaxed, even while introducing resistance.
- Use your hands to reflect the sound movement—one hand moves gently through space, while the other creates resistance only during the glissando between notes.

There should be no resistance within the notes themselves—only as you begin the transition between them.

Avoid lingering too much on the notes, since this may restrict the sense of singing the actual distance between them with enough glissando and resistance.

Exercise 1' – Ascending Intervals

- Your left hand (representing your voice) moves to the right.
- Your right hand provides resistance against the left, only during the glissando between notes.

Exercise 1' – Descending Intervals

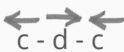
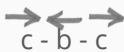
- Your right hand (your voice) moves to the left.
- Your left hand creates resistance against the right during the glissando.

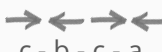
To better feel the distance when singing a small interval like a second or third, picture the notes positioned at the extreme ends of the keyboard. This mental image creates a clearer sense of space, supporting secure intonation with glissando and resistance.

In descending intervals, glissando and resistance are often harder to maintain. Glissando can feel awkward, like trying to read from right to left — less natural for our eyes. Resistance is equally challenging, since moving downward in singing can resemble the pull of falling downhill. Be mindful of this when you sing, and dedicate a bit more practice to descending intervals. Gradually, the feeling of glissando and resistance will become as reliable as in ascending motion.

Sing the interval out loud first, and then repeat it internally.

Exercise no.1 Similar motion	
Ascending	Descending
 c - d	 c - b
c - e	c - a
c - f	c - g
c - f#	c - f#
c - g	c - f
c - a	c - e
c - b	c - d
c - c	c - c

Exercise no.2 Contrary motion	
Ascending	Descending
 c - d - c	 c - b - c
c - e - c	c - a - c
c - f - c	c - g - c
c - f# - c	c - f# - c
c - g - c	c - f - c
c - a - c	c - e - c
c - b - c	c - d - c
c - c - c	c - c - c

Exercise no.3 Contrary motion	
Ascending	Descending
 c - d - c - e	 c - b - c - a
c - f - c - f#	c - g - c - f#
c - g - c - a	c - f - c - e
c - b - c - c	c - d - c - c

PLAYING EXERCISES

Hands Separate	
Play	Play the interval with 3D wrist motion.
Intonate	Sing the interval internally with intonation. You might feel less vibration in your vocal cords than when singing out loud, but this is fine.
Play & Intonate	Play the interval while singing internally — intonating the space between the notes. Let your finger arrive at the next note at the same moment your inner voice reaches it. Keep your hands relaxed, loose, light, empty, and weak while playing. <i>The sensation of resistance in your vocal cords can provoke excessive tension in the hands. Just like in singing, it's crucial to focus on the right objective. Instead of fixating on the tension in your palm muscles as they reflect resistance in intonation (a result of the process), focus on inner singing while keeping your hand loose and relaxed.</i> <i>The sensation of impulses in your palm will develop naturally over time—don't force it, as this will only create unnecessary tension.</i> Avoid humming while playing, so that the resistance in your vocal cords can be directed toward the finger muscles rather than into the voice. It's easier to start exercises no.1 and 2 with the 2nd finger rather than the thumb.
Hands Together	
Play	Play the interval with 3D wrist motion.
Play & Intonate	Add intonation to your playing. Keep your hands relaxed while playing. When intonating and playing with both hands, it's completely natural to feel only about 50% of the resistance and glissando in your intonation. What should remain is simply a sensation similar to swimming in the ocean. No need to overthink it.

The playing exercises are limited to one position, in order to reduce complexity and prevent unnecessary strain from thinking about elbow motion when reaching a seventh or octave. This keeps the focus clear and simple. If you already feel confident, you may extend the work beyond one position and follow the patterns used in the singing exercises.

Exercise no.1 Similar motion	
Ascending	Descending
c - d	c - b
c - e	c - a
c - f	c - g
c - f#	c - f#
c - g	c - f

Exercise no.2 Contrary motion	
Ascending	Descending
c - d - c	c - b - c
c - e - c	c - a - c
c - f - c	c - g - c
c - f# - c	c - f# - c
c - g - c	c - f - c

Exercise no.3 Contrary motion	
Ascending	Descending
c - d - c - e	c - b - c - a
c - f - c - f#	c - g - c - f#
c - g - c - a	c - f - c - e