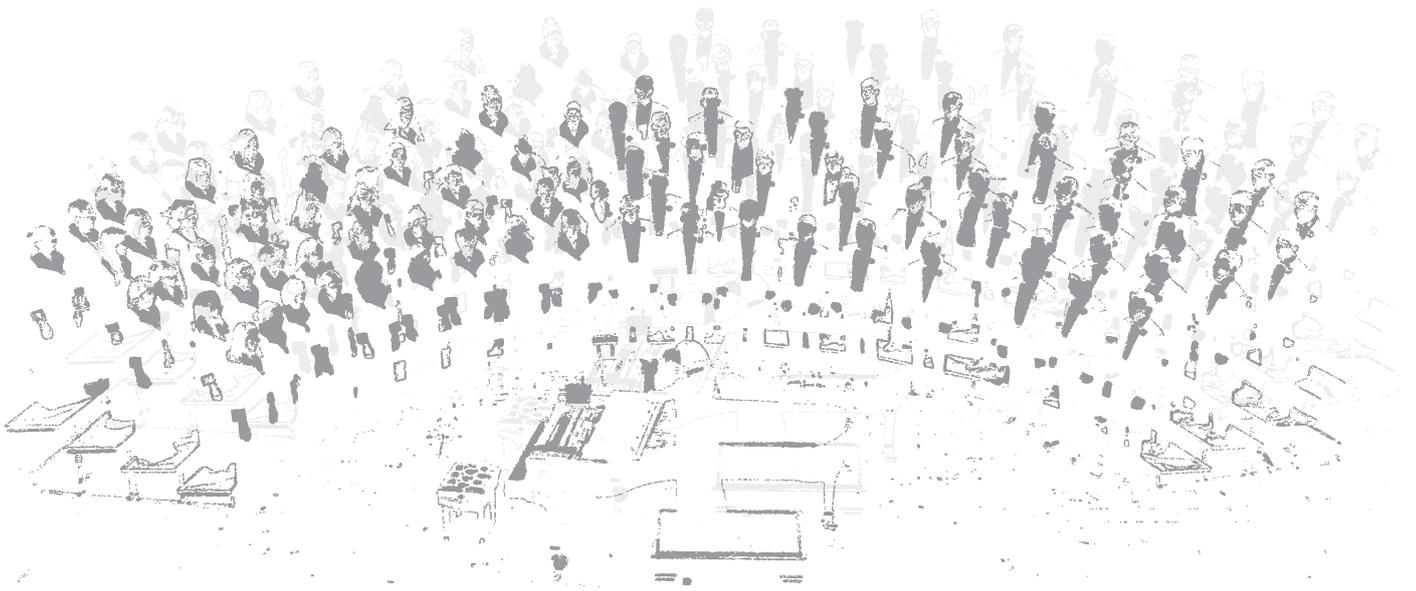




DANIELE VENTURI

NEW PRACTICAL METHOD OF FUNCTIONAL EXERCISES FOR CHOIR

208 EXERCISES FOR MIXED CHOIR



ISUKU VERLAG



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Introduction

I began compiling this Practical method in 1987 as a result of working with several vocal ensembles, in particular I would like to mention "Gaudium choir" to whom most of these exercises are dedicated.

This method was created as a sort of "ideal journey" that a choir or vocal ensemble can accomplish over a period of at least one decade.

These exercises have been written with the aim to fill a void as best as possible in technical and musical deficiencies of choir-singers, through the experience of my own choir.

Many of the singers with whom I have worked seem to have problems in reading or learning music, in particular in memorizing texts.

They were often lacking a sense of rhythm, besides having a musical ear to improve as a result of many intonation problems (ex. diatonic intervals within the same pure octave).

Sometimes our amateur choirs, but also professional ones, are lacking in some important areas considered essential for a musician background, however underestimated or even ignored by many choirmasters.

I have decided to entitle this book: "New practical method: functional exercises for choir" because each exercise has been designed to improve a specific musical need such as vocal training, musical phrasing and intonation. The exercises are not presented in a progressive order, as usual, but rather according to their musical and didactic function.

