

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 (so₁) and the octave above the tonic and all subsequent pitches above the octave are shown by a superscript prime on the syllable (do¹). 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)

- Basic Pentachord Scale: do-re-mi-fa-so-fa-mi-re-do [*Major, Graph 01A*]
- Variation: Sing the pentachord scale using a variety of rhythm patterns. For example: quarter, quarter, half; half, quarter, etc.
- 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
- 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

- 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
- 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.
- Basic: [*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. For example: Second: do-re-do; Third: do-mi-do; Fourth: do-fa-do; Fifth: do-so-do

3. Intervals of a Third in a Major Pentachord Scale

- 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;
- 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;
- 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;
- 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;
- 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;
- 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;
- 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;
- 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.

- Basic: do-mi-so-mi-do; so-mi-do-mi-so [*Major, Graphs 01E & F*]
- 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).
- Variation II: Sing the tonic triad in a variety of patterns.

<i>Ascending</i>	<i>Descending</i>
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

1. Major Scale

- Basic: do-re-mi-fa-so-la-ti-do¹-ti-la-so-fa-mi-re-do. [*Major, Graph 02A*]
- 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 – three eighths, etc.
- Extended Major Scale: do-re-mi-fa-so-la-ti-do¹-re²-do³-ti-la-so-fa-mi-re-do-ti-la-so⁴-la⁵-ti-do [*Major, Graph 02A*]
- Variation: Sing the extended major scale using a variety of rhythm patterns in simple and compound meter.
- 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: do¹-ti-do¹; do¹-ti-la-ti-do¹; do¹-ti-la-so-la-ti-do¹; do¹-ti-la-so-fa-so-la-ti-do; etc.
- Variation: Sing the additive scale using a variety of rhythm patterns in simple and compound meter.

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

- Ascending diatonic pentachords:



ti-do¹-re¹-mi¹-fa¹-mi¹-re¹-do¹-ti¹; do

la-ti-do¹-re¹-mi¹-re¹-do¹-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;
- Descending diatonic pentachords:



do¹-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-la-ti-do-re-mi

re-do-ti-la-so-la-ti-do-re; do
- Ascending diatonic pentachord and descending triad tones:



ti-do¹-re¹-mi¹-fa¹-re¹-ti; do¹

la-ti-do¹-re¹-mi¹-do-la;


so-la-ti-do¹-re¹-ti-so;

fa-so-la-ti-do¹-la-fa;

mi-fa-so-la-ti-so-mi;

re-mi-fa-so-la-fa-re;

do-re-mi-fa-so-mi-do;
- Descending diatonic pentachord and ascending triad tones:



fa¹-mi¹-re¹-do¹-ti-re¹-fa; mi¹

mi¹-re¹-do¹-ti-la-do¹-mi¹;

re-do-ti-la-so-ti-re;

do¹-ti-la-so-fa-la-do¹;


ti-la-so-fa-mi-so-ti;

la-so-fa-mi-re-fa-la;

so-fa-mi-re-do-mi-so;
- 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.
- 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.
- Ascending diatonic pentachords and intervals:



ti-do¹-re¹-mi¹-fa¹-mi¹-fa¹-re¹-fa¹-do¹-fa¹-ti; do¹

la-ti-do¹-re¹-mi¹-re¹-mi¹-do¹-mi¹-ti¹-mi¹-la;


so-la-ti-do¹-re¹-do¹-re¹-ti-re¹-la-re¹-so;

fa-so-la-ti-do¹-ti-do¹-la-do¹-so-do¹-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;
- Descending diatonic pentachords and intervals:



do¹-ti-la-so-fa-so-fa-la-fa-ti-fa-do¹;

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-do-ti-re-ti-mi-ti-fa;

mi-re-do-ti-la-ti-la-do¹-la-re-la-mi

re-do-ti-la-so-la-so-la-so-ti-so-do-so-re; do

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

- Basic: do-mi-so-do¹-so-mi-do-so-do
- 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 nd inversion: | 3) 2 nd inversion: |
| ▪ do-mi-so-mi-do | ▪ mi-so-do ^l -so-mi | ▪ so-do ^l -mi ^l -do ^l -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-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; do-mi-do-la; do-fa-do-so; do-so-do-fa; do-la-do-mi; do-ti-do-re; do-do^l-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; M3: do-mi; m3: do-la; P4: do-fa; P4: do-so; P5: do-so; P5: do-fa; M6: do-la; m6: do-mi; M7: do-ti; m7: do-re; P8: do-do^l-do-do^l-do

6. 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; 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_r-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_r-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_r-do-re-ti; 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_r-do-re-ti; 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; 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; 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_r-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; 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; 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; 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; 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-do¹-re¹; ti-do¹-re¹-mi¹; do¹
Descending: do¹-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; so-la-ti-do¹-so; la-ti-do¹-re¹-la; ti-do¹-re¹-mi¹-ti-do¹
Descending: do¹-ti-la-so-do¹; 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
- 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-do¹-ti-la-so; la-re¹-do¹-ti-la; ti-mi¹-re¹-do¹-ti; do¹
Descending: do¹-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-ti¹-do-re-mi; re-la¹-ti¹-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; do¹-ti-la-do- do¹; re¹-do¹-ti-la-re¹; mi¹-re¹-do¹-ti-mi¹-do¹
Descending: so-la-ti-do¹-so; fa-so-la-ti-fa; mi-fa-so-la-mi; re-mi-fa-so-re; do-re-mi-fa-do; ti¹-do-re-mi-ti¹; la¹-ti¹-do-re-mi-la¹; 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; do¹-so-la-ti-do¹; re¹-la-ti-do¹-re¹; mi¹-ti-do¹-re¹-mi¹; do¹
Descending: so-do¹-ti-la-so; fa-ti-la-so-fa; mi-la-so-fa-mi; re-so-fa-mi-re; do-fa-mi-re-do; ti¹-mi-re-do-ti¹; la¹-re-do-ti¹-la¹; do
- f. Basic: [Major, Graph 06B]
Ascending: do-fa; re-so; mi-la; fa-ti; so-do¹; la-re¹; ti-mi¹; do¹
Descending: do¹-so; ti-fa; la-mi; so-re; fa-do; mi-ti¹; re-la¹; do-so¹-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-do¹; re¹-la; ti-mi¹; do¹
Descending: mi¹-ti; la-re¹; do¹-so; fa-ti; la-mi; re-so; fa-do; ti-mi; do
- i. Variation III: Alternate interval direction: Descending—Ascending
Ascending: fa-do; re-so; la-mi; fa-ti; do¹-so; la-re¹; mi¹-ti; do¹
Descending: ti-mi¹; re¹-la; so-do¹; ti-fa; mi-la; so-re; do-fa; mi-ti; 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-do¹-ti-so; la-re¹-do¹-la; ti-mi¹-re¹-ti; do¹
Descending: do¹-so-la-do; ti-fa-so-ti; la-mi-fa-la; so-re-mi-so; fa-do-re-fa; mi-ti¹-do-mi; re-la¹-ti¹-re; do
- k. Variation V: Combination of Thirds and Fourth [Major, Graph 06D]
Ascending: do-mi-fa-do; re-fa-so-re; mi-so-la-mi; fa-la-ti-fa; so-ti-do¹-so; la-do¹-re¹-la; ti-re¹-mi¹-ti; do¹
Descending: do¹-la-so-do; ti-so-fa-ti; la-fa-mi-la; so-mi-re-so; fa-re-do-fa; mi-do-ti-mi; re-ti¹-la¹-re; do
- l. Variation VI: Combination of Fourth and Fifth [Major, Graph 06E]
Ascending: do-so¹-re; re-la¹-mi; mi-ti¹-fa; fa-do-so; so-re-la; la-mi-ti; ti-fa-do¹; do¹-so-re¹; do¹
Descending: do¹-fa-ti; ti-mi-la; la-re-so; so-do-fa; fa-ti-mi; mi-la¹-re; re-so¹-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.)

R/N	Quality	Name	Solfège
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 ¹ -la-fa
V	(Major)	dominant	so-ti-re ¹ -ti-so
vi	(minor)	submediant	la-do ¹ -mi ¹ -do ¹ -la
vii ^o	(diminished)	leading tone	ti-re ¹ -fa ¹ -re ¹ -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-do¹; V: so-ti-re¹; vi: la-do¹-mi¹; vii^o: ti-re¹-fa¹; do¹
Descending: vii^o: ti-re¹-fa¹; vi: la-do¹-mi¹; V: so-ti-re¹; IV: fa-la-do¹; 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: do¹-la-fa; V: re¹-ti-so; vi: mi¹-do¹-la; vii^o: fa¹-re¹-ti; do¹
Descending: IV: do¹-la-fa; iii: ti-so-mi; ii: la-fa-re; I: so-mi-do; vii^o: 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; mi-so-ti; fa-la-do¹; so-ti-re¹; la-do¹-mi¹; ti-re¹-fa¹; mi¹
Descending: (Descending triads) do¹-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: (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-re¹-fa¹; la-do¹-mi¹; so-ti-re¹; fa-la-do¹; 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_r-re-fa; mi-la_r-do-mi; re-so_r-ti_r-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.

