



Dan's Solfège Trainer

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Composed, stolen, and compiled 2005-2018 by Dan Inglis.

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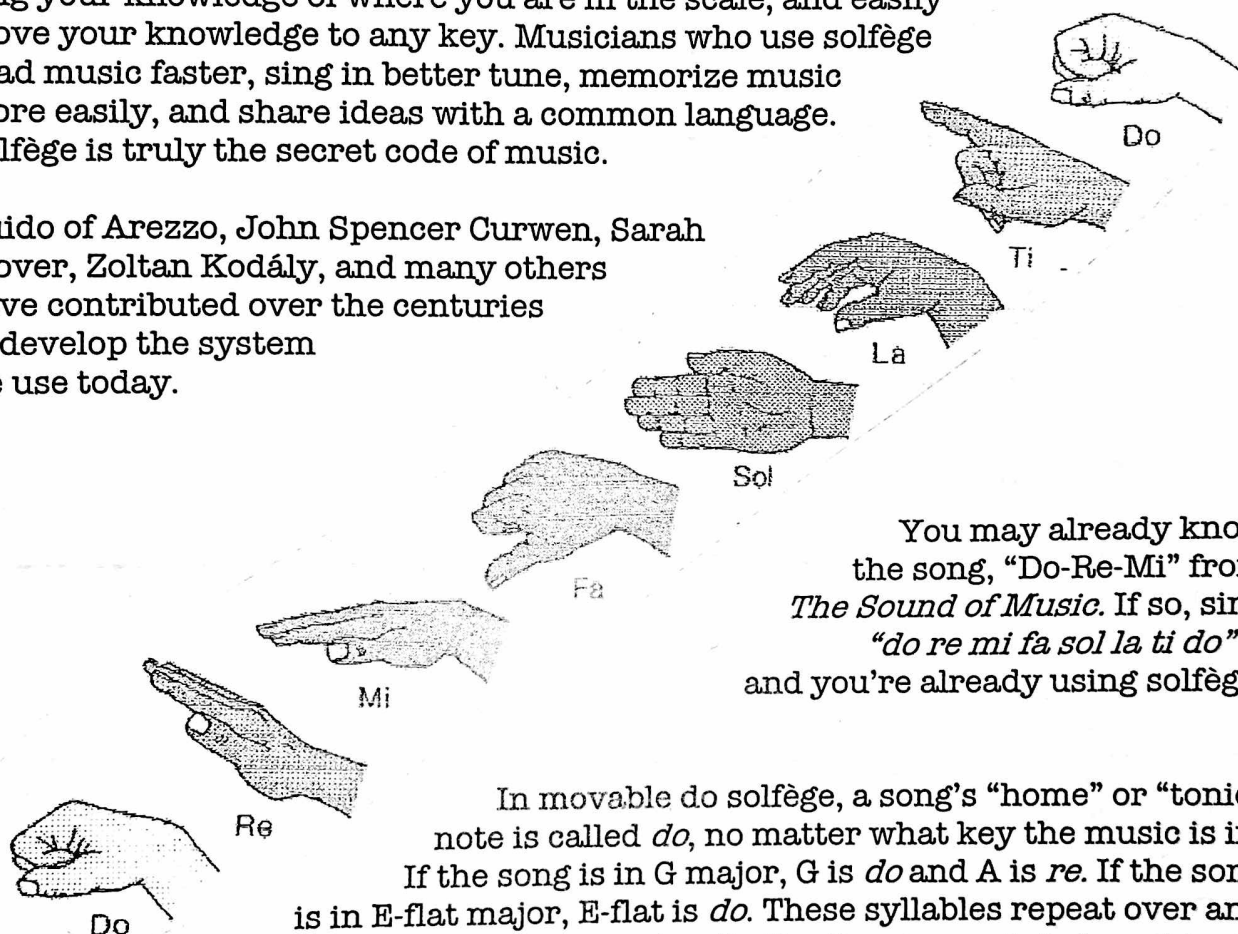
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1a. Introduction to "Movable Do" Solfège

What makes a musician a musician? The mental understanding of musical ideas!