The method illustrates a sort of "general plan" which can be followed by a choir-master; however, it can also be used as a kind of Reference book, that I hope can be useful to improve musical choir skills.

In my opinion, methods that are structured according to ascending levels of difficulty are never going to be fully completed. Usually, the simpler exercises are carefully chosen from the index by students to avoid the most difficult ones, which are obviously neglected. This necessarily means that a student will not improve much from their initial level.

Each exercise has been designed to solve one of the many problems or imperfections of a choir or of a single voice.

This manual is divided into four sections: the first section contains vocalization and preparatory exercises and a series of exercises that can be learned by a group in a very short time if they are practiced with patience, constant effort and consistency.

The second section contains "Exercises for sight reading at different tempos".

These pieces are written following the main harmonic-scheme: I-IV-I (2r) V-I of major scale and can also be performed in minor keys, as can all the other exercises of this method.

Voices can be freely moved around to obtain various choral sounds and also many other ways to solve vocal intonation problems of a choir.

Once the choir singer has learnt the basic harmonic scheme they can concentrate on rhythm and different tempos that change for each exercise.

In this way, the choir singer will improve their reading skills in a natural way.

The third section covers reading to improve "Polyphonic singing". Based on the same harmonic scheme, these exercises are at a higher level with an emphasis on counterpoint.

And finally, we get to the "heart" of this method: "Practical exercises for choir".

It consists in different exercises for choral singing, using specific techniques to improve the level of the choir from both a technical and musical point of view. These techniques combine the intonation aspect with psycho-acoustic features, without neglecting improved ear-training and effective memorization skills of each choir member. Each exercise should be practiced using all possible phonemes. For this reason it is necessary that the choirmaster changes consonants and vowels articulation to solve specific problems of the choir.

The use of consonants and vowels in the exercises, as well as dynamics, are merely intended as suggestions and can be modified as desired.

It is my hope that this method can help any choir that wishes to improve and refine its technique.

A choir is both a wonderful, but at the same time, mysterious instrument. With it the deepest feelings of the human soul can be expressed, friends can be made and one's own character can be improved, plus much more.

At last, I must say, that the choir is first of all a "school of life" besides being one of the best ways to practice "great music", and at the least economic expense!

Daniele Venturi

a) Vocal and preparatory exercises

- (1) Basic vocal exercise on five notes in the major scale, unison and at the octave

Scorrevole

Soprani
mi - u mi

Contralti
mi - u mi

Tenori
mi - u mi

Bassi
mi - u mi

- (2) Basic vocal exercise on five notes in the minor scale, unison and at the octave

S
mi - u mi

C
mi - u mi

T
mi - u mi

B
mi - u mi

- (3) Basic vocal exercise on five notes in the major scale, in canon form

S
mi - u mi

C
mi - u mi

T
mi - u mi

B
mi - u mi

(4) Basic vocal exercise on five notes
in the minor scale, in canon form

S
mi - u mi

C
mi - u mi

T
mi - u mi

B
mi - u mi

(5) Basic vocal exercise on five notes
in chromatic scale, unison and at the octave

S
lu lu lu lu lu

C
lu lu lu lu lu

T
lu lu lu lu lu

B
lu lu lu lu lu

(6) Basic vocal exercise on five notes
in chromatic scale, in canon form

S
lu lu lu lu lu

C
lu lu lu lu lu

T
lu lu lu lu lu

B
lu lu lu lu lu

Daniele Venturi was born in Porretta Terme (Bologna, Italy) in 1971. As composer and choir director he is among the most established of his generation. He studied composition with Cesare Augusto Grandi, Gérard Grisey, Giacomo Manzoni, Fabio Vacchi, Ivan Fedele and Luis de Pablo, and orchestral conducting with Piero Bellugi. He is the founder and director of Coro Gaudium (1992) (Italian folk songs) and Arsarmonica Ensemble (2006).