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>I—Root Position</i> | <i>V—Root Position</i> | <i>Tonic—Root</i> |
| | do-mi-so-mi-do- | so _r -ti _r -re-ti-so- | do |
| 2) 1 st inversion: | <i>I—Root Position</i> | <i>V—1st inversion</i> | <i>Tonic—Root</i> |
| | do-mi-so-mi-do- | ti _r -re-so-re-ti- | do |
| 3) 2 nd inversion: | <i>I—Root Position</i> | <i>V—2nd inversion</i> | <i>Tonic—Root</i> |
| | do-mi-so-mi-do- | re-so-ti-so-re- | 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>I—Root Position</i> | <i>V7—Root Position</i> | <i>Tonic—Root</i> |
| | do-mi-so-mi-do- | so _r -ti _r -re-fa-so-fa-re-ti _r -so _r - | do |
| 2) 1 st inversion: | <i>I—Root Position</i> | <i>V7—1st inversion</i> | <i>Tonic—Root</i> |
| | do-mi-so-mi-do- | ti _r -re-fa-so-ti-so-fa-re-ti- | do |
| 3) 2 nd inversion: | <i>I—Root Position</i> | <i>V7—1st inversion</i> | <i>Tonic—Root</i> |
| | do-mi-so-mi-do- | re-fa-so-ti-re ^l -ti-so-fa-re- | 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>I—Root Position</i> | <i>IV—Root Position</i> | <i>Tonic—Root</i> |
| | do-mi-so-mi-do- | fa _r -la _r -do-la _r -fa _r - | do |
| 2) 1 st inversion: | <i>I—Root Position</i> | <i>IV—1st inversion</i> | <i>Tonic—Root</i> |
| | do-mi-so-mi-do- | la _r -do-fa _r -do-la _r - | do |
| 3) 2 nd inversion: | <i>I—Root Position</i> | <i>IV—2nd inversion</i> | <i>Tonic—Root</i> |
| | do-mi-so-mi-do- | do-fa _r -la _r -fa _r -do- | do |

12. I, IV, V⁷, 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>I—Root Position</i> | <i>IV—Root Position</i> | <i>V7—Root Position</i> | <i>Tonic—Root</i> |
| | do-mi-so-mi-do- | fa _r -la _r -do-la _r -fa _r - | so _r -ti _r -re-fa-so-fa-re-ti _r -so _r - | do |
| 2) I, IV (1 st inversion) V ⁷ (1 st inversion) | <i>I—Root Position</i> | <i>IV—1st Inversion</i> | <i>V7—1st inversion</i> | <i>Tonic—Root</i> |
| | do-mi-so-mi-do- | la _r -do-fa _r -do-la _r - | ti _r -re-fa-so-ti-so-fa-re-ti- | do |
| 3) I IV (2 nd inversion) V ⁷ (2 nd inversion) | <i>I—Root Position</i> | <i>IV—1st Inversion</i> | <i>V7—1st inversion</i> | <i>Tonic—Root</i> |
| | do-mi-so-mi-do- | do-fa _r -la _r -fa _r -do- | re-fa-so-ti-re-ti-so-fa-re- | 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-do¹-so-mi; so-do¹-mi¹-do¹-so; do¹)

R/N	Name	Quality	Root	1 st inversion	2 nd inversion
I	tonic	(Major)	do-mi-so-mi-do-	mi-so-do ¹ -so-mi-	so-do-mi-do-so
ii	supertonic	(minor)	re-fa-la-fa-re-	fa-la-re ¹ -la-fa-	la-re-fa-re-la
iii	mediant	(minor)	mi-so-ti-so-mi-	so-ti-mi ¹ -ti-so-	ti-mi-so-mi-ti
IV	sub-dominant	(Major)	fa-la-do ¹ -la-fa-	la-do ¹ -fa ¹ -do ¹ -la-	do-fa-la-fa-do
V	dominant	(Major)	so-ti-re ¹ -ti-so-	ti-re ¹ -so ¹ -re ¹ -ti-	re-so-ti-so-re
vi	sub-mediante	(minor)	la-do ¹ -mi ¹ -do ¹ -la-	do ¹ -mi ¹ -la ¹ -mi ¹ -do ¹ -	mi-la-do-la-mi
vii ^o	leading tone	(diminished)	ti-re ¹ -fa ¹ -re ¹ -ti-	re ¹ -fa ¹ -ti ¹ -fa ¹ -re ¹ -	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-do¹-so-mi; ii, supertonic, minor: fa-la-re¹-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-do¹; ii, supertonic, minor: fa-la-re¹; etc.)

- d. Variation II: Sing each first inversion chord in descending form. Verbally label each chord prior to singing.

(Example: I, tonic, Major: do¹-so-mi; ii, supertonic, minor: re¹-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-do¹-mi; fa-la-ti-do¹-re¹-fa; so-ti-do¹-re¹-mi¹-so; la-do¹-re¹-mi¹-fa¹-la; ti-re¹-mi¹-fa¹-so¹-ti; do¹-mi¹-fa¹-so¹-la¹-do¹; re¹-fa¹-so¹-la¹-ti¹-re¹; do¹

Descending: do¹-ti-la-so-mi-do¹; 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: so¹-do-mi-do-so¹; ii, supertonic, minor: la¹-re-fa-re-la¹; etc.)

- g. Variation I: Sing each first inversion triad in ascending form only. Verbally label the chord prior to singing.

(Example: I, tonic, Major: so¹-do-mi; ii, supertonic, minor: la¹-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-so¹; ii, supertonic, minor: fa-re-la¹; etc.)

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

[*Major, Graph 07D*]

Ascending: so¹-do-re-mi-so¹; la¹-re-mi-fa-la¹; ti¹-mi-fa-so-ti¹; do-fa-so-la-do¹; re-so-la-ti-re¹; mi-la-ti-do¹-mi¹; fa-ti-do¹-re¹-fa¹; so-mi-do

Descending: do¹-ti-la-mi-do¹; ti-la-so-re-ti; la-so-fa-do-la; so-fa-mi-ti-so; fa-mi-re-la-fa; mi-re-do-so¹-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.

	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 ^o 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 ^o _{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 ^o)	ti-re-so-re-ti (V ₆)	ti-mi-so-mi-ti (iii _{6/4})

Minor Pentachord Scale (la-based minor)

1. Minor Pentachord Scale (5 note scale)

- a. Basic Pentachord Scale: la-ti-do-re-mi-re-do-ti-la [*Minor, Graph 01A*]
- b. Variation: Sing the scale using a variety of rhythm patterns. For example: quarter, quarter, half; half, quarter, etc.
- c. Additive Pentachord Scale: [*Minor, Graph 01B*]
 Ascending: la-ti-la; la-ti-do-ti-la; la-ti-do-re-do-ti-la; la-ti-do-re-mi-re-do-ti-la
 Descending: mi-re-mi; mi-re-do-re-mi; mi-re-do-ti-do-re-mi; mi-re-do-ti-la
- 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 1: [*Minor, Graph 01C*]
 Ascending: la-ti-la; la-ti-do-la; la-ti-do-re-la; la-ti-do-re-mi-la;
 Descending: mi-re-mi; mi-re-do-mi; mi-re-do-ti-mi; mi-re-do-ti-la-mi
- b. Variation: Verbally label the quantity of each interval prior to singing the interval. Begin to recognize these intervals by sound.
 Ascending: Second: la-ti-la; Third: la-ti-do-la; Fourth: la-ti-do-re-la; Fifth: la-ti-do-re-mi-la;
 Descending: Second: mi-re-mi; Third: mi-re-do-mi; Fourth: mi-re-do-ti-mi; Fifth: mi-re-do-ti-la-mi
- c. Preparation 2: [*Minor, Graph 01C*]
 Ascending: : la-ti-la; la-do-ti-la; la-re-do-ti-la; la-mi-re-do-ti-la
 Descending: mi-re-mi; mi-do-re-mi; mi-ti-do-re-mi; 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.
 For example: Second: la-ti-la; Third: la-do-la; Fourth: la-re-la; Fifth: la-mi-la

3. Intervals of a Third in a Minor Pentachord Scale

- | | |
|--|--|
| <ol style="list-style-type: none"> a. Preparation I: [<i>Minor, Graph 01E</i>]
 Ascending: la-ti-do; ti-do-re; do-re-mi;
 Descending: mi-re-do; re-do-ti; do-ti-la. b. Preparation II: [<i>Minor, Graph 01E</i>]
 Ascending: la-ti-do-la; ti-do-re-ti; do-re-mi-do;
 Descending: mi-re-do-mi; re-do-ti-re; do-ti-la-do. c. Preparation III: [<i>Minor, Graph 01E</i>]
 Ascending: la-do-ti-la; ti-re-do-ti; do-mi-re-do;
 Descending: mi-do-re-mi; re-ti-do-re; do-la-ti-do. d. Preparation IV: [<i>Minor, Graph 01E</i>]
 Ascending: do-ti-la-do; re-do-ti-re; mi-re-do-mi;
 Descending: do-re-mi-do; ti-do-re-ti; la-ti-do-la. | <ol style="list-style-type: none"> e. Preparation V: [<i>Minor, Graph 01E</i>]
 Ascending: do-la-ti-do; re-ti-do-re; mi-do-re-mi;
 Descending: do-mi-re-do; ti-re-do-ti; la-do-ti-la. f. Basic: Sing each interval on tonal syllables. [<i>Minor, Graph 01F</i>]
 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;
 Descending: major third: mi-do; minor third: re-ti; minor third: do-la. 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.

