

## 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 letter names 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 be 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
<b>C</b>													
<b>F</b>													
<b>Bb</b>													
<b>Eb</b>													
<b>Ab</b>													
<b>Db</b>													
<b>Gb/F#</b>													
<b>B</b>													
<b>E</b>													
<b>A</b>													
<b>D</b>													
<b>G</b>													

3c=thirds consecutive

3a= thirds alternating

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

scale degree: ① ② ③ ④ ⑤ ⑥ ⑦

solfege: Do Re Mi Fa Sol La Ti

Detailed description: A musical staff in treble clef with a 4/4 time signature. Seven whole notes are placed on the staff, corresponding to the scale degrees 1 through 7. Below each note is its solfege syllable: Do, Re, Mi, Fa, Sol, La, Ti.

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 *itches* 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	C	C	C	D	E	E	D	E	F	G
F Major	F	F	F	G	A	A	G	A	B $\flat$	C

C Major: Do Do Do Re Mi Mi Re Mi Fa Sol

Detailed description: A musical staff in treble clef with a 12/8 time signature. The melody consists of ten notes: three dotted quarter notes (Do, Do, Do), followed by a quarter note (Re), a dotted quarter note (Mi), a quarter note (Mi), a quarter note (Re), a dotted quarter note (Mi), a quarter note (Fa), and a dotted half note (Sol).

F Major: Do Do Do Re Mi Mi Re Mi Fa Sol

Detailed description: A musical staff in treble clef with a 12/8 time signature and one flat in the key signature. The melody consists of ten notes: three dotted quarter notes (Do, Do, Do), followed by a quarter note (Re), a dotted quarter note (Mi), a quarter note (Mi), a quarter note (Re), a dotted quarter note (Mi), a quarter note (Fa), and a dotted half note (Sol).

**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

scale degree:      ①            ②            ③            ④            ⑤            ⑥            ⑦

solfege:            Do            Re            Mi            Fa            Sol            La            Ti

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
<b>C Major</b>	E	D	C	D	E	E	E	D	D	D	E	G	G
<b>Bb Major</b>	D	C	Bb	C	D	D	D	C	C	C	D	F	F

C Major: Mi Re Do Re Mi Mi Mi Re Re Re Mi Sol Sol

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

C Major: Mi Re Do Re Mi Mi Mi Re Re Re Mi Sol Sol  
 Bb Major: D C Bb C D D D C C C D F F

**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 w h

### Ionian Mode

C	w	D	w	E	h	F	w	G	w	A	w	B	h	C
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

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

### Dorian Mode

D	w	E	h	F	w	G	w	A	w	B	h	C	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.

The image displays seven musical modes on a treble clef staff, each with its name above and solfège syllables below the notes. The modes are:

- Ionian:** Do Re Mi Fa Sol La Ti
- Dorian:** Do Re Me Fa Sol La Te
- Phrygian:** Do Ra Me Fa Sol Le Te
- Lydian:** Do Re Mi Fi Sol La Ti
- Mixolydian:** Do Re Mi Fa Sol La Te
- Aeolian:** Do Re Me Fa Sol Le Te
- Locrian:** Do Ra Me Fa Se Le Te

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)

<b>I<sup>7</sup></b>	<b>IV<sup>7</sup></b>	<b>I<sup>7</sup></b>	<b>I<sup>7</sup></b>
mi	me	mi	mi
te	la	te	te
do	fa	do	do
<b>IV<sup>7</sup></b>	<b>IV<sup>7</sup></b>	<b>I<sup>7</sup></b>	<b>VI<sup>7</sup> (V<sup>7</sup>/ii)</b>
me	me	mi	sol
la	la	te	di
fa	fa	do	la
<b>ii<sup>7</sup></b>	<b>V<sup>7</sup></b>	<b>I<sup>7</sup></b>	<b>V<sup>7</sup></b>
fa	fa	mi	fa
do	ti	te	ti
re	sol	do	sol

### Singing the Blues (4 voices)

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

