

Vocal—Pitch Exercises

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

To visually aid in the development of tonal vocabulary skills, graphs depicting the appropriate tonal sequence are indicated in italics by each vocal pitch exercise. 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.

Minor Mode

(la based)

Minor Pentachord Scale

1. Minor Pentachord Scale (5 note scale)

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

- 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
- 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
- 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
- Variation: Verbally label the quantity of each interval prior to singing the interval. Begin to recognize these intervals by sound.
- 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
- 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

- Preparation I: [*Minor, Graph 01E*]
Ascending: la-ti-do; ti-do-re; do-re-mi;
Descending: mi-re-do; re-do-ti; do-ti-la.
- Preparation II: [*Minor, Graph 01E*]
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.
- Preparation III: [*Minor, Graph 01E*]
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.
- Preparation IV: [*Minor, Graph 01E*]
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.
- Preparation V: [*Minor, Graph 01E*]
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.
- Basic: Sing each interval on tonal syllables. [*Minor, Graph 01F*]
Ascending: la-do; ti-re; do-mi;
Descending: mi-do; re-ti; do-la.
- 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.
- 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.

- Basic: la-do-mi-do-la [*Minor, 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.
 - la-mi-do-mi-lac4. mi-do-mi-la-mi
 - la-do-la-mi
 - do-mi-la-do
 - mi-la-do-la
 - do-la-mi-do

Minor Scales

5. Natural Minor Scale

- a. Basic Natural Minor Scale: [*Minor, Graph 02A*]
la-ti-la-re-mi-fa-so-la¹-so-fa-mi-re-do-ti-la
- b. 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.
- c. 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-so¹-fa¹-mi¹-fa¹-so¹-la
- d. Variation: Sing the scale using a variety of rhythm patterns.
- e. 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.
- f. Variation: Sing the scale using a variety of rhythm patterns.

