Vocal—Pitch Exercises

Vocal pitch exercises (intervals, scales, chords, and so on) are designed to aid in the development of tonal vocabulary skills. Consistent practice will be necessary if the ability to hear the tones as scale degrees in relation to the tonic pitch and tonic chord tones (Reference Tones) is to be mastered. Please note that pitches below the tonic are shown by a subscript prime on the syllable (so) and the octave above the tonic and all subsequent pitches above the octave are shown by a superscript prime on the syllable (do'). The exercises should also be sung using a variety of rhythm patterns to facilitate aural/oral preparation before visually integrating tonal and rhythm patterns in symbolic notation.

To visually aid in the development of tonal vocabulary skills, graphs depicting the appropriate tonal sequence are indicated in italics by each vocal pitch exercise and are located on the DVD. Please notice that whole and half steps are represented spatially and background or letter colors are frequently used to indicate quality (major, minor, augmented, and diminished). The graphs may be used on individual student computers or in the classroom setting via a LCD projector or an overhead projector (graphs printed via a color printer on overhead transparencies). Consistent practice will be necessary if skills are to be mastered.

Major Pentachord Scale

1. Major Pentachord Scale (5 note scale)
   b. Variation: Sing the pentachord scale using a variety of rhythm patterns. For example: quarter, quarter, half; half, quarter, etc.
   c. Additive Pentachord Scale: [Major, Graph 01B]
   d. Variation: Sing the additive scale using a variety of rhythm patterns.

2. Intervals in the Major Pentachord Scale
   Interval: distance in pitch between two tones; all intervals are identified numerically by counting both of the tones and the pitches spanned by the two tones
   a. Preparation 1: [Major, Graph 01C]
   b. Variation: Verbally label the quantity of each interval prior to singing the interval. Begin to recognize these intervals by sound.
   c. Preparation 2: [Major, Graph 01C]
      Descending: so–fa–so; so–mi–so; so–re–so; so–do–so
   d. Variation: Verbally label the quantity of each interval prior to singing the interval. Begin to recognize these intervals by sound.

g. Preparation III: [Major, Graph 01D]
   d. Preparation IV: [Major, Graph 01E]
   Ascending: mi–re–do–mi; fa–mi–fa–so; so–fa–mi–so;
   e. Preparation V: [Major, Graph 01E]
   f. Basic: [Major, Graph 01F]
      Sing each interval of a third on tonal syllables.
      Ascending: do–mi; re–fa; mi–so;
      Descending: so–mi; fa–re; mi–do;
   g. Variation I: Verbally label quantity and quality prior to singing each interval.
      Ascending: Major third: do–mi; minor third: re–fa; minor third: mi–so;
      Descending: minor third: so–mi; minor third: fa–re; Major third: mi–do;
   h. Variation II: Alternate interval direction.
      Ascending: do–mi; fa–re; mi–so;
      Descending: so–mi; re–fa; mi–do
4. **Tonic Triad in the Major Pentachord Scale**

_Tonic Triad:_ a combination of three tones arranged in thirds (tertian) and built on the home tone or keynote; The lowest note is called the _root_; the middle note is called the _third_ of the triad; the top note is called the _fifth_ of the triad.


b. Variation I: Sing the tonic triad as a chord (tones are sounded simultaneously creating _harmony_ — vertical aspect of music) and as an _arpeggio_ (notes of a chord sung one at a time).

c. Variation II: Sing the tonic triad in a variety of patterns.

<table>
<thead>
<tr>
<th>Ascending</th>
<th>Descending</th>
</tr>
</thead>
<tbody>
<tr>
<td>c2. do–mi–do–so</td>
<td>c5. so–do–mi–do</td>
</tr>
</tbody>
</table>

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**Major Scale**

1. **Major Scale** [Major, Graphs 02A]


b. Variation: Sing the major scale using a variety of rhythm patterns. For example: Simple Meter: eighth notes; dotted quarter – eighth, triplet – quarter; four sixteenth notes – quarter; syncopation – quarter; etc. Compound Meter: three eighths – quarter – eighth; eighth – quarter – thirds, etc.


d. Variation: Sing the extended major scale using a variety of rhythm patterns in simple and compound meter.

e. Additive Major Scale: [Major, Graph 02B]


f. Variation: Sing the additive scale using a variety of rhythm patterns in simple and compound meter.

2. **Pentachord Major Scale**: [Major, Graphs 02C & D]

a. Ascending diatonic pentachords:

- ti–do’–re’–mi’–fa’–mi’–re’–ti; do’
- la–ti–do’–re’–mi’–re’–la–ti–la;
- so–la–ti–do’–re’–do’–ti–la–so;

b. Descending diatonic pentachords:


b. Ascending diatonic pentachords and descending triad tones:

- ti–do’–re’–mi’–fa’–mi’–re’–ti; do’
- la–ti–do’–re’–mi’–re’–la–ti–la;
- so–la–ti–do’–re’–do’–ti–la–so;
- mi–fa–so–la–ti–so–mi;
- re–mi–fa–so–la–fa–re;

b. Descending diatonic pentachords and ascending triad tones:

- fa’–mi’–re’–do’–ti–re’–fa’;
- mi’–re’–do–ti–la–do–mi;
- do’–ti–la–so–fa–la;
- la–so–fa–mi–re–fa–la;
- so–fa–mi–re–do–mi–so;

b. Combination of diatonic steps and triad tones


3. **Major Arpeggio** [Major, Graph 03A]


b. Variation: Sing the arpeggio using a variety of rhythm patterns.
4. **Tonic Chord – Major** [Major, Graph 03B]
   a. Basic: Sing each chord as a melodic triad.
      1) Root Position: 
      2) 1<sup>st</sup> inversion: 
      3) 2<sup>nd</sup> inversion: 
         - do–mi–so–mi–do 
         - mi–so–dō–so–mi 
         - so–dō–mi–dō–so
   b. Variation: Sing the chord and its inversions using a variety of rhythm patterns.

5. **Intervals in a Major Scale**
   **Ascending and Descending Intervals from Tonic:** [Major, Graph 04A]
   a. Basic: Sing each interval on tonal syllables.
      Ascending: do–re; do–mi; do–fa; do–so; do–la; do–ti; do–dō
      Descending: dō–ti; dō–la; dō–so; dō–fa; dō–mi; dō–re; dō–dō
   b. Variation I: Verbally label quantity prior to singing each interval
      Ascending: 2<sup>nd</sup>: do–re; 3<sup>rd</sup>: do–mi; 4<sup>th</sup>: do–fa; 5<sup>th</sup>: do–so; 6<sup>th</sup>: do–la; 7<sup>th</sup>: do–ti; 8<sup>th</sup>: do–dō
      Descending: 2<sup>nd</sup>: dō–ti; 3<sup>rd</sup>: dō–la; 4<sup>th</sup>: dō–so; 5<sup>th</sup>: dō–fa; 6<sup>th</sup>: dō–mi; 7<sup>th</sup>: dō–re; 8<sup>th</sup>: dō–dō
   c. Variation II: Verbally label quantity and quality prior to singing each interval.
      Ascending: M2<sup>nd</sup>; do–re; M3<sup>rd</sup>; do–mi; P4<sup>th</sup>; do–fa; P5<sup>th</sup>; do–so; M6<sup>th</sup>; do–la; M7<sup>th</sup>; do–ti; P8<sup>th</sup>; do–dō
      Descending: m2<sup>nd</sup>; dō–ti; m3<sup>rd</sup>; dō–la; P4<sup>th</sup>; dō–so; P5<sup>th</sup>; dō–fa; m6<sup>th</sup>; dō–mi; m7<sup>th</sup>; dō–re; P8<sup>th</sup>; dō–dō

   **Intervals Moving Out From The Tonic:** [Major, Graph 04B]
   e. Variation: Verbally label the quality and quantity of each interval moving out from the tonic.

