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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$_{l}$) 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. 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. Consistent practice will be necessary if skills are to be mastered.

Major Pentachord Scale

1. Major Pentachord Scale (5 note scale)

a. Basic Pentachord Scale: do–re–mi–fa–so–fa–mi–re–do [*Major, Graph 01A*]
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*]
Ascending: do–re–do; do–re–mi–re–do; do–re–mi–fa–mi–re–do; do–re–mi–fa–so–fa–mi–re–do
Descending: so–fa–so; so–fa–mi–fa–so; so–fa–mi–re–mi–fa–so; so–fa–mi–re–do
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*]
Ascending: do–re–do; do–re–mi–do; do–re–mi–fa–do; do–re–mi–fa–so–do
Descending: so–fa–so; so–fa–mi–so; so–fa–mi–re–so; so–fa–mi–re–do–so
Variation: Verbally label the quantity of each interval prior to singing the interval. Begin to recognize these intervals by sound.
Ascending: Second: do–re–do; Third: do–re–mi–do; Fourth: do–re–mi–fa–do; Fifth: do–re–mi–fa–so–do
Descending: Second: so–fa–so; Third: so–fa–mi–so; Fourth: so–fa–mi–re–so; Fifth: so–fa–mi–re–do–so
b. Preparation 2: [*Major, Graph 01C*]
Ascending: do–re–do; do–mi–re–do; do–fa–mi–re–do; do–so–fa–mi–re–do
Descending: so–fa–so; so–mi–fa–so; so–re–mi–fa–so; so–do–re–mi–fa–so
Variation: Verbally label the quantity of each interval prior to singing the interval. Begin to recognize these intervals by sound.
c. Basic A: [*Major, Graph 01D*]
Ascending: do–re–do; do–mi–do; do–fa–do; do–so–do
Descending: so–fa–so; so–mi–so; so–re–so; so–do–so
Variation: Verbally label the quantity of each interval prior to singing the interval. Begin to recognize these intervals by sound.
d. Basic B: [*Major, Graph 01D*]
Ascending: re–do–re; mi–do–mi; fa–do–fa; so–do–so
Descending: fa–so–fa; mi–so–mi; re–so–re; do–so–do
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 Major Pentachord Scale

a. Preparation I: [*Major, Graph 01E*]
Ascending: do–re–mi; re–mi–fa; mi–fa–so;
Descending: so–fa–mi; fa–mi–re; mi–re–do;
b. Preparation II: [*Major, Graph 01E*]
Ascending: do–re–mi–do; re–mi–fa–re; mi–fa–so–mi;
Descending: so–fa–mi–so; fa–mi–re–fa; mi–re–do–mi;
c. Preparation III: [*Major, Graph 01E*]
Ascending: do–mi–re–do; re–fa–mi–re; mi–so–fa–mi;
Descending: so–mi–fa–so; fa–re–mi–fa; mi–do–re–mi;
d. Preparation IV: [*Major, Graph 01E*]
Ascending: mi–re–do–mi; fa–mi–re–fa; so–fa–mi–so;
Descending: mi–fa–so–mi; re–mi–fa–re; do–re–mi–do;
e. Preparation V: [*Major, Graph 01E*]
Ascending: mi–do–re–mi; fa–re–mi–fa; so–mi–fa–so;
Descending: mi–so–fa–mi; re–fa–mi–re; do–mi–re–do;
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.

a. Basic: do–mi–so–mi–do; so–mi–do–mi–so [*Major, Graphs 01E & F*]
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.