- a. Basic: la-do-mi-do-la [*Minor, 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.





c1. la-mi-do-mi-la	c4. mi-do-mi-la-mi
c2. la-do-la-mi	c5. mi-la-do-la
c3. do-mi-la-do	c6. do-la-mi-do

Minor Scales (la-based minor)



1. Natural Minor Scale

- Basic Natural Minor Scale: [Minor, Graph 02A]
la-ti-la-re-mi-fa-so-la¹-so-fa-mi-re-do-ti-la
- Variation: Sing the scale using a variety of rhythm patterns. For example: eighth notes; dotted quarter – eighth; triplet – quarter; four sixteenth notes – quarter; syncopation – quarter; etc.
- Extended Natural Minor Scale: [Minor, Graph 02A]
la-ti-do-re-mi-fa-so-la¹-ti¹-do¹-ti¹-la¹-so-fa-mi-re-do-ti-la-so-fa-mi-fa¹-so¹-la
- Variation: Sing the scale using a variety of rhythm patterns.
- Additive Natural Minor Scale: [Minor, Graph 02B]
Ascending: la-ti-la; la-ti-do-ti-la; la-ti-do-re-do-ti-la; la-ti-do-re-mi-re-do-ti-la, etc.
Descending: la¹-so-la¹; la¹-so-fa-so-la¹; la¹-so-fa-mi-fa-so-la¹; etc.
- Variation: Sing the scale using a variety of rhythm patterns.

2. Pentachord Natural Minor Scale [Minor, Graphs 02C & D]

- Ascending diatonic pentachords:
so-la¹-ti¹-do¹-re¹-do¹-ti¹-la¹-so; la¹
fa-so-la¹-ti¹-do¹-ti¹-la¹-so-fa;
mi-fa-so-la¹-ti¹-la¹-so-fa-mi;
re-mi-fa-so-la¹-so-fa-mi-re;
do-re-mi-fa-so-fa-mi-re-do;
ti-do-re-mi-fa-mi-re-do-ti;
la-ti-do-re-mi-re-do-ti-la;
- Descending diatonic pentachords:
la¹-so-fa-mi-re-mi-fa-so-la¹;
so-fa-mi-re-do-re-mi-fa-so;
fa-mi-re-do-ti-do-re-mi-fa
mi-re-do-ti-la-ti-do-re-mi
re-do-ti-la-so-la¹-ti-do-re;
do-ti-la-so-fa¹-so¹-la¹-ti-do;
ti-la-so-fa¹-mi¹-fa¹-so¹-la¹-ti; la.
- Ascending diatonic pentachord and descending triad:
so-la¹-ti¹-do¹-re¹-ti¹-so; la¹
fa-so-la¹-ti¹-do¹-la¹-fa;
mi-fa-so-la¹-ti¹-so-mi;
re-mi-fa-so-la¹-fa-re;
do-re-mi-fa-so-mi-do;
ti-do-re-mi-fa-re-ti-do;
la-ti-do-re-mi-do-la;
- Descending diatonic pentachord and ascending triad:
re¹-do¹-ti¹-la¹-so¹-ti¹-re¹-ti¹; la¹
do¹-ti¹-la¹-so¹-fa¹-la¹-do¹;
ti¹-la¹-so¹-fa¹-mi¹-so¹-ti¹;
la¹-so¹-fa¹-mi¹-re¹-fa¹-la¹;
so-fa-mi-re-do-mi-so;
fa-mi-re-do-ti-re-fa;
mi-re-do-ti-la-do-mi;
- Alternate the direction of the pentachords:
Example: Ascending/Descending
la-ti-do-re-mi; fa-mi-re-do-ti; etc.

Example: Descending/Ascending
mi-re-do-ti-la; ti-do-re-mi-fa; etc.
- Combination of diatonic and chords
Example: Ascending/Descending Diatonic Pentachord + Triad
la-ti-do-re-mi-re-do-ti-la-do-mi;
ti-do-re-mi-fa-mi-re-do-ti-re-fa; etc.

Example: Descending/Ascending Diatonic Pentachord + Triad
mi-re-do-ti-la-ti-do-re-mi-do-la;
fa-mi-re-do-ti-do-re-mi-fa-re-ti; etc.
- Ascending diatonic pentachords and intervals:
so-la¹-ti¹-do¹-re¹-do¹-re¹-ti¹-re¹-la¹-re¹-so; la¹
fa-so-la¹-ti¹-do¹-ti¹-do¹-la¹-do¹-so-do-fa;
mi-fa-so-la¹-ti¹-la¹-ti¹-so¹-ti¹-fa¹-ti¹-mi;
re-mi-fa-so-la¹-so¹-la¹-fa¹-la¹-mi¹-la¹-re;
do-re-mi-fa-so-fa-so-mi-so-re-so-do;
ti-do-re-mi-fa-mi-fa-re-fa-do-fa-ti;
la-ti-do-re-mi-re-mi-do-mi-ti-mi-la;
- Descending diatonic pentachords and intervals:
la¹-so-fa-mi-re-mi-re-fa-re-so-re-la¹;
so-fa-mi-re-do-re-do-mi-do-fa-do-so;
fa-mi-re-do-ti-do-ti-re-ti-mi-ti-fa
mi-re-do-ti-la-ti-la-do-la-re-la-mi
re-do-ti-la-so¹-la¹-so¹-ti¹-so¹-do¹-so¹-re;
do-ti-la-so¹-fa¹-so¹-fa¹-la¹-fa¹-ti¹-fa¹-do;
ti-la-so¹-fa¹-mi¹-fa¹-mi¹-so¹-mi¹-la¹-mi¹-ti; la

3. Minor Arpeggio [Minor, Graph 03A]

- Basic: la-do-mi-la¹-mi-do-la-mi¹-la
- Variation: Sing the arpeggio using a variety of rhythm patterns.

4. Tonic Chord – Minor [Minor, Graph 03B]

- Basic: Sing each chord as a melodic triad.
Variation: Sing the chord and its inversions using a variety of rhythm patterns.
 - Root Position: la-do-mi-do-la
 - 1st inversion: do-mi-la¹-mi-do
 - 2nd inversion: mi-la¹-do¹-la¹-mi
- 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]

- Basic: Sing each interval on tonal syllables.
Ascending: la-ti; la-do; la-re; la-mi; la-fa; la-so; la-la¹
Descending: la¹-so; la¹-fa; la¹-mi; la¹-re; la¹-do; la¹-ti; la¹-la
- Variation I: Verbally 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-la¹

Descending: 2nd: la^l-so; 3rd: la^l-fa; 4th: la^l-mi; 5th: la^l-re; 6th: la^l-do; 7th: la^l-ti; 8th: la^l-la

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

Intervals moving out from the tonic: [Minor, Graph 04B]

- d. Basic: la-ti-la-so; la-do-la-fa; la-re-la-mi; la-mi-la-re; la-fa-la-mi; la-so-la-ti; la-la^l-la-la
 e. Variation: Verbally label the quality and quantity of each interval prior to singing each interval on tonal syllables.
 Prime: la-la; M2: la-ti; M2: la-so; m3: la-do; M3: la-fa; P4: la-re; P4: la-mi; P5: la-mi; P5: la-re; m6: la-fa; M6: la-do; m7: la-so; m7: la-ti; P8: la-la^l-la-la-la