Since 1987 he has carried out ethnomusicological research in the Bologna and Modena areas, finding interesting ideas for original compositions. In 2000 he became the assistant director of Pier Paolo Scattolin's Choir Voices of Europe, Bologna (European City of Culture).

He has to his credit numerous international composition prizes including: Gino Contilli, Messina 2003 (second prize exaequo, and honourable mention), IAMIC, Toronto 2009, (prize shared between the two Italian composers who participated), JSCM, Tokyo, 2010, (the only European finalist), ISCM, Belgium 2012, (only Italian composer selected), ISCM-WMD, Slovenia, 2015, (Italian selection SIMC), Soundscape, Maccagno, 2015, (composer in residence), ISCMWMD, South Korea, 2016, (Italian selection SIMC), San Diego New Music, 2016, USA, (Italian composer selected), San Diego New Music, 2017, USA, (Italian composer selected), etc.. His works have been performed in Italy and abroad, and broadcast by several radio and television channels (Rai Radio Tre, Radio Cemat, Concertzender Radio, Radio Klara, Radio France, Vatican Radio, RAI Italian Television).

He has received commissions from major organizations and concert promoters and his music has been performed in prestigious concert halls such as: ITALY: Milan, Royal Palace, Teatro Dal Verme, Aula Magna of the Università Bocconi, Turin, Gam, Lingotto Auditorium, Genova, Tursi Palace, Padua, Auditorium Altinate/San Gaetano, Rome, Theater in Box, Pescara, Pescara Music Academy Auditorium, Messina, Museum of Modern and Contemporary Art. Elsewhere: Slovakia: Church of St. Michael Archangel, Bratislava-Cunovo. France, Luc Ferrari Halle, Césaré Centre National de Création Musicale, Reims. Belgium: STUK Labozaal, Leuven. Japan: Bunka Kaikan Hall, Tokyo Opera City, Tokyo. China: Nie Er Concert Hall, Chengdu. Thailand: Chiang Mai Auditorium. Canada: Canadian Music Centre, Placebo Space, Toronto, McGill University, Tana Schulich Hall, Montreal. USA: Columbia University, Auditorium of the Italian Academy, New York, St Botolph Building, Room 01 - New England Conservatory, Boston, EDT Concert Hall at the Haven, Charlottesville, Virginia, Concert Hall, The Arts at UMBC, Baltimore, The Athenaeum Music & Arts Library, San Diego. Estonia: Peetri Kogudus, Tartu. Argentina: Sala La Vidriera the Direccion General de Ensenanza Art, Buenos Aires, Institute Superior de Musica, Santa Fe, Argentina J.Alvarez Library, Rosario. Uruguay: Escuela Universitaria de Musica, Universidad de la Republica, Montevideo. Azerbaijan: Fund Zibal Az, Baku, etc. He has collaborated with international artists, performers and ensembles such as: Dacia Maraini, Germano Sartelli, Irvine Arditti, Garth Knox, Lisa Cella, Mark Menzies, Arne Deforce, Laurent Mariusse, Paola Perrucci, Pier Damiano Peretti, Luisa Sello, Alfonso Alberti, Orazio Sciortino, Stefano Ligoratti, Maurizio Barbetti, Francesco Cuoghi, Takashi Aoyama, Tadayuki Kawahara, Solomiya Moroz, Liu Kai, Elizabeth Farnum, Dan Lippel, William Anderson, Jeremy Bass, Carlos Aguilar, Pomus Ensemble from I Pomeriggi Musicali - Milan, Eclectica choir - Bologna, Interensemble - Padova, Cygnus Ensemble - New York, Noise Ensemble - San Diego, Le Centre Henri Pousseur - Brussels, Maria Felix Korporal - Amsterdam, Istvan Horkay - Budapest, etc..

In September 2009, he released his first CD by Bongiovanni (Bologna) entitled Quattro lembi di cielo (Four sky pieces) consisting of 12 chamber works, with a preface by the wellknown Italian composer and teacher Giacomo Manzoni, and programme notes by Sandro Cappelletto.