6. **Intervals of a Third in a Major Scale**
   a. Preparation I: [Major, Graph 05A]
   b. Preparation II: [Major, Graph 05A]
   c. Preparation III: [Major, Graph 05A]
   d. Preparation IV: [Major, Graph 05A]
   e. Preparation V: [Major, Graph 05A]
   f. Basic: Sing each interval on tonal syllables. [Major, Graph 05B]
      Ascending: do–mi; re–fa; mi–so; fa–la; so–ti; la–do; ti–re; do
      Descending: dō–la; ti–so; la–fa; so–mi; fa–mi; mi–do; re–ti; do
   g. Variation I: Verbally label quantity and quality prior to singing each interval. [Major, Graph 05B]
      Ascending: M3<sup>rd</sup>; do–mi; m3<sup>rd</sup>; re–fa; m3<sup>rd</sup>; mi–so; m3<sup>rd</sup>; fa–la; m3<sup>rd</sup>; ti–so; m3<sup>rd</sup>; la–dō; m3<sup>rd</sup>; ti–re; do
      Descending: m3<sup>rd</sup>; do–la; m3<sup>rd</sup>; ti–so; M3<sup>rd</sup>; la–fa; m3<sup>rd</sup>; so–mi; m3<sup>rd</sup>; fa–re; M3<sup>rd</sup>; mi–do; m3<sup>rd</sup>; re–ti; do
   h. Variation II: Alternate interval direction: Ascending–Descending [Major, Graph 05B]
      Ascending: do–mi–fa; re–mi–so; fa–la; so–ti; la–dō; ti–re; do
      Descending: re–ti; la–dō; ti–so; fa–la; so–mi; re–fa; mi–do; ti–re; do
   i. Variation III: Alternate interval direction: Descending–Ascending [Major, Graph 05B]
      Ascending: mi–do; re–fa; so–mi; fa–la; so–ti; la–dō; re–ti; do
      Descending: ti–re; dō–la; so–ti; la–fa; mi–so; fa–re; do–mi; re–ti; do
   j. Variation IV: Combination of Thirds and Diatonic Seconds [Major, Graph 05C]
      Ascending: do–mi; re–mi–fa; mi–so; fa–so–la; so–ti; la–ti–dō; ti–re; do
      Descending: dō–la; ti–la–so; la–fa; so–fa–mi; fa–re; mi–re–do; re–ti; do
   k. Variation V: Combination of Thirds and Diatonic Seconds [Major, Graph 05D]
      Ascending: do–mi; fa–mi–re; mi–so; la–so–fa; so–ti; dō–ti–la; ti–re; do
      Descending: dō–la; so–la–ti; la–fa; mi–fa–so; fa–re; do–re–mi; re–ti; do
   l. Variation VI: Combination of Diatonic Seconds and Thirds [Major, Graph 05E]
      Ascending: do–re–mi; fa–mi–re; mi–so; la–so–fa; so–ti; la–dō; ti–dō–re; do
      Descending: dō–ti–la; so–ti; la–so–fa; mi–so; fa–mi–re; do–mi; re–do–ti; do
7. **Intervals of a Fourth in a Major Scale**

   a. Preparation I: [Major, Graph 06A]
      Ascending: do-re-mi-fa; re-mi-fa-so; mi-fa-so-la; fa-so-la-ti; so-la-ti-do; la-ti-do'-re; ti-do'-re'-mi; do'
      Descending: do'-ti-la-so; ti-la-so-fa; la-so-fa-mi; so-fa-mi-re; fa-mi-re-do; mi-re-do-ti; re-do-ti-la; do
   
   b. Preparation II: [Major, Graph 06A]
      Ascending: do-re-mi-fa-do; re-mi-fa-so-re; mi-fa-so-la-mi; fa-so-la-ti-fa; sol-la-ti-do; ti-do'-re'-mi'-ti-do'
      Descending: do'-ti-la-so-do; ti-la-so-fa; so-fa-mi-re-so; fa-mi-re-do-fa; mi-re-do-ti-mi; re-do-ti-la-re; do
   
   c. Preparation III: [Major, Graph 06A]
      Ascending: do-fa-mi-re-do; re-so-mi-fa-re; mi-la-so-fa-mi; fa-ti-la-so-fa; so-do'-ti-la-so; la-re'-do'-ti-la; mi'-re'-do'-ti-do'
      Descending: do'-ti-la-so-do; ti-fa-so-la-ti; mi-ma-la-so-fa; so-re-mi-fa-do; fa-do-re-mi-do; ti-do-re-mi-ti; la-ti-do-re-mi-la; do
   
   d. Preparation IV: [Major, Graph 06A]
      Ascending: fa-mi-re-do-do; so-fa-mi-re-so; la-so-mi-la; ti-la-so-fa-ti; do'-ti-la-do- do'; re'-do'-ti-la-re'; mi'-re'-do'-ti-mi'-do'
      Descending: so-la-ti-do-do; fa-so-la-ti-mi; re-la-so-la-ti; do-re-mi-fa-do; ti-do-re-mi-ti; la-ti-do-re-mi-la; do
   
   e. Preparation V: [Major, Graph 06A]
      Ascending: do-fa-re-mi-mi; so-mi-fa-so-la; ti-fa-so-la-la; do'-la-so-la-do; re-la-so-la-la; do'-la-so-la-do; do'
      Descending: so-do'-ti-la-la; fa-ti-la-so-ma; so-re-mi-fa-do; fa-do-re-mi-do; ti-mi-do-re-ti; la-re-do-ti-la; do
   
   f. Basic: [Major, Graph 06B]
      Ascending: do-fa; re-so; mi-la; fa-ti; so-do; la-re; ti-mi; do'
      Descending: do'-so; ti-fa; la-mi; so-re; fa-do; mi-ti; re-la; do-so; do
   
   g. Variation I: Verbally label quantity and quality prior to singing each interval.

   All of the fourths are perfect except for fa-ti or ti-fa; they are tri-tones (augmented 4th).

   h. Variation II: Alternate interval direction: Ascending—Descending
      Ascending: do-fa; so-re; mi-la; ti-fa; so-do; re'-la; ti-mi; do'
      Descending: mi-ti; la-re; do'-so; fa-ti; la-mi; re-so; fa-do; ti-mi; do
   
   i. Variation III: Alternate interval direction: Descending—Ascending
      Ascending: do-fa; re-so; la-mi; fa-ti; do'-so; la-re; ti-mi; do'
      Descending: ti-mi; re'-la; so-do; ti-fa; mi-la; so-re; do-fa; mi-ti; do
   
   j. Variation IV: Combination of Fourth and Thirds [Major, Graph 06C]
      Ascending: do-fa-mi-do-re-so-fa-re; mi-la-so-mi; fa-ti-la-fa; so-do'-ti-do; la-re'-do'-la; ti-mi'-re'-ti; do'
      Descending: do'-so-la-do; ti-so-ti-la; mi-ma-la-so-mi; so-re-mi-fa-do; fa-do-re-fa; mi-ti-do-mi; re-la-ti-ti-re; do
   
   k. Variation V: Combination of Thirds and Fourths [Major, Graph 06D]
      Ascending: do-mi-fa-do-re-so-mi; so-mi-fa-la; ti-la-ti-fa; so-ti-do'; la-dol-re-la; ti-re'-mi'-ti; do'
      Descending: do'-la-so-do; so-ti-fa-ti; la-fa-ma-la; so-re-mi-fa-do; fa-do-re-mi-do; mi-ti-mi; re-ti-la-re; do
   
   l. Variation VI: Combination of Fourth and Fifth [Major, Graph 06E]
      Ascending: do-so-re; re-la-mi; mi-ti; fa-do-do; so-re-la; la-mi-ti; fa-do-do; do'-so-re; do'
      Descending: do'-fa-ti; ti-mi-la; la-re-so; so-do-fa; fa-ti-mi; mi-la-re; re-so-do

8. **Root Position Triads built on each scale degree of the Major Scale**

   a. Basic: [Major, Graph 07A]
      Sing each ascending and descending root position triad on syllables. (do-mi-so-mi-do; re-fa-la-fa-re; etc.)

<table>
<thead>
<tr>
<th>R/N</th>
<th>Quality</th>
<th>Name</th>
<th>Solfege</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>(Major)</td>
<td>tonic</td>
<td>do-mi-so-mi-do</td>
</tr>
<tr>
<td>ii</td>
<td>(minor)</td>
<td>supertonic</td>
<td>re-fa-la-fa</td>
</tr>
<tr>
<td>iii</td>
<td>(minor)</td>
<td>mediant</td>
<td>mi-so-ti-so-mi</td>
</tr>
<tr>
<td>IV</td>
<td>(Major)</td>
<td>subdominant</td>
<td>fa-la-do-la-fa</td>
</tr>
<tr>
<td>V</td>
<td>(Major)</td>
<td>dominant</td>
<td>so-ti-re'-ti-so</td>
</tr>
<tr>
<td>vi</td>
<td>(minor)</td>
<td>submediant</td>
<td>la-do'-mi-do'-la</td>
</tr>
<tr>
<td>vii</td>
<td>(diminished)</td>
<td>leading tone</td>
<td>ti-re'-fa-re'-ti</td>
</tr>
</tbody>
</table>

   b. Variation I: Sing each root position triad in ascending form only. Verbally label Roman numeral, name and quality of each chord prior to singing. Be aware of the interval of a fourth that is created between the end of one chord and the beginning of another in ascending mode and the interval of a sixth that is created in the descending mode.
      Ascending: I: do-mi-so; ii: re-fa-la; iii: mi-so-ti; IV: fa-la-do; V: so-ti-re; vi: la-do'-mi; vii': ti-re'-fa; do'
      Descending: vii': ti-re'-fa'; vi: la-do'-mi'; V: so-ti-re'; IV: fa-la-do'; iii: mi-so-ti; ii: re-fa-la; I: do-mi-so
   
   c. Variation II: Sing each root position chord in descending form. Verbally label each chord prior to singing. Be aware of the interval of a sixth that is created between the end of one chord and the beginning of another in ascending mode and the interval of a fourth that is created in the descending mode.
      Ascending: I: so-mi-do; ii: la-re-fa; iii: ti-so-mi; IV: do'-la-fa; V: re'-ti-so; vi: mi'-do'-la; vii': fa-re'-ti; do'
      Descending: IV: do'-la-fa; iii: ti-so-mi; ii: la-re-fa; I: so-mi-do; vii': fa-re-ti; vi: mi-do-la; V: re-ti-so; do
   
   d. Variation III: Sing the triads using a variety of rhythm patterns.
   