6. Intervals of a Third in the Natural Minor Scale

- a. Preparation I: [*Minor, Graph 05A*]
 Ascending: la-ti-do; ti-do-re; do-re-mi; re-mi-fa; mi-fa-so; fa-so-la; so-la-ti^l; la^l
 Descending: la^l-so-fa; so-fa-mi; fa-mi-re; mi-re-do; 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^l-fa; so-la^l-ti^l-so; la^l
 Descending: la^l-so-fa-la^l; so-fa-mi-so; fa-mi-re-fa; mi-re-do-mi; re-do-ti-re; do-ti-la-do; ti-la-so^l-ti; la
- c. Preparation III: [*Minor, Graph 05A*]
 Ascending: la-do-ti-la; ti-re-do-ti; do-mi-re-do; re-fa-mi-re; mi-so-fa-mi; fa-la^l-so-fa; so-ti^l-la^l-so; la^l
 Descending: la^l-fa-so-la^l; so-mi-fa-so; fa-re-mi-fa; mi-do-re-mi; re-ti-do-re; do-la-ti-do; ti-so^l-la-ti; la
- d. Preparation IV: [*Minor, Graph 05A*]
 Ascending: do-ti-la-do; re-do-ti-re; mi-re-do-mi; fa-mi-re-fa; so-fa-mi-so; la-so-fa-la; ti-la-so-ti; do^l
 Descending: la^l-ti^l-do^l-la^l; so-la^l-ti^l-so; fa-so-la-fa; mi-fa-so-la; re-mi-fa-re; do-re-mi-do; ti-do-re-ti; la
- e. Preparation V: [*Minor, Graph 05A*]
 Ascending: do-la-ti-do; re-ti-do-re; mi-do-re-mi; fa-re-mi-fa; so-mi-fa-so; la-fa-so-la; ti^l-so-la^l-ti^l; la^l
 Descending: fa-la^l-so-fa; mi-so-fa-mi; re-fa-so-re; do-mi-re-do; ti-re-do-ti; la-do-ti-la; so^l-ti-la-so; la
- f. Basic: Sing each interval on tonal syllables [*Minor, Graph 05B*]
 Ascending: la-do; ti-re; do-mi; re-fa; mi-so; fa-la^l; so-ti^l-la^l
 Descending: la^l-fa; so-mi; fa-re; mi-do; re-ti; do-la; ti-so^l-la
- g. Variation I: Verbally label quality and quantity prior to singing each interval of a third.
 Ascending: m3rd: la-do; m3rd: ti-re; M3rd: do-mi; m3rd: re-fa; m3rd: mi-so; M3rd: fa-la^l; M3rd: so-ti^l; la^l
 Descending: M3rd: la^l-fa; m3rd: so-mi; m3rd: fa-re; M3rd: mi-do; m3rd: re-ti; m3rd: do-la
- h. Variation II: Alternate interval direction: Ascending—Descending
 Ascending: la-do; re-ti; do-mi; fa-re; mi-so; la^l-fa; so-ti; la^l
 Descending: ti^l-so; fa-la^l; so-mi; re-fa; mi-do; ti-re; do-la; so^l-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^l-la^l
 Descending: so-ti^l; la^l-fa; mi-so; fa-re; do-mi; re-ti; la-do; ti-so; 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^l; so-ti^l; la^l
 Descending: la^l-fa; so-fa-mi; fa-re; mi-re-do; re-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^l-so-fa; so-ti^l; la^l
 Descending: la^l-fa; mi-fa-so; fa-re; so-re-mi; re-ti; la-ti-do; ti-so; 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-fa-so; fa-la^l; so-la^l-ti^l; la^l
 Descending: la^l-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-fa-so; la^l-fa; so-la^l-ti^l; la^l
 Descending: la^l-so-fa; mi-so; fa-mi-re; do-mi; re-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^l; do-re-mi-fa; re-mi-fa-so; mi-fa-so-la; fa-so-la^l-ti^l; so-la^l-ti^l-do^l; la^l
 Descending: la^l-so-fa-mi; so-fa-mi-re; fa-mi-re-do; mi-re-do-ti; re-do-ti-la; do-ti-la-so; ti-la-so^l-fa; la
- b. Preparation II: [*Minor, Graph 06A*]
 Ascending: la-ti-do-re-la; ti-do-re-mi-ti^l; do-re-mi-fa-do; re-mi-fa-so-re; mi-fa-so-la^l-mi; fa-so-la^l-ti^l-fa; so-la^l-ti^l-do^l-so; la^l
 Descending: la^l-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-so-do; ti-la-so^l-fa-ti; la
- c. Preparation III: [*Minor, Graph 06A*]
 Ascending: la-re-do-ti-la; ti-mi-re-do-ti; do-fa-mi-re-do; re-so-fa-mi-re; mi-la^l-so-fa-mi; fa-ti^l-la^l-so-fa; so-do^l-ti^l-la^l-so; la^l
 Descending: la^l-mi-fa-so-la^l; so-re-mi-fa-so; fa-do-re-mi-fa; mi-ti-do-re-mi; re-la-ti-do-re; do-so^l-la-ti-do; ti-fa^l-so^l-la-ti; la
- d. Preparation IV: [*Minor, Graph 06A*]
 Ascending: re-do-ti-la-re; mi-re-do-ti-mi; fa-mi-re-do-fa; so-fa-mi-re-so; la^l-so-fa-mi-la^l; ti^l-la^l-so-fa-ti^l; do^l-so-la^l-ti^l-do^l; la^l
 Descending: so-la^l-ti^l-do^l-so; fa-so-la^l-ti^l-fa; mi-fa-so-la^l-mi; re-mi-fa-so-re; do-re-mi-fa-do; ti-do-re-mi-ti; la-ti-do-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; la¹-mi-fa-so-la¹; ti¹-fa-so-la¹-ti¹; do¹-so-la¹-ti¹-do¹; la¹
 Descending: so-do¹-ti¹-la¹-so; fa-ti¹-la¹-so-fa; mi-la¹-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-ti¹; so-do¹; la¹
 Descending: la¹-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-ti¹; P4: so-do¹; la¹
 Descending: P4: la¹-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-la¹; ti¹-fa; so-do¹; la¹
 Descending: la¹-mi; re-so; fa-do; ti-mi; re-la; so¹-do; ti-fa; mi-la
- i. Variation III: Alternate interval direction: Descending—Ascending
 Ascending: re-la; ti-mi; fa-do; re-so; la¹-mi; fa-ti¹; do¹-so; la¹
 Descending: so-do¹; ti¹-fa; mi-la¹; so-re; do-fa; mi-ti; la-re; do-so; la
- j. Variation IV: Combination of Fourths and Thirds [*Minor, Graph 06C*]
 Ascending: la-re-do-la; ti-mi-re-ti; do-fa-mi-do; re-so-fa-re; mi-la¹-so-mi; fa-ti¹-la¹-fa; so-do¹-ti¹-so; la¹
 Descending: la¹-mi-fa-la¹; so-re-mi-so; fa-do-re-fa; mi-ti-do-mi; re-la-ti-re; do-so¹-la-do; ti-fa¹-so¹-ti; la
- k. Variation V: Combination of Fourths and Thirds [*Minor, Graph 06D*]
 Ascending: la-do-re-la; ti-re-mi-ti; do-mi-fa-do; re-fa-so-re; mi-so-la¹-mi; fa-la¹-ti¹-fa; so-ti¹-do¹-so; la¹
 Descending: la¹-fa-mi-la; so-mi-re-so; fa-re-do-fa; mi-do-ti-mi; re-ti-la-re; do-la-so¹-do; ti-so¹-fa¹-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*]
- | R/N | Name | Quality | Solfège |
|-----|-------------|--------------|--|
| i | tonic | (minor) | la-do-mi-do-la |
| ii° | supertonic | (diminished) | ti-re-fa-re-ti |
| III | mediant | (Major) | do-mi-so-mi-do |
| iv | subdominant | (minor) | re-fa-la-fa-re |
| v | dominant | (minor) | mi-so-ti ¹ -so-mi |
| VI | submediant | (Major) | fa-la ¹ -do ¹ -la ¹ -fa |
| VII | subtonic | (Major) | so-ti ¹ -re ¹ -ti ¹ -so |
- 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, mediant, major: do-mi-so; etc.
 Descending: VII, subtonic, major: so-ti¹-re¹; VII, submediant, major: fa-la¹-do¹; v, dominant, minor: mi-so-ti¹; etc.
- c. Variation II: Sing each root position triad in descending form. Verbally label each chord prior to singing.
 Ascending: i, tonic, minor: mi-do-la; ii°, supertonic, diminished: fa-re-ti; III, mediant, major: so-mi-do; iv, subdominant, minor: la¹-fa-re; v, dominant, minor: ti¹-so-mi; VI, submediant, major: do¹-la¹-fa; VII, subtonic, minor: re¹-ti¹-so; la¹
 Descending: VII, subtonic, major: re¹-ti¹-so; VII, submediant, major: do¹-la¹-fa; v, dominant, minor: ti¹-so-mi; vi, subdominant, minor: la¹-fa-re; III, mediant, major: so-mi-do; ii°, supertonic, diminished: fa-re-ti; i, tonic, minor: mi-do-la
- 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-la¹; mi-so-ti¹; fa-la¹-do¹; so-ti¹-re¹; la¹
 Descending: (Descending triads) re¹-ti¹-so; do¹-la¹-fa; ti¹-so-mi; la-fa-re; 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; ti¹-so-mi; do¹-la¹-fa; re¹-ti¹-so; la¹
 Descending: (Ascending triads) so-ti¹-re¹; fa-la¹-do¹; mi-so-ti¹; re-fa-la¹; do-mi-so; ti-re-fa; la-do-mi; la
- g. Variation VI: Alternate order of root, third and fifth.
 Ascending: Sing root, fifth, third, root of chord (la-mi-do-la; ti-fa-re-ti; etc.)
 Descending: Sing fifth, root, third, fifth of chord (mi-la-do-mi; re-so-ti-re; etc.)
- h. Variation VII: Alternate the direction of the triads:
 Ascending/Descending: la-do-mi; fa-re-ti; do-mi-so; la¹-fa-re; mi-so-ti¹; do¹-la¹-fa; so-ti¹-re¹; la¹
 Descending/Ascending: la¹-fa-re; do-mi-so; fa-re-ti; la-do-mi; re-ti-so; fa-la-do; ti-so¹-mi; la





9. Harmonic Minor Scale

- a. Basic: la-ti-do-re-mi-fa-si-la¹-si-fa-mi-re-do-ti-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-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-fa-mi-re-do-ti-la; la-ti-do-re-mi-fa-si-la¹-si-fa-mi-re-do-ti-la
 Descending: la¹-si-la¹; la¹-si-fa-si-la¹; la¹-si-fa-mi-fa-si-la¹; la¹-si-fa-mi-re-mi-fa-si-la¹; la¹-si-fa-mi-re-do-re-mi-fa-si-la¹;
 la¹-si-fa-mi-re-do-ti-do-re-mi-fa-si-la¹; la¹-si-fa-mi-re-do-ti-la-ti-do-re-mi-fa-si-la¹



10. Melodic Minor Scale

- Basic: la-ti-do-re-mi-fi-si-la¹-si-fa-mi-re-do-ti-la [*Minor, Graph 07A*]
- Variation: Sing the scale using a variety of rhythm patterns.
- Additive: [*Minor, Graph 08C*]
 Ascending: la-ti-la; la-ti-do-ti-la; la-ti-do-re-do-ti-la; la-ti-do-re-mi-re-do-ti-la; la-ti-do-re-mi-fi-mi-re-do-ti-la;
 la-ti-do-re-mi-fi-si-fa-mi-re-do-ti-la; la-ti-do-re-mi-fi-si-la¹-so-fa-mi-re-do-ti-la
 Descending: la¹-so-la¹; la¹-so-fa-si-la¹; la¹-so-fa-mi-fi-si-la¹; la¹-so-fa-mi-re-mi-fi-si-la¹; la¹-so-fa-mi-re-do-re-mi-fi-si-la¹;
 la¹-so-fa-mi-re-do-ti-do-re-mi-fi-si-la¹; la¹-so-fa-mi-re-do-ti-la-ti-do-re-mi-fi-si-la¹

