

-FUNDAMENTALS-**HOMEWORK CONTEXT:**

This mock homework assignment aims to develop a student's fluency with intervals. The context in which this assignment might be used would perhaps fall within the early stages of learning about intervals but not at the very beginning. For example, students may have had initial exposure and exercises dealing with intervals and the terminology and techniques surrounding intervals, but students would not have progressed to the point of dealing with augmented or diminished intervals. As such, this assignment might be appropriate as the second or third assignment on intervals, reinforcing the basics before allowing the topic to become more complicated. Some terminology is redefined in the assignment instructions to further reinforce the concepts.

The first page of exercises functions as a warm-up. In these exercises, the concept of harmonic intervals is drilled through real examples of Fuxian-type counterpoint. In fact, the first example comes straight out of Fux while the others are newly composed. Unlike modal counterpoint, these counterpoint examples exist within tonal key areas, using sharps and flats, although no key signature is indicated. This first page also develops the concept of octave equivalence, reducing compound intervals to smaller, simple intervals. The last two examples on this page are meant to help students realize that sharps and flats can cancel each other out when trying to figure out intervals in complicated chromatic situations.

The second page of exercises moves onto drill melodic intervals. Presuming that students have already had some experience with melodic intervals in previous assignments, this assignment attempts to stretch the students understanding and memory for intervals by creating a sequence of leaps and/or steps. Since interval chains cannot be summed like simple integers, perceptive students will also gain an insight into addition and subtraction of intervals. This exercise was carefully constructed to avoid compound intervals or unintuitive end-results such as the augmented unison or diminished octave. In fact, most of these interval strings can be conceived in a single key, hopefully further integrating concepts of scales and intervals.

The final page of exercises (page 3) presents a real-world application for knowledge of intervals, an application that any practicing musician can appreciate. Here, the transposition of melodies into different keys forces students to think about the scale degrees and how they relate to another across harmonic areas. Of course, students will quickly realize the "trick" of just moving the notes up or down a line or space without regard to scale degree or interval, but many of the leaps and a few altered pitches help keep the brain active. As well, the requirement of using accidentals instead of key signature should help keep the exercises from being a trivial chore. The final example, a possible challenge for some students, is meant to transition into the future concept of augmented intervals by showing how a simple key change can create non-diatonic intervals.

ASSIGNMENT INSTRUCTIONS:

PAGE 1: In Exercises 1a-1d are examples of two-voice counterpoint, meant to evoke the style of the Renaissance period. Composers in the Renaissance were very concerned about the intervals **between** notes that occur at the **same time**. We call these **harmonic** intervals.

As we have discussed in class, intervals that are larger than an octave can be simplified into intervals that are an octave or less. For example, in measure 4 of Exercise 1a, the interval between the F# in the bass line and the A in the soprano line can be reduced to a m3.

- **Label** the rest of the intervals in these counterpoint examples using **simple** intervals less than or equal to an octave (P8), as shown in the opening measures of Exercise 1a.
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PAGE 2: Aside from occurring at the same time, notes can be played **one after another**. The intervals that occur in these situations are called **melodic** intervals. Figure 1 shows an example of a string of notes separated by melodic intervals.

Exercises 2a-2z stretch your interval comprehension by daisy-chaining two melodic intervals. How far do you end up from your start note after traveling those two intervals?

For instance, in the **Example** Exercise, if you go up a M3 from A, you end up on C#; if you then go down a M6 (from C#), you end up on E. See Figure 1 for help. The end result of those two intervals is the same as if you had gone down a P4 from A to E.

- **Fill in** the rest of the chart on Page 2 with the correct end notes and the relationship of this end note to the starting note.
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PAGE 3: A knowledge of intervals can help musicians move melodies from one key to another or from one register to another. We call this **transposition**. Transposition helps allow an instrument to play a melody that wasn't originally written for it.

For example, in Exercise 3a, let's pretend that a clarinet player recently discovered an old clarinet in D and wants to play the Bach Partita #3 for solo violin. To make the Bach Partita easier to read, the clarinet player has to move to whole violin part down a M2.

In Exercise 3b, a cello player wants to play the Violin Partita. To make it easier to play on the cello, the melody has to be transposed down a P12. Conversely, in Exercise 3c, a violin player wants to play the Cello Suite and thus wants to transpose the cello part up a P12.

Finally, In Exercise 3d, a clarinet player would like to play the oboe solo from Tchaikovsky's Symphony #4 on a clarinet in A. The original melody was in Bb, but it will be in C# minor when written for the clarinet. See if you can figure out how this transposition would work.

- **Transpose** the exercises by the indicated intervals. Instead of using a key signature in your transpositions, however, write out accidentals as needed. Don't forget to pay attention to the key signature of the original melody.

COUNTERPOINT WARM-UP

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Exercise 1a: Label the simple intervals between the voices of this counterpoint in D major.

Musical notation for Exercise 1a, showing two staves (treble and bass clef) in common time. The notes are: Treble: D4, E4, F#4, G4, A4, B4, C5, D5; Bass: D3, E3, F#3, G3, A3, B3, C4, D4. The intervals between the voices are labeled: P8, M6, P8, m3.