   e. Variation IV: Alternate order of triad tones (Ascending triads/Descending triads)
      Ascending: (Ascending triads) do-mi-so; re-fa-la; so-ti-mi; fa-la-do; so-ti-re'; la-do'-mi'; ti-re'-fa; mi'
      Descending: (Descending triads) do'-la-fa; ti-so-mi; la-fa-re; so-mi-do; fa-re-ti; mi-do-la; re-ti-so; do
   
   f. Variation V: Alternate order of triad tones. (Descending triads/Ascending triads)
      Ascending: (Ascending triads) so-mi-do; la-fa-re; ti-so-mi; do-la-fa; re-ti-so; mi-do-la; fa-re-ti; do
      Descending: (Ascending triads) ti-re'-fa'; la-do'-mi'; so-ti-re'; fa-la-do; mi-so-ti; re-fa-la; do-mi-so; do
g. Variation VI: Alternate order of root, third and fifth.
   Ascending: Sing root, fifth, third, root of chord.
   do-so-mi-do; re-la-fa-re; mi-ti-so-mi; fa-do'-la-fa; so-re'-ti-so; la-mi'-do-la; ti-fa'-re'-ti; do'
   Descending: Sing fifth, root, third, fifth of chord.
   do'-fa-la-do'; ti-mi-so-ti; la-re-fa-la; so-mi-do; fa-ti-re-fa; mi-la'-do-mi; re-so-ti-re; do
h. Variation VII: Alternate order of root, third and fifth.
   Ascending: Third, Root, Fifth, Third (mi-do-so-mi; fa-re-la-fa; so-me-ti-so, etc.)
   Descending: Third, Fifth, Root, Third (do'-mi'-la-dó'; ti-re-so-ti; la-do-fa-la; etc.)
i. Variation VIII: Alternate the direction of the triads.
   Ascending/Descending: do-mi-so; la-fa-re; etc.
   Descending/Ascending: so-mi-do; re-fa-la; etc.

9. I and V Chords/Arpeggio [Major, Graph 08A]
   a. Basic: Sing each progression as melodic triads.
   b. Variation I: Verbally label each chord with the Roman numeral and position/inversion prior to singing each chord.
   c. Variation II: Sing the progressions using a variety of rhythm patterns.
   1) Root Position:
      I—Root Position
      do–mi–so–mi–do–
      V—Root Position
      so–ti–re–ti–so–
      Tonic—Root
      do
   2) 1st inversion:
      I—Root Position
      do–mi–so–mi–do–
      V—1st inversion
      so–ti–re–re–ti–
      Tonic—Root
      do
   3) 2nd inversion:
      I—Root Position
      do–mi–so–mi–do–
      V—2nd inversion
      re–so–ti–so–re–
      Tonic—Root
      do

10. I and V7 Chords/Arpeggio [Major, Graph 08B]
    a. Basic: Sing each progression as melodic triads.
    b. Variation I: Verbally label each chord with the Roman numeral and position/inversion prior to singing each chord.
    c. Variation II: Sing the progressions using a variety of rhythm patterns.
    1) Root Position:
       I—Root Position
       do–mi–so–mi–do–
       V7—Root Position
       so–ti–re–fa–so–fa
       V7—1st inversion
       re–ti–so–re–ti–
       Tonic—Root
       do
    2) 1st inversion:
       I—Root Position
       do–mi–so–mi–do–
       V7—1st inversion
       so–ti–re–fa–so–fa
       V7—2nd inversion
       re–ti–so–re–ti–
       Tonic—Root
       do
    3) 2nd inversion:
       I—Root Position
       do–mi–so–mi–do–
       V7—2nd inversion
       V7—3rd inversion
       re–fa–so–ti–re–ti–
       Tonic—Root
       do

11. I and IV Chords/Arpeggio in Major [Major, Graph 09A]
    a. Basic: Sing each progression as melodic triads.
    b. Variation I: Verbally label each chord with the Roman numeral and position/inversion.
    c. Variation II: Sing the progressions using a variety of rhythm patterns.
    1) Root:
       I—Root Position
       do–mi–so–mi–do–
       IV—Root Position
       fá–la–do–la–fá–
       Tonic—Root
       do
    2) 1st inversion:
       I—Root Position
       do–mi–so–mi–do–
       IV—1st inversion
       fá–la–do–la–fá–
       Tonic—Root
       do
    3) 2nd inversion:
       I—Root Position
       do–mi–so–mi–do–
       IV—2nd inversion
       do–fa–la–fa–do–
       Tonic—Root
       do

12. I, IV, V, I Chords/Arpeggio in Major [Major, Graph 09B]
    a. Basic: Sing each progression as melodic triads.
    b. Variation I: Verbally label each chord with the Roman numeral and position/inversion.
    c. Variation II: Sing the progressions using a variety of rhythm patterns.
    1) 1 IV V7 I—Root Position
       I—Root Position
       do–mi–so–mi–do–
       IV—Root Position
       fá–la–do–la–fá–
       V7—Root Position
       Tonic—Root
       do
    2) 1 IV (1st inversion) V7 (1st inversion)
       I—Root Position
       do–mi–so–mi–do–
       IV—1st Inversion
       fá–la–do–la–fá–
       V7—1st inversion
       Tonic—Root
       do
    3) 1 IV (2nd inversion) V7 (2nd inversion)
       I—Root Position
       do–mi–so–mi–do–
       IV—2nd Inversion
       do–fa–la–fa–do–
       V7—2nd inversion
       Tonic—Root
       do
13. Inversion of Chords built on each scale degree of the Major Scale.

a. Root, First and Second Inversion: [Major, Graphs 07C & E]
   Sing each root, first and second inversion triad as an arpeggio. Label each chord prior to singing.
   (Example: do-mi-so-mi-do; mi-so-do’-so-mi; so-do’-mi’-do’-so; do’)

<table>
<thead>
<tr>
<th>R/N</th>
<th>Name</th>
<th>Quality</th>
<th>Root</th>
<th>1st inversion</th>
<th>2nd inversion</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>tonic</td>
<td>(Major)</td>
<td>do-mi-so-mi-do</td>
<td>mi-so-do’-so-mi</td>
<td>so-do’-mi-do’</td>
</tr>
<tr>
<td>ii</td>
<td>supertonic</td>
<td>(minor)</td>
<td>re-fa-la-fa-re</td>
<td>fa-la-re-la’</td>
<td>la-re-fa-la</td>
</tr>
<tr>
<td>iii</td>
<td>mediant</td>
<td>(minor)</td>
<td>mi-so-ti-so-mi</td>
<td>so-ti-mi’-ti-so</td>
<td>ti-mi-so-mi</td>
</tr>
<tr>
<td>IV</td>
<td>sub-dominant</td>
<td>(Major)</td>
<td>fa-la-do’-la’-fa ’</td>
<td>la-do’-fa-do’</td>
<td>do-la-la’-do’</td>
</tr>
<tr>
<td>V</td>
<td>dominant</td>
<td>(Major)</td>
<td>so-ti-re’-ti-so’</td>
<td>ti-re’-so’-re’</td>
<td>re-so-ti-so-re</td>
</tr>
<tr>
<td>vi</td>
<td>sub-mediant</td>
<td>(minor)</td>
<td>la-do’-mi’-do’-la’</td>
<td>do’-mi’-la’-mi’-do’</td>
<td>mi-la-la’-mi</td>
</tr>
<tr>
<td>vii</td>
<td>leading tone</td>
<td>(diminished)</td>
<td>ti-re’-fa’-re’-ti’</td>
<td>re’-fa’-ti’-fa’</td>
<td>fa-ti-re-ti-fa</td>
</tr>
</tbody>
</table>

b. First Inversion Position: Sing each first inversion chord as an arpeggio. Verbally label the chord prior to singing.
   (Example: I, tonic: Major; mi-so-do’-so-m; ii, supertonic: minor: fa-la-re’-la-fa; etc.)

c. Variation I: Sing each first inversion triad in ascending form only. Verbally label the chord prior to singing.
   (Example: I, tonic: Major; mi-so-do’; ii, supertonic: minor: fa-la-re’; etc.)

d. Variation II: Sing each first inversion chord in descending form. Verbally label each chord prior to singing.
   (Example: I, tonic: Major: do’-so-m; ii, supertonic: minor: re’-la-fa; etc.)

e. Variation III: Combination of Diatonic Seconds and First Inversion Chords: (Intervals of thirds and sixths)

[Major, Graph 07B]
Ascending: mi-so-la-ti-do’-mi; fa-la-ti-do’-re’-fa; so-ti-do’-re’-mi-so; la-do’-re’-mi’-fa’-la; ti-re’-mi’-fa’-so’-ti; do’-mi’-fa’-so’-la’-do’; re’-fa’-so’-la’-ti’-re’; do’
Descending: do’-ti-la-so-mi-do’; ti-la-so-fa-re-ti; la-so-fa-mi-do-la; so-fa-mi-re-ti-so; fa-mi-re-do-la-fa; mi-re-do-ti-so-mi; re-do-ti-la-fa-re; do

f. Second Inversion Position: Sing each second inversion chord as an arpeggio. Verbally label the chord prior to singing.
   (Example: I, tonic: Major: so-do-mi-do-so; ii, supertonic: minor: la-re-fa-re-la; etc.)

g. Variation I: Sing each second inversion triad in ascending form only. Verbally label the chord prior to singing.
   (Example: I, tonic: Major: so-do-mi; ii, supertonic: minor: la-re-fa; etc.)

h. Variation II: Sing each first inversion chord in ascending form only. Verbally label each chord prior to singing.
   (Example: I, tonic: Major: mi-do-so; ii, supertonic: minor: fa-la-la; etc.)

i. Variation III: Combination of Diatonic Seconds and Second Inversion Chords: (Intervals of fourths and sixths)

[Major, Graph 07D]
Ascending: so-do-re-mi-so; la-re-mi-fa-l’a; ti-mi-fa-so-ti; do-fa-so-la-do; re-so-la-ti-re; mi-la-ti-do’-mi; fa-ti-do’-re’-fa; so-mi-do
Descending: do’-ti-la-mi-do’; ti-la-so-re-ti; la-so-fa-do-la; so-fa-mi-ti-so; fa-mi-re-la-fa; mi-re-do-so-mi; re-do-ti-fa-re; do

14. Changing Functions of Chords Built on Each Scale Degree of Major Scale [Major, Graph 10A]

Basic: build root position, first inversion & second inversion chord on each scale degree.