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

- Ascending diatonic pentachords:

 so-la¹-ti¹-do¹-re¹-do¹-ti¹-la¹-so; la¹
 fa-so-la¹-ti¹-do¹-ti¹-la¹-so-fa;
 mi-fa-si-la¹-ti¹-la¹-si-fa-mi;
 re-mi-fa-so-la¹-so-fa-mi-re;
 do-re-mi-fa-so-fa-mi-re-do;
 ti-do-re-mi-fa-mi-re-do-ti;
 la-ti-do-re-mi-re-do-ti-la;
- Descending diatonic pentachords:

 la¹-so-fa-mi-re-mi-fa-so-la¹;
 so-fa-mi-re-do-re-mi-fa-so;
 fa-mi-re-do-ti-do-re-mi-fa
 mi-re-do-ti-la-ti-do-re-mi
 re-do-ti-la-so_r-la-ti-do-re;
 do-ti-la-so_r-fa_r-so_r-la-ti-do;
 ti-la-si_r-fa_r-mi_r-fa_r-si_r-la-ti; la.
- Ascending diatonic pentachord and descending triad:

 so-la¹-ti¹-do¹-re¹-ti¹-so; la¹
 fa-so-la¹-ti¹-do¹-la¹-fa;
 mi-fa-si-la¹-ti¹-si-mi;
 re-mi-fa-so-la¹-fa-re;
 do-re-mi-fa-so-mi-do;
 ti-do-re-mi-fa-re-ti-do;
 la-ti-do-re-mi-do-la;
- Descending diatonic pentachord and ascending triad:

 re¹-do¹-ti¹-la¹-so¹-ti¹-re¹-ti¹; la¹
 do¹-ti¹-la¹-so¹-fa¹-la¹-do¹;
 ti¹-la¹-si¹-fa¹-mi¹-si¹-ti¹;
 la¹-so¹-fa¹-mi¹-re¹-fa¹-la¹;
 so-fa-mi-re-do-mi-so;
 fa-mi-re-do-ti-re-fa;
 mi-re-do-ti-la-do-mi;
- Alternate the direction of the pentachords:
 Example: Ascending/Descending
 la-ti-do-re-mi; fa-mi-re-do-ti; etc.

 Example: Descending/Ascending
 mi-re-do-ti-la; ti-do-re-mi-fa; etc.
- Combination of diatonic and chords
 Example: Ascending/Descending Diatonic Pentachord + Triad
 la-ti-do-re-mi-re-do-ti-la-do-mi;
 ti-do-re-mi-fa-mi-re-do-ti-re-fa; etc.

 Example: Descending/Ascending Diatonic Pentachord + Triad
 mi-re-do-ti-la-ti-do-re-mi-do-la;
 fa-mi-re-do-ti-do-re-mi-fa-re-ti; etc.
- Ascending diatonic pentachords and intervals:

 so-la¹-ti¹-do¹-re¹-do¹-re¹-ti¹-re¹-la¹-re¹-so; la¹
 fa-so-la¹-ti¹-do¹-ti¹-do¹-la¹-do¹-so-do-fa;
 mi-fa-si-la¹-ti¹-la¹-ti¹-si¹-ti¹-fa-ti¹-mi;
 re-mi-fa-so-la¹-so-la¹-fa-la¹-mi-la¹-re;
 do-re-mi-fa-so-fa-so-mi-so-re-so-do;
 ti-do-re-mi-fa-mi-fa-re-fa-do-fa-ti;
 la-ti-do-re-mi-re-mi-do-mi-ti-mi-la;
- Descending diatonic pentachords and intervals:

 la¹-so-fa-mi-re-mi-re-fa-re-so-re-la¹;
 so-fa-mi-re-do-re-do-mi-do-fa-do-so;
 fa-mi-re-do-ti-do-ti-re-ti-mi-ti-fa
 mi-re-do-ti-la-ti-la-do-la-re-la-mi
 re-do-ti-la-so_r-la-so_r-ti-so_r-do-so_r-re;
 do-ti-la-so_r-fa_r-so_r-fa_r-la_r-fa_r-ti-fa_r-do;
 ti-la-si_r-fa_r-mi_r-fa_r-mi_r-si_r-mi_r-la-mi_r-ti; la

12. Intervals in the Harmonic Minor Scale

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

- Basic:
 Ascending: Prime: la-la; M2nd: la-ti; m3rd: la-do; P4th: la-re; P5th: la-mi; m6th: la-fa; M7th: la-si; P8: la-la¹
 Descending: Prime: la¹-la¹; m2nd: la¹-si; M3rd: la¹-fa; P4th: la¹-mi; P5th: la¹-re; M6th: la¹-do; m7th: la¹-ti; P8: la¹-la
- Variation: Verbally label quality and quantity prior to singing each interval.

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

- Basic: la-ti-la-si; la-do-la-fa; la-re-la-mi; la-mi-la-re; la-fa-la-mi; la-si-la-ti; la-la¹-la-la¹-la
- Variation: Verbally label the quality and quantity of each interval prior to singing each interval on tonal syllables.
 Prime: la-la; M2: la-ti; m2: la-si; m3: la-do; M3: la-fa; P4: la-re; P4: la-mi; P5: la-mi; P5: la-re; m6: la-fa; M6: la-mi;
 M7: la-si; m7: la-ti; P8: la-la¹-la-la¹-la

13. Intervals of a Third in Harmonic Minor Scale

- Preparation I: [*Minor, Graph 09D*]
 Ascending: la-ti-do; ti-do-re; do-re-mi; re-mi-fa; mi-fa-si; fa-si-la; si-la-ti¹; la¹;
 Descending: la¹-si-fa; si-fa-mi; fa-mi-re; mi-re-do; re-do-ti; do-ti-la; ti-la-si_r; la
- Preparation II: [*Minor, Graph 09D*]
 Ascending: la-ti-do-la; ti-do-re-ti; do-re-mi-do; re-mi-fa-re; mi-fa-si-mi; fa-si-la¹-fa; si-la¹-ti¹-si; la¹
 Descending: la¹-si-fa-la¹; si-fa-mi-si; fa-mi-re-fa; mi-re-do-mi; re-do-ti-re; do-ti-la-do; ti-la-si_r-ti; la
- Preparation III: [*Minor, Graph 09D*]
 Ascending: la-do-ti-la; ti-re-do-ti; do-mi-re-do; re-fa-mi-re; mi-si-fa-mi; fa-la¹-si-fa; si-ti¹-la¹-si; la¹
 Descending: la¹-fa-si-la¹; si-mi-fa-si; fa-re-mi-fa; mi-do-re-mi; re-ti-do-re; do-la-ti-do; ti-si_r-la-ti; la