Some of his publications: Cantando un mondo perduto... (M.A.P. Editions, Milano, 2012), New practical method of functional exercises for choir, (Isuku Verlag, Munich, 2015), New Practical Method for the making of the modern musician, (Isuku Verlag, Munich, 2016), Sacred Choral Works, (Isuku Verlag, Munich, 2016), Memorie Corali, (Isuku Verlag, Munich, 2018), Puer natus (CD, Da Vinci Publishing, Osaka, 2018). In 2010 he taught Choral Conducting and Choral Composition at the Francesco Venezzese Conservatoire - Rovigo, Italy. In March 2013 he was invited by the Electronic Music department of the SCCM Conservatory (Chengdu, China) to give a series of lectures on his music.

In July 2013 he was commissioned by the Roger Shapiro Fund for New Music of Washington and the ISCM Mid-Atlantic the composition Alla luna for soprano, mandolin and guitar on text by Giacomo Leopardi.

In the summer of 2013, the Association Musica/Realtà - Milan commissioned the piece NOGI for three pianos, a tribute to Luigi Nono.

Among his most recent compositions are included Achernar (2014) for piano and orchestra, written at the request of the Venezuelan pianist and composer Marianela Arocha former president of SVMC (Sociedad Venezolana de Música Contemporánea) dedicated to Orquesta Sinfónica Simón Bolívar (Venezuela), Aden (2015) for strings chamber orchestra, written for the Amadeus Chamber Orchestra of Polish-Radio directed by Agnieszka Duczmal, and Nibiru (2015) for marimba and electronics, piece written at the request of the French percussionist Laurent Mariusse, played in March 2017 in Reims, France.

His recent compositions include the following: Circus sounds (2016) for solo flute, dedicated to American flutist Lisa Cella, Studio sulla lontananza (2011-2016) for piano, 11 Haiku (2016) for coloratura soprano and piano, dedicated to French pianist Pascale Berthelot, Geda (2017) for solo violin, dedicated to American violinist Mark Menzies, Lhasa bell (2017) for mezzosoprano and piano, dedicated to Greek mezzosoprano Angelica Cathariou, Dedica (2017) for bass clarinet, homage to Ennio Morricone, Four by Four (2018) for three bassoon and contrabassoon, dedicated to Alessio Pisani and LowBb bassoon cluster and Mafr (2018) for viola and guitar, written at the request of Maurizio Barbetti and Francesco Cuoghi Duo.

From May 2016 to July 2018 Daniele Venturi was Director responsible of Artistic Committee AERCO (Emiliano-Romagnola Choirs Association) which is part of Feniarco (National Federation of Italian Regional Choral Associations).

In November 2017 IFCM (International Federation For Choral Music) ICB (International Choral Bulletin) issued a positive review of his book New Practical Method of functional Exercises for Choir (November 2017 n. 4) by American choral conductor and teacher Tobin Sparfeld.

Since January 2017 he has been a member of the Council of Society for Contemporary Music (ISCM Italy). His composition Mintaka (2015) for organ was included in the CD Le Nuove Musiche (20th & 21st Century Organ Music), which the organist Luca Scandali recorded on the organ for Dell'Orto & Lanzini (2011) of Pinerolo (TO) for Brilliant Classics. His composition Four by four (2018) for three bassoon and contrabassoon, was included in the CD LowBb Basson Cluster (Stradivarius, Milan, 2018).

Since April, 24 2017 Daniele Venturi has been part of the Artistic Committee of the Feniarco (Italian Federation of Choral Regional Associations). His compositions have been published by M.A.P., Rugginenti, Sconfinarte, Taukay, Isuku and Da Vinci Editions. His artistic activities are managed by Brennecke-Art Management in Vienna (2013, Europe, Principal Manager), Alanna Maharajh Stone Management in New York (2016, USA and Canada), and Francesco Leonardi (2018, Project Manager and Choral Music Promoter).