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

<p>a. Ascending diatonic pentachords:</p> <div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 5px; margin-right: 10px; text-align: center;">↑ start</div> <div style="text-align: center;"> <p>so-la¹-ti¹-do¹-re¹-do¹-ti¹-la¹-so; la¹</p> <p>fa-so-la¹-ti¹-do¹-ti¹-la¹-so-fa;</p> <p>mi-fa-so-la¹-ti¹-la¹-so-fa-mi;</p> <p>re-mi-fa-so-la¹-so-fa-mi-re;</p> <p>do-re-mi-fa-so-fa-mi-re-do;</p> <p>ti-do-re-mi-fa-mi-re-do-ti;</p> <p>la-ti-do-re-mi-re-do-ti-la;</p> </div> </div>	<p>b. Descending diatonic pentachords:</p> <div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 5px; margin-right: 10px; text-align: center;">Start ↓</div> <div style="text-align: center;"> <p>la¹-so-fa-mi-re-mi-fa-so-la¹;</p> <p>so-fa-mi-re-do-re-mi-fa-so;</p> <p>fa-mi-re-do-ti-do-re-mi-fa</p> <p>mi-re-do-ti-la-ti-do-re-mi</p> <p>re-do-ti-la-so¹-la-ti-do-re;</p> <p>do-ti-la-so¹-fa-so¹-la-ti-do;</p> <p>ti-la-so¹-fa¹-mi¹-fa¹-so¹-la-ti;</p> </div> </div>
<p>c. Ascending diatonic pentachord and descending triad:</p> <div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 5px; margin-right: 10px; text-align: center;">↑ start</div> <div style="text-align: center;"> <p>so-la¹-ti¹-do¹-re¹-ti¹-so; la¹</p> <p>fa-so-la¹-ti¹-do¹-la¹-fa;</p> <p>mi-fa-so-la¹-ti¹-so-mi;</p> <p>re-mi-fa-so-la¹-fa-re;</p> <p>do-re-mi-fa-so-mi-do;</p> <p>ti-do-re-mi-fa-re-ti-do;</p> <p>la-ti-do-re-mi-do-la;</p> </div> </div>	<p>d. Descending diatonic pentachord and ascending triad:</p> <div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 5px; margin-right: 10px; text-align: center;">↑ start</div> <div style="text-align: center;"> <p>re¹-do¹-ti¹-la¹-so¹-ti¹-re¹-ti¹; la¹</p> <p>do¹-ti¹-la¹-so¹-fa¹-la¹-do¹;</p> <p>ti¹-la¹-so¹-fa¹-mi¹-so¹-ti¹;</p> <p>la¹-so¹-fa¹-mi¹-re¹-fa¹-la¹;</p> <p>so-fa-mi-re-do-mi-so;</p> <p>fa-mi-re-do-ti-re-fa;</p> <p>mi-re-do-ti-la-do-mi;</p> </div> </div>
<p>e. 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.</p>	<p>f. 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.</p>
<p>a. Ascending diatonic pentachords and intervals:</p> <div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 5px; margin-right: 10px; text-align: center;">↑ start</div> <div style="text-align: center;"> <p>so-la¹-ti¹-do¹-re¹-do¹-re¹-ti¹-re¹-la¹-re¹-so; la¹</p> <p>fa-so-la¹-ti¹-do¹-ti¹-do¹-la¹-do¹-so-do-fa;</p> <p>mi-fa-so-la¹-ti¹-la¹-ti¹-so-ti¹-fa-ti¹-mi;</p> <p>re-mi-fa-so-la¹-so-la¹-fa-la¹-mi-la¹-re;</p> <p>do-re-mi-fa-so-fa-so-mi-so-re-so-do;</p> <p>ti-do-re-mi-fa-mi-fa-re-fa-do-fa-ti;</p> <p>la-ti-do-re-mi-re-mi-do-mi-ti-mi-la;</p> </div> </div>	<p>b. Descending diatonic pentachords and intervals:</p> <div style="display: flex; align-items: center;"> <div style="border: 1px solid black; padding: 5px; margin-right: 10px; text-align: center;">Start ↓</div> <div style="text-align: center;"> <p>la¹-so-fa-mi-re-mi-re-fa-re-so-re-la¹;</p> <p>so-fa-mi-re-do-re-do-mi-do-fa-do-so;</p> <p>fa-mi-re-do-ti-do-ti-re-ti-mi-ti-fa</p> <p>mi-re-do-ti-la-ti-la-do-la-re-la-mi</p> <p>re-do-ti-la-so¹-la-so¹-ti¹-so¹-do¹-so¹-re;</p> <p>do-ti-la-so¹-fa¹-so¹-fa¹-la¹-fa¹-ti¹-fa¹-do;</p> <p>ti-la-so¹-fa¹-mi¹-fa¹-mi¹-so¹-mi¹-la¹-mi¹-ti;</p> </div> </div>

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

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

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

- a. Basic: Sing each chord as a melodic triad.
Variation: Sing the chord and its inversions using a variety of rhythm patterns.

1) Root Position:	2) 1 st inversion:	3) 2 nd inversion:
▪ la-do-mi-do-la	▪ do-mi-la ¹ -mi-do	▪ mi-la ¹ -do ¹ -la ¹ -mi
- b. Variation: Sing the chord and its inversions using a variety of rhythm patterns.

9. Intervals in the Natural Minor Scale

Ascending and Descending Intervals from Tonic: [*Minor, Graph 04A*]

- a. Basic: Sing each interval on tonal syllables.
Ascending: la-ti; la-do; la-re; la-mi; la-fa; la-so; la-la¹
Descending: la¹-so; la¹-fa; la¹-mi; la¹-re; la¹-do; la¹-ti; la¹-la
- b. 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: la¹-so; 3rd: la¹-fa; 4th: la¹-mi; 5th: la¹-re; 6th: la¹-do; 7th: la¹-ti; 8th: la¹-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-la¹
Descending: M2nd: la¹-so; M3rd: la¹-fa; P4th: la¹-mi; P5th: la¹-re; M6th: la¹-do; M7th: la¹-ti; P8th: la¹-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-la-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-la-la-la