- d. Preparation IV: [*Minor, Graph 09D*]
 Ascending: do-ti-la-do; re-do-ti-re; mi-re-do-mi; fa-mi-re-fa; si-fa-mi-si; la-si-fa-la; ti-la-si-ti; do^l
 Descending: la^l-ti^l-do^l-la^l; si-la^l-ti^l-si; fa-si-la-fa; mi-fa-si-la; re-mi-fa-re; do-re-mi-do; ti-do-re-ti; la^l
- e. Preparation V: [*Minor, Graph 09D*]
 Ascending: do-la-ti-do; re-ti-do-re; mi-do-re-mi; fa-re-mi-fa; si-mi-fa-si; la-fa-si-la; ti^l-si-la^l-ti^l; la^l
 Descending: fa-la^l-si-fa; mi-si-fa-mi; re-fa-si-re; do-mi-re-do; ti-re-do-ti; la-do-ti-la; si^l-ti-la-si^l; la^l
- f. Basic: Sing each interval on tonal syllables. [*Minor, Graph 09E*]
 Ascending: la-do; ti-re; do-mi; re-fa; mi-si; fa-la^l; si-ti^l; la^l-do^l; ti^l-si; la^l
 Descending: la^l-fa; si-mi; fa-re; mi-do; re-ti; do-la; ti-si^l; la^l
- g. Variation: Verbally label quality and quantity prior to singing each interval.
 Ascending: m3rd: la-do; m3rd: ti-re; M3rd: do-mi; m3rd: re-fa; M3rd: mi-si; M3rd: fa-la^l; m3rd: si-ti^l; m3rd: la^l-do^l; m3rd: ti^l-si; la^l
 Descending: M3rd: la^l-fa; M3rd: si-mi; m3rd: fa-re; M3rd: mi-do; m3rd: re-ti; m3rd: do-la; m3rd: ti-si^l-la^l
- 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*]
 Ascending: la-ti-do-re; ti-do-re-mi^l; do-re-mi-fa; re-mi-fa-si; mi-fa-si-la; fa-si-la^l-ti^l; si-la^l-ti^l-do^l; la^l
 Descending: la^l-si-fa-mi; si-fa-mi-re; fa-mi-re-do; mi-re-do-ti; re-do-ti-la; do-ti-la-si^l; ti-la-si^l-fa^l; la^l
- b. Preparation II: [*Minor, Graph 09F*]
 Ascending: la-ti-do-re-la; ti-do-re-mi-ti^l; do-re-mi-fa-do; re-mi-fa-si-re; mi-fa-si-la^l-mi; fa-si-la^l-ti^l-fa; si-la^l-ti^l-do^l-si; la^l
 Descending: la^l-si-fa-mi-la; si-fa-mi-re-si; fa-mi-re-do-fa; mi-re-do-ti-mi; re-do-ti-la-re; do-ti-la-si-do; ti-la-si^l-fa^l-ti; la^l
- c. Preparation III: [*Minor, Graph 09F*]
 Ascending: la-re-do-ti-la; ti-mi-re-do-ti; do-fa-mi-re-do; re-si-fa-mi-re; mi-la^l-si-fa-mi; fa-ti^l-la^l-si-fa; si-do^l-ti^l-la^l-si; la^l
 Descending: la^l-mi-fa-si-la^l; si-re-mi-fa-si; fa-do-re-mi-fa; mi-ti-do-re-mi; re-la-ti-do-re; do-si^l-la-ti-do; ti-fa^l-si^l-la-ti; la^l
- d. Preparation IV: [*Minor, Graph 09F*]
 Ascending: re-do-ti-la-re; mi-re-do-ti-mi; fa-mi-re-do-fa; si-fa-mi-re-si; la^l-si-fa-mi-la^l; ti^l-la^l-si-fa-ti^l; do^l-si-la^l-ti^l-do^l; la^l
 Descending: si-la^l-ti^l-do^l-si; fa-si-la^l-ti^l-fa; mi-fa-si-la^l-mi; re-mi-fa-si-re; do-re-mi-fa-do; ti-do-re-mi-ti; la-ti-do-re-ti; la^l
- e. Preparation V: [*Minor, Graph 09F*]
 Ascending: re-la-ti-do-re; mi-ti-do-re-mi; fa-do-re-mi-fa; si-re-mi-fa-si; la^l-mi-fa-si-la^l; ti^l-fa-si-la^l-ti^l; do^l-si-la^l-ti^l-do^l; la^l
 Descending: si-do^l-ti^l-la^l-si; fa-ti^l-la^l-si-fa; mi-la^l-si-fa-mi; re-si-fa-mi-re; do-fa-mi-re-do; ti-mi-re-do-ti; la-re-do-ti-la;
- f. Basic: Sing each interval on tonal syllables. [*Minor, Graph 09G*]
 Ascending: la-re; ti-mi; do-fa; re-si; mi-la^l; fa-ti^l; si-do^l; la^l-re^l; ti^l-si; la^l
 Descending: la^l-mi; si-re; fa-do; mi-ti; re-la; do-si^l; ti-fa^l; la-mi^l-si^l-la^l
- g. Variation: Verbally label quantity and quality prior to singing each interval.
 Ascending: P4: la-re; P4: ti-mi; P4: do-fa; A4: re-si; P4: mi-la^l; A4: fa-ti^l; d4: si-do^l; P4: la^l-re^l; ti^l-si; la^l
 Descending: P4: la^l-mi; A4: si-re; P4: fa-do; P4: mi-ti; P4: re-la; d4: do-si^l; A4: ti-fa^l; P4: la-mi^l-si^l-la^l
- 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*]
- | R/N | Name | Quality | Solfège |
|-----|-------------|--------------|----------------|
| I | tonic | (minor) | re-fa-la-fa-re |
| ii° | supertonic | (diminished) | ti-re-fa-re-ti |
| III | mediant | (Major) | do-mi-so-mi-do |
| iv | subdominant | (minor) | re-fa-la-fa-re |
| V | dominant | (Major) | mi-si-ti-si-mi |
| VI | submediant | (Major) | fa-la-do-la-fa |
| VII | subtonic | (Major) | so-ti-re-ti-so |
- 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, mediant, major: do-mi-so; iv, subdominant, minor, re-fa-la^l; V, dominant, major: mi-si-ti^l; VI, submediant, major: fa-la^l-do^l; VII, subtonic, major: so-ti^l-re^l; la^l
 Descending: VII, subtonic, major: so-ti^l-re^l; VII, submediant, major: fa-la^l-do^l; v, dominant, minor: mi-so-ti^l; etc.
- c. Variation II: Sing each root position triad in descending form. Verbally label each chord prior to singing.
 Ascending: i, tonic, minor: mi-do-la; ii°, supertonic, diminished: fa-re-ti; III, mediant, major: so-mi-do; iv, subdominant, minor: la^l-fa-re; V, dominant, major: ti^l-si-mi; VI, submediant, major: do^l-la^l-fa; VII, subtonic, minor: re^l-ti^l-so; la^l
 Descending: VII, subtonic, major: re^l-ti^l-so; VII, submediant, major: do^l-la^l-fa; V, dominant, major: ti^l-si-mi; vi, subdominant, minor: la^l-fa-re; III, mediant, major: so-mi-do; ii°, supertonic, diminished: fa-re-ti; i, tonic, minor: mi-do-la
- 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^l; mi-si-ti^l; fa-la^l-do^l; so-ti^l-re^l; la^l
 Descending: (Descending triads) re^l-ti^l-so; do^l-la^l-fa; ti^l-si-mi; la-fa-re; 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^l-si-mi; do^l-la^l-fa; re^l-ti^l-so; la^l

- Descending: (Ascending triads) so–ti^l–re^l; fa–la^l–do^l; mi–si–ti^l; re–fa–la^l; do–mi–so; ti–re–fa; la–do–mi; la
- g. Variation VI: Alternate order of root, third and fifth.
 Ascending: Sing root, fifth, third, root of chord (la–mi–do–la; ti–fa–re–ti; do–so–mi; re–la–fa; mi–ti–si; etc.)
 Descending: Sing fifth, root, third, fifth of chord (mi–la–do–mi; re–so–ti–re; do–fa–la–do; ti–mi–si–ti; etc.)
- h. Variation VII: Alternate the direction of the triads:
 Ascending/Descending: la–do–mi; fa–re–ti; do–mi–so; la^l–fa–re; mi–si–ti^l; do^l–la^l–fa; so–ti^l–re^l; la^l
 Descending/Ascending: la^l–fa–re; do–mi–so; fa–re–ti; la–do–mi; re–ti–so; fa–la–do; ti–si–mi; la

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>i—Root Position</i> | <i>V—Root Position</i> | <i>i—Tonic</i> |
| | la–do–mi–do–la– | mi _l –so–ti–so _l –mi– | la |
| 2) 1 st inversion: | <i>i—Root Position</i> | <i>V—Root Position</i> | <i>i—Tonic</i> |
| | la–do–mi–do–la– | so _l –ti–mi–ti–so _l – | la |
| 3) 2 nd inversion: | <i>i—Root Position</i> | <i>V—Root Position</i> | <i>i—Tonic</i> |
| | 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>i—Root Position</i> | <i>V—Root Position</i> | <i>i—Tonic</i> |
| | la–do–mi–do–la– | mi _l –si–ti–si _l –mi– | la |
| 2) 1 st inversion: | <i>i—Root Position</i> | <i>V—Root Position</i> | <i>i—Tonic</i> |
| | la–do–mi–do–la– | si _l –ti–mi–ti–si _l – | la |
| 3) 2 nd inversion: | <i>i—Root Position</i> | <i>V—Root Position</i> | <i>i—Tonic</i> |
| | 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>i—Root Position</i> | <i>V7—Root Position</i> | <i>i—Tonic</i> |
| | la–do–mi–do–la– | mi _l –si _l –ti–re–mi–re–ti–si _l –mi _l – | la |
| 2) 1 st inversion: | <i>i—Root Position</i> | <i>V7—1st inversion</i> | <i>i—Tonic</i> |
| | la–do–mi–do–la– | si _l –ti–re–mi–si–mi–re–ti–si _l – | la |
| 3) 2 nd inversion: | <i>i—Root Position</i> | <i>V7—2nd inversion</i> | <i>i—Tonic</i> |
| | la–do–mi–do–la– | ti–re–mi–si–ti ^l –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>i—Root Position</i> | <i>IV—Root Position</i> | <i>i—Tonic</i> |
| | la–do–mi–do–la– | re _l –fa _l –la–fa _l –re _l – | la |
| 2) 1 st inversion: | <i>i—Root Position</i> | <i>IV—1st inversion</i> | <i>i—Tonic</i> |
| | la–do–mi–do–la– | fa _l –la–re–la–fa _l – | la |
| 3) 2 nd inversion: | <i>i—Root Position</i> | <i>IV—2nd inversion</i> | <i>i—Tonic</i> |
| | 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>i—Root Position</i> | <i>iv—Root Position</i> | <i>V7—Root Position</i> | <i>i—Tonic</i> |
| | la–do–mi–do–la– | re _l –fa _l –la–fa _l –re _l – | mi _l –si _l –ti–si _l –mi _l – | la |
| 2) I, iv (1 st inversion), V (1 st inversion) | <i>i—Root Position</i> | <i>iv—1st inversion</i> | <i>V7—1st inversion</i> | <i>i—Tonic</i> |
| | la–do–mi–do–la– | fa _l –la–re–la–fa _l – | si _l –ti–mi–ti–si _l – | la |
| 3) i iv (2 nd inversion) V (2 nd inversion) | <i>i—Root Position</i> | <i>iv—2nd inversion</i> | <i>V7—2nd inversion</i> | <i>i—Tonic</i> |