www.danieleventuri.com

Summary

Page

Introduction

5

a) Vocal and preparatory exercises

(1)	Basic vocal exercise on five notes in the major scale, unison and at the octave	7
(2)	Basic vocal exercise on five notes in the minor scale, unison and at the octave	7
(3)	Basic vocal exercise on five notes in the major scale, in canon form	7
(4)	Basic vocal exercise on five notes in the minor scale, in canon form	8
(5)	Basic vocal exercise on five notes in chromatic scale, unison and at the octave	8
(6)	Basic vocal exercise on five notes in chromatic scale, in canon form	8
(7)	Basic vocal exercise on five notes in the chromatic scale, in canon form with the dominant	9
(8)	Study in Major mode on main cadence	9
(9)	Study in minor mode on main cadence	9
(10)	<i>Study in minor mode on main cadence with modal resolution</i>	10
(11)	Study in Major mode on main cadence adding augmented 4 th	10
(12)	Study in minor mode on main cadence adding augmented 4 th	10
(13)	Study in minor mode on main cadence adding augmented 4 th with resolution on Picardy third	10
(14)	Modulation study by descending chromatic alteration	10
(15)	Modulation study to the dominant in Major mode	11
(16)	Modulation study to the dominant in the minor mode (Neapolitan scale)	11
(17)	Modulation study by double chromatic alteration	11
(18)	Study on overtone singing, to relax vocal cords after heavy work with the voice	12

b) Sung reading exercises at different tempos

(19)	Study on main harmonic scheme in 4/4 homorhythmic time	13
(20)	Study on main harmonic scheme in 4/4 time with rests	13
(21)	First study on main harmonic scheme in 4/4 time with syncopated rhythms	13
(22)	Second study on main harmonic scheme in 4/4 time with syncopated rhythms	13
(23)	Study on main harmonic scheme in 3/4 time	14
(24)	First study on main harmonic scheme in 3/4 time with syncopated rhythms	14
(25)	Second study on main harmonic scheme in 3/4 time with syncopated rhythms	14
(26)	Study on main harmonic scheme in 2/4 time	15
(27)	First study on main harmonic scheme in 2/4 time with syncopated rhythms	15
(28)	Second study on main harmonic scheme in 2/4 time with syncopated rhythms	15
(29)	Third study on main harmonic scheme in 2/4 time with syncopated rhythms	15
(30)	Study on main harmonic scheme in 5/4 homorhythmic time	16
(31)	First study on main harmonic scheme in 5/4 time with syncopated rhythms	16
(32)	Second study on main harmonic scheme in 5/4 time with syncopated rhythms	16
(33)	Third study on main harmonic scheme in 5/4 time with syncopated rhythms	17
(34)	Fourth study on main harmonic scheme in 5/4 time with syncopated rhythms	17
(35)	Study on main harmonic scheme in 6/8 homorhythmic time	17
(36)	First study on main harmonic scheme in 6/8	18
(37)	Second study on main harmonic scheme in 6/8 time with syncopated rhythms	18
(38)	Third study on main harmonic scheme in 6/8 with syncopated rhythms	18
(39)	Fourth study on main harmonic scheme in 6/8 time with syncopated rhythms	18
(40)	Fifth study on main harmonic scheme in 6/8 time with syncopated rhythms	18
(41)	Sixth study on main harmonic scheme in 6/8 time with syncopated rhythms	19
(42)	Study on main harmonic scheme in 7/8 time	19
(43)	First study on main harmonic scheme in 7/8 time with syncopated rhythms	19
(44)	Second study on main harmonic scheme in 7/8 time with syncopated rhythms	19
(45)	Third study on main harmonic scheme in 7/8 time with syncopated rhythms	20
(46)	Fourth study on main harmonic scheme in 7/8 time with syncopated rhythms	20
(47)	Fifth study on main harmonic scheme in 7/8 with syncopated rhythms	21
(48)	Sixth study on main harmonic scheme in 7/8 with syncopated rhythms	21
(49)	Study on main harmonic scheme in 9/8 homorhythmic time	21
(50)	First study on main harmonic scheme in 9/8 with syncopated rhythms	22
(51)	Second study on main harmonic scheme in 9/8 with syncopated rhythms	22
(52)	Third study on main harmonic scheme in 9/8 time with syncopated rhythms	22
(53)	Fourth study on main harmonic scheme in 9/8 time with syncopated rhythms	22
(54)	Study on main harmonic scheme in 12/8 homorhythmic time	23
(55)	First study on main harmonic scheme in 12/8 with syncopated rhythms	23
(56)	Second study on main harmonic scheme in 12/8 with syncopated rhythms	23
(57)	Third study on main harmonic scheme in 12/8 with syncopated rhythms	23
(58)	Fourth study on main harmonic scheme in 12/8 time with syncopated rhythms	23
(59)	Fifth study on main harmonic scheme in 12/8 time with syncopated rhythms	23
(60)	Sixth study on main harmonic scheme in 12/8 time with syncopated rhythms	24
(61)	Seventh study on main harmonic scheme in 12/8 time with syncopated rhythms	24
(62)	Eighth study on main harmonic scheme in 12/8 with syncopated rhythms	24
(63)	Ninth study on main harmonic scheme in 12/8 with syncopated rhythms	24

