

LESSON 6

Date: _____

Intervals that are larger than one octave are called compound intervals. The quality of a compound interval is determined by reducing the interval within the octave by either lowering the top note one octave or raising the bottom note one octave.

+14 +7 +7

To invert a compound interval: 1. lower the top note by two octaves, **or** 2. raise the bottom note two octaves, **or** 3. lower the top note by one octave and raise the bottom note by one octave.

+14 1. -2 2. -2 3. -2

Notice that the only difference between the three different methods of inverting compound intervals are the octave transpositions.

The analysis of written intervals has less practical applications when identifying intervals aurally (by ear). Complete the following investigation to determine the written intervals that have more common enharmonic equivalents.

The following intervals summarize the 28 possible intervals that can be encountered in written music. For ease of analysis, the bottom note of each interval is C.

○U
PU
xU
○2
-2
+2
x2

○4
P4
x4
○3
-3
+3
x3

○5
P5
x5
○6
-6
+6
x6

○8
P8
x8
○7
-7
+7
x7

From the 28 written intervals above, rewrite all the 15 circled intervals using enharmonic equivalents for the top note. Rename these intervals. These intervals will be enharmonically equivalent to their more common aural counterparts.

oU xU o2 x2 o3

x3 o4 o5 x5 o6

x6 o7 x7 o8 x8* xU

*The x8 is a compound interval. It is equivalent to the xU, displaced by one octave.

Complete the following chart which summarizes the 13 aural intervals and their enharmonic equivalents that we use as the basis for ear training.

PU	-2	+2	-3	+3	P4	x4	P5	-6	+6	-7	+7	P8

PRACTICE

1. Name the following intervals. Invert them and name the inversion.

2. Write the following intervals above the given note. Invert the interval and name the inversion.

+14 ___ P11 ___ x9 ___ o12 ___ -9 ___

3. Write the following intervals below the given note. Invert the interval and name the inversion.

-13 ___ +10 ___ x12 ___ P12 ___ x10 ___

4. Identify the 8 melodic intervals of the following excerpt. Play this excerpt on a piano. What familiar tune is it?

5. The melody from #4 is an example of tonal music. Tonal music is written using accidentals that all belong to the same key. Rewrite the melody from #4 using enharmonic equivalents, where necessary. Re-beam and re-notate the music to follow all music notation conventions.

6. Rewrite the melody from #5 using a key signature. Identify the 8 melodic intervals.

7. What is the name of the melody that you have been working with in #4 – #6?