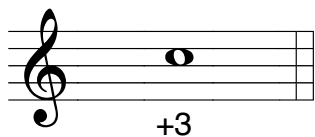


LESSON 25

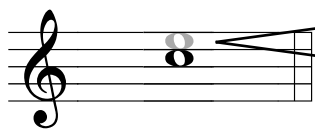
Date: _____

To strengthen your understanding of interval size and quality, we will consider what happens when asked to write intervals below a given note.

Write the following interval *above* the given note.

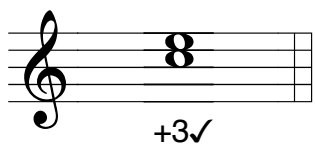


Step 1: Size



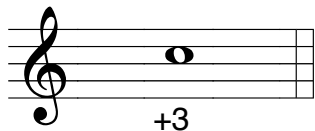
Beginning with C, a size of three above gives us the letter E.

Step 2: Quality

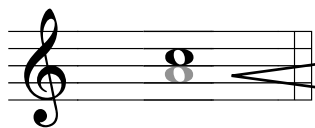


The bottom note is C, so we assume we are temporarily in the scale of C+. Since the third note of the C+ scale is E, no changes need to be made to the upper note and the major third is complete.

Now consider the what happens when asked to write the same interval *below* the given note.



Step 1: Size



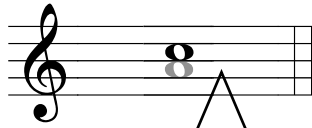
Beginning with C, a size of three below gives us the letter A.

It is important to note that the quality of an interval is always with respect to the lower note and the major scale associated with that note. In Level 2 we have only studied the following major scales: C+, G+, D+, A+, E+, F+, B \flat +, E \flat +, and A \flat +. As a result, the bottom note of any interval will correspond to one of the above listed scale tonics.

Step 2: Quality

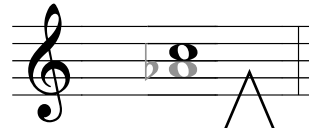
Since the bottom note must be an A, there are two cases we must consider: A and A \flat .

Case I: A















The bottom note is A, so we assume we are temporarily in the scale of A \natural . Since the third note of the A \natural scale is C \sharp , the interval is a minor third. Changing the upper note is not an option for this question. Therefore we must consider Case II.

Case II: A \flat



The bottom note is A \flat , so we assume we are temporarily in the scale of A \flat \natural . Since the third note of the A \flat \natural scale is C, the interval is a major third.

The following kinesthetic activity may help reinforce interval sizes and qualities. The quality of a given interval may be altered by changing the upper note or the lower note.

					
	sharpening the upper note makes an interval larger by one semi-tone				
					
		flattening the upper note makes an interval smaller by one semi-tone			
				sharpening the lower note makes an interval smaller by one semi-tone	
					
					flattening the lower note makes an interval larger by one semi-tone

PRACTICE

1. Write the indicated interval below each of the following notes.

A musical staff in treble clef containing five whole notes: G4, Bb4, C#5, D5, and E5.

+6 +6 P4 +7 +2

A musical staff in bass clef containing five whole notes: F#3, Gb3, A3, Bb3, and C#4.

+7 P5 +6 +3 +3

2. Identify the following intervals.

A musical staff in bass clef showing five intervals between notes: Gb3-A3, B3-C4, D4-Eb4, F#4-G4, and A4-B4.

A musical staff in treble clef showing five intervals between notes: C4-D4, E4-F#4, G4-Ab4, Bb4-C5, and D5-E5.

3. The following melody contains at least one of each of the 12 written intervals you have studied. Circle and label an example of each of these intervals.

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

A melody in treble clef, 4/4 time, starting with a key signature of three flats. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The melody includes various intervals such as P4, P5, -6, +6, -7, +7, and P8.