<table>
<thead>
<tr>
<th>Root</th>
<th>Third</th>
<th>Fifth</th>
</tr>
</thead>
<tbody>
<tr>
<td>“do”</td>
<td>do-mi-so-mi-do (I)</td>
<td>do-mi-la-mi-do (vi&lt;sub&gt;1&lt;/sub&gt;)</td>
</tr>
<tr>
<td>“re”</td>
<td>re-fa-la-fa-re (ii)</td>
<td>re-fa-ti-fa-re (vi&lt;sub&gt;7&lt;/sub&gt;)</td>
</tr>
<tr>
<td>“mi”</td>
<td>mi-so-ti-so-mi (iii)</td>
<td>mi-so-do-so-mi (I&lt;sub&gt;I&lt;/sub&gt;)</td>
</tr>
<tr>
<td>“fa”</td>
<td>fa-la-do-la-fa (IV)</td>
<td>fa-la-re-la-fa (ii&lt;sub&gt;II&lt;/sub&gt;)</td>
</tr>
<tr>
<td>“so”</td>
<td>so-ti-re-ti-so (V)</td>
<td>so-ti-mi-ti-so (iii&lt;sub&gt;I&lt;/sub&gt;)</td>
</tr>
<tr>
<td>“la”</td>
<td>la-do-mi-do-la (vi)</td>
<td>la-do-fa-do-la (IV&lt;sub&gt;6/4&lt;/sub&gt;)</td>
</tr>
<tr>
<td>“ti”</td>
<td>ti-re-fa-re-ti (vi&lt;sub&gt;7&lt;/sub&gt;)</td>
<td>ti-re-so-re-ti (V&lt;sub&gt;6/4&lt;/sub&gt;)</td>
</tr>
</tbody>
</table>
Minor Pentachord Scale (la-based minor)

1. Minor Pentachord Scale (5 note scale)
   b. Variation: Sing each interval on tonal syllables. [Minor, Graph 01B]
   c. Additive Pentachord Scale: [Minor, Graph 01B]
   d. Variation: Sing the additive scale using a variety of rhythm patterns.

2. Intervals in the Minor Pentachord Scale
   Interval: distance in pitch between two tones; all intervals are identified numerically by counting both of the tones and the pitches spanned by the two tones
   a. Preparation I: [Minor, Graph 01C]
   b. Variation: Verbally label the quantity of each interval prior to singing the interval. Begin to recognize these intervals by sound.
   c. Preparation II: [Minor, Graph 01C]
      mi–la–ti–do–re–mi
   d. Variation: Verbally label the quantity of each interval prior to singing the interval. Begin to recognize these intervals by sound.
   e. Basic: [Minor, Graph 01D]
      Ascending: la–ti–la; la–do–la; la–re–la; la–mi–la
      Descending: mi–re–mi; mi–do–mi; mi–ti–mi; mi–la–mi
   f. Variation: Verbally label the quantity of each interval prior to singing the interval. Begin to recognize these intervals by sound.

3. Intervals of a Third in a Minor Pentachord Scale
   a. Preparation I: [Minor, Graph 01E]
   b. Preparation II: [Minor, Graph 01E]
   c. Preparation III: [Minor, Graph 01E]
   d. Preparation IV: [Minor, Graph 01E]
   e. Preparation V: [Minor, Graph 01E]
   f. Basic: [Minor, Graph 01F]
      Ascending: la–do; ti–re; do–mi;
      Descending: mi–do; re–ti; do–la.
   g. Variation I: Verbally label quantity and quality prior to singing each interval.
      Ascending: minor third: la–do; minor third: ri–re; major third: do–mi;
   h. Variation II: Alternate interval direction.
      Ascending: la–do; re–ti; do–mi;
      Descending: mi–do; ti–re; do–la.

4. Tonic Triad in the Minor Pentachord Scale
   Tonic Triad: a combination of three tones arranged in thirds (tertian) and built on the home tone or keynote; the lowest note is called the root, the middle note is called the third of the triad; the top note is called the fifth of the triad.
   b. Variation I: Sing the tonic triad as a chord (tones are sounded simultaneously creating harmony — vertical aspect of music) and as an arpeggio (notes of a chord sung one at a time).
   c. Variation II: Sing the tonic triad in a variety of patterns.
      c1. la–mi–do–mi–la
c2. la–do–la–mi
c3. do–mi–la–do
c4. mi–do–mi–la–mi
c5. mi–la–do–la
c6. do–la–mi–do
Minor Scales (la-based minor)

1. Natural Minor Scale [Minor, Graph 02A]
   a. Basic Natural Minor Scale:
   b. Variation: Sing the scale using a variety of rhythm patterns. For example:
      eighth notes; dotted quarter – eight; triplet – quarter; four sixteenth notes – quarter; syncopation – quarter; etc.
   c. Extended Natural Minor Scale: [Minor, Graph 02A]
   d. Variation: Sing the scale using a variety of rhythm patterns.
   e. Additive Natural Minor Scale: [Minor, Graph 02B]
   f. Variation: Sing the scale using a variety of rhythm patterns.

2. Pentachord Natural Minor Scale [Minor, Graphs 02C & D]
   a. Ascending diatonic pentachords:
      re–mi–fa–so–la–so–fa–mi;
   c. Ascending diatonic pentachord and descending triad:
      fa–so–la–ti–do–la–fa;
      mi–fa–so–la–ti–so–mi;
      re–mi–fa–so–la–re;
      do–re–mi–fa–so–mi–do;
      la–ti–do–mi–do–la;
   e. Alternate the direction of the pentachords:
      Example: Ascending/Descending
      Example: Ascending/Descending
   i. Ascending diatonic pentachords and intervals:
   b. Descending diatonic pentachords:
   d. Descending diatonic pentachord and ascending triad:
      so–fa–mi–re–do–mi–so;
      mi–re–do–ti–re–fa;
   f. Combination of diatonic and chords
      Example: Ascending/Descending
      Example: Ascending/Descending
      etc.
   j. Ascending diatonic pentachords and intervals:

3. Minor Arpeggio [Minor, Graph 03A]
   b. Variation: Sing the arpeggio using a variety of rhythm patterns.

4. Tonic Chord – Minor [Minor, Graph 03B]
   a. Basic: Sing each chord as a melodic triad.
      Variation: Sing the chord and its inversions using a variety of rhythm patterns.
      1) Root Position: 2) 1st inversion: 3) 2nd inversion:
   b. Variation: Sing the chord and its inversions using a variety of rhythm patterns.

5. Intervals in the Natural Minor Scale
   Ascending and Descending Intervals from Tonic: [Minor, Graph 04A]
   a. Basic: Sing each interval on tonal syllables.
      Ascending: la–ti; la–do; la–re; la–mi; la–fa; la–so; la–la
      Descending: la–so; la–fa; la–mi; la–re; la–do; la–ti; la–la
   b. Variation I: Verbal label quantity prior to singing each interval.
      Ascending: 2nd; la–ti; 3rd; la–do; 4th; la–re; 5th; la–mi; 6th; la–fa; 7th; la–so; 8th; la–la

