

Please see page 5 for explanations of what I should have done better.

C H A P T E R 1

99
Average

Pitch and Intervals

- 1 Identify the following pitches on the staff with their correct octave designation. Use the top space for those in the treble clef and the bottom space for those in the bass clef; the first example is completed for you.¹

Example 1.1

or

Handwritten notes for Example 1.1:

Top staff (Treble clef):

- C⁵ (E³)
- F^{#5} (A^{#3})
- G^{b4} (B^{b2})
- B⁵ (D⁴)
- E^{#4} (G^{#2})
- A^{b4} (C^{b3})
- C⁴ (E²)
- G^{#5} (B^{#3})
- D⁵ (F³)

Bottom staff (Bass clef):

- B^{b2} (D^{b2})
- F⁴ (A²)
- C^{#6} (E^{#4})
- D^{b4} (F^{b2})
- B⁴ (D³)
- G^{#5} (B^{#3})
- C^{b5} (E^{b3})
- E⁴ (G²)
- A⁵ (C⁴)

- 2 A. Write the indicated pitch on the staff, making sure that it is in the correct register. Note the changes of clefs.

Example 1.2A

Handwritten notes for Example 1.2A:

Top staff (Treble clef):

- C^{#5}
- E^{b4}
- A^{#5}
- D^{b6}
- F^{#5}
- B^{b4}
- B^{#3}

Bottom staff (Bass clef):

- A^{b3}
- G^{b2}
- C^{b4}
- C^{#2}
- D^{#4}
- F^{x3}
- B^{b1}

1. This same exercise may be used with the alto and tenor clefs as well.

- B. To the right of each pitch, write its enharmonic as in the first model. Then identify both pitches in their correct register.

Example 1.2B

Example 1.2B shows two staves of musical notation. The first staff contains the following notes and their enharmonics: G^{#4} (treble clef, G4), A^{b4} (treble clef, A4), B^{b4} (treble clef, B4), C^{#5} (bass clef, C5), D^{b5} (bass clef, D5), and E^{#5} (bass clef, E5). The second staff contains: F^{#5} (treble clef, F5), G^{b5} (treble clef, G5), A^{#5} (treble clef, A5), B^{b5} (bass clef, B5), C^{#6} (bass clef, C6), and D^{b6} (bass clef, D6).

- 3 A series of harmonic intervals using white-note or natural pitches are given below.

- A. Identify each diatonic interval with its proper abbreviation and indicate the number of half steps it contains. The first group of simple intervals includes only 2nds, 3rds, perfect 4ths and 5ths, and tritones; be sure to distinguish between the two sizes of intervals, such as a m2 versus a M2 or a P4 versus an A4.

Example 1.3A

Example 1.3A shows three staves of musical notation with various harmonic intervals. The intervals are labeled with abbreviations and half-step counts:

- Staff 1: M2 (2), M3 (4), m3 (3), A4 (6), P5 (7), M3 (4), m2 (1), P4 (5)
- Staff 2: m3 (3), d5 (6), P4 (5), M2 (2), P5 (7), P8 (12), P4 (5), PV (0)
- Staff 3: m3 (3), P4 (5), m2 (1), P5 (7)

Handwritten red notes on the left margin include "10/10".

B. This group of diatonic intervals is made up of 6ths, 7ths, and octaves. Do the same as in Example 1.3A.

Example 1.3B

10/10

M6 9, m7 10, m7 10, m7 10, m7 10, m6 8, m6 9, m6 8, m7 11, P8 12, m6 9, M6 9, m7 11, P8 12

- 4 First identify each white-note diatonic interval. Then write out its inversion on the staff and identify it as well, as in the model.

Example 1.4

10/10

M3, m6, P4, P5, m3, M6, m2, m7, P5, P4, P5, P4, m7, m2, A4, d5, m3, m6, M6, m3, m7, m2, P4, P5, M6, m3, m6, m3, d5, A4

- 5 Compare the white-note harmonic interval between each black notehead and the sustained white note, and then indicate above the staff whether the interval is consonant (C) or dissonant (D). We will assume that all perfect 4ths and tritones are dissonant.