la-do-mi-do-la- la-re-fa-re-la- ti-mi-si-mi-ti- 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, 11A & B*]
Sing each root, first and second inversion triad as an arpeggio.
(Example: la-do-mi-do-la; do-mi-la¹-mi-do; mi-la¹-do¹-la¹-mi¹)
- | | Chords | Quality | Root | 1 st inversion | 2 nd inversion |
|-----|--------------|--------------|-----------------|---------------------------|---------------------------|
| i | tonic | (minor) | la-do-mi-do-la- | do-mi-la-mi-do- | mi-la-do-la-mi |
| ii° | supertonic | (diminished) | ti-re-fa-re-ti- | re-fa-ti-fa-re- | fa-ti-re-ti-fa |
| III | mediant | (Major) | do-mi-so-mi-do- | mi-so-do-so-mi | so-do-mi-do-so |
| iv | sub-dominant | (minor) | re-fa-la-fa-re- | fa-la-re-la-fa- | la-re-fa-re-la |
| v | dominant | (minor) | mi-so-ti-so-mi- | so-ti-mi-ti-so- | ti-mi-so-mi-ti |
| VI | sub-mediante | (Major) | fa-la-do-la-fa- | la-do-fa-do-la- | do-fa-la-fa-do |
| V | sub-tonic | (Major) | so-ti-re-ti-so- | ti-re-so-re-ti- | re-so-ti-so-re |
- 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-la¹-mi-do; ii°, supertonic, diminished: re-fa-ti¹-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-la¹; ii°, supertonic, diminished: re-fa-ti¹; etc.)
- d. Variation II: Sing each first inversion chord in descending form. Verbally label each chord prior to singing.
(Example: i, tonic, minor: la¹-mi-do; ¹; ii°, supertonic, diminished: ti¹-fa-re; etc.)
- e. Variation III: Combination of Diatonic Seconds and First Inversion Chords: (Intervals of thirds and sixths)
[*Minor, Graph 10A*]
Ascending: do-mi-fa-so-la¹-do; re-fa-so-la¹-ti¹-re; mi-so-la¹-ti¹-do¹-mi; fa-la-ti¹-do¹-re¹-fa; so-ti¹-do¹-re¹-mi¹-so; la¹-do¹-re¹-mi¹-fa¹-la¹; ti¹-re¹-mi¹-fa¹-so¹-ti¹; la¹
Descending: la¹-so-fa-mi-do-la¹; 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; la
- f. Second Inversion Position: Sing each second inversion chord as an arpeggio. Verbally label the chord prior to singing.
(Example: i, tonic, minor: mi¹-la-do-la-mi; ii°, supertonic, diminished: fa¹-la-re-la-fa; etc.)
- g. Variation I: Sing each first inversion triad in ascending form only. Verbally label the chord prior to singing.
(Example: i, tonic, minor: mi¹-la-do; ii°, supertonic, diminished: fa¹-la-re; etc.)
- h. Variation II: Sing each first inversion chord in descending form. Verbally label each chord prior to singing.
(Example: i, tonic, minor: do-la-mi; ii°, supertonic, diminished: re-la-fa; etc.)
- i. Variation III: Combination of Diatonic Seconds and Second Inversion Chords: (Intervals of fourths and sixths)
[*Minor, Graph 11A*]
Ascending: mi¹-la-ti-do-mi; fa¹-ti-do-re-fa; so¹-do-re-mi-so; la-re-mi-fa-la; ti-mi-fa-so-ti; do-fa-so-la¹-do; re-so-la¹-ti¹-re; la¹
Descending: la¹; ti¹-so-fa-mi-re-ti¹; la¹-fa-mi-re-do-la¹; so-mi-re-do-ti-so; fa-re-do-ti-la-fa; mi-do-ti-la-so-mi; re-ti-la-so-fa-re; do-la-so-fa-mi-do; ti-so-fa-mi-re-ti; la

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-do-mi-do-la; do-mi-la¹-mi-do; mi-la¹-do¹-la¹-mi¹)
- | | Chords | Quality | Root | 1 st inversion | 2 nd inversion |
|-----|--------------|--------------|-----------------|---------------------------|---------------------------|
| i | tonic | (minor) | la-do-mi-do-la- | do-mi-la-mi-do- | mi-la-do-la-mi |
| ii° | supertonic | (diminished) | ti-re-fa-re-ti- | re-fa-ti-fa-re- | fa-ti-re-ti-fa |
| III | mediant | (Major) | do-mi-so-mi-do- | mi-so-do-so-mi | so-do-mi-do-so |
| iv | sub-dominant | (minor) | re-fa-la-fa-re- | fa-la-re-la-fa- | la-re-fa-re-la |
| V | dominant | (Major) | mi-si-ti-si-mi- | si-ti-mi-ti-si- | ti-mi-si-mi-ti |
| VI | sub-mediante | (Major) | fa-la-do-la-fa- | la-do-fa-do-la- | do-fa-la-fa-do |
| V | sub-tonic | (Major) | so-ti-re-ti-so- | ti-re-so-re-ti- | re-so-ti-so-re |
- 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-la¹-mi-do; ii°, supertonic, diminished: re-fa-ti¹-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-la¹; ii°, supertonic, diminished: re-fa-ti¹; etc.)
- d. Variation II: Sing each first inversion chord in descending form. Verbally label each chord prior to singing.
(Example: i, tonic, minor: la¹-mi-do; ¹; ii°, supertonic, diminished: ti¹-fa-re; etc.)
- e. Variation III: Combination of Diatonic Seconds and First Inversion Chords: (Intervals of thirds and sixths)
[*Minor, Graph 10C*]
Ascending: do-mi-fa-so-la¹-do; re-fa-so-la¹-ti¹-re; mi-so-la¹-ti¹-do¹-mi; fa-la-ti¹-do¹-re¹-fa; si-ti¹-do¹-re¹-mi¹-si; la¹-do¹-re¹-mi¹-fa¹-la¹; ti¹-re¹-mi¹-fa¹-so¹-ti¹; la¹
Descending: la¹-so-fa-mi-do-la¹; so-fa-mi-re-ti-so; fa-mi-re-do-la-fa; mi-re-do-ti-si-mi; re-do-ti-la-fa-re; do-ti-la-so-mi-do; ti-la-so-fa-re-ti; la
- f. Second Inversion Position: Sing each second inversion chord as an arpeggio. Verbally label the chord prior to singing.
(Example: i, tonic, minor: mi¹-la-do-la-mi; ii°, supertonic, diminished: fa¹-la-re-la-fa; etc.)

- g. Variation I: Sing each first inversion triad in ascending form only. Verbally label the chord prior to singing.
(Example: i, tonic, minor: mi₁-la-do; ii^o, supertonic, diminished: fa₁-la-re; etc.)
- h. Variation II: Sing each first inversion chord in descending form. Verbally label each chord prior to singing.
(Example: i, tonic, minor: do-la-mi; ii^o, supertonic, diminished: re-la-fa; etc.)
- i. Variation III: Combination of Diatonic Seconds and Second Inversion Chords: (Intervals of fourths and sixths)
[Minor, Graph 11C]
Ascending: mi₁-la-ti-do-mi; fa₁-ti-do-re-fa; so₁-do-re-mi-so; la-re-mi-fa-la; ti-mi-fa-si-ti; do-fa-so-la¹-do; re-so-la¹-ti¹-re; la¹
Descending: la¹; ti¹-so-fa-mi-re-ti¹; la¹-fa-mi-re-do-la¹; si-mi-re-do-ti-si; fa-re-do-ti-la-fa; mi-do-ti-la-so₁-mi; re-ti-la-so₁-fa-re; do-la-so₁-fa-mi-do; ti-so₁-fa-mi-re₁-ti; la

23. Changing Function—Natural Minor Scale [Minor, Graph 15A]

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

	<i>Root</i>	<i>Third</i>	<i>Fifth</i>
“la”	la-do-mi-do-la (i)	la-do-fa-do-la (VI ₆)	la-re-fa-re-la (iv _{6/4})
“ti”	ti-re-fa-re-ti (ii ^o)	ti-re-so-re-ti (VII ₆)	ti-mi-so-mi-ti (v _{6/4})
“do”	do-mi-so-mi-do (III)	do-mi-la-mi-do (i ₆)	do-fa-la-fa-do (VI _{6/4})
“re”	re-fa-la-fa-re (iv)	re-fa-ti-fa-re (ii ^o ₆)	re-so-ti-so-re (VII _{6/4})
“mi”	mi-so-ti-so-mi (V)	mi-so-do-so-mi (III ₆)	mi-la-do-la-mi (i _{6/4})
“fa”	fa-la-do-la-fa (VI)	fa-la-re-la-fa (iv ₆)	fa-ti-re-ti-fa (ii ^o _{6/4})
“so”	so-ti-re-ti-so (VII)	so-ti-mi-ti-so (v ₆)	so-do-mi-do-so (III _{6/4})

24. Changing Function—Harmonic Minor Scale [Minor, Graph 15B]

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

	<i>Root</i>	<i>Third</i>	<i>Fifth</i>
“la”	la-do-mi-do-la (i)	la-do-fa-do-la (VI ₆)	la-re-fa-re-la (iv _{6/4})
“ti”	ti-re-fa-re-ti (ii ^o)	ti-re-so-re-ti (VII ₆)	ti-mi-si-mi-ti (V _{6/4})
“do”	do-mi-so-mi-do (III)	do-mi-la-mi-do (i ₆)	do-fa-la-fa-do (VI _{6/4})
“re”	re-fa-la-fa-re (iv)	re-fa-ti-fa-re (ii ^o ₆)	re-so-ti-so-re (VII _{6/4})
“mi”	mi-si-ti-si-mi (V)	mi-so-do-so-mi (III ₆)	mi-la-do-la-mi (i _{6/4})
“fa”	fa-la-do-la-fa (VI)	fa-la-re-la-fa (iv ₆)	fa-ti-re-ti-fa (ii ^o _{6/4})
“so”	so-ti-re-ti-so (VII)	si-ti-mi-ti-si (V ₆)	so-do-mi-do-so (III _{6/4})

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-ti-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]

- Basic: Sing the scale on tonal syllables.
Ascending: do–di–re–ri–mi–fa–fi–so–si–la–li–ti–do^l
Descending: do^l–ti–te–la–le–so–se–fa–mi–me–re–ra–do
- Variation: Sing the scale using a variety of rhythm patterns.
- Additive: [Other Scales & Modes, Graph 1B]
Ascending: do–di–re–di–do; do–di–re–ri–re–ra–do; do–di–re–ri–mi–me–re–ra–do; do–di–re–ri–mi–fa–mi–me–re–ra–do; etc.
Descending: do^l–ti–do^l; do^l–ti–te–ti–do^l; do^l–ti–te–la–li–ti–do^l; do^l–ti–te–la–se–la–li–ti–do^l; etc.
- Variation: Sing the scale using a variety of rhythm patterns.