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6. Intervals of a Third in the Natural Minor Scale
   a. Preparation I: [Minor, Graph 05A]
      Ascending: la-ti-do; ti-do-re; re-mi-fa; mi-fa-so; fa-so-la; so-la-ti; la;
      Descending: la-so-fa; so-fa-mi; mi-fa-re; re-do-ti; do-ti-la; ti-la-so; la
   b. Preparation II: [Minor, Graph 05A]
      Ascending: la-ti-do-la; ti-do-re-ti; do-re-mi-do; re-mi-fa-re; mi-fa-so-mi; fa-so-la-la; so-la-ti-so; la'
      Descending: la-so-fa-la; so-fa-mi-fa; fa-mi-re-do; re-do-ti-la; do-ti-la-so; ti-la-so-ti; la
   c. Preparation III: [Minor, Graph 05A]
      Ascending: la-ti-do-la; ti-re-do-ti; do-re-mi-do; re-mi-fa-re; mi-so-fa-la; so-la-so-la; la-
      Descending: la-so-so-la; so-mi-fa-so; fa-re-mi-fa; do-re-mi-do; ti-re-do-ti; do-ti-la-so; ti-so-la-
   d. Preparation IV: [Minor, Graph 05A]
      Ascending: do-ti-la-la; do-re-ti-la; re-ti-re-mi; ma-mi-fa-la; so-la-so-la; ti-so-la-
      Descending: fa-la-so-la; so-fa-mi-fa; re-fa-la-so; ma-mi-fa-la; so-la-so-la; ti-so-la-
   e. Preparation V: [Minor, Graph 05A]
      Ascending: do-la-la-la; do-mi-do; mi-re-fa; fa-re-mi; so-mi-fa; la-so-la; la-
      Descending: fa-la-so-la; so-fa-mi-fa; re-fa-la-so; ma-mi-fa-la; so-la-so-la; ti-so-la-
   f. Basic: Sing each interval on tonal syllables [Minor, Graph 05B]
      Ascending: la-do; do-ti; ti-re; re-mi; re-fa; mi-so; fa-la; to-ti-
      Descending: la-fa; fa-so; so-mi; re-ti; do-la; ti-so-la
   g. Variation I: Verbally label quality and quantity prior to singing each interval of a third.
      Ascending: m3; la-do; m3; ti-re; M3; do-mi; m3; re-fa; m3; mi-so; M3; fa-la; M3; so-ti; la
      Descending: M3; la-fa; m3; so-mi; m3; re-fa; M3; m3; re-ti; m3; do-la
   h. Variation II: Alternate interval direction: Ascending—Descending
      Ascending: la-do; re-ti; do-mi; fa-re; mi-so; la-la; so-ti; la
      Descending: ti-so; fa-la; so-mi; re-fa; mi-do; ti-re; do-la; so- ti; la
   i. Variation III: Alternate interval direction: Descending—Ascending
      Ascending: do-la; ti-re; mi-do; re-fa; so-mi; fa-la; so-ti; do-la
      Descending: so-ti; la-fa; mi-so; fa-re; do-mi; re-ti; la-do; so-ti; la
   j. Variation IV: Combination of Thirds and Diatonic Seconds: [Minor, Graph 05C]
      Ascending: la-do; ti-do-re; do-mi; re-mi-fa; mi-so; fa-so-la; so-ti; la
      Descending: la-so-fa; so-fa-mi; fa-re; re-do-ti; do-ti-la; ti-so-la
   k. Variation V: Combination of Thirds and Diatonic Seconds [Minor, Graph 05D]
      Ascending: la-do; re-do-ti; do-mi; fa-mi-re; mi-so; la-so-fa; so-ti; la'
      Descending: la-fa; mi-fa-so; re-so-mi; re-ti; la-ti-do; so-ti; la
   l. Variation VI: Combination of Diatonic Seconds and Thirds [Minor, Graph 05E]
      Ascending: la-ti-do; ti-re; do-re-mi; re-fa; mi-so-fa; fa-la; so-la-ti; la
      Descending: la-so-fa; so-mi; fa-mi-re; mi-do; re-do-ti; do-la; ti-la-so; la
   m. Variation VII: Combination of Diatonic Seconds and Thirds [Minor, Graph 05F]
      Ascending: la-ti-do; re-ti; so-re-mi; fa-re; mi-so-fa; la-la; so-la-ti; la
      Descending: la-so-fa; so-fa-mi; re-do-ti; do-do-ti; la-do; ti-la-so; la

7. Intervals of a Fourth in the Natural Minor Scale
   a. Preparation I: [Minor, Graph 06A]
      Ascending: la-ti-do-re; ti-do-re-mi; re-do-mi-fa; re-mi-fa-so; fa-so-la; so-la-ti; so-la-ti-do; la'
      Descending: la-so-fa-mi; so-fa-mi-re; fa-mi-re-do; re-do-ti-la; do-ti-la-so; ti-la-so-fa; la
   b. Preparation II: [Minor, Graph 06A]
      Ascending: la-ti-do-re; ti-do-re-mi; do-re-mi-fa; re-mi-fa-so; fa-so-la-la; so-la-ti-so; la'
      Descending: la-so-fa-la-la; so-fa-mi-re; fa-mi-re-do; mi-re-do-ti; re-do-ti-la-la; do-ti-la-so; ti-la-so-fa; la
   c. Preparation III: [Minor, Graph 06A]
      Ascending: la-re-do-ti-la; ti-mi-re-do; do-fa-mi-re; re-so-fa-mi; mi-la-so-fa; so-la-ti-do; so-la-
      Descending: la-mi-fa-so-la; so-re-fa-mi; fa-re-do-fa; mi-do-re-mi; re-la-ti-do; do-so-la-ti-do; ti-fa-so-la-ti; la
   d. Preparation IV: [Minor, Graph 06A]
      Ascending: re-do-ti-la-re; mi-re-do-ti; fa-re-mi-re; so-fa-mi-re; so-la-so-fa; la-la-ti-do; do-
      Descending: so-la-ti-do-so; fa-so-la-la; mi-fa-so-la; re-do-fa-mi; fa-do-mi-fa; do-ti-re-ti; la
e. Preparation V: [Minor, Graph 06A]
   Ascending: re-la-ti-do-re; mi-ti-do-re-mi; fa-do-re-mi-fa; so-re-mi-fa-so; la-mi-fa-so-la; ti-fa-so-la-ti; do-so-la-ti-do; la
   Descending: do-ti-la-so; fa-ti-la-so-fa; mi-la-so-fa-mi; re-so-fa-mi-re; do-fa-mi-re-do; ti-mi-re-do-ti; la-re-do-ti-la;

f. Basic: [Minor, Graph 06B]
   Ascending: la-re; ti-mi; do-fa; re-so; mi-la; fa-ti; so-do; la
   Descending: la-mi; so-re; fa-do; mi-ti; re-la; do-so; ti-fa; la

g. Variation I: Verbally label quality and quantity prior to singing each interval of a third.
   All of the fourths are perfect except for fa-ti or ti-fa; they are tri-tones (augmented 4th).
   Ascending: P4: la-re; P4: ti-mi; P4: do-fa; P4: re-so; P4: mi-la; TT: fa-ti; P4: so-do; la
   Descending: P4: la-mi; P4: so-re; P4: fa-do; P4: mi-ti; P4: re-la; P4: do-so; TT: ti-fa; la

h. Variation II: Alternate interval direction: Ascending — Descending
   Ascending: la-re; mi-ti; do-fa; so-re; mi-la; ti-fa; so-do; la
   Descending: lâ-mi; re-so; fa-do; ti-mi; re-la; so-do; ti-fa; mi-la

i. Variation III: Alternate interval direction: Descending — Ascending
   Ascending: re-la; ti-mi; fa-do; re-so; la-mi; fa-ti; do-so; la
   Descending: so-do; ti-fa; mi-la; so-re; do-fa; mi-ti; la-re; do-so; la

j. Variation IV: Combination of Fourth and Thirds [Minor, Graph 06C]
   Ascending: la-re-do-la; ti-mi-re-ti; do-fa-mi-do; re-so-fa-re; mi-la-so-mi; fa-ti-la-fa-so; la-do-ti-so; la
   Descending: la-mi-fa-la; so-re-mi-so; fa-do-re-fa; mi-ti-do-mi; re-la-ti-re; do-so-la-do; ti-fa-so-ti; la

k. Variation V: Combination of Fourth and Thirds [Minor, Graph 06D]
   Ascending: la-re-do-la; ti-re-mi-ti; do-fa-mi-do; re-so-fa-re; mi-la-so-mi; fa-la-ti-fa-so; la-ti-do-so; la
   Descending: la-fa-mi-la; so-mi-re-so; fa-re-do-fa; mi-do-ti-mi; re-ti-la-re; do-la-so-do; ti-so-fa-ti; la

8. Triads built on each scale degree of the Natural Minor Scale.
   a. Basic: Sing each ascending and descending triad on tonal syllables. [Minor, Graph 07A]

<table>
<thead>
<tr>
<th>R/N</th>
<th>Name</th>
<th>Quality</th>
<th>Solfège</th>
</tr>
</thead>
<tbody>
<tr>
<td>i</td>
<td>tonic</td>
<td>(minor)</td>
<td>la-do-mi-do-la</td>
</tr>
<tr>
<td>ii°</td>
<td>supertonic (diminished)</td>
<td>ti-re-fa-re-ti</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>median (Major)</td>
<td>do-mi-so-mi-do</td>
<td></td>
</tr>
<tr>
<td>iv</td>
<td>subdominant (minor)</td>
<td>re-fa-la-fa-re</td>
<td></td>
</tr>
<tr>
<td>v</td>
<td>dominant (minor)</td>
<td>mi-so-ti-so-mi</td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td>submediant (Major)</td>
<td>fa-la-dol-la-fa</td>
<td></td>
</tr>
<tr>
<td>VII</td>
<td>subtonic (Major)</td>
<td>so-ti-re-ti-so</td>
<td></td>
</tr>
</tbody>
</table>

   b. Variation I: Sing each root position triad in ascending form only. Verbally label Roman numeral, name and quality of each chord prior to singing.
   Ascending: i, tonic, minor: la-do-mi; ii°, supertonic, diminished: ti-re-fa; III, median, major: do-mi-so; etc.
   Descending: VII, subtonic, major: so-ti-re; VII, submediant, major: fa-la-do; v, dominant, minor: mi-so-ti; etc.