Ascending	*Descending*
c1. do–so–mi–so–do	c4. so–mi–so–do–so
c2. do–mi–do–so	c5. so–do–mi–do
c3. mi–so–mi–do	c6. mi–do–mi–so

Major Scale

5. Major Scale

a. Basic: do–re–mi–fa–so–la–ti–do^{l}–ti–la–so–fa–mi–re–do. [*Major, Graph 02A*]

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

c. Extended Major Scale: do–re–mi–fa–so–la–ti–do^{l}–re^{l}–do^{l}–ti–la–so–fa–mi–re–do–ti$_{l}$–la$_{l}$–so$_{l}$–la$_{l}$–ti$_{l}$–do [*Major, Graph 02A*]

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*]
Ascending: do–re–do; do–re–mi–re–do; do–re–mi–fa–mi–re–do; do–re–mi–fa–so–fa–mi–re–do; etc.
Descending: do^{l}–ti–do^{l}; do^{l}–ti–la–ti–do^{l}; do^{l}–ti–la–so–la–ti–do^{l}; do^{l}–ti–la–so–fa–so–la–ti–do; etc.

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

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

a. Ascending diatonic pentachords:

start

ti–do^{l}–re^{l}–mi^{l}–fa^{l}–mi^{l}–re^{l}–do^{l}–ti^{l}; do
la–ti–do^{l}–re^{l}–mi^{l}–re^{l}–do^{l}–ti–la;
so–la–ti–do–re–do–ti–la–so;
fa–so–la–ti–do–ti–la–so–fa;
mi–fa–so–la–ti–la–so–fa–mi;
re–mi–fa–so–la–so–fa–mi–re;
do–re–mi–fa–so–fa–mi–re–do;

b. Descending diatonic pentachords:

start

do^{l}–ti–la–so–fa–so–la–ti–do;
ti–la–so–fa–mi–fa–so–la–ti;
la–so–fa–mi–re–mi–fa–so–la;
so–fa–mi–re–do–re–mi–fa–so;
fa–mi–re–do–ti–do–re–mi–fa;
mi–re–do–ti$_{l}$–la$_{l}$–ti$_{l}$–do–re–mi
re–do–ti$_{l}$–la$_{l}$–so$_{l}$–la$_{l}$–ti$_{l}$–do–re; do

c. Ascending diatonic pentachord and descending triad tones:

start

ti–do^{l}–re^{l}–mi^{l}–fa^{l}–re^{l}–ti; do^{l}
la–ti–do^{l}–re^{l}–mi^{l}–do–la;
so–la–ti–do^{l}–re^{l}–ti–so;
fa–so–la–ti–do^{l}–la–fa;
mi–fa–so–la–ti–so–mi;
re–mi–fa–so–la–fa–re;
do–re–mi–fa–so–mi–do;

d. Descending diatonic pentachord and ascending triad tones:

start

fa^{l}–mi^{l}–re^{l}–do^{l}–ti–re^{l}–fa^{l}; mi^{l}
mi^{l}–re^{l}–do^{l}–ti–la–do^{l}–mi^{l};
re–do–ti–la–so–ti–re;
do^{l}–ti–la–so–fa–la–do^{l};
ti–la–so–fa–mi–so–ti;
la–so–fa–mi–re–fa–la;
so–fa–mi–re–do–mi–so;

e. Alternate the direction of the pentachords:
Example: Ascending/Descending
do–re–mi–fa–so; la–so–fa–mi–re; etc.

Example: Descending/Ascending
so–fa–mi–re–do; re–mi–fa–so–la; etc.

f. Combination of diatonic steps and triad tones
Example: Ascending/Descending Diatonic Pentachord + Triad
do–re–mi–fa–so–fa–mi–re–do–mi–so;
re–mi–fa–so–la–so–fa–mi–re–fa–la, etc.

Example: Descending/Ascending Diatonic Pentachord + Triad
so–fa–mi–re–do–re–mi–fa–so–mi–do;
la–so–fa–mi–re–mi–fa–so–la–fa–re; etc.

