

Chpt. 4 Exercises Part 2

I. Identify the following intervals by size.

Exercise I consists of two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). It contains ten measures of intervals: 1. B-flat (2nd line) to G (1st space), 2. G (1st space) to B (2nd line), 3. B (2nd line) to D (2nd space), 4. D (2nd space) to F (2nd line), 5. F (2nd line) to A (2nd space), 6. A (2nd space) to C (3rd line), 7. C (3rd line) to E (3rd space), 8. E (3rd space) to G (3rd line), 9. G (3rd line) to B (3rd space), 10. B (3rd space) to D (4th line). The bottom staff is in bass clef with a key signature of two flats (B-flat, E-flat). It contains ten measures of intervals: 1. B-flat (2nd line) to G (1st space), 2. G (1st space) to B (2nd line), 3. B (2nd line) to D (2nd space), 4. D (2nd space) to F (2nd line), 5. F (2nd line) to A (2nd space), 6. A (2nd space) to C (3rd line), 7. C (3rd line) to E (3rd space), 8. E (3rd space) to G (3rd line), 9. G (3rd line) to B (3rd space), 10. B (3rd space) to D (4th line).

II. Identify the following intervals by interval size and quality.

Exercise II consists of a single staff of music in treble clef with a key signature of one flat (B-flat). It contains ten measures of intervals: 1. B-flat (2nd line) to G (1st space), 2. G (1st space) to B (2nd line), 3. B (2nd line) to D (2nd space), 4. D (2nd space) to F (2nd line), 5. F (2nd line) to A (2nd space), 6. A (2nd space) to C (3rd line), 7. C (3rd line) to E (3rd space), 8. E (3rd space) to G (3rd line), 9. G (3rd line) to B (3rd space), 10. B (3rd space) to D (4th line).

III. Identify the following intervals by interval size and quality.

Exercise III consists of a single staff of music in bass clef with a key signature of one flat (B-flat). It contains ten measures of intervals: 1. B-flat (2nd line) to G (1st space), 2. G (1st space) to B (2nd line), 3. B (2nd line) to D (2nd space), 4. D (2nd space) to F (2nd line), 5. F (2nd line) to A (2nd space), 6. A (2nd space) to C (3rd line), 7. C (3rd line) to E (3rd space), 8. E (3rd space) to G (3rd line), 9. G (3rd line) to B (3rd space), 10. B (3rd space) to D (4th line).

IV. Notate the interval *above* the given pitch.

Exercise IV consists of a single staff of music in treble clef with a key signature of one flat (B-flat). It contains ten measures of intervals: 1. B-flat (2nd line) to G (1st space), 2. G (1st space) to B (2nd line), 3. B (2nd line) to D (2nd space), 4. D (2nd space) to F (2nd line), 5. F (2nd line) to A (2nd space), 6. A (2nd space) to C (3rd line), 7. C (3rd line) to E (3rd space), 8. E (3rd space) to G (3rd line), 9. G (3rd line) to B (3rd space), 10. B (3rd space) to D (4th line).

P4 M3 M6 +5 m2 °5 P5 M7 m3 M2

V. Notate the interval *below* the given pitch.

Exercise V consists of a single staff of music in treble clef with a key signature of one flat (B-flat). It contains ten measures of intervals: 1. B-flat (2nd line) to G (1st space), 2. G (1st space) to B (2nd line), 3. B (2nd line) to D (2nd space), 4. D (2nd space) to F (2nd line), 5. F (2nd line) to A (2nd space), 6. A (2nd space) to C (3rd line), 7. C (3rd line) to E (3rd space), 8. E (3rd space) to G (3rd line), 9. G (3rd line) to B (3rd space), 10. B (3rd space) to D (4th line).

P4 M3 M6 +4 P5 °5 M6 M7 m3 M2

VI. Identify or notate the following compound intervals.

A musical staff with ten intervals. The first five are labeled: P11, M10, m13, m9, and P12. The sixth interval is a compound interval (C4 to G5), the seventh is a compound interval (C4 to B5), the eighth is a compound interval (C4 to A5), the ninth is a compound interval (C4 to G5), and the tenth is a compound interval (C4 to F5).

VII. Provide inversions or the given interval with the proper notation. Identify both the original interval and the inversion.

Two musical staves, each with five intervals. The intervals are: 1. C4-G4, 2. C4-Bb4, 3. C4-D#4, 4. C4-Bb4, 5. C4-D#4. Below each staff are five blank lines for notation.

VIII. Transpose the following melody for the given instruments. Be sure to notate the correct key signatures and pitches. Circle and identify all of the melodic intervals in the given melody.

A musical score for four instruments: Alto Sax, Horn in F, Trumpet in B \flat , and Guitar. The score is in 4/4 time. The first staff shows a melody in G major: G4-A4-B4-C5-B4-A4-G4. The other three staves are empty for transcription.

Analysis

Augusta Read Thomas, ...a circle around the sun...(2000)
Trio for piano, violin, and cello, Mvt. 1, Mm. 1-8

The first system of the score consists of three staves: Violin, Cello, and Piano. The Violin part begins with a whole note G4, marked *pp* echo, with performance instructions "sul tasto, tiny vibrato" and "sul G". The Cello part is silent. The Piano part features a melodic line starting with a half note G3, marked *mp* *gentile*, and a bass line with a half note G2. A fermata spans the first two measures. In the third measure, the piano part has a triplet of eighth notes (F4, E4, D4) marked *pp* *fragile*. Dynamic markings include *f* bell-like and *p* echo. Pedal instructions are "Damper Pedal sempre →" and "U. C. Pedal freely →".

The second system covers measures 4-8. The Violin part has a whole note D4, marked "ord., non vib." and "sul D". The Cello part has a whole note D3, marked *pp*. The Piano part has a melodic line starting with a half note D4, marked *mp*, and a bass line with a half note D3, marked *mf* *resonant*. A fermata spans the first two measures. In the third measure, the piano part has a 5:2 interval marked *pp* *sub.*. In the fourth measure, there is a circled interval marked *mp* *sub. bright*. In the fifth measure, there is a circled interval marked *mf*. In the sixth measure, there is a circled interval marked *f*. In the seventh measure, there is a circled interval marked *p*. The eighth measure is marked *tranquil*. Dynamic markings include *p* *mf*.

1. Identify each bracketed or circled interval by size and quality (e.g., m2, M3, P4)
2. Are there any intervals that seem to be more prevalent than others in this excerpt? If so, list the most prevalent intervals and discuss how this affects your listening experience.