c. Variation II: Sing each root position triad in descending form. Verbally label each chord prior to singing.
   Ascending: i, tonic, minor: do-la-mi; ii°, supertonic, diminished: fa-re-la-ti; III, median, major: so-mi-do; iv, subdominant, minor: la-fa-re; v, dominant, minor: ti-so-mi; VI, submediant, major: dol-la-fa; VII, subtonic, minor: rel-ti-so; la
   Descending: VII, subtonic, major: re-ti-so; VII, submediant, major: do-là-fa; v, dominant, minor: ti-so-mi; vi, subdominant, minor: la-fa-re; III, median, major: so-mi-do; ii°, supertonic, diminished: fa-re-ti; i, tonic, minor: do-la-mi

   d. Variation III: Sing each triad using a variety of rhythm patterns.

   e. Variation IV: Alternate order of triad tones (Ascending triads/Descending triads)
   Ascending: (Ascending triads) la-do-mi; ti-re-fa; do-mi-so; re-fa-la-mi; so-mi-ti; fa-la-do; so-ti-re-la
   Descending: (Descending triads) re-ti-so-la; dol-la-fa-ti-so-mi; la-re-fa; so-mi-do; fa-re-ti; mi-do-la

   f. Variation V: Alternate order of triad tones. (Descending triads/Ascending triads)
   Ascending: (Descending triads) mi-do-la; fa-re-ti; so-mi-do; la-fa-re; ti-so-mi; do-là-fa; re-ti-so-la
   Descending: (Ascending triads) so-ti-re-la; fa-la-do-mi; so-ti-ti; re-fa-la; do-mi-so; ti-re-fa; la-do-mi

   g. Variation VI: Alternate order of third, fifth and fifth.
   Ascending: Sing root, fifth, third, root of chord (la-mi-do-la; ti-fa-re-ti; etc.)
   Descending: Sing fifth, root, fifth, chord of fifth (la-mi-do-la; re-so-ti-re; etc.)

   h. Variation VII: Alternate the direction of the triads:
   Ascending/Descending: la-fa-re; do-mi-so; fa-re-ti; la-do-mi; re-ti-so; fa-la-do; ti-so-mi; la

9. Harmonic Minor Scale
   a. Basic: la-ti-do-re-mi-fa-si-là-là-si-fa-mi-re-do-tì-la [Minor, Graph 08A]
   b. Variation: Sing the scale using a variety of rhythm patterns.
   c. Additive: [Minor, Graph 08B]
      Ascending: la-ti-la; la-ti-do-ti-la; la-ti-do-re-mi-re-do-ti-la; la-ti-do-re-mi-fa-mi-re-do-ti-la; la-ti-do-re-mi-fa-si-là-si-fa-mi-re-do-ti-la
      Descending: là-si-si-là; là-si-fa-si-là; là-si-fa-mi-fa-si-là; là-si-fa-mi-re-do-mi-fa-si-là; là-si-fa-mi-do-re-mi-fa-si-là; là-si-fa-mi-re-do-ti-do-re-mi-fa-si-là; là-si-fa-mi-re-do-ti-la-ti-do-re-mi-fa-si-là
10. Melodic Minor Scale

a. Basic: `la`-`di`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la` [Minor, Graph 07A]  
b. Variation: Sing the scale using a variety of rhythm patterns.  
c. Additive: [Minor, Graph 08C]  
   Ascending: `la`-`si`-`la`-`di`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   Descending: `la`-`si`-`la`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  

11. Pentachord Natural Minor Scale [Minor, Graphs 09A]

a. Ascending diatonic pentachords:  
   `la`-`si`-`la`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   `mi`-`fa`-`si`-`la`-`ti`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   `re`-`mi`-`fa`-`so`-`la`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   `ti`-`do`-`re`-`mi`-`fa`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   `la`-`ti`-`do`-`re`-`mi`-`fa`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   
a. Ascending diatonic pentachord and descending triad:  
   `la`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   `mi`-`fa`-`si`-`la`-`ti`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   `re`-`mi`-`fa`-`so`-`la`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   `ti`-`do`-`re`-`mi`-`fa`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   `la`-`ti`-`do`-`re`-`mi`-`fa`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   

12. Intervals in the Harmonic Minor Scale

Intervals ascending and descending from tonic [Minor, Graph 09B]

a. Basic:  
   Ascending: Prime: `la`-`la`; `M2`: `la`-`ti`; `m3`: `la`-`do`; `P4`: `la`-`re`; `P5`: `la`-`mi`; `m6`: `la`-`fa`; `M7`: `la`-`si`; `P8`: `la`-`la`  
   Descending: Prime: `la`-`la`; `M2`: `la`-`ti`; `m3`: `la`-`do`; `P4`: `la`-`re`; `P5`: `la`-`mi`; `m6`: `la`-`fa`; `M7`: `la`-`si`; `P8`: `la`-`la`  
   
b. Variation: Verbally label quality and quantity prior to singing each interval.  

Intervals moving out from the tonic [Minor, Graph 09C]

a. Basic: `la`-`ti`-`la`-`si`; `la`-`do`-`la`-`fa`; `la`-`re`-`la`-`mi`; `la`-`mi`-`la`-`re`; `la`-`la`-`la`-`la`  
   
b. Variation: Verbally label quality and quantity of each interval prior to singing each interval on tonal syllables.  

Prime: `la`-`la`; `M2`: `la`-`ti`; `m3`: `la`-`do`; `P4`: `la`-`re`; `P5`: `la`-`mi`; `P5`: `la`-`re`; `m6`: `la`-`fa`; `M6`: `la`-`mi`; `M7`: `la`-`si`; `m7`: `la`-`ti`; `P8`: `la`-`la`-`la`-`fa`  

13. Intervals of a Third in Harmonic Minor Scale

a. Preparation I [Minor, Graph 09D]  
   Ascending: `la`-`ti`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   Descending: `la`-`ti`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   
b. Preparation II [Minor, Graph 09D]  
   Ascending: `la`-`ti`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   Descending: `la`-`ti`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   
c. Preparation III [Minor, Graph 09D]  
   Ascending: `la`-`ti`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  
   Descending: `la`-`ti`-`do`-`re`-`mi`-`fa`-`sol`-`si`-`la`  

11
d. Preparation IV: [Minor, Graph 09D]

e. Preparation V: [Minor, Graph 09D]

f. Basic: Sing each interval on tonal syllables. [Minor, Graph 09E]
   Ascending: la–do; ti–re; do–mi; re–fa; mi–si; fa–la; ti–si; ti–di; si–la; la
   Descending: là–fa; si–mi; fa–re; mi–do; re–ti; do–la; ti–si; la

g. Variation: Verbally label quality and quantity prior to singing each interval.
   Ascending: m³; la–do; m³; ti–re; M³; do–mi; re–fa; M³; mi–si; M³; fa–la; m³; si–ti; m³; ti–do; m³; ti–si–la
   Descending: M³; là–fa; M³; si–mi; m³; fa–re; M³; mi–do; m³; re–ti; m³; do–la; m³; ti–si–la

For additional variations see #6, Intervals of a Third in the Natural Minor Scale

14. Intervals of a Fourth in Harmonic Minor Scale

a. Preparation I: [Minor, Graph 09F]

b. Preparation II: [Minor, Graph 09F]

C. Preparation III: [Minor, Graph 09F]

d. Preparation IV: [Minor, Graph 09F]

e. Preparation V: [Minor, Graph 09F]

f. Basic: Sing each interval on tonal syllables. [Minor, Graph 09G]
   Ascending: la–re; ti–mi; do–fa; re–si; mi–la; A¹
   Descending: P¹; la–re; P¹; mi–la; A¹; P¹; A¹; la¹

G. Variation: Verbally label quality and quantity prior to singing each interval.
   Ascending: P¹; la–re; P¹; mi–la; A¹; P¹; A¹; P¹; A¹; la¹
   Descending: P¹; mi–la; A¹; P¹; A¹; P¹; A¹; A¹; la¹

For additional variations see #7, Intervals of a Fourth in the Natural Minor Scale

15. Triads built on each scale degree of the Harmonic Minor Scale

a. Basic: Sing each ascending and descending triad on tonal syllables. [Minor, Graph 09H]

<table>
<thead>
<tr>
<th>R/N</th>
<th>Name</th>
<th>Quality</th>
<th>Solfège</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>tonic</td>
<td>(minor)</td>
<td>re–fa–la–fa–re</td>
</tr>
<tr>
<td>iiº</td>
<td>supertonic</td>
<td>(diminished)</td>
<td>ti–re–fa–re–ti</td>
</tr>
<tr>
<td>III</td>
<td>mediant</td>
<td>(Major)</td>
<td>do–mi–so–mi–do</td>
</tr>
<tr>
<td>iv</td>
<td>subdominant</td>
<td>(minor)</td>
<td>re–fa–la–fa–re</td>
</tr>
<tr>
<td>V</td>
<td>dominant</td>
<td>(Major)</td>
<td>mi–si–ti–si–mi</td>
</tr>
<tr>
<td>VI</td>
<td>submediant</td>
<td>(Major)</td>
<td>fa–la–do–la–fa</td>
</tr>
<tr>
<td>VII</td>
<td>subtonic</td>
<td>(Major)</td>
<td>so–ti–re–ti–so</td>
</tr>
</tbody>
</table>

b. Variation I: Sing each root position triad in ascending form only. Verbally label Roman numeral, name and quality of each chord prior to singing.

c. Variation II: Sing each root position triad in descending form. Verbally label each chord prior to singing.

