

MUSICAL SPEECH

SINGING EXERCISES

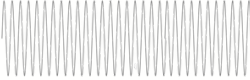
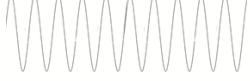
The meaning of each interval is shaped by multiple factors—whether it is major or minor, ascending or descending, and how it is coloured by harmony, dynamics, or voicing. Each of these elements subtly influences its expressive quality.

For example, a minor second may suggest tension or longing, while a major second can feel more like anticipation or forward movement. A major third may convey warmth and beauty, whereas a minor third may carry a more introspective or nostalgic character.

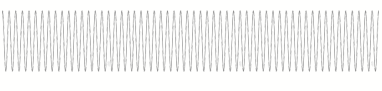
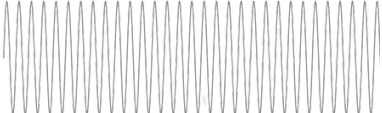
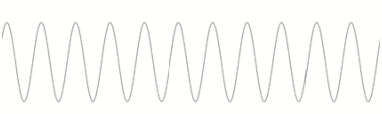
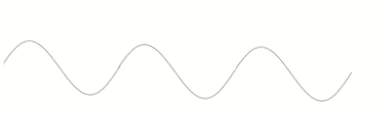
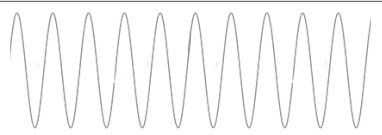
This differentiation develops naturally through intonation. There is no need to analyse it in detail—simply follow the interval associations outlined earlier.

The slower and more evenly you sing with glissando and resistance, the more space there is for the expression of each interval's character.

This frequency table serves only as a reference. Before singing, focus primarily on the emotional quality of the interval, rather than on the frequency itself.

Frequency table	
2nd & 7th tension, longing, unease	
3rd & 6th warmth, lyricism, beauty	
4th active energy, direction, willpower	
Tritone instability, mystery	
5th stillness, tranquillity, purity	
Unison & Octave openness, confidence	

Frequency table

2nd & 7th tension • longing • unease	
3rd & 6th warmth • lyricism • beauty	
4th active energy • direction willpower	
Tritone instability • mystery	
5th stillness • tranquillity • purity	
Unison & Octave openness • confidence	

Same Motion

sing out loud, sing internally

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
c - c	c - c

Contrary motion

sing out loud, sing internally

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

<i>Hands Separate & Hands Together</i> <i>Legato articulation only</i>	
Inner Singing	Sing the interval internally with musical speech.
Playing Without Sound Imagination	Play the interval using 3D motion, incorporating elbow movement with double swings for larger intervals, without engaging sound imagination. • Focus entirely on intonation of musical speech.
Sound Imagination	Imagine the notes of the interval in sound texture, in <i>pianissimo</i> , with sound movement and glissando.
Playing slow moderate fast tempos	Play the interval using 3D or 2D wrist motion, incorporating elbow movement with double swings for larger intervals. Engage sound imagination and intonate with musical speech. Practice in three tempos: use 3D motion at a slow tempo, a more elliptical motion at a moderate tempo, and a more flattened 2D motion at a fast tempo.
Sound Imagination	Imagine the notes of the interval in sound texture, in <i>fortissimo</i> , with sound movement and glissando.
Playing slow moderate fast tempos	Play the interval using 3D or 2D wrist motion, incorporating elbow movement with double rolls and double swings for larger intervals. Engage sound imagination and intonate with musical speech. Practice in three tempos: use double rolls and double swings at a slow tempo, use single rolls and double swing at a moderate tempo, and a more flattened, 2D motion at a fast tempo.

Same 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
c - c	c - c

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