g. Ascending diatonic pentachords and intervals:

start

ti–do^{l}–re^{l}–mi^{l}–fa^{l}–mi^{l}–fa^{l}–re^{l}–fa^{l}–do^{l}–fa^{l}–ti; do^{l}
la–ti–do^{l}–re^{l}–mi^{l}–re^{l}–mi^{l}–do^{l}–mi^{l}–ti^{l}–mi^{l}–la;
so–la–ti–do^{l}–re^{l}–do^{l}–re^{l}–ti–re^{l}–la–re^{l}–so;
fa–so–la–ti–do^{l}–ti–do^{l}–la–do^{l}–so–do^{l}–fa;
mi–fa–so–la–ti–la–ti–so–ti–fa–ti–mi;
re–mi–fa–so–la–so–la–fa–la–mi–la–re;
do–re–mi–fa–so–fa–so–mi–so–re–so–do;

h. Descending diatonic pentachords and intervals:

start

do^{l}–ti–la–so–fa–so–fa–la–fa–ti–fa–do^{l};
ti–la–so–fa–mi–fa–mi–so–mi–la–mi–ti;
la–so–fa–mi–re–mi–re–fa–re–so–re–la;
so–fa–mi–re–do–re–do–mi–do–fa–do–so;
fa–mi–re–do–ti$_{l}$–do–ti$_{l}$–re–ti$_{l}$–mi–ti$_{l}$–fa;
mi–re–do–ti$_{l}$–la$_{l}$–ti$_{l}$–la$_{l}$–do–la$_{l}$–re–la$_{l}$–mi
re–do–ti$_{l}$–la$_{l}$–so$_{l}$–la$_{l}$–so$_{l}$–ti$_{l}$–so$_{l}$–do–so$_{l}$–re; do

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

a. Basic: do–mi–so–do^{l}–so–mi–do–so$_{l}$–do

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

8. Tonic Chord – Major [*Major, Graph 03B*]

a. Basic: Sing each chord as a melodic triad.

1) Root Position:
- do–mi–so–mi–do

2) 1st inversion:
- mi–so–do^{l}–so–mi

3) 2nd inversion:
- so–do^{l}–mi^{l}–do^{l}–so

b. Variation: Sing the chord and its inversions using a variety of rhythm patterns.

9. 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–do^{l}
Descending: do^{l}–ti; do^{l}–la; do^{l}–so; do^{l}–fa; do^{l}–mi; do^{l}–re; do^{l}–do

b. Variation I: Verbally label quantity prior to singing each interval
Ascending: 2nd: do–re; 3rd: do–mi; 4th: do–fa; 5th: do–so; 6th: do–la; 7th: do–ti; 8th: do–do^{l}
Descending: 2nd: do^{l}–ti; 3rd: do^{l}–la; 4th: do^{l}–so; 5th: do^{l}–fa; 6th: do^{l}–mi; 7th: do^{l}–re; 8th: do^{l}–do

c. Variation II: Verbally label quantity and quality prior to singing each interval.
Ascending: M2nd: do–re; M3rd: do–mi; P4th: do–fa; P5th: do–so; M6th: do–la; M7th: do–ti; P8th: do–do^{l}
Descending: m2nd: do^{l}–ti; m3rd: do^{l}–la; P4th: do^{l}–so; P5th: do^{l}–fa; m6th: do^{l}–mi; m7th: do^{l}–re; P8th: do^{l}–do

Intervals Moving Out From The Tonic: [*Major, Graph 04B*]
d. Basic: do–re–do–ti$_{l}$; do–mi–do–la$_{l}$; do–fa–do–so$_{l}$; do–so–do–fa$_{l}$; do–la–do–mi$_{l}$; do–ti–do–re$_{l}$: do–do'–do–do$_{l}$–do
e. Variation: Verbally label the quality and quantity of each interval moving out from the tonic.
Prime: do–do; M2: do–re; m2: do–ti$_{l}$; M3: do–mi; m3: do–la$_{l}$; P4: do–fa; P4: do–so$_{l}$; P5: do–so; P5: do–fa$_{l}$; M6: do–la; m6: do–mi$_{l}$; M7: do–ti; m7: do–re$_{l}$: P8: do–do^{l}–do–do$_{l}$–do