d. Variation III: Sing each triad using a variety of rhythm patterns.

e. Variation IV: Alternate order of triad tones (Ascending trials/Descending trials)

f. Variation V: Alternate order of triad tones. (Descending trials/Ascending trials)
   Ascending: (Descending triads) mi–do–la; fa–re–ti; so–mi–do; la–fa–re; ti–si–mi; do–la–la–fa; re–ti–so–la; la¹
16. i and V Chords/Arpeggio (Natural Minor Scale) [Minor, Graph 12A]
   a. Basic: Sing each progression as melodic triads.
   b. Variation I: Verbally label each chord with the Roman numeral and position/inversion prior to singing each chord.
   c. Variation II: Sing the progressions using a variety of rhythm patterns.
      1) Root Position:  
      | i→Root Position | V→Root Position | i→Tonic |
      | la-do-mi-do-la | mi-so-ti-so-mi | la |
      2) 1st inversion: 
      | i→Root Position | V→Root Position | i→Tonic |
      | la-do-mi-do-la | so-ti-mi-ti-so | la |
      3) 2nd inversion: 
      | i→Root Position | V→Root Position | i→Tonic |
      | la-do-mi-do-la | ti-mi-so-mi-ti | la |

17. i and V Chords/Arpeggio (Harmonic Minor Scale) [Minor, Graph 12B]
   a. Basic: Sing each progression as melodic triads.
   b. Variation I: Verbally label each chord with the Roman numeral and position/inversion prior to singing each chord.
   c. Variation II: Sing the progressions using a variety of rhythm patterns.
      1) Root Position:  
      | i→Root Position | V→Root Position | i→Tonic |
      | la-do-mi-do-la | mi-so-ti-so-mi | la |
      2) 1st inversion: 
      | i→Root Position | V→Root Position | i→Tonic |
      | la-do-mi-do-la | si-ti-mi-ti-so | la |
      3) 2nd inversion: 
      | i→Root Position | V→Root Position | i→Tonic |
      | la-do-mi-do-la | ti-mi-si-mi-ti | la |

18. i and V7 Chords/Arpeggio [Minor, Graph 12C]
   a. Basic: Sing each progression as melodic triads.
   b. Variation I: Verbally label each chord with the Roman numeral and position/inversion prior to singing each chord.
   c. Variation II: Sing the progressions using a variety of rhythm patterns.
      1) Root Position: 
      | i→Root Position | V7→Root Position | i→Tonic |
      | la-do-mi-do-la | mi-so-ti-re-mi-re-ti-so-mi | la |
      2) 1st inversion: 
      | i→Root Position | V7→1st inversion | i→Tonic |
      | la-do-mi-do-la | si-ti-re-mi-si-re-ti-si | la |
      3) 2nd inversion: 
      | i→Root Position | V7→2nd inversion | i→Tonic |
      | la-do-mi-do-la | ti-re-mi-si-ti-si-mi-re-ti | la |

19. i and iv Chords/Arpeggio in minor [Minor, Graph 13A]
   a. Basic: Sing each progression as melodic triads.
   b. Variation I: Verbally label each chord with the Roman numeral and position/inversion.
   c. Variation II: Sing the progressions using a variety of rhythm patterns.
      1) Root: 
      | i→Root Position | IV→Root Position | i→Tonic |
      | la-do-mi-do-la | re-fa-la-fa-re | la |
      2) 1st inversion: 
      | i→Root Position | IV→1st inversion | i→Tonic |
      | la-do-mi-do-la | fa-la-re-la-fa | la |
      3) 2nd inversion: 
      | i→Root Position | IV→2nd inversion | i→Tonic |
      | la-do-mi-do-la | la-re-fa-re-la | la |

20. i, iv, V Chords/Arpeggio in minor [Minor, Graph 13B]
   a. Basic: Sing each progression as melodic triads.
   b. Variation I: Verbally label each chord with the Roman numeral and position/inversion.
   c. Variation II: Sing the progressions using a variety of rhythm patterns.
      1) i iv V I→Root 
      | i→Root Position | iv→Root Position | V7→Root Position | i→Tonic |
      | la-do-mi-do-la | re-fa-la-fa-re | mi-si-ti-si-mi | la |
      2) I, iv (1st inversion), V (1st inversion) 
      | i→Root Position | iv→1st inversion | V7→1st inversion | i→Tonic |
      | la-do-mi-do-la | fa-la-re-la-fa | si-ti-mi-ti-si | la |
      3) i iv (2nd inversion) V (2nd inversion) 
      | i→Root Position | iv→2nd inversion | V7→2nd inversion | i→Tonic |
      | la-do-mi-do-la | fa-la-re-la-fa | si-ti-mi-ti-si | la |
21. Inversion of Chords built on each scale degree of the Natural Minor Scale.

a. Basic: Root, First and Second Inversion: [Minor, Graph 10A & B]
   Sing each root, first and second inversion triad as an arpeggio.
   (Example: la-do-mi-do-la; do-mi-la-mi-do; mi-la-do-mi-la)

<table>
<thead>
<tr>
<th>Chords</th>
<th>Quality</th>
<th>Root</th>
<th>1st inversion</th>
<th>2nd inversion</th>
</tr>
</thead>
<tbody>
<tr>
<td>i</td>
<td>tonic (minor)</td>
<td>la-do-mi-do-la-</td>
<td>do-mi-la-mi-do-</td>
<td>mi-la-do-la-mi</td>
</tr>
<tr>
<td>ii°</td>
<td>supertonic (diminished)</td>
<td>ti-re-fa-re-re-</td>
<td>re-fa-ti-fa-re-</td>
<td>fa-ti-re-fa</td>
</tr>
<tr>
<td>III</td>
<td>major</td>
<td>do-mi-so-mi-do-</td>
<td>mi-do-so-mi-do-</td>
<td>so-mi-do-mi-do-</td>
</tr>
<tr>
<td>iv</td>
<td>sub-dominant</td>
<td>re-fa-la-fa-re-</td>
<td>la-re-la-fa-la-</td>
<td>re-la-fa-re-la</td>
</tr>
<tr>
<td>v</td>
<td>dominant</td>
<td>mi-so-ti-so-mi-</td>
<td>so-mi-ti-so-mi-</td>
<td>ti-so-mi-so-ti-</td>
</tr>
<tr>
<td>VI</td>
<td>sub-mediant</td>
<td>fa-la-do-la-fa-</td>
<td>do-la-fa-la-fa-</td>
<td>do-fa-la-fa-do</td>
</tr>
<tr>
<td>V</td>
<td>sub-tonic</td>
<td>so-ti-re-ti-so-</td>
<td>ti-re-so-re-ti-</td>
<td>re-so-so-re-ti-</td>
</tr>
</tbody>
</table>

b. First Inversion Position: Sing each first inversion chord as an arpeggio. Verbally label the chord prior to singing.
   (Example: i, tonic, minor: do-mi-la-mi-do; ii°, supertonic, diminished: re-fa-ti-fa-re; etc.)

c. Variation I: Sing each first inversion triad in ascending form only. Verbally label the chord prior to singing.
   (Example: i, tonic, minor: do-mi-la-l; ii°, supertonic, diminished: re-fa-ti; etc.)

d. Variation II: Sing each first inversion chord in descending form. Verbally label each chord prior to singing.
   (Example: i, tonic, minor: la-d-mi-i; ii°, supertonic, diminished: ti-fa-re; etc.)

e. Variation III: Combination of Diatonic Seconds and First Inversion Chords: (Intervals of thirds and sixths)
   [Minor, Graph 10A]
   Ascending: do-fa-so-la-do-re; re-so-la-l'ti-re; mi-so-l'ti-do-me; fa-la-ti-do-re-laf; so-ti-do-re-mi-so; la-do-re-mi-fa-la;
   ti-re-mi-fa-so-ti-l; la
   Descending: la-so-fa-mi-do-la; so-fa-mi-re-ti-so; fa-mi-re-do-la-fa; mi-re-do-ti-so-mi; re-do-ti-la-fa-re; do-ti-la-so-mi-do;
   ti-la-so-fa-re-ti;

f. Second Inversion Position: Sing each second inversion chord as an arpeggio. Verbally label the chord prior to singing.
   (Example: i, tonic, minor: mi-la-do-la-mi; ii°, supertonic, diminished: fa-la-re-la-fa; etc.)