2. Chromatic Intervals

Ascending and Descending Intervals from “tonic” [Other Scales & Modes, Graph 2A]

- Basic: Sing the ascending intervals from “do” and then the descending intervals from “do”
Ascending: m2: do–ra–do; M2: do–re–do; m3: do–me–do; M3: do–mi–do; P4: do–fa–do; Tri-tone: do–fi–do; P5: do–so–do;
m6: do–le–do; M6: do–la–do; m7: do–te–do; M7: do–ti–do
Descending: m2: do^l–ti–do^l; M2: do^l–te–do^l; m3: do^l–la–do^l; M3: do^l–le–do^l; P4: do^l–so–do^l; Tri-tone: do^l–se–do^l; P5: do^l–fa–do^l;
m6: do^l–mi–do^l; M6: do^l–me–do^l; m7: do^l–re–do^l; M7: do^l–ra–do^l
- Variation I: Verbally label quality and quantity of each interval prior to singing.
- Variation II: Sing the intervals using a variety of rhythm patterns.
- Variation III:
Ascending: do–ti–do; re–di–re; mi–ri–mi; fa–mi–fa; so–fi–so; la–si–la; ti–li–ti; do^l
Descending: do^l–ra^l–do^l; ti–do^l–ti; la–ta–la; so–le–so; fa–se–fa; mi–fa–mi; re–me–re; do–ra–do–ti; do
- Variation IV:
Ascending: do–ti–di–re; re–di–ri–mi; mi–ri–mi–fa; fa–mi–fi–so; so–fi–si–la; la–si–li–ti; ti–li–di^l–do^l–ti; do^l
Descending: do^l–ta–ti–do^l; ti–le–te–ti; la–se–le–la; so–mi–se–so; fa–me–mi–fa; mi–ra–me–mi; re–ti–ra–re; do–te–ti–do

Intervals Moving Out from the Tonic [Other Scales & Modes, Graph 2B]

- Basic
Prime: do–do; A1: do–di or m2: do–ra; m2: do^l–ti; M2: do–re; M2: do–te; or d3: do–li; A2: do–ri or m3 do–me; m3: do–la; M3: do–mi; M3: do–le; or d4: do–si; P4: do–fa; P4: do–so; A4: do–fi or d5: do–se; A4: do–se; or d5: do–fi; P5: do–so; P5: do–fa; A5: do–si or m6: do–le; m6: do–mi; M6: do–la; M6: do–me; or d7: do–ri; A6: do–li or m7: do–te; m7: do–re; M7: do–ti; M7: do–ra or A8: do–di; P8: do–do^l–do–do^l–do
- Variation I: Verbally label quality and quantity of each interval prior to singing.
- Variation II: Sing the intervals using a variety of rhythm patterns.

3. Major, Augmented, Minor, and Diminished Chords [Other Scales & Modes, Graph 3A & 3B]

- Basic: Sing each chord as an arpeggio.

Quality	Root Position	1 st Inversion	2 nd Inversion
Major	do–mi–so–mi–do	mi–so–do ^l –so–mi	so ^l –do–mi–do–so ^l
Minor	do–me–so–me–do	me–so–do ^l –so–me	so ^l –do–me–do–so ^l
Augmented	do–mi–si–mi–do	mi–si–do ^l –si–mi	si ^l –do–mi–do–si ^l
Diminished	do–me–se–me–do	me–se–do ^l –se–me	se ^l –do–me–do–se ^l

- Variation: Verbally label the quality of each chord prior to singing.
- Major, Augmented, Minor and Diminished Chords built on each scale degree of the Major Scale.

Tonic	Supertonic	Mediant	Sub-dominant	Dominant	Sub-mediant	Leading Tone
I: do–mi–so–mi–do	ii: re–fa–la–fa–re	iii: mi–so–ti–so–mi	IV: fa–la–do–la–fa	V: so–ti–re–ti–so	vi: la–do–mi–do–la	vii ^o : ti–re–fa–re–ti
I ⁺ : do–mi–si–mi–do	ii ^o : re–fa–le–fa–re	ii ^o : mi–so–te–so–mi	IV ⁺ : fa–la–di–la–fa	V ⁺ : so–ti–ri–ti–so	vi ^o : la–do–me–do–la	vii: ti–re–fi–re–ti
i: do–me–so–mi–do	II: re–fi–la–fi–re	II: mi–si–ti–si–mi	iv: fa–le–do–le–fa	v: so–te–re–te–so	VI: la–di–mi–di–la	VII: ti–ri–fi–ri–ti
i ^o : do–me–so–mi–do	II ⁺ : re–fi–li–fi–re	II ⁺ : mi–si–(do)–si–mi	iv ^o : fa–le–(ti)–le–fa	v ^o : so–te–ra–te–so	VI ⁺ : la–di–(fa)–di–la	VII ⁺ : ti–ri–(so)–ri–ti

- Major, Augmented, Minor and Diminished Chords built on each scale degree of the Natural Minor Scale.

Tonic	Supertonic	Mediant	Sub-dominant	Dominant	Sub-mediant	Leading Tone
i: la–do–mi–do–la	ii ^o : ti–re–fa–re–ti	III: do–mi–so–mi–do	iv: re–fa–la–fa–re	v: mi–so–ti–so–mi	VI: fa–la–do–la–fa	VII: so–ti–re–ti–so
i ^o : la–do–me–do–la	ii: ti–re–fi–re–ti	III ⁺ : do–mi–si–mi–do	iv ^o : re–fa–le–fa–re	v ^o : mi–so–te–so–mi	VI ⁺ : fa–la–di–la–fa	VII ⁺ : so–ti–ri–ti–so
I: la–di–mi–di–la	II: ti–ri–fi–ri–ti	iii: do–me–so–mi–do	IV: re–fi–la–fi–re	V: mi–si–ti–si–mi	iv: fa–le–do–le–fa	vii: so–te–re–te–so
I ⁺ : la–di–(fa)–di–la	II ⁺ : ti–ri–(so)–ri–ti	iii ^o : do–me–so–mi–do	IV ⁺ : re–fi–li–fi–re	V ⁺ : mi–si–(do)–si–mi	iv ^o : fa–le–(ti)–le–fa	vii ^o : so–te–ra–te–so

4. Modes

a. Basic

Basic Modes [<i>Other Scales & Modes, Graph 4A</i>]		Comparison Modes [<i>Other Scales & Modes, Graph 4B</i>]
Aeolian	la-ti-do-re-mi-fa-so-la (Natural Minor Scale)	Lydian (Major with raised fourth) do-re-mi-fi-so-la-ti-do'-ti-la-so-fi-mi-re-do
Locrain	ti-do-re-mi-fa-so-la-ti	
Ionian	do-re-mi-fa-so-la-ti-do (Major Scale)	Mixolydian (Major with lowered seventh) do-re-mi-fa-so-la-te-do'-te-la-so-fa-mi-re-do
Dorian	re-mi-fa-so-la-ti-do-re	Dorian (Natural minor with raised sixth) "la" based minor: la-ti-do-re-mi-fi-so-la'-so-fi-mi-re-do-ti-la "do" based minor: do-re-me-fa-so-la-te-do'-te-la-so-fa-me-re-do
Phrygian	mi-fa-so-la-ti-do-re-mi	
Lydian	fa-so-la-ti-do-re-mi-fa	Phrygian (Natural minor with lowered second) "la" based minor: la-te-do-re-mi-fa-so-la'-so-fa-mi-re-do-te-la "do" based minor: do-ra-me-fa-so-le-te-do'-te-le-so-fa-me-ra-do
Mixolydian	so-la-ti-do-re-mi-fa-so	

b. Variation I: Verbally label each mode prior to sing 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-fi-si-li-do'-li-si-fi-mi-re-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:

Ascending: Prime: do-do; M2: do-re; M3: do-mi; A4: do-fi; A5: do-si; A6: do-li; P8: do-do'

Descending: Prime: do'-do'; M2: do'-te; M3: do'-le; A4: do'-se; m6: do'-mi; m7: do'-re; P8: do'-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.

Intervals Moving Out From the Tonic:

d. Basic:

Prime: do-do; M2: do-re; M2: do-te; M3: do-mi; M3: do-le; A4: do-fi; A4: do-se; A5: do-si; m6: do-mi; A6: do-li; m7: do-re; P8: do-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.