

# Interval Intimacy

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Interval Intimacy will improve your tone and make you more sensitive to the quality of each interval and how to tune it. **Begin by turning your tuner so that it sounds the Tonic for each key.** It will remain sounding this pitch throughout the exercise. You may also do this exercise with your teacher or a friend, taking turns with who is playing the sustaining note and who is playing the intervals. Remember there is a difference between note tendency on instrument and where it is in tune as an interval. You must know both what your tendency for is and where it is in tune as an interval.

\* CM  
Flute

Intervals Unison m2 M3 m3 P4 P5 M6 M7 Unison/Octave  
Breathe musically and in tempo Also play each of these backwards, as descending intervals.

GM <sup>9</sup>

Use a singing, beautiful, rich, colorful and consistent flute sound!

DM <sup>17</sup>

A beautiful sound is always is in-Tune!

AM <sup>25</sup>

Feel the **lightness and sensitivity** of the interval in your **ear** and your **fingers**.

EM <sup>33</sup>

**Horizontal movement** to the left imitating the movment of your breath.  
Do you stop moving where you hear your tone change and air stops flowing?

BM <sup>41</sup>

Imagine a new **color** for **each key**. Where is the color in your body too? See Colors Chart.

F#M <sup>49</sup>

Really get to **know and find** this important note **Db/C#**... Is your flute **balanced**?

DbM <sup>57</sup>

\*All of these can be **repeated 8va upper or down to lower octave**.  
**Vary the rhythm, articulations and dynamics** as you progress in this exercise.

# Interval Intimacy

A Beautiful sound is always is In-Tune!

AbM<sup>65</sup>

Intervals Unison m2 M3 m3 P4 P5 M6 M7 Unison/Octave

EbM<sup>73</sup>

Keep listening with your 4 Ears! Physical, Mental, Emotional, Spiritual. See Art of Listening.

BbM<sup>81</sup>

Beginning - Middle - End .... every note, every phrase...

FM<sup>89</sup>

How is your **Vibrato**? Use it in an **Artistic** way. See 4 Styles of Expressive Vibrato.

CM<sup>97</sup>

It is good to start these with **your teacher** to help you hear good intonation. You can **record yourself** playing with the sounding tuner. Also, you can record yourself **playing the pedal tonic pitch** and then play along with that recording. Gradually you will **refine your ear** and learn to enjoy and hear these in tune. These **interval guidelines** are for when playing with another musician (or your tuner sounding) or in a specific chord or key. **Remember Interval Intimacy is an exercise in the context of playing with another instrument! (equal vs. just intonation)**

1. **Unison/Octave** - Match the pitch using your ear. **Join** like identical twins with this pitch.
2. **Major 2nd** - Listen to the interval, getting a feel for it's its **closeness** and dissonance.
3. **Major 3rd** - this interval needs special attention. It will need to be **lowered about 7-12c**. This is a Major 3rd. (In a *minor 3rd* it is the opposite you have to *raised* it a bit.)
4. **Perfect 4th** - Enjoy the quality of this open interval. You may have to **lower this 1-2c**.
5. **Perfect 5th** - Is the interval wide enough? It is an open 5th. It may have to be **raised a little 1-5c**.
6. **Major 6th** - What a beautiful interval! This is used as a melodic interval, **lower a bit 3-6c**.
7. **Major 7th** - Listen, and adjust a **bit lower 1-3c**; this is the leading tone of our Major Scale.

A Beautiful sound is always is In-Tune!