10. Intervals of a Third in a Major Scale

a. Preparation I: [*Major, Graph 05A*]
Ascending: do–re–mi; re–mi–fa; mi–fa–so; fa–so–la; so–la–ti; la–ti–do^{l}; ti–do^{l}–re^{l}; do^{l}
Descending: do^{l}–ti–la; ti–la–so; la–so–fa; so–fa–mi; fa–mi–re; mi–re–do; re–do–ti$_{l}$; do
b. Preparation II: [*Major, Graph 05A*]
Ascending: do–re–mi–do; re–mi–fa–re; mi–fa–so–mi; fa–so–la–fa; so–la–ti–so; la–ti–do^{l}–la; ti–do^{l}–re^{l}–ti; do^{l}
Descending: do^{l}–ti–la–do^{l}; ti–la–so–ti; la–so–fa–la; so–fa–mi–so; fa–mi–re–fa; mi–re–do–mi; re–do–ti$_{l}$–re; do
c. Preparation III: [*Major, Graph 05A*]
Ascending: do–mi–re–do; re–fa–mi–re; mi–so–fa–mi; fa–la–so–fa; so–ti–la–so; la–do^{l}–ti–la; ti–re^{l}–do^{l}–ti; do^{l}
Descending: do^{l}–la–ti–do^{l}; ti–so–la–ti; la–fa–so–la; so–mi–fa–so; fa–re–mi–fa; mi–do–re–mi; re–ti$_{l}$–do–re; do
d. Preparation IV: [*Major, Graph 05A*]
Ascending: mi–re–do–mi; fa–mi–re–fa; so–fa–mi–so; la–so–fa–la; ti–la–so–ti; do^{l}–ti–la–do^{l}; re^{l}–do^{l}–ti–re^{l}; do^{l}
Descending: la–ti–do^{l}–la; so–la–ti–so; fa–so–la–fa; mi–fa–so–mi; re–mi–fa–re; do–re–mi–do; ti$_{l}$–do–re–ti$_{l}$; do
e. Preparation V: [*Major, Graph 05A*]
Ascending: mi–do–re–mi; fa–re–mi–fa; so–mi–fa–so; la–fa–so–la; ti–so–la–ti; do^{l}–la–ti–do^{l}; re^{l}–ti–do^{l}–re^{l}; do^{l}
Descending: la–do^{l}–ti–la; so–ti–la–so; fa–la–so–fa; mi–so–fa–mi; re–fa–mi–re; do–mi–re–do; ti$_{l}$–re–do–ti$_{l}$; do
f. Basic: Sing each interval on tonal syllables. [*Major, Graph 05B*]
Ascending: do–mi; re–fa; mi–so; fa–la; so–ti; la–do^{l}; ti–re^{l}; do^{l}
Descending: do^{l}–la; ti–so; la–fa; so–mi; fa–re; mi–do; re–ti$_{l}$; do
g. Variation I: Verbally label quantity and quality prior to singing each interval. [*Major, Graph 05B*]
Ascending: M3rd: do–mi; m3rd: re–fa; m3rd: mi–so; M3rd: fa–la; m3rd: so–ti; m3rd: la–do^{l}; m3rd: ti–re^{l}; do^{l}
Descending: m3rd: do^{l}–la; M3rd: ti–so; M3rd: la–fa; m3rd: so–mi; m3rd: fa–re; M3rd: mi–do; m3rd: re–ti$_{l}$; do
h. Variation II: Alternate interval direction: Ascending-Descending [*Major, Graph 05B*]
Ascending: do–mi; fa–re; mi–so; la–fa; so–ti; do^{l}–la; ti–re^{l}; do^{l}
Descending: re^{l}–ti; la–do^{l}; ti–so; fa–la; so–mi; re–fa; mi–do; ti$_{l}$–re; do
i. Variation III: Alternate interval direction: Descending-Ascending [*Major, Graph 05B*]
Ascending: mi–do; re–fa; so–mi; fa–la; ti–so; la–do^{l}; re^{l}–ti; do^{l}
Descending: ti–re^{l}; do^{l}–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–do^{l}; ti–re^{l}; do^{l}
Descending: do^{l}–la; ti–la–so; la–fa; so–fa–mi; fa–re; mi–re–do; re–ti$_{l}$; 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; do^{l}–ti–la; ti–re^{l}; do^{l}
Descending: do^{l}–la; so–la–ti; la–fa; mi–fa–so; fa–re; do–re–mi; re–ti$_{l}$; do
l. Variation VI: Combination of Diatonic Seconds and Thirds [*Major, Graph 05E*]
Ascending: do–re–mi; re–fa; mi–fa–so; fa–la; so–la–ti; la–do^{l}; ti–do^{l}–re; do^{l}
Descending: do^{l}–ti–la; ti–so; la–so–fa; so–mi; fa–mi–re; mi–do; re–do–ti$_{l}$; do
m. Variation VII: Combination of Diatonic Seconds and Thirds: [*Major, Graph 05F*]
Ascending: do–re–mi; fa–re; mi–fa–so; la–fa; so–la–ti; do^{l}–la; ti–do^{l}–re; do^{l}
Descending: do^{l}–ti–la; so–ti; la–so–fa; mi–so; fa–mi–re; do–mi; re–do–ti$_{l}$; do