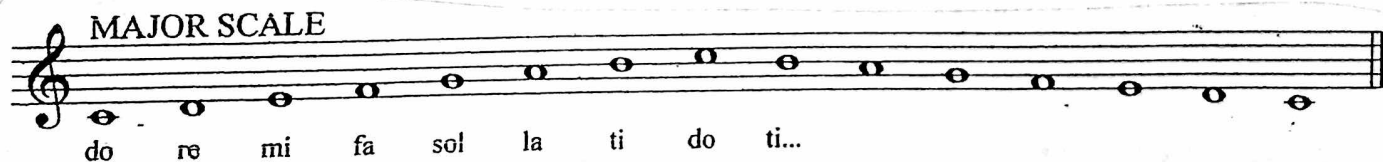
This packet will teach you one of the most important musicianship tools. Movable Do Solfège is a system that lets you name each note in a scale, sing your knowledge of where you are in the scale, and easily move your knowledge to any key. Musicians who use solfège read music faster, sing in better tune, memorize music more easily, and share ideas with a common language. Solfège is truly the secret code of music.

Guido of Arezzo, John Spencer Curwen, Sarah Glover, Zoltan Kodály, and many others have contributed over the centuries to develop the system we use today.



You may already know the song, "Do-Re-Mi" from *The Sound of Music*. If so, sing "do re mi fa sol la ti do" and you're already using solfège.

In movable do solfège, a song's "home" or "tonic" note is called *do*, no matter what key the music is in. If the song is in G major, G is *do* and A is *re*. If the song is in E-flat major, E-flat is *do*. These syllables repeat over and over as high or low as you can sing. In the C major scale below, C is *do*.



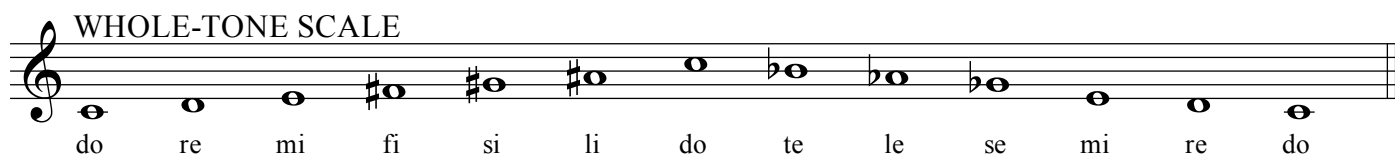
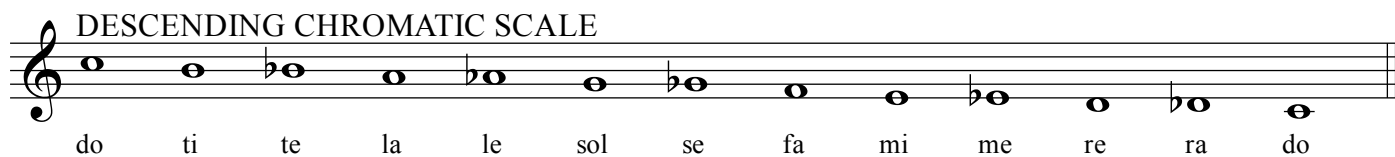
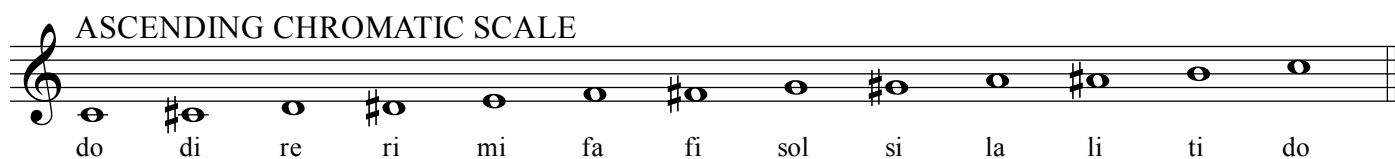
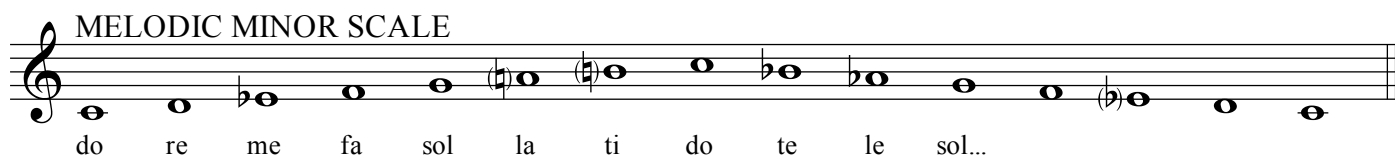
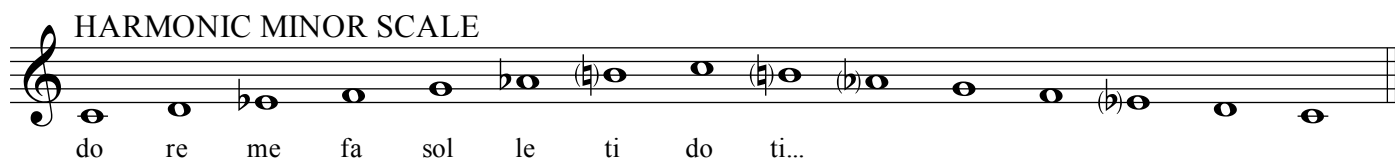
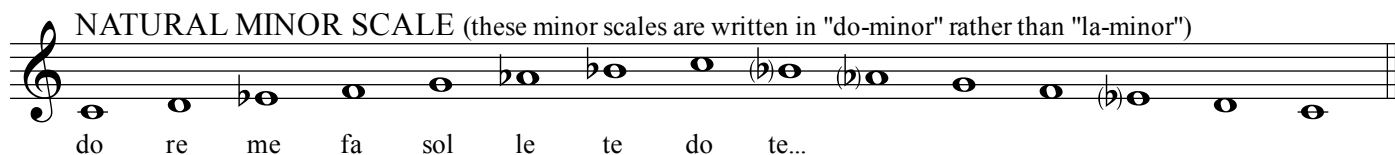
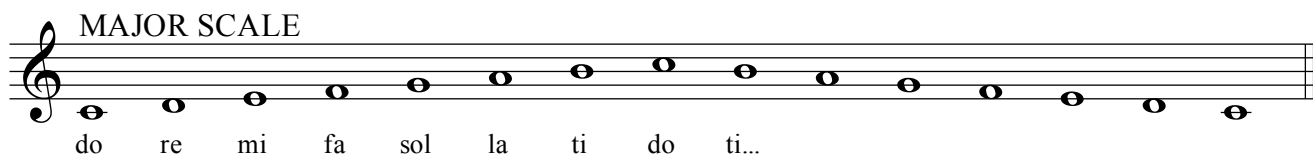
THE FINE PRINT: In Romance languages, unlike in English, the letters A-G are *not* used to identify pitches. The *do-re-mi* syllables do this instead. Therefore, most native speakers of Romance languages, and many other musicians throughout the world, use an alternative system known as "Fixed Do Solfège." In fixed do, the syllable you sing has nothing to do with the key you are in, so *re* doesn't mean the second scale degree of whatever key you're in, but that you're singing either a D, a D-sharp, or a D-flat.