c) Polyphonic sight reading exercises

(64)	First study on main harmonic scheme in 4/4 homorhythmic time with lyrics	25
(65)	Second study on main harmonic scheme in 4/4 homorhythmic time with lyrics	25
(66)	First study on main harmonic scheme in 3/4 time with polyphonic two part text (double counterpoint)	25
(67)	First study on main harmonic scheme in 2/4 time with text using different rhythmic patterns for each voice	26
(68)	Second study on main harmonic scheme in 2/4 time with text, rests and syncopations	26
(69)	Third study on main harmonic scheme in 4/4 time with polyphonic two part text (double counterpoint)	26

(70)	Fourth study on main harmonic scheme in 4/4 time with text in "venetian counterpoint"	27
(71)	Fifth study on main harmonic scheme in 4/4 time with text including rhythmic patterns of double quaver notes	27
(72)	Sixth study on main harmonic scheme in 4/4 time with text including rhythmic patterns of dotted quaver-semiquaver notes	27
(73)	Seventh study on main harmonic scheme in 4/4 time with text in "venetian counterpoint" and rhythmic patterns of dotted crotchet-semiquaver notes	27
(74)	Eighth study on main harmonic scheme in 4/4 time with text including different rhythmic patterns for every voice	28
(75)	Ninth study on main harmonic scheme in 4/4 time with text including suspended cadence of the third (4-3) in tenor and alto voice	28
(76)	Tenth study on main harmonic scheme in 4/4 time with text including suspended cadence of the third (4-3) in tenor and alto voice and the addition of rests of rhythmic quaver notes in the soprano voice	28