Example 1.5

The remaining exercises involve spelling intervals with various accidentals. We will begin with major and minor 2nds and gradually introduce the other intervals in the following order: perfect 5ths and perfect 4ths, major and minor 3rds, major and minor 6ths, major and minor 7ths, and finally various diminished and augmented intervals.

- 6 Write the indicated succession of melodic major and minor 2nds. Do not substitute an augmented prime (such as C–C[#]) for a minor 2nd (C–D^b). Your concluding pitch should be D⁴, as given.

Remember that the natural major 2nds are C–D, D–E, F–G, G–A, and A–B. When spelling any major 2nd involving these pitch classes, both notes will carry the same accidental. To spell a minor 2nd involving these pitch classes, the size will have to be reduced by one half step, using an appropriate accidental. The natural minor 2nds are E–F and B–C. When spelling any minor 2nd involving these pitch classes, both notes will carry the same accidental, whereas to spell a major 2nd involving these pitch classes, the size will have to be increased by one half step, using an appropriate accidental.

Example 1.6

10/10

- 7 Identify the type of interval (M2 or m2) in the provided space.

Example 1.7

16 The following set of pitches appears in Alban Berg's *Lyric Suite*.

- A. Analyze each successive melodic interval in the space provided. The first two are done for you.

Example 1.16A

Handwritten interval labels below the staff: m2 ↓, m6 ↑, m3 ↓, m7 ↑, P4 ↓, A4 ↑, P5 ↓, m2 ↑, m6 ↓, m3 ↑, m7 ↓.

What do you notice about the number of different pitch classes and different simple intervals?

Most pitch classes and simple intervals were used at least once.

- B. Now reverse the direction of each interval by writing its exact inverted or mirrored form (see the first three notes).

Example 1.16B

Handwritten interval labels below the staff: (m2 ↑), (m6 ↓), m3 ↑, m7 ↓, P4 ↑, A4 ↓, P5 ↑, m2 ↓, m6 ↑, m3 ↓, m7 ↑.

Where do your first six pitches occur in the original set?

Inside the staff, lower to higher

Where do your last six pitches occur in the original set?

Inside staff, higher to lower

Compare this to first set
In the second measure.

In the first measure.

Should have slowed down a little and realized that not only most, but **all** pitch classes and simple intervals were used at least once.

Here, I simply did not read the directions thoroughly enough.

- 17 Write the indicated diminished or augmented intervals above and below the given tones. Do not use enharmonic spellings.

Example 1.17

10/10

Example 1.17 shows two staves of musical notation. The top staff (treble clef) contains six measures with notes and intervals written above them: A2 ↑, A6 ↑, A5 ↑, d5 ↓, d4 ↓, and d7 ↓. The bottom staff (bass clef) contains six measures with notes and intervals written below them: A5 ↓, A2 ↓, A4 ↓, d7 ↑, d5 ↑, and d4 ↑. The notes are: A2 (A), A6 (A), A5 (A), d5 (D), d4 (D), d7 (D) on the top staff; and A5 (A), A2 (A), A4 (A), d7 (D), d5 (D), d4 (D) on the bottom staff.

- 18 Identify the given harmonic interval and specify the number of half steps it contains. Then write its inverted form (perfect 5th = perfect 4th, etc.) and specify the number of half steps it contains. The first example is done for you.

Example 1.18

10/10

Example 1.18 shows two staves of musical notation. The top staff (treble clef) contains six measures with notes and intervals written below them: M3 (4), m6 (8), A4 (6), d5 (6), d7 (9), and A2 (3). The bottom staff (bass clef) contains six measures with notes and intervals written below them: A5 (8), d4 (4), m3 (3), M6 (9), P5 (7), and P4 (5). The notes are: M3 (C), m6 (F), A4 (C), d5 (D), d7 (D), and A2 (A) on the top staff; and A5 (A), d4 (D), m3 (C), M6 (F), P5 (C), and P4 (F) on the bottom staff.

- 19 As a class, try making a catalogue of tunes that begin with the various melodic intervals, both ascending and descending. For instance, "The Star Spangled Banner" opens with a descending minor 3rd. For which intervals do you expect to have trouble finding appropriate tunes?