11. 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^{l}-re^{l}; ti-do^{l}-re^{l}-mi^{l}; do^{l}
Descending: do^{l}-ti-la-so; ti-la-so-fa; la-so-fa-mi; so-fa-mi-re; fa-mi-re-do; mi-re-do-ti$_{l}$; re-do-ti$_{l}$-la$_{l}$; 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; so-la-ti-do^{l}-so; la-ti-do^{l}-re^{l}-la; ti-do^{l}-re^{l}-mi^{l}-ti-do^{l}
Descending: do^{l}-ti-la-so-do^{l}; ti-la-so-fa-ti; la-so-fa-mi-la; so-fa-mi-re-so; fa-mi-re-do-fa; mi-re-do-ti$_{l}$-mi; re-do-ti$_{l}$-la$_{l}$-re; do
c. Preparation III: [*Major, Graph 06A*]
Ascending: do-fa-mi-re-do; re-so-fa-mi-re; mi-la-so-fa-mi; fa-ti-la-so-fa; so-do^{l}-ti-la-so; la-re^{l}-do^{l}-ti-la; ti-mi^{l}-re^{l}-do^{l}-ti; do^{l}
Descending: do^{l}-so-la-ti-do; ti-fa-so-la-ti; la-mi-fa-so-la; so-re-mi-fa-so; fa-do-re-mi-fa; mi-ti$_{l}$-do-re-mi; re-la$_{l}$-ti$_{l}$-do-re; do
d. Preparation IV: [*Major, Graph 06A*]
Ascending: fa-mi-re-do-fa; so-fa-mi-re-so; la-so-fa-mi-la; ti-la-so-fa-ti; do^{l}-ti-la-do- do^{l}-; re^{l}-do^{l}-ti-la-re^{l}; mi^{l}-re^{l}-do^{l}-ti-mi^{l}-do^{l}
Descending: so-la-ti-do^{l}-so; fa-so-la-ti-fa; mi-fa-so-la-mi; re-mi-fa-so-re; do-re-mi-fa-do; ti$_{l}$-do-re-mi-ti$_{l}$; la$_{l}$-ti$_{l}$-do-re-mi-la$_{l}$; do
e. Preparation V: [*Major, Graph 06A*]
Ascending: fa-do-re-mi-fa; so-re-mi-fa-so; la-mi-fa-so-la; ti-fa-so-la-ti; do^{l}-so-la-ti-do^{l}; re^{l}-la-ti-do^{l}-re^{l}; mi^{l}-ti-do^{l}-re^{l}-mi^{l}; do^{l}
Descending: so-do^{l}-ti-la-so; fa-ti-la-so-fa; mi-la-so-fa-mi; re-so-fa-mi-re; do-fa-mi-re-do; ti$_{l}$-mi-re-do-ti$_{l}$; la$_{l}$-re-do-ti$_{l}$-la$_{l}$; do
f. Basic: [*Major, Graph 06B*]
Ascending: do-fa; re-so; mi-la; fa-ti; so-do^{l}; la-re^{l}; ti-mi^{l}; do^{l}
Descending: do'-so; ti-fa; la-mi; so-re; fa-do; mi-ti$_{l}$; re-la$_{l}$; do-so$_{l}$-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^{l}; re^{l}-la; ti-mi^{l}; do^{l}
Descending: mi^{l}-ti; la-re^{l}; do^{l}-so; fa-ti; la-mi; re-so; fa-do; ti$_{l}$-mi; do