10. 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; la'
 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'
 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-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'
 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-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'
 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'
 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-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'; so-ti^l-la'
 Descending: la^l-fa; so-mi; fa-re; mi-do; re-ti; do-la; ti-so-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'; M3rd: so-ti^l; la'
 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'
 Descending: ti^l-so; fa-la^l; so-mi; re-fa; mi-do; ti-re; do-la; so-ti; la
- i. Variation III: Alternate interval direction: Descending—Ascending
 Ascending: do-la; ti-re; mi-do; re-fa; so-mi; fa-la; so-ti; do^l-la'
 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'
 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'
 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'; so-la^l-ti^l; la'
 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'
 Descending: la^l-so-fa; mi-so; fa-mi-re; do-mi; re-do-ti; la-do; ti-la-so; la

11. Intervals of a Fourth in the Natural Minor Scale

- a. Preparation I: [*Minor, Graph 06A*]
 Ascending: la-ti-do-re; ti-do-re-mi; 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'
 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-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'
 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-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'
 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-la-ti-do; ti-fa-so-la-ti; la
- d. Preparation IV: [*Minor, Graph 06A*]
 Ascending: re-do-ti-la-re; mi-re-do-ti-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'
 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; la^l-mi-fa-so-la^l; ti^l-fa-so-la^l-ti^l; do^l-so-la^l-ti^l-do^l; la'
 Descending: so-do^l-ti^l-la^l-so; fa-ti^l-la^l-so-fa; mi-la^l-so-fa-mi; re-so-fa-mi-re; do-fa-mi-re-do; ti-mi-re-do-ti; la-re-do-ti-la;
- f. Basic: [*Minor, Graph 06B*]
 Ascending: la-re; ti-mi; do-fa; re-so; mi-la; fa-ti^l; so-do^l; la'
 Descending: la^l-mi; so-re; fa-do; mi-ti; re-la; do-so; ti-fa; la
- g. Variation I: Verbally label quality and quantity prior to singing each interval of a third.
 All of the fourths are perfect except for fa-ti or ti-fa; they are tri-tones (augmented 4th).
 Ascending: P4: la-re; P4: ti-mi; P4: do-fa; P4: re-so; P4: mi-la; TT: fa-ti^l; P4: so-do^l; la'
 Descending: P4: la^l-mi; P4: so-re; P4: fa-do; P4: mi-ti; P4: re-la; P4: do-so; TT: ti-fa; la

- h. Variation II: Alternate interval direction: Ascending—Descending
Ascending: la-re; mi-ti; do-fa; so-re; mi-la'; ti'-fa; so-do'; la'
Descending: la'-mi; re-so; fa-do; ti-mi; re-la; so-do; ti-fa; mi-la
- i. Variation III: Alternate interval direction: Descending—Ascending
Ascending: re-la; ti-mi; fa-do; re-so; la'-mi; fa-ti'; do'-so; la'
Descending: so-do'; ti'-fa; mi-la'; so-re; do-fa; mi-ti; la-re; do-so; la
- j. Variation IV: Combination of Fourths and Thirds [*Minor, Graph 06C*]
Ascending: la-re-do-la; ti-mi-re-ti; do-fa-mi-do; re-so-fa-re; mi-la'-so-mi; fa-ti'-la'-fa; so-do'-ti'-so; la'
Descending: la'-mi-fa-la'; so-re-mi-so; fa-do-re-fa; mi-ti-do-mi; re-la-ti-re; do-so-la-do; ti-fa-so-ti; la'
- k. Variation V: Combination of 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-la'-mi; fa-la'-ti'-fa; so-ti'-do'-so; la'
Descending: la'-fa-mi-la; so-mi-re-so; fa-re-do-fa; mi-do-ti-mi; re-ti-la-re; do-la-so-do; ti-so-fa-ti; la'

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

13. Harmonic Minor Scale


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

14. Melodic Minor Scale

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


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

a. Ascending diatonic pentachords:




so-la^l-ti^l-do^l-re^l-do^l-ti^l-la^l-so; la^l
 fa-so-la^l-ti^l-do^l-ti^l-la^l-so-fa;
 mi-fa-si-la^l-ti^l-la^l-si-fa-mi;
 re-mi-fa-so-la^l-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;

b. Descending diatonic pentachords:



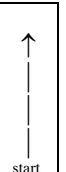
la^l-so-fa-mi-re-mi-fa-so-la^l;
 so-fa-mi-re-do-re-mi-fa-so;
 fa-mi-re-do-ti-do-re-mi-fa
 mi-re-do-ti-la-ti-do-re-mi
 re-do-ti-la-so^l-la-ti-do-re;
 do-ti-la-so^l-fa^l-so^l-la-ti-do;
 ti-la-si^l-fa^l-mi^l-fa^l-si^l-la-ti;

c. Ascending diatonic pentachord and descending triad:



so-la^l-ti^l-do^l-re^l-ti^l-so; la^l
 fa-so-la^l-ti^l-do^l-la^l-fa;
 mi-fa-si-la^l-ti^l-si-mi;
 re-mi-fa-so-la^l-fa-re;
 do-re-mi-fa-so-mi-do;
 ti-do-re-mi-fa-re-ti-do;
 la-ti-do-re-mi-do-la;

d. Descending diatonic pentachord and ascending triad:



re^l-do^l-ti^l-la^l-so^l-ti^l-re^l-ti^l; la^l
 do^l-ti^l-la^l-so^l-fa^l-la^l-do^l;
 ti^l-la^l-si^l-fa^l-mi^l-si^l-ti^l;
 la^l-so^l-fa^l-mi^l-re^l-fa^l-la^l;
 so-fa-mi-re-do-mi-so;
 fa-mi-re-do-ti-re-fa;
 mi-re-do-ti-la-do-mi;

e. 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.

f. 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.

g. Ascending diatonic pentachords and intervals:



so-la^l-ti^l-do^l-re^l-do^l-re^l-ti^l-re^l-la^l-re^l-so; la^l
 fa-so-la^l-ti^l-do^l-ti^l-do^l-la^l-do^l-so-do-fa;
 mi-fa-si-la^l-ti^l-la^l-ti^l-si-ti^l-fa-ti^l-mi;
 re-mi-fa-so-la^l-so-la^l-fa-la^l-mi-la^l-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;

h. Descending diatonic pentachords and intervals:



la^l-so-fa-mi-re-mi-re-fa-re-so-re-la^l;
 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^l-la-so^l-ti-so^l-do-so^l-re;
 do-ti-la-so^l-fa^l-so^l-fa^l-la-fa^l-ti-fa^l-do;
 ti-la-si^l-fa^l-mi^l-fa^l-mi^l-si^l-mi^l-la-mi^l-ti; la

16. Intervals in the Harmonic Minor Scale

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

a. 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- la^l
 Descending: Prime: la^l-la^l; m2nd: la^l-si; M3rd: la^l-fa; P4th: la^l-mi; P5th: la^l-re; M6th: la^l-do; m7th: la^l-ti; P8: la^l-la

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

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

c. Basic: la-ti-la-si^l; la-do-la-fa^l; la-re-la-mi^l; la-mi-la-re^l; la-fa-la-mi^l; la-si-la-ti^l; la-la^l-la-la^l

d. 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^l; m3: la-do; M3: la-fa^l; P4: la-re; P4: la-mi^l; P5: la-mi; P5: la-re^l; m6: la-fa; M6: la-mi^l;
 M7: la-si; m7: la-ti^l; P8: la-la^l-la-la^l

17. Intervals of a Third in Harmonic Minor Scale

a. 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-ti^l; la^l;
 Descending: la^l-si-fa; si-fa-mi; fa-mi-re; mi-re-do; re-do-ti; do-ti-la; ti-la-si^l; la

b. 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-la^l-fa; si-la^l-ti^l-si; la^l
 Descending: la^l-si-fa-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

c. 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-la^l-si-fa; si-ti^l-la^l-si; la^l
 Descending: la^l-fa-si-la^l; si-mi-fa-si; fa-re-mi-fa; mi-do-re-mi; re-ti-do-re; do-la-ti-do; ti-si^l-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

