

In the three melodies given below, 51 melodic intervals have been marked for identification by blanks below the staff. Identify each melodic interval by quantity and quality. The first interval has been identified.

(a) J. Haydn, Quartet, Op. 64, No. 3, Mvt. IV (18th c.)

d5    \_ \_ \_ \_ \_

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(b) J. Brahms, "Wie Melodien zieht es mir", Op. 105, No. 1 (19th c.)

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(c) A. Corelli, Concerto Grosso, Op. 6, No. 11, Giga (adapted) (17th c.)

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A melody from Assignment 2.1 has been provided with a line of repeated notes, first above and then below, forming harmonic intervals. 26 of these intervals have been marked for identification, with blanks provided below the staff.

Identify each harmonic interval by quantity and quality. The first interval has been identified.

A. Corelli, Concerto Grosso, Op. 6, No. 11, Giga (adapted) (17th c.)



P5    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_    \_ \_ \_



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A duet is given below.

Identify by quantity and quality the harmonic intervals marked between the staves. The first interval has been identified.

O. Lassus, "Sicut Rosa," *Cantiones Duarum Vocum* (16th c.)

First system of a musical score for two voices. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The first interval between the staves is marked with 'P1' and a dashed line, indicating a perfect first interval (unison).

Second system of the musical score. The top staff continues the melody from the first system. The bottom staff has a whole rest in the first measure, followed by a series of eighth and sixteenth notes. The interval between the staves in the first measure is marked with a dashed line, indicating a perfect first interval (unison).

Three tone rows are given below.

1. For each tone row, complete the indicated harmonic intervals by writing a note above each given note.

2. On the staves below the tone rows, invert each interval, and identify the inversion.

In line (a), the first interval and its inversion have been completed.

(a) **Example:**

Musical staff (a) showing a tone row in treble clef. The intervals between notes are labeled below the staff: M3, m6, M7, P5, m7, d5, M2, A4, m3, d5, P1, M3. The first interval (M3) and its inversion (m6) are completed.

(b)



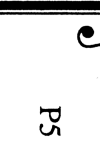

