Working with Intervals

An interval is the space between two pitches. The starting pitch counts as 1 and the interval is named according to how many <u>letter names</u> exist between and including the two notes. For example any type of C and any type of D is a second, (Major 2) in this case. The interval between C and D# would be an Augmented 2. The quality (major, minor, perfect, augmented, diminished) is determined by the number of half steps between the two notes.

Seconds and sevenths are typically major (C-D two half steps) or minor (C-Db one half step) Thirds and sixths are typically major (D-F# four half steps) or minor (D-F three half steps) Fourths and fifths can by perfect (A-E seven half steps) augmented (A-E# eight half steps) or diminished (A-Eb six half steps)

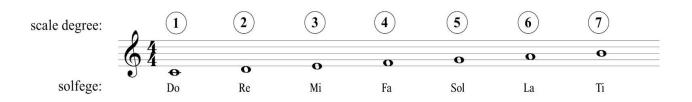
For all intervals, diatonic or chromatic, you should work to identify, perform, and write them in all of the following ways.

- 1. Note names
 - a. "A major third above C is E. A minor third below Db is Bb etc...
- 2. Movable Do solfege in diatonic keys
 - a. "A fourth above re is sol. A second below do is ti.
- 3. Fixed do solfege
 - a. "A major third above le is do. A perfect fifth below te is me.
- 4. Writing melodic and harmonic intervals in all clefs
- 5. Playing melodic and harmonic intervals, starting on any note on your instrument (multiphonics for trombone)
- 6. Singing melodic intervals above or below any pitch
- 7. Practicing scales using consecutive and alternating interval patterns
- 8. Identifying melodic and harmonic intervals by ear

DIATONIC SCALE INTERVAL PRACTICE

	2	3c	3a	4c	4a	5c	5a	6c	6a	7c	7a	8c	8a
С													
F													
Bb													
Eb													
Ab													
Db													
Gb/F#													
В													
E													
Α													
D													
G													

3c=thirds consecutive 3a= thirds alternating



How to Transpose Any Major Scale Melody Into Any Key Using Solfege

- 1. Find the tonic pitch of the melody. This may or may not be the first note of the melody.
- 2. Assign **Do** to that pitch and assign the appropriate solfege syllables in the Major Scale to the rest of the pitches in the melody.
- 3. To transpose into the new key, assign **Do** to the tonic of the new key and assign the appropriate *pitches to the rest of the solfege syllables.*

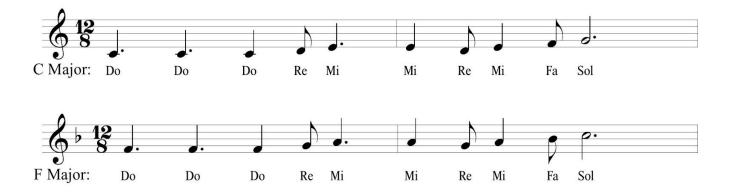
Example: Row Row Row Your Boat (first two measures)

1. In C Major, the melody starts on **Do** (C)

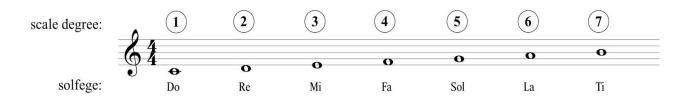
2. Solfege: Do Do Do Re Mi, Mi Re Mi Fa Sol

3. To transpose to F Major, start the melody on F (**Do**) and play the resulting corresponding pitches of the F Major Scale.

	Do	Do	Do	Re	Mi	Mi	Re	Mi	Fa	Sol
C Major	С	С	С	D	Е	Е	D	E	F	G
F Major	F	F	F	G	А	А	G	А	Bb	С



Even though the pitches change when a melody is transposed, the relationship they have to each other is the same in any key.



How to Sight-Transpose Any Major Scale Melody Into Any Key Using Solfege

- 1. Look at the key signature.
- 2. Assign the correct solfege syllables to the pitches you see.
- 3. To transpose into the new key, assign **Do** to the tonic of the new key and assign the appropriate syllables to the rest of the pitches.

Example: Mary Had a Little Lamb (first two measures)

1. In C Major, the melody starts on Mi (E)

2. Solfege: Mi Re Do Re Mi Mi Mi, Re Re Re, Mi Sol Sol

3. To transpose to Bb Major, start the melody on **Mi** (D) and play the resulting corresponding pitches of the Bb Major Scale.