22. Inversion of Chords built on each scale degree of the Harmonic Minor Scale.

a. Basic: Root, First and Second Inversion: [Minor Scale Graph 10C & D, 11C & D]
   Sing each root, first and second inversion triad as an arpeggio.
   (Example: la-d-mi-do-la; do-mi-la-mi-do; mi-la-do-mi-la)

<table>
<thead>
<tr>
<th>Chords</th>
<th>Quality</th>
<th>Root</th>
<th>1st inversion</th>
<th>2nd inversion</th>
</tr>
</thead>
<tbody>
<tr>
<td>i</td>
<td>tonic (minor)</td>
<td>la-do-mi-do-la-</td>
<td>do-mi-la-mi-do-</td>
<td>mi-la-do-la-mi</td>
</tr>
<tr>
<td>ii°</td>
<td>supertonic (diminished)</td>
<td>ti-re-fa-re-re-</td>
<td>re-fa-ti-fa-re-</td>
<td>fa-ti-re-fa</td>
</tr>
<tr>
<td>III</td>
<td>major</td>
<td>do-mi-so-mi-do-</td>
<td>mi-do-so-mi-do-</td>
<td>so-mi-do-mi-do-</td>
</tr>
<tr>
<td>iv</td>
<td>sub-dominant</td>
<td>re-fa-la-fa-re-</td>
<td>la-re-la-fa-la-</td>
<td>re-la-fa-re-la</td>
</tr>
<tr>
<td>v</td>
<td>dominant</td>
<td>mi-so-ti-so-mi-</td>
<td>so-mi-ti-so-mi-</td>
<td>ti-so-mi-so-ti-</td>
</tr>
<tr>
<td>VI</td>
<td>sub-mediant</td>
<td>fa-la-do-la-fa-</td>
<td>do-la-fa-la-fa-</td>
<td>do-fa-la-fa-do</td>
</tr>
<tr>
<td>V</td>
<td>sub-tonic</td>
<td>so-ti-re-ti-so-</td>
<td>ti-re-so-re-ti-</td>
<td>re-so-so-re-ti-</td>
</tr>
</tbody>
</table>

b. First Inversion Position: Sing each first inversion chord as an arpeggio. Verbally label the chord prior to singing.
   (Example: i, tonic, minor: do-mi-la-mi-do; ii°, supertonic, diminished: re-fa-ti-fa-re; etc.)

c. Variation I: Sing each first inversion triad in ascending form only. Verbally label the chord prior to singing.
   (Example: i, tonic, minor: do-mi-la-l; ii°, supertonic, diminished: re-fa-ti; etc.)

d. Variation II: Sing each first inversion chord in descending form. Verbally label each chord prior to singing.
   (Example: i, tonic, minor: la-d-mi-i; ii°, supertonic, diminished: ti-fa-re; etc.)

e. Variation III: Combination of Diatonic Seconds and First Inversion Chords: (Intervals of thirds and sixths)
   [Minor, Graph 10C]
   Ascending: do-fa-so-la-do-re; re-so-la-l'ti-re; mi-so-l'ti-do-me; fa-la-ti-do-re-laf; so-ti-do-re-mi-so; la-do-re-mi-fa-la;
   ti-re-mi-fa-so-ti-l; la
   Descending: la-so-fa-mi-do-la; so-fa-mi-re-ti-so; fa-mi-re-do-la-fa; mi-re-do-ti-so-mi; re-do-ti-la-fa-re; do-ti-la-so-mi-do;
   ti-la-so-fa-re-ti;

f. Second Inversion Position: Sing each second inversion chord as an arpeggio. Verbally label the chord prior to singing.
   (Example: i, tonic, minor: mi-la-do-la-mi; ii°, supertonic, diminished: fa-la-re-la-fa; etc.)
Parallel Minor Scales

23. Changing Function — Natural Minor Scale [Minor, Graph 15A]
Basic: build root position, first inversion & second inversion chord on each scale degree.

<table>
<thead>
<tr>
<th>Root</th>
<th>Third</th>
<th>Fifth</th>
</tr>
</thead>
<tbody>
<tr>
<td>“la”</td>
<td>la-do-mi-do-la (i)</td>
<td>la-do-fa-do-la (VI₇)</td>
</tr>
<tr>
<td>“ti”</td>
<td>ti-re-fa-re-ti (ii°)</td>
<td>ti-re-so-re-ti (VII₆/₄)</td>
</tr>
<tr>
<td>“do”</td>
<td>do-mi-so-mi-do (III)</td>
<td>do-mi-la-mi-do (i₃)</td>
</tr>
<tr>
<td>“re”</td>
<td>re-fa-la-fa-re (iv)</td>
<td>re-fa-ti-fa-re (ii°₇)</td>
</tr>
<tr>
<td>“mi”</td>
<td>mi-so-ti-so-mi (V)</td>
<td>mi-so-do-so-mi (III₆/₄)</td>
</tr>
<tr>
<td>“fa”</td>
<td>fa-la-do-la-fa (VI)</td>
<td>fa-la-re-la-fa (IV₆/₄)</td>
</tr>
<tr>
<td>“so”</td>
<td>so-ti-re-ti-so (VII)</td>
<td>so-ti-mi-ti-so (V₆/₄)</td>
</tr>
</tbody>
</table>

24. Changing Function — Harmonic Minor Scale [Minor, Graph 15B]
Basic: build root position, first inversion & second inversion chord on each scale degree.

<table>
<thead>
<tr>
<th>Root</th>
<th>Third</th>
<th>Fifth</th>
</tr>
</thead>
<tbody>
<tr>
<td>“la”</td>
<td>la-do-mi-do-la (i)</td>
<td>la-do-fa-do-la (VI₇)</td>
</tr>
<tr>
<td>“ti”</td>
<td>ti-re-fa-re-ti (ii°)</td>
<td>ti-re-so-re-ti (VII₆/₄)</td>
</tr>
<tr>
<td>“do”</td>
<td>do-mi-so-mi-do (III)</td>
<td>do-mi-la-mi-do (i₃)</td>
</tr>
<tr>
<td>“re”</td>
<td>re-fa-la-fa-re (iv)</td>
<td>re-fa-ti-fa-re (ii°₇)</td>
</tr>
<tr>
<td>“mi”</td>
<td>mi-si-ti-si-mi (V)</td>
<td>mi-so-do-so-mi (III₆/₄)</td>
</tr>
<tr>
<td>“fa”</td>
<td>fa-la-do-la-fa (VI)</td>
<td>fa-la-re-la-fa (IV₆/₄)</td>
</tr>
<tr>
<td>“so”</td>
<td>so-ti-re-ti-so (VII)</td>
<td>so-ti-mi-ti-si (V₆/₄)</td>
</tr>
</tbody>
</table>

25. Parallel Minor Scales — “Do” Based [Minor, Graph 14A]

a. Natural Minor Scale: do-re-me-fa-so-le-te-do-te-le-so-fa-me-re-do
b. Harmonic Minor Scale: do-re-me-fa-so-le-te-do-ti-le-so-fa-me-re-do
c. Melodic Minor Scale: do-re-me-fa-so-la-ti-do-te-le-so-fa-me-re-do
Other Scales and Modes

1. **Chromatic Scale** *{Other Scales & Modes, Graph 1A}*
   a. Basic: Sing the scale on tonal syllables.
   b. Variation: Sing the scale using a variety of rhythm patterns.
      c. Additive: *{Other Scales & Modes, Graph 1B}*
   d. Variation: Sing the scale using a variety of rhythm patterns.

2. **Chromatic Intervals**
   **Ascending and Descending Intervals from “tonic”** *{Other Scales & Modes, Graph 2A}*
   a. Basic: Sing the ascending intervals from “do” and then the descending intervals from “do”
   b. Variation I: Verbally label quality and quantity of each interval prior to singing.
   c. Variation II: Sing the intervals using a variety of rhythm patterns.
   d. Variation III:
   e. Variation IV:
   **Intervals Moving Out from the Tonic** *{Other Scales & Modes, Graph 2B}*
   a. Basic
   b. Variation I: Verbally label quality and quantity of each interval prior to singing.
   c. Variation II: Sing the intervals using a variety of rhythm patterns.

3. **Major, Augmented, Minor, and Diminished Chords** *{Other Scales & Modes, Graph 3A & 3B}*
   a. Basic: Sing each chord as an arpeggio.
      **Quality** *Root Position* | 1st Inversion | 2nd Inversion
   b. Variation: Verbally label the quality of each chord prior to singing.
   c. Major, Augmented, Minor and Diminished Chords built on each scale degree of the Major Scale.
      **Tonic** | Supertonic | Mediant | Sub-dominant | Dominant | Sub-dominant | Leading Tone
      d. Major, Augmented, Minor and Diminished Chords built on each scale degree of the Natural Minor Scale.
      **Tonic** | Supertonic | Mediant | Sub-dominant | Dominant | Sub-dominant | Leading Tone
4. **Modes**

a. **Basic**

<table>
<thead>
<tr>
<th>Aeolian</th>
<th>la–ti–do–re–mi–fa–so–la (Natural Minor Scale)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ionian</td>
<td>do–re–mi–fa–so–la–ti–do (Major Scale)</td>
</tr>
</tbody>
</table>

b. **Variation I:** Verbally label each mode prior to singing on tonal syllables.

c. **Variation II:** Sing each mode using a variety of rhythm patterns.

5. **Whole-tone Scale (Hexatonic Scale)** [Other Scales & Modes, Graph 5A]

a. **Basic:** do–re–mi–fa–so–la–ti–do

b. **Variation:** Sing the scale using a variety of rhythm patterns.

c. **Additive Scale:** [Other Scales & Modes, Graph 5B]

6. **Intervals in a Whole-Tone (Hexatonic) Scale** [Other Scales & Modes, Graph 5C]

**Ascending and Descending Intervals from “tonic”:**

a. **Basic:**


b. **Variation I:** Verbally label quality and quantity of each interval prior to singing.

c. **Variation II:** Sing the intervals using a variety of rhythm patterns.

**Intervals Moving Out From the Tonic:**

d. **Basic:**

P8: do–do; do–do

e. **Variation I:** Verbally label quality and quantity of each interval prior to singing.

f. **Variation II:** Sing the intervals using a variety of rhythm patterns.