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

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

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

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

18. Intervals of a Fourth in Harmonic Minor Scale

- a. Preparation I: [*Minor, Graph 09F*]
Ascending: la-ti-do-re; ti-do-re-mi[!]; do-re-mi-fa; re-mi-fa-si; mi-fa-si-la; fa-si-la[!]-ti[!]; si-la[!]-ti[!]-do[!]; la[!]
Descending: la[!]-si-fa-mi; si-fa-mi-re; fa-mi-re-do; mi-re-do-ti; re-do-ti-la; do-ti-la-si; ti-la-si-fa; la
- b. Preparation II: [*Minor, Graph 09F*]
Ascending: la-ti-do-re-la; ti-do-re-mi-ti[!]; do-re-mi-fa-do; re-mi-fa-si-re; mi-fa-si-la[!]-mi; fa-si-la[!]-ti[!]-fa; si-la[!]-ti[!]-do[!]-si; la[!]
Descending: la[!]-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-fa-ti; la
- 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[!]-si-fa-mi; fa-ti[!]-la[!]-si-fa; si-do[!]-ti[!]-la[!]-si; la[!]
Descending: la[!]-mi-fa-si-la[!]; si-re-mi-fa-si; fa-do-re-mi-fa; mi-ti-do-re-mi; re-la-ti-do-re; do-si-la-ti-do; ti-fa-si-la-ti; la
- 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[!]-si-fa-mi-la[!]; ti[!]-la[!]-si-fa-ti[!]; do[!]-si-la[!]-ti[!]-do[!]; la[!]
Descending: si-la[!]-ti[!]-do[!]-si; fa-si-la[!]-ti[!]-fa; mi-fa-si-la[!]-mi; re-mi-fa-si-re; do-re-mi-fa-do; ti-do-re-mi-ti; la-ti-do-re-ti; la
- 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[!]-mi-fa-si-la[!]; ti[!]-fa-si-la[!]-ti[!]; do[!]-si-la[!]-ti[!]-do[!]; la[!]
Descending: si-do[!]-ti[!]-la[!]-si; fa-ti[!]-la[!]-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;
- f. Basic: Sing each interval on tonal syllables. [*Minor, Graph 09G*]
Ascending: la-re; ti-mi; do-fa; re-si; mi-la[!]; fa-ti[!]; si-do[!]; la[!]-re[!]; ti[!]-si[!]; la[!]
Descending: la[!]-mi; si-re; fa-do; mi-ti; re-la; do-si; ti-fa; la-mi-si-la
- 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[!]; A4: fa-ti[!]; d4: si-do[!]; P4: la[!]-re[!]; ti[!]-si[!]; la[!]
Descending: P4: la[!]-mi; A4: si-re; P4: fa-do; P4: mi-ti; P4: re-la; d4: do-si; A4: ti-fa; P4: la-mi-si-la
- For additional variations see #7, Intervals of a Fourth in the Natural Minor Scale*

19. 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 ^o | 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^o, supertonic, diminished: ti-re-fa; III, mediant, major: do-mi-so; iv, subdominant, minor, re-fa-la; V, dominant, major: mi-si-ti; VI, submediant, major: fa-la-do; VII, subtonic, major: so-ti-re; la[!]
Descending: VII, subtonic, major: so-ti-re; VII, submediant, major: fa-la-do; v, dominant, minor: mi-so-ti; etc.
- c. Variation II: Sing each root position triad in descending form. Verbally label each chord prior to singing.
Ascending: i, tonic, minor: mi-do-la; ii^o, supertonic, diminished: fa-re-ti; III, mediant, major: so-mi-do; iv, subdominant, minor: la-fa-re; V, dominant, major: ti-si-mi; VI, submediant, major: do-la-fa; VII, subtonic, minor: re-ti-so; la[!]
Descending: VII, subtonic, major: re-ti-so; VII, submediant, major: do-la-fa; V, dominant, major: ti-si-mi; vi, subdominant, minor: la-fa-re; III, mediant, major: so-mi-do; ii^o, 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; mi-si-ti; fa-la-do; so-ti-re; la[!]
Descending: (Descending triads) re-ti-so; do-la-fa; ti-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-si-mi; do-la-fa; re-ti-so; la[!]
Descending: (Ascending triads) so-ti-re; fa-la-do; mi-si-ti; re-fa-la; 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-fa-re; mi-si-ti; do-la-fa; so-ti-re; la[!]
Descending/Ascending: la[!]-fa-re; do-mi-so; fa-re-ti; la-do-mi; re-ti-so; fa-la-do; ti-si-mi; la

20. i and v Chords/Arpeggio (Natural Minor Scale) [*Minor, Graph 12A*]