i. Variation III: Alternate interval direction: Descending—Ascending
Ascending: fa-do; re-so; la-mi; fa-ti; do^{l}-so; la-re'; mi^{l}-ti; do^{l}
Descending: ti-mi^{l}; re^{l}-la; so-do^{l}; ti-fa; mi-la; so-re; do-fa; mi-ti$_{l}$; do

j. Variation IV: Combination of Fourths and Thirds [*Major, Graph 06C*]
Ascending: do-fa-mi-do; re-so-fa-re; mi-la-so-mi; fa-ti-la-fa; so-do^{l}-ti-so; la-re^{l}-do^{l}-la; ti-mi^{l}-re^{l}-ti; do^{l}
Descending: do^{l}-so-la-do; ti-fa-so-ti; la-mi-fa-la; so-re-mi-so; fa-do-re-fa; mi-ti$_{l}$-do-mi; re-la$_{l}$-ti$_{l}$-re; do

k. Variation V: Combination of Thirds and Fourths [*Major, Graph 06D*]
Ascending: do-mi-fa-do; re-fa-so-re; mi-so-la-mi; fa-la-ti-fa; so-ti-do^{l}-so; la-do^{l}-re^{l}-la; ti-re^{l}-mi^{l}-ti; do^{l}
Descending: do^{l}-la-so-do; ti-so-fa-ti; la-fa-mi-la; so-mi-re-so; fa-re-do-fa; mi-do-ti$_{l}$-mi; re-ti$_{l}$-la$_{l}$-re; do

12. 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.)

R/N	*Quality*	*Name*	*Solfege*
I	(Major)	tonic	do-mi-so-mi-do
ii	(minor)	supertonic	re-fa-la-fa-re
iii	(minor)	mediant	mi-so-ti-so-mi
IV	(Major)	subdominant	fa-la-do^{l}-la-fa
V	(Major)	dominant	so-ti-re^{l}-ti-so
vi	(minor)	submediant	la-do^{l}-mi^{l}-do^{l}-la
vii°	(diminished)	leading tone	ti-re^{l}-fa^{l}-re^{l}-ti

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^{l}; V: so-ti-re^{l}; vi: la-do^{l}-mi^{l}; vii°: ti-re^{l}-fa^{l}; do^{l}
Descending: vii°: ti-re^{l}-fa^{l}; vi: la-do^{l}-mi^{l}; V: so-ti-re^{l}; IV: fa-la-do^{l}; 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-fa-re; iii: ti-so-mi; IV: do^{l}-la-fa; V: re^{l}-ti-so; vi: mi^{l}-do^{l}-la; vii°: fa^{l}-re^{l}-ti; do^{l}
Descending: IV; do^{l}-la-fa; iii: ti-so-mi; ii: la-fa-re; I: so-mi-do; vii°: fa-re-ti$_{l}$; vi: mi-do-la$_{l}$; V: re-ti$_{l}$-so$_{l}$; 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; mi-so-ti; fa-la-do^{l}; so-ti-re^{l}; la-do^{l}-mi^{l}; ti-re^{l}-fa^{l}; mi^{l}
Descending: (Descending triads) do^{l}-la-fa; ti-so-mi; la-fa-re; so-mi-do; fa-re-ti$_{l}$; mi-do-la$_{l}$; re-ti$_{l}$-so$_{l}$; do

