

# Harmony warm ups



## ★13 Musical sculptures *To feel different groupings and time signatures*

The Singbook songs explore a range of different time signatures. Travel the pulse that you hear, and clap on the first beat of each grouping to indicate the meter. Move with the music of the song you are working on, striking different shapes/sculptures on the downbeat. Then take it in turns in the group to vocalise with the shapes.

Use the backing track from the song you are working on

## ★24 Human xylophone game *To assist with developing and tuning the ear to the scale*

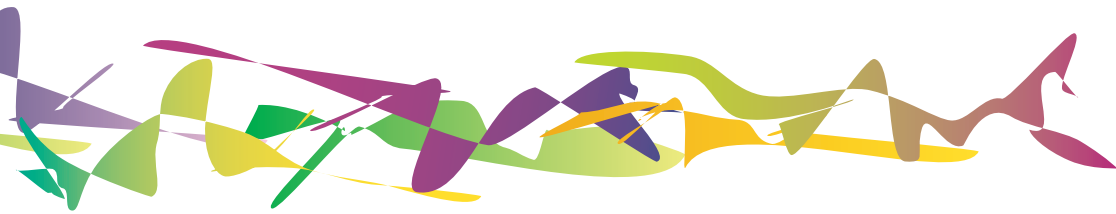
Set up a human xylophone with your group! Line people up in groups of five to eight, and give each person a pitch in the raag, scale or mode of the song you are working on. 'Play' the xylophone by conducting and indicating a person to sing. Do this in sequence first and then create your own patterns and exercises. Two conductors can create fun two-part sequences.

## ★25 Vocal percussion *To get the feel of syncopation*

2 **57** Establish the pulse through movement and finger clicks. Use the tongue to make a light percussive sound with clear syncopation. Try it also with 'b' 'd' 't' 'p' as well as 'dn'.

## ★26 Get syncopated *To get the feel and energy of syncopation by anticipation*

2 **58** This rhythm occurs in many of the Singbook songs. Clap the syncopated rhythm against a steady pulse in the feet first before vocalising as a two-part canon (starting at \*) 2 **59** or contrary motion exercise (starting at †) 2 **60**. Click fingers on the rest to help feel the full bar.



## ★30 Cumulative waves *To develop intonation and become familiar with the Phrygian mode and the Bhairavi raag*

- 2 **64** Sing the Phrygian mode, adding a note each time as the pattern ascends, gradually increasing until you are singing through the whole mode. Create as seamless a vocal line as possible. You can also sing the same exercise using the Bhairavi raag note names, carefully tuning the second degree RE of the raag. (NB The closest western scale to the morning raag is the Phrygian mode; however, there are subtle and beautiful quartertone differences between the raag and mode, which are particularly evident in the second degree of the scale, RE).

C.n.c.

Si si ya si ya vu si ya vu me  
 si ya vu me la si ya vu me la na si ya vu me la na thi  
 si ya vu me la na thi na si si ya  
 si ya vu si ya vu me si ya vu me la si ya vu me  
 la na si ya vu me la na thi si ya vu me la na thi na

## ★31 Phrygian cluster *To develop part-singing and tuning, and sustaining an even sound*

- 2 **65** Divide the group into three parts. Bring in each voice gradually, layering the sounds with care: savour the clusters of harmony and take time to resolve each sequence.

C.n.c.

1. 2. 3. 1. 2. 3.  
 We are one { fa - mi - ly.  
 har - mo - ny.