	Mi	Re	Do	Re	Mi	Mi	Mi	Re	Re	Re	Mi	Sol	Sol
C Major	Е	D	С	D	Е	Е	Е	D	D	D	Е	G	G
Bb Major	D	С	Bb	С	D	D	D	С	С	С	D	F	F



The goal is to read C Major but play in Bb Major (or any other key) without additional markings.



Even though the pitches change when a melody is transposed, the relationship they have to each other is the same in any key.

How to Practice Modes

The major scale is constructed from the following intervals, starting with the tonic note: w=whole step and h=half step: w w h w w h

Ionian Mode

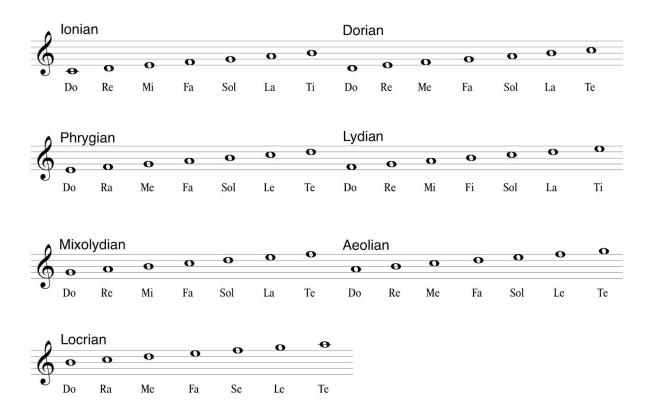
С	W	D	w	Е	h	F	w	G	W	Α	w	в	h	С	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

This is called Ionian Mode. Each Mode designates a different starting point in this interval sequence.

Dorian Mode

D	w	Е	h	F	w	G	w	Α	w	В	h	С	w	D	
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--

Note that the order of pitches and intervals is the same but that the starting pitch is different. When a note other than C is the tonic, we are using a system called 'Movable Do'. Movable Do helps us to understand how the pitches in modal and chromatic music relate to each other.



Practice playing popular tunes (Row Row Row Your Boat, Happy Birthday) in a variety of modes. Happy Birthday in Aeolian Mode= Sol Sol Le Sol Do Te....

Singing the Blues (3 voices)

1 ⁷	IV ⁷	I ⁷	I ⁷
mi	me	mi	mi
te	la	te	te
do	fa	do	do
IV ⁷	IV ⁷	I ⁷	VI ⁷ (V ⁷ /ii)
me	me	mi	sol
la	la	te	di
fa	fa	do	la
ii ⁷	V ⁷	I ⁷	V ⁷
fa	fa	mi	fa
do	ti	te	ti
re	sol	do	sol

Singing the Blues (4 voices)

1 ⁷	IV ⁷	I ⁷	I ⁷
la	sol	la	la
mi	me	mi	mi
te	la	te	te
do	fa	do	do
IV ⁷	IV ⁷	I ⁷	VI ⁷ (V ⁷ /ii)
sol	sol	la	ti
me	me	mi	sol
la	la	te	di
fa	fa	do	la
ii ⁷	V ⁷	I ⁷	V ⁷
la	la (fi/le)	la	la (fi/le)
fa	fa	mi	fa
do	ti	te	ti
re	sol	do	sol

ULTIMATE JAZZ SCALE SYLLABUS

Practice from the lowest note on your instrument to the highest and from highest to lowest

Major scale practice will cover the shapes of Ionian through Mixolydian

Altered is the seventh mode of Melodic Minor. Locrian[§]2 is the sixth mode of Melodic Minor.

Whole tone, HW dim, and WH dim are symmetrical scales

Play/sing in all ascending and descending diatonic intervals (2 3 4 5 6 7 8) and 7th chords within each scale Practice popular tunes using each scale/mode (see *How to Practice Modes* sheet)

scales	chords	С	F	Bb	Eb	Ab	Db	Gb	В	Е	Α	D	G
Ionian	maj, Δ												
Dorian	mi, -												
Lydian	maj(#11)												
Mixolydian	7, 9, 13,												
Lydian Mixolydian	7(#11, +11)												
Melodic Min ↑	mi/Δ, mi/maj												
Altered	7 ALT, (#9,b9,#5,b5)												
Locrian 42	min7b5, ø												
Whole Tone	aug7, +7												
HW diminished	7(b9, b5)												
WH diminished	dim7, ø												