f. Variation V: Alternate order of triad tones. (Descending triads/Ascending triads)
Ascending: (Descending 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^{l}-fa^{l}; la-do^{l}-mi^{l}; so-ti-re^{l}; fa-la-do^{l}; 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^{l}-la-fa; so-re^{l}-ti-so; la-mi^{l}-do-la; ti-fa^{l}-re^{l}-ti; do^{l}
Descending: Sing fifth, root, third, fifth of chord.
do^{l}-fa-la-do^{l}; ti-mi-so-ti; la-re-fa-la; so-do-mi-so; fa-ti$_{l}$-re-fa; mi-la$_{l}$-do-mi; re-so$_{l}$-ti$_{l}$-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^{l}-mi^{l}-la-do^{l}; ti-re^{l}-so-ti^{l}; la-do^{l}-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.

13. 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*	*V—Root Position*	*Tonic—Root*
	do–mi–so–mi–do–	so$_{l}$–ti$_{l}$–re–ti–so–	do
2) 1st inversion:	*I—Root Position*	*V—1st inversion*	*Tonic—Root*
	do–mi–so–mi–do–	ti$_{l}$–re–so–re–ti$_{l}$–	do
3) 2nd inversion:	*I—Root Position*	*V—2nd inversion*	*Tonic—Root*
	do–mi–so–mi–do–	re–so–ti–so–re–	do

14. 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*	*V7—Root Position*	*Tonic—Root*
	do–mi–so–mi–do–	so$_{l}$–ti$_{l}$–re–fa–so–fa–re–ti$_{l}$–so$_{l}$–	do
2) 1st inversion:	*I—Root Position*	*V7—1st inversion*	*Tonic—Root*
	do–mi–so–mi–do–	ti$_{l}$–re–fa–so–ti–so–fa–re–ti$_{l}$–	do
3) 2nd inversion:	*I—Root Position*	*V7—1st inversion*	*Tonic—Root*
	do–mi–so–mi–do–	re–fa–so–ti–re'–ti–so–fa–re–	do

15. 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*	*IV—Root Position*	*Tonic—Root*
	do–mi–so–mi–do–	fa_l–la_l–do–la_l–fa_l–	do
2) 1st inversion:	*I—Root Position*	*IV—1st inversion*	*Tonic—Root*
	do–mi–so–mi–do–	la_l–do–fa–do–la_l–	do
3) 2nd inversion:	*I—Root Position*	*IV—2nd inversion*	*Tonic—Root*
	do–mi–so–mi–do–	do–fa–la–fa–do–	do

16. I, IV, V^7, 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) I IV V^7 I—Root Position

I—Root Position	*IV—Root Position*	*V7—Root Position*	*Tonic—Root*
do–mi–so–mi–do–	fa_l–la_l–do–la_l–fa_l–	so_l–ti_l–re–fa–so–fa–re–ti_l–so_l–	do

2) I, IV (1st inversion) V^7 (1st inversion)

I—Root Position	*IV—1st Inversion*	*V7—1st inversion*	*Tonic—Root*
do–mi–so–mi–do–	la_l–do–fa–do–la_l–	ti_l–re–fa–so–ti–so–fa–re–ti_l–	do

3) I IV(2nd inversion) V^7 (2nd inversion)

I—Root Position	*IV—1st Inversion*	*V7—1st inversion*	*Tonic—Root*
do–mi–so–mi–do–	do–fa–la–fa–do–	re–fa–so–ti–re–ti–so–fa–re–	do

17. 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^l-so-mi; so-do^l-mi^l -do^l-so; do^l)