Each system has advantages. My opinion is that movable do is more appropriate for most English-speaking singers other than specialists in atonal music, as well as instrumentalists who study solfège for musicianship or want to be skilled at transposition.

1b. How to sing "anything"

If you want to be able to sing anything, it's on this page.

ALL THE MATERIALS of the MOVABLE DO SOLFÈGE SYSTEM



OBJECTIVE: After learning these scales, you will be able to:

- Find solfège syllables for the notes of any non-modulating tonal melody.

THE FINE PRINT: "Are you a do-minor or a la-minor person?" Remember this question - a swell way to get a date with a music nerd. The three minor scales above are labeled in do-minor. In la-minor, we call the first scale degree or 1 "la" instead of "do." This removes the need to use the chromatic syllables "me," "le," and "te," but necessitates often using "si" for the raised 7th. There are times when each is more useful. Most musicians train in one system and never need to switch, but understand the use of the other.

1c. I Always Knew I Was Different

CHROMATIC LOWER AND UPPER NEIGHBORS



OBJECTIVE: After mastering this exercise, you will be able to:

- Ornament any note by adding its chromatic lower or upper neighbor.
- Recognize all chromatic solfège syllables.
- Sing all chromatic solfège syllables by relating them to their diatonic neighbors.

THE FINE PRINT: This book does NOT teach music theory. It contains exercises to train musicianship. Throughout this book, if you find that an exercise labeled "b," "c," or "d," such as 3c, is well beyond your knowledge, consider skipping to the next number. Each number contains exercises that focus on that interval type. For example, 7a through 7d focus on the interval of a seventh, as well as on seventh chords. If you can do 2a well, you can probably attempt 3a, even if 2b gives you a headache.

1d. All the Songs

ASCENDING CHROMATIC INTERVALS FROM DO

DO DO, per-fect prime, same note. DO RA, mi-nor se-cond, here comes Jaws.

7
DO RE, ma-jor se-cond, Yes-ter-day. DO ME, mi-nor third, Mis-sion: Im-pos - sib-le.

13
DO MI, ma-jor third, Muf-fin Man. DO FA, per-fect fourth, When I fall in love.

19
DO FI, aug-men-ted fourth, The Simp - sons! DO SOL, per-fect fifth, Star Wars.

25
DO LE, mi-nor sixth, and ev-ry mo-ther's child... DO LA, ma-jor sixth, Ooo-wee-ooh, I look

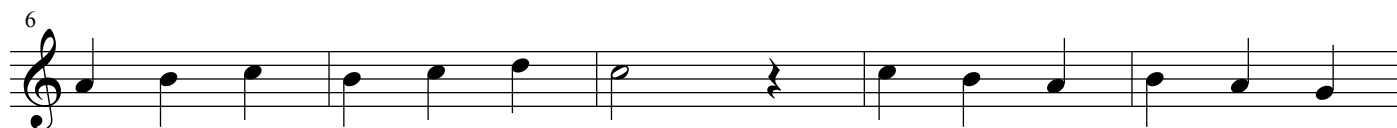
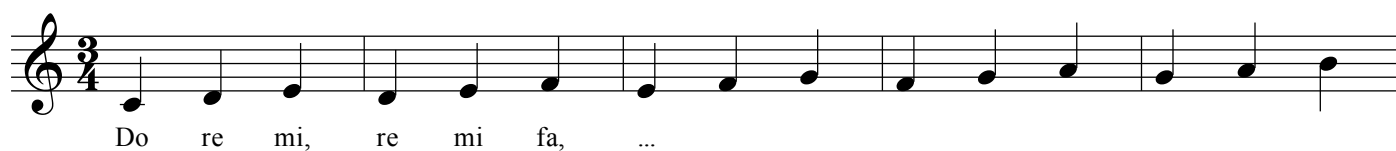
31
just like Bud-dy Hol-ly. DO TE, mi-nor sev-enth, they know that San - ta's on his way.

36
DO TI, ma-jor se-venth, But this time be-fore you leave my arms. DO DO,

41
per-fect oc-tave, Some - where o-ver the rain-bow, I know who I want to take me home.

2a: Spinning, Endless Spinning

STEPWISE SOLFÈGE EXERCISE



OBJECTIVE: After mastering this exercise, you will be able to:

- Sing phrases combining ascending and descending steps in the major scale on solfège.

SUGGESTIONS:

- Write in the solfège syllable names under the notes until you easily sing them without looking.
- Eventually, memorize each exercise.

2b. Torturous Solfège Exercise

DIATONIC STEPS (ASCENDING PATTERN)

Lainee Broad Ginsberg

Do, do re mi, mi fa sol, sol fa sol fa mi re re, re mi fa... (etc.)

...do. Sol, mi fa fi sol do. Do!

2c. Miserable Solfège Exercise

DIATONIC STEPS (DESCENDING PATTERN)

Lainee Broad Ginsberg

Sol, sol fa mi, mi re do, do re do... fa, fa mi re,... (etc.)

sol, sol fa mi, mi re do. Do!

OBJECTIVE: After mastering either of these exercises, you will be able to:

- Quickly sing phrases combining ascending and descending steps in the major scale on solfège.

Use any comfortable key. These two exercises drill the same skills; use one or both.

2d. Do Scales, Re Scales...

ALL DIATONIC LEAPS MADE EASY

HIGH DO

5

Fine

9 LOW DO

13

17 RE

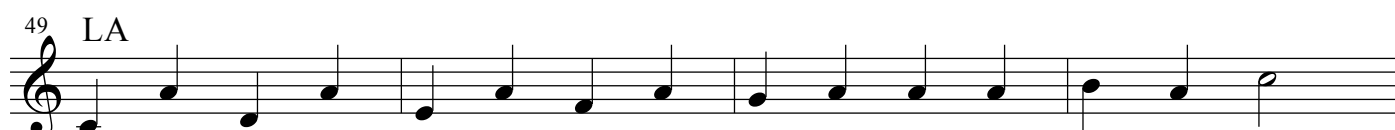
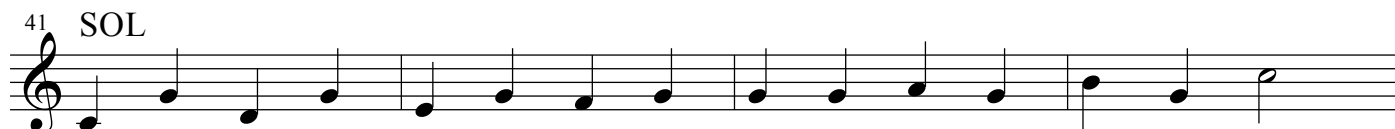
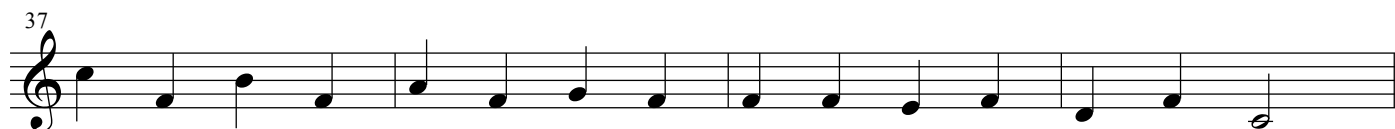
21

25 MI

29

OBJECTIVE: After mastering this exercise, you will be able to:

- Sing all simple diatonic intervals in scale progressions.



3a. Primary, Dear Watson

THE PRIMARY TRIADS: I, IV, AND V

1. Warm-up: Scale of thirds

Voice

Do mi, re fa...

2. The three primary triads

5

Do...

3. Label the three primary triads yourself in this cell phone ring

10

(hint: this is not a I)

fa la do...

4. A fall children's song using the three primary triads: "Ruach" (Hebrew)

14

Ru - ach, ru - ach, ru - ach, ru - ach, me ha - etz na -

Do

20

fa - ta - pu - ach hu na - fal me - rosh ha - etz,

26

hu na - fal ve - hit - po - tzetz, hit - po - tzetz.

OBJECTIVES: After mastering these exercises, you will be able to:

- Sing all diatonic thirds in solfège.
- Identify and sing all root-position primary triads (I, IV, V) in solfège.

EXTENSIONS:

- Think of the three syllables of each primary triad as a group, not separately.
- Audiate (mentally hear) each primary triad, and name its syllables, before singing.
- "Swing" exercise 1 by singing eighth notes in long-short pairs.

3b. A Bitter Solfège Exercise in Futility

ROOT-POSITION DIATONIC TRIADS

Swing eighths



OBJECTIVES: After mastering this exercise, you will be able to:

- Identify and sing all root-position diatonic triads (I, ii, iii, IV, V, vi, vii°) in solfège.
- Swing eighth notes in 4/4 time.

EXTENSIONS:

- Think of the three syllables of each triad as a group, not separately.
- Working slowly, audiate (mentally hear) each triad, and name its syllables, before singing it aloud.
- Snap your fingers on beats 2 and 4 of each measure while singing in swing.

3c. Ben's Primary Triad Exercise

CHANGING BETWEEN I, IV and V

Score for Soprano, Alto, Baritone, and Piano, showing a sequence of primary triads (I, IV, V) in 4/4 time.

First System:

- Soprano:** Treble clef, 4/4 time. Notes: C4 (half), E4 (half), G4 (half) || C4 (half), E4 (half), G4 (half).
- Alto:** Treble clef, 4/4 time. Notes: C4 (half), E4 (half), G4 (half) || C4 (half), E4 (half), G4 (half).
- Baritone:** Bass clef, 4/4 time. Notes: C3 (half), E3 (half), G3 (half) || C3 (half), E3 (half), G3 (half).
- Piano:** Treble clef, 4/4 time. Chords: C4-E4-G4 (half), C4-E4-G4 (half) || C4-E4-G4 (half), C4-E4-G4 (half).
- Triad Labels:** I, V, I, I, IV, I

Second System:

- Soprano:** Treble clef, 4/4 time. Notes: C4 (half), E4 (half), G4 (half) || C4 (half), E4 (half), G4 (half).
- Alto:** Treble clef, 4/4 time. Notes: C4 (half), E4 (half), G4 (half) || C4 (half), E4 (half), G4 (half).
- Baritone:** Bass clef, 4/4 time. Notes: C3 (half), E3 (half), G3 (half) || C3 (half), E3 (half), G3 (half).
- Piano:** Treble clef, 4/4 time. Chords: C4-E4-G4 (half), C4-E4-G4 (half) || C4-E4-G4 (half), C4-E4-G4 (half).
- Triad Labels:** I, IV, V, IV, I, I, IV, V, I

INSTRUCTIONS: Sing one part while playing the simple piano reduction of all three parts, or sing one part while group members sing the others. No matter your voice type, take a turn on all parts.

OBJECTIVE: After mastering this exercise, you will be able to:

- Sing every note of all simple primary triad chord progressions with normal voice leading.

4a. That's Something I Just Love About Myself

FOURTHS in DIATONIC TRIADS



OBJECTIVE: After mastering this exercise, you will be able to:

- Sing all diatonic fourths in solfège.
- Audiate all diatonic second-inversion triads.

4b. I Want Ice Cream, NOW

DIATONIC TRIADS IN ALL INVERSIONS

The musical score is written in A major (three sharps: F#, C#, G#) and common time (C). It consists of four staves, each containing a sequence of diatonic triads in all inversions. The notes are written as quarter notes, and rests are used to indicate the duration of each triad. The triads are labeled as follows:

- Staff 1: I, vi⁶, IV⁶₄, N.C., ii, vii^o₆, V⁶₄, N.C.
- Staff 2: iii, I⁶, vi⁶₄, N.C., IV, ii⁶, vii^o₄, N.C.
- Staff 3: V, iii⁶, I⁶₄, N.C., vi, IV⁶, ii⁶₄, N.C.
- Staff 4: Tag. vii^o, V⁶, iii⁶₄, V.

OBJECTIVES: After mastering this exercise, you will be able to:

- Sing each triad in each inversion in solfège.
- Carry a pattern upward by changing only one note at a time.

SUGGESTIONS: To help you learn this exercise:

- Feel free to use an instrument at first.
- Start learning this exercise slowly, one measure/chord at a time.
- As you learn each measure, remember each triad's three syllables as a group, and try to audiate (mentally hear) the three notes before you sing them.
- Later, work to sing with fluidity through a 4-bar phrase.

5a. If Only My Hench-Monkeys Really Studied

SIMPLE DIATONIC FIFTHS



OBJECTIVE: After mastering this exercise, you will be able to:

- Sing all ascending and descending diatonic fifths in major.
- Be familiar with all ascending diatonic sixths in major.

5b. They're Not Movies, They're MYTHOLOGY

DIATONIC FIFTHS with CHROMATIC LOWER NEIGHBORS

Swing eighths

Voice

5

9

13

3

OBJECTIVES:

After mastering this exercise, you will be able to:

- Sing all diatonic fifths, including the diminished fifth from ti up to fa, in solfège.
- Sing all chromatic syllables in their ascending versions (di, ri, fi, si, and li) in solfège.
- Sing swing eighth notes and triplet eighth notes in 4/4 time.

7a. As Though the Music Were Your Face

ALL DIATONIC SEVENTHS

Piano

mp

5

Pno.

cresc.

9

Pno.

dim.

The musical score is written in 3/4 time. It consists of three systems, each with a vocal line and a piano accompaniment. The piano part is written for both hands. The first system is marked 'Piano' and 'mp'. The second system is marked 'Pno.' and 'cresc.'. The third system is marked 'Pno.' and 'dim.'. The exercise focuses on diatonic seventh chords.

OBJECTIVE: After mastering this exercise, you will be able to:

- Sing all diatonic sevenths in a sweet little melody.

7b. That's Because I Stole Your Eraser

ROOT POSITION diatonic seventh chords

Bossa Nova



OBJECTIVES:

After mastering this exercise, you will be able to:

- Sing all diatonic seventh chords in root position.
- Perform a relaxed bossa nova groove.

7c. I've Never Been There, But I'm Not Going

FIRST INVERSION open-voicing diatonic seventh chords

Exercise 7c is a musical exercise in G major, first inversion, open-voicing diatonic seventh chords. It consists of four staves of music, each containing four measures. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4 (quarter), A4-B4 (eighths), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter). The second staff starts with a measure rest, followed by the same sequence of notes. The third staff starts with a measure rest, followed by the same sequence of notes. The fourth staff starts with a measure rest, followed by the same sequence of notes, ending with a double bar line.

7d. "Sometime" Means "Never"

SECOND INVERSION diatonic seventh chords

Exercise 7d is a musical exercise in G major, second inversion, diatonic seventh chords. It consists of two staves of music, each containing four measures. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notes are: G4 (quarter), A4-B4 (eighths), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter). The second staff starts with a measure rest, followed by the same sequence of notes, ending with a double bar line.

OBJECTIVE: After mastering these exercises, you will be able to:

- Sing all diatonic seventh chords in first and second inversions.