d) Functional exercises for choir

(77)	First sight reading of diatonic intervals stepwise and easy diatonic interval jumps	29
(78)	Vocal exercise with numbers for the development of musical memory	32
(79)	Progression of diatonic intervals	34
(80)	Chromatics with common sounds	35
(81)	Change of melody position and inversion within the same chord	37
(82)	Natural harmonics and parallelisms	37
(83)	For freedom of sound and placing of the voice	38
(84)	For the use of resonators	39
(85)	For vocal sound low range development and better independence between sections	39
(86)	For intonation of 4-3 suspension in descending Major scale	41
(87)	For melodic interval intonation using pedals as intonation support	43
(88)	On various passages of vocal register	44
(89)	For interval intonation in natural minor scale	45
(90)	Parallelisms in canon form on various intervals of the Major scale	47
(91)	Four voice vocal exercise for choir	52
(92)	Study for Major third intonation no.1	53
(93)	Study for natural intonation with semitonal slippings	53
(94)	For holding the sound and unison study between sections	55
(95)	Study on descending progressions with suspensions	55
(96)	Study on main cadence with passage and "volta" notes	56
(97)	Study on ascending tonal progressions	56
(98)	Diatonic four voice exercises with drone sounds	59
(99)	Diatonic four voice exercises for the study of register passages in ternary tempo	60
(100)	Diatonic four voice exercises for the development of high register and agility of the voice in alternating times	61
(101)	Four voice chromatic exercises	66
(102)	For the intonation of alternated major and minor third intervals using enharmonics over the entire vocal range of a mixed choir	66
(103)	For splitting sections and holding diatonic dissonances	67
(104)	Study on four voices main simple cadences	68
(105)	Study on main cadence in Major scale lowering 6 th grade	72
(106)	Study on dominant seventh in a balanced phrase	73
(107)	Sight reading main cadence notes	73
(108)	Study on change of melodic position in the minor scale and modulation to its relative Major scale's key	74
(109)	Progressive study for unison intonation between sections	74
(110)	Study on consonant and dissonant vocal exercises using drone sounds	75
(111)	Study of Major second intervals on various vowels	76
(112)	Study on harmonized Major scales	77
(113)	Study on harmonized minor scales	77
(114)	Study on five voices simple cadence with change of melodic position between vocal parts	78
(115)	Progressive study on the interval of a Major third	78
(116)	Basic scheme for choral improvisation with parallel intervals, bourdons and part exchanges, based on an ancient popular Christmas tune	79
(117)	Study on parallelisms and diatonic dissonances in the main cadence	83
(118)	Study on conclusive cadence formula with doubled voices	84
(119)	Study of five measures descending progression of upper perfect 4 th	85
(120)	Study of eight measures ascending progression of upper perfect 5 th	86
(121)	Study of ten measures descending progression of lower perfect 4 th	86
(122)	Study of ten measures ascending progression of upper perfect 4 th	86
(123)	Study of eight measures ascending progression of lower perfect 5 th	87
(124)	Introduction to the study of polyphonic music	87
(125)	Study on main harmonic round	88
(126)	Study on the overlap of two unison and octave modes in different vocal registers	88
(127)	Study on melodic position change between voices in various vocal registers over the entire Major scale	89
(128)	Study on vocal passage resolution on the main harmonic round	90
(129)	Progressive study on vocal passage resolution and the development of choral dynamics	93
(130)	Study for the intonation of diatonic intervals of the natural Major and minor scales using drone sounds	96
(131)	Study on the splitting of sections, the holding of the dissonances and the transitory modulation to the key of the subdominant	96
(132)	Study of diatonic intervals and for the resolution of the crossing of register	96
(133)	Study for the intonation of the chromatic interval of a descending minor second	97
(134)	Study for the intonation of the descending chromatic scale using a pedal of the dominant	97
(135)	Study for the intonation of the descending chromatic scale on the seventh dominant chord in third inversion	98
(136)	Study of descending chromatics on various phonemes in parallel form	99
(137)	Study of descending chromatics on various phonemes in canon form	100
(138)	Vocal exercise for the development of the voice over the entire range	100