- a. Basic: Sing each progression as melodic triads.
- b. Variation I: Verbally label each chord with the Roman numeral and position/inversion prior to singing each chord.
- c. Variation II: Sing the progressions using a variety of rhythm patterns.
- 1) Root Position: *i-Root Position* *V-Root Position* *i-Tonic*
la-do-mi-do-la- mi-so-ti-so-mi- la
 - 2) 1st inversion: *i-Root Position* *V-Root Position* *i-Tonic*
la-do-mi-do-la- so-ti-mi-ti-so- la
 - 3) 2nd inversion: *i-Root Position* *V-Root Position* *i-Tonic*
la-do-mi-do-la- ti-mi-so-mi-ti- la

21. i and V Chords/Arpeggio (Harmonic Minor Scale) [Minor, Graph 12B]

- a. Basic: Sing each progression as melodic triads.
- b. Variation I: Verbally label each chord with the Roman numeral and position/inversion prior to singing each chord.
- c. Variation II: Sing the progressions using a variety of rhythm patterns.
 - 1) Root Position: *i—Root Position* *V—Root Position* *i—Tonic*
 la-do-mi-do-la- mi-si-ti-si-mi- la
 - 2) 1st inversion: *i—Root Position* *V—Root Position* *i—Tonic*
 la-do-mi-do-la- si-ti-mi-ti-si- la
 - 3) 2nd inversion: *i—Root Position* *V—Root Position* *i—Tonic*
 la-do-mi-do-la- ti-mi-si-mi-ti- la

22. i and V7 Chords/Arpeggio [Minor, Graph 12C]

- a. Basic: Sing each progression as melodic triads.
- b. Variation I: Verbally label each chord with the Roman numeral and position/inversion prior to singing each chord.
- c. Variation II: Sing the progressions using a variety of rhythm patterns.
 - 1) Root Position: *i—Root Position* *V7—Root Position* *i—Tonic*
 la-do-mi-do-la- mi-si-ti-re-mi-re-ti-si-mi- la
 - 2) 1st inversion: *i—Root Position* *V7—1st inversion* *i—Tonic*
 la-do-mi-do-la- si-ti-re-mi-si-mi-re-ti-si- la
 - 3) 2nd inversion: *i—Root Position* *V7—2nd inversion* *i—Tonic*
 la-do-mi-do-la- ti-re-mi-si-ti'-si-mi-re-ti- la

23. i and iv Chords/Arpeggio in minor [Minor, Graph 13A]

- a. Basic: Sing each progression as melodic triads.
- b. Variation I: Verbally label each chord with the Roman numeral and position/inversion.
- c. Variation II: Sing the progressions using a variety of rhythm patterns.
 - 1) Root: *i—Root Position* *IV—Root Position* *i—Tonic*
 la-do-mi-do-la- re-fa-la-fa-re- la
 - 2) 1st inversion: *i—Root Position* *IV—1st inversion* *i—Tonic*
 la-do-mi-do-la- fa-la-re-la-fa- la
 - 3) 2nd inversion: *i—Root Position* *IV—2nd inversion* *i—Tonic*
 la-do-mi-do-la- la-re-fa-re-la- la

24. i, iv, V Chords/Arpeggio in minor [Minor, Graph 13B]

- a. Basic: Sing each progression as melodic triads.
- b. Variation I: Verbally label each chord with the Roman numeral and position/inversion.
- c. Variation II: Sing the progressions using a variety of rhythm patterns.
 - 1) i iv V I—Root
i—Root Position *iv—Root Position* *V7—Root Position* *i—Tonic*
 la-do-mi-do-la- re-fa-la-fa-re- mi-si-ti-si-mi- la
 - 2) I, iv (1st inversion), V (1st inversion)
i—Root Position *iv—1st inversion* *V7—1st inversion* *i—Tonic*
 la-do-mi-do-la- fa-la-re-la-fa- si-ti-mi-ti-si- la
 - 3) i iv (2nd inversion) V (2nd inversion)
i—Root Position *iv—2nd inversion* *V7—2nd inversion* *i—Tonic*
 la-do-mi-do-la- la-re-fa-re-la- ti-mi-si-mi-ti- la

25. 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-la-la-mi-do; mi-la-do-la-mi')