R/N	*Name*	*Quality*	*Root*	*1st inversion*	*2nd inversion*
I	tonic	(Major)	do–mi–so–mi–do–	mi–so–do^l–so–mi–	so–do–mi–do–so
ii	supertonic	(minor)	re–fa–la–fa–re–	fa–la–re^l–la–fa–	la–re–fa–re–la
iii	mediant	(minor)	mi–so–ti–so–mi–	so–ti–mi^l–ti–so–	ti–mi–so–mi–ti
IV	sub-dominant	(Major)	fa–la–do^l–la–fa–	la–do^l–fa^l–do^l–la–	do–fa–la–fa–do
V	dominant	(Major)	so–ti–re^l–ti–so–	ti–re^l–so^l–re^l–ti–	re–so–ti–so–re
vi	sub-mediant	(minor)	la–do^l–mi^l–do^l–la–	do^l–mi^l–la^l–mi^l–do^l–	mi–la–do–la–mi
vii°	leading tone	(diminished)	ti–re^l–fa^l–re^l–ti–	re^l–fa^l–ti–fa^l–re^l–	fa–ti–re–ti–fa

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^l-so-mi; ii, supertonic, minor: fa-la-re^l-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^l; ii, supertonic, minor: fa-la-re^l; etc.)
d. Variation II: Sing each first inversion chord in descending form. Verbally label each chord prior to singing.
(Example: I, tonic, Major: do^l-so-mi; ii, supertonic, minor: re^l-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^l-mi; fa-la-ti-do^l-re^l-fa; so-ti-do^l-re^l-mi^l-so; la-do^l-re^l-mi^l-fa^l-la; ti-re^l-mi^l-fa^l-so^l-ti; do^l-mi^l-fa^l-so^l-la^l-do^l; re^l-fa^l-so^l-la^l-ti^l-re^l; do^l
Descending: do^l-ti-la-so-mi-do^l; ti-la-so-fa-re-ti; la-so-fa-mi-do-la; so-fa-mi-re-ti_l-so; fa-mi-re-do-la_l-fa; mi-re-do-ti_l-so_l-mi; re-do-ti_l-la_l-fa_l-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_l-do-mi-do-so_l; ii, supertonic, minor: la_l-re-fa-re-la_l; etc.)
g. Variation I: Sing each first inversion triad in ascending form only. Verbally label the chord prior to singing.
(Example: I, tonic, Major: so_l-do-mi; ii, supertonic, minor: la_l-re-fa; etc.)
h. Variation II: Sing each first inversion chord in descending form. Verbally label each chord prior to singing.
(Example: I, tonic, Major: mi-do-so_l; ii, supertonic, minor: fa-re-la_l; etc.)
i. Variation III: Combination of Diatonic Seconds and Second Inversion Chords: (Intervals of fourths and sixths)
[*Major, Graph 07D*]
Ascending: so_l-do-re-mi-so_l; la_l-re-mi-fa-la_l; ti_l-mi-fa-so-ti_l; do-fa-so-la-do; re-so-la-ti-re; mi-la-ti-do^l-mi; fa-ti-do^l-re^l-fa; so-mi-do
Descending: do^l-ti-la-mi-do^l; ti-la-so-re-ti; la-so-fa-do-la; so-fa-mi-ti_l-so; fa-mi-re-la_l-fa; mi-re-do-so_l-mi; re-do-ti_l-fa_l-re; do

18. 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.

	Root	*Third*	*Fifth*
"do"	do-mi-so-mi-do (I)	do-mi-la-mi-do (vi_6)	do-fa-la-fa-do ($IV_{6/4}$)
"re"	re-fa-la-fa-re (ii)	re-fa-ti-fa-re (vii°$_6$)	re-so-ti-so-re ($V_{6/4}$)
"mi"	mi-so-ti-so-mi (iii)	mi-so-do-so-mi (I_6)	mi-la-do-la-mi ($vi_{6/4}$)
"fa"	fa-la-do-la-fa (IV)	fa-la-re-la-fa (ii_6)	fa-ti-re-ti-fa (vii°$_{6/4}$)
"so"	so-ti-re-ti-so (V)	so-ti-mi-ti-so (iii_6)	so-do-mi-do-so ($I_{6/4}$)
"la"	la-do-mi-do-la (vi)	la-do-fa-do-la (IV_6)	la-re-fa-re-la ($ii_{6/4}$)
"ti"	ti-re-fa-re-ti (vii°)	ti-re-so-re-ti (V_6)	ti-mi-so-mi-ti ($iii_{6/4}$)