(139)	Study for the modulating progression on the ascending chromatic scale (chord in first inversion)	101
(140)	Study for the modulating progression on the descending chromatic scale (chord in third inversion)	101
(141)	Study on the cadence of eight measures in the Major scale	102
(142)	Study on the progression of ascending 4 th in natural minor scale	102
(143)	Study on the chromatics derived from the composition "Mille volte benedetta" by Lorenzo Perosi	102
(144)	Study on the harmonized chromatic scale	103
(145)	Vocal exercise for four voices to reinforce the middle range of the voice	103
(146)	First study on the harmonized Major scale	104
(147)	Second study on the harmonized Major scale	105
(148)	Third study on the harmonized Major scale	106
(149)	Fourth study on the harmonized Major scale	106
(150)	Study on the ascending progression of upper fourths	107
(151)	Study on the descending progression of lower fifths	107
(152)	Study on the ascending progression of lower thirds	108
(153)	First study on the descending progression of upper thirds	108
(154)	Second study on the ascending progression of upper thirds	108
(155)	Second study on the descending progression of lower thirds	109
(156)	Study on the ascending harmonized Major scale with ascending progressions of intervals	109
(157)	Study on the descending harmonized Major scale with descending progressions of intervals	109
(158)	Study on the descending harmonized Major scale with descending progressions of perfect lower fourths	110
(159)	Study on the harmonized Major scale using syncopated rhythmic figures	110
(160)	Study on the harmonized Major scale using progressions of various intervals	110
(161)	Study on the progressions of intervals with the presence of rests	111
(162)	Study on the modulating progressions of ascending fourths to prepare for pieces that use a chromatic harmonic language	112
(163)	Study on the overlapping of the natural Major and minor scales	113
(164)	Study to review the diatonic intervals	113
(165)	Study for the intonation of progressions of Major seconds	114
(166)	Study for the review of diatonic jumps and the resolution of voice register passages	114
(167)	Study for the intonation of progressions of ascending intervals of perfect fifths	114
(168)	Study for the intonation of progressions of ascending intervals of perfect fourths	114
(169)	Study for the intonation of progressions of ascending third intervals	115
(170)	Second study for the intonation of progressions of ascending fourth intervals	115
(171)	Study on the introductory semitone for those compositions that use the chromatic total	116
(172)	Study for the overlapping of three tonalities "mask sounds" and variable C	116
(173)	Study for the review of the ascending progression of lower seconds	117
(174)	Study for the review of the descending progression of lower fifths	117
(175)	Study for the review of the descending progression of lower fourths	117
(176)	Study for the review of the ascending progression of upper fourths using ascending chromatics and modulating progressions	118
(177)	Study for the review of the progression of intervals and descending suspensions of the bass voice	118
(178)	Preparatory study for the performance of Palestrina style polyphonic renaissance music	118
(179)	Study on the whole-tone scale	119
(180)	Study on the chromatic scale	120
(181)	First study on the tonal descending progression of lower fifths	120
(182)	Second study on the ascending tonal progression of lower and upper fifths	121
(183)	First study on the descending modulating progression of lower fifths	121
(184)	Second study on the ascending modulating progression of upper fifths	122
(185)	Difficult study for the intonation of the chromatic scale, the intonation of parallel chromatic fifths, the holding of the dissonance and the maximum development of the choral voice range	122
(186)	First study for the intonation of the extended cadence	123
(187)	Second study for the intonation of the extended cadence	124
(188)	Third study for the intonation of the extended cadence	124
(189)	Fourth study for the intonation of the extended cadence	124
(190)	Fifth study for the intonation of the extended cadence	125
(191)	Sixth study for the intonation of the extended cadence	125
(192)	Difficult study for the intonation of the Major second using enharmonic intervals and the development of dynamics	125
(193)	First difficult study for the intonation of the minor second in canon form with patterns	126
(194)	Second difficult study for the intonation of the minor second in canon form	127
(195)	First ascending tonal progression for eight voices with doubled octaves to approach romantic choral music	128
(196)	Second descending tonal progression for eight voices with doubled octaves to approach romantic choral music	128
(197)	Third descending tonal progression for eight voices with doubled octaves and prepared sevenths	129
(198)	First study on the descending chromatic progression	130
(199)	Second study on the descending chromatic progression	130
(200)	Third study on the descending chromatic progression	130
(201)	Fourth study on the descending chromatic progression	131
(202)	Study for the introduction to polyphonic renaissance music	131
(203)	Vocal exercise for choir on phrases that are balanced to strengthen the entire vocal range of a mixed choir	132
(204)	First advanced study to improve the intonation of parallelisms using ancient techniques (bourdons, descants, etc.)	132
(205)	Second advanced study to improve the intonation of parallelisms and of the vocal legato using the organum technique	134
(206)	Difficult study for the introduction to modern music using canon forms and patterns to develop the holding of the diatonic dissonances	134
(207)	Second study for the introduction to choral improvisation based on an ancient Argentinian Christmas folk song	135
(208)	Second study for the introduction to choral improvisation based on the song "In notte placida" by François Couperin	139