Exercise 1b: Label the simple intervals between the voices of this counterpoint in G minor.

Musical notation for Exercise 1b, showing two staves (treble and bass clef) in common time. The notes are: Treble: G4, A4, Bb4, C5, D5, Eb5, F5, G5; Bass: G3, A3, Bb3, C4, D4, Eb4, F4, G4.

Exercise 1c: Label the simple harmonic intervals for this counterpoint example.

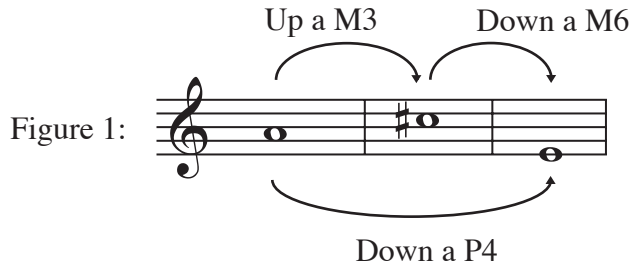
Musical notation for Exercise 1c, showing two staves (treble and bass clef) in common time. The notes are: Treble: Gb4, Ab4, Bb4, C5, Db5, Eb5, F5, G5; Bass: Gb3, Ab3, Bb3, C4, Db4, Eb4, F4, G4.

Exercise 1d: Label the simple harmonic intervals for this last counterpoint example.

Musical notation for Exercise 1d, showing two staves (treble and bass clef) in common time. The notes are: Treble: G#4, Ab4, Bb4, C5, Db5, Eb5, F5, G5; Bass: G#3, Ab3, Bb3, C4, Db4, Eb4, F4, G4.

DAISY-CHAIN

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Exercise #	Start Note	First Move	Second Move	End Note	Relationship to Start
Example	A	Up a M3	Down a M6	E	Down a P4
2a	C	Up a M2	Up a m6		
2b	E	Up a m2	Down a P4		
2c	E \flat	Down a m3	Down a M6		
2d	G	Up a P4	Down a m2		
2e	F \sharp	Down a M3	Up a P5		
2f	D	Up a m6	Down a m3		
2g	B	Down a M2	Down a m6		
2h	G	Down a P5	Up a P4		
2i	A \flat	Up a M7	Up a m2		
2j	F	Down a m2	Up a m6		
2k	A	Up a M6	Down a M2		
2l	E	Down a M3	Down a m6		
2m	D \flat	Up a P5	Down a m7		
2n	B	Down a P4	Down a m3		
2o	C \sharp	Up a m7	Down a P4		
2p	E \flat	Up a M6	Up a M2		
2q	F	Down a M6	Up a M3		
2r	B \flat	Down a m7	Up a M6		
2s	G \sharp	Up a m3	Down a m7		
2t	F	Down a M3	Up a M6		
2u	C	Up a M3	Down a P4		
2v	B	Down a m6	Up a P5		
2w	A \sharp	Up a m6	Down a m3		
2x	B \flat	Up a m3	Down a m6		
2y	E \sharp	Down a M7	Up a P5		
2z	C \flat	Down a m6	Up a m3		

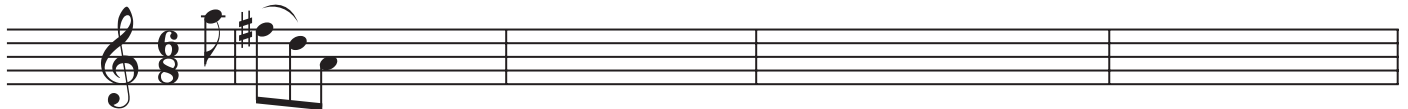
INSTRUMENT SWAP

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(J.S. Bach: Partita #3 for Solo Violin, BWV1006, Gigue)



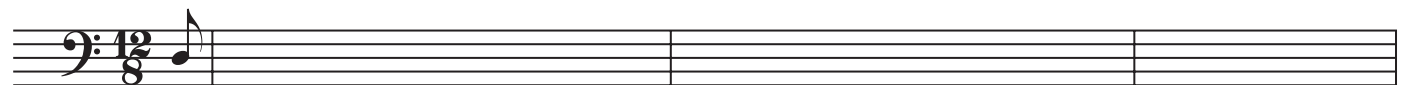
Exercise 3a: Transpose Gigue excerpt from Partita #3 down a M2 (use accidentals, not a key signature)



(J.S. Bach: Partita #2 for Solo Violin, BWV1004, Gigue)



Exercise 3b: Transpose Gigue excerpt from Partita #2 down a P12 (an octave plus a P5)



(J.S. Bach: Suite #3 for Solo Cello, BWV1009, Courante)



Exercise 3c: Transpose Courante excerpt from Cello Suite #3 up a P12 (an octave plus a P5)



(P. Tchaikovsky: Oboe part from Sym. #4, op. 36, mvmt. 2)



Exercise 3d: Transpose Tchaikovsky's oboe solo excerpt from Bb minor to C# minor