	<i>Chords</i>	<i>Quality</i>	<i>Root</i>	<i>1st inversion</i>	<i>2nd inversion</i>
i	tonic	(minor)	la-do-mi-do-la-	do-mi-la-mi-do-	mi-la-do-la-mi
ii ^o	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-mediant	(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-la-la-mi-do; ii^o, supertonic, diminished: re-fa-ti-fa-re; etc.)
- c. Variation I: Sing each first inversion triad in ascending form only. Verbally label the chord prior to singing.
 (Example: i, tonic, minor: do-mi-la-la; ii^o, supertonic, diminished: re-fa-ti-ti; etc.)
- d. Variation II: Sing each first inversion chord in descending form. Verbally label each chord prior to singing.
 (Example: i, tonic, minor: la-la-mi-do; ii^o, supertonic, diminished: ti-fa-re; etc.)

- e. Variation III: Combination of Diatonic Seconds and First Inversion Chords: (Intervals of thirds and sixths)
 [Minor, Graph 10A]
 Ascending: do-mi-fa-so-la^l-do; re-fa-so-la^l-ti^l-re; mi-so-la^l-ti^l-do^l-mi; fa-la^l-ti^l-do^l-re^l-fa; so-ti^l-do^l-re^l-mi^l-so; la^l-do^l-re^l-mi^l-fa^l-la^l;
 ti^l-re^l-mi^l-fa^l-so^l-ti^l; la^l
 Descending: la^l-so-fa-mi-do-la^l; 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: mi-la-do-la-mi; ii^o, supertonic, diminished: fa-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: mi-la-do; ii^o, supertonic, diminished: fa-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 11A]
 Ascending: mi-la-ti-do-mi; fa-ti-do-re-fa; so-do-re-mi-so; la-re-mi-fa-la; ti-mi-fa-so-ti; do-fa-so-la^l-do; re-so-la^l-ti^l-re; la^l
 Descending: la^l; ti^l-so-fa-mi-re-ti^l; la^l-fa-mi-re-do-la^l; 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

26. 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-la-mi-do; mi-la-do^l-la^l-mi^l)
- | 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 ^o 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-mediant | (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-la^l-mi-do; ii^o, supertonic, diminished: re-fa-ti^l-fa-re; etc.)
 - c. Variation I: Sing each first inversion triad in ascending form only. Verbally label the chord prior to singing.
 (Example: i, tonic, minor: do-mi-la^l; ii^o, supertonic, diminished: re-fa-ti^l; etc.)
 - d. Variation II: Sing each first inversion chord in descending form. Verbally label each chord prior to singing.
 (Example: i, tonic, minor: la^l-mi-do; i^o, supertonic, diminished: ti^l-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-la^l-do; re-fa-so-la^l-ti^l-re; mi-so-la^l-ti^l-do^l-mi; fa-la^l-ti^l-do^l-re^l-fa; si-ti^l-do^l-re^l-mi^l-si; la^l-do^l-re^l-mi^l-fa^l-la^l;
 ti^l-re^l-mi^l-fa^l-so^l-ti^l; la^l
 Descending: la^l-so-fa-mi-do-la^l; 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: mi-la-do-la-mi; ii^o, supertonic, diminished: fa-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: mi-la-do; ii^o, supertonic, diminished: fa-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: mi-la-ti-do-mi; fa-ti-do-re-fa; so-do-re-mi-so; la-re-mi-fa-la; ti-mi-fa-si-ti; do-fa-so-la^l-do; re-so-la^l-ti^l-re; la^l
 Descending: la^l; ti^l-so-fa-mi-re-ti^l; la^l-fa-mi-re-do-la^l; si-mi-re-do-ti-si; 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

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

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

	Root	Third	Fifth
“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})

28. 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})

29. Parallel Minor Scales—Do-Based [*Minor, Graph 14A*]

- Natural Minor Scale: do–re–me–fa–so–le–te–do–te–le–so–fa–me–re–do
- Harmonic Minor Scale: do–re–me–fa–so–le–ti–do–ti–le–so–fa–me–re–do
- Melodic Minor Scale: do–re–me–fa–so–la–ti–do–te–le–so–fa–me–re–do