Interval Shifts: Theory of Intervals for Cello
Solfege and Context
Miranda Wilson
Associate Professor of Cello
University of Idaho

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Play with the 1st finger on the D string throughout

\text{f} \text{ do ti ti do mi - nor se - cond, do re re do ma - jor se - cond,}

\text{sol mi mi sol mi - nor thi - rd, do mi mi do ma - jor thi - rd,}

\text{do sol sol do per - fect fou - rth, ti fa fa ti tri - tone,}

\text{do sol sol do per - fect fi - fth, do mi mi do mi - nor si - xth,}

\text{sol mi mi sol ma - jor si - xth, sol fa fa sol mi - nor se - venth,}

\text{do ti ti do ma - jor se - venth, do do do do per - fect oc - tave.}

First time through: singing only
Second time through: play on cello

Use the bow from frog to tip; shift slowly, "feeling" your shifts with the bow. Try to imagine that your shift is "powered" by the efficient pull of your bow, and that your bow's consistency and friction against the string are powered by the efficiency of the shift.

*Using moveable-do solfege, transpose this exercise into any key. You can play it on any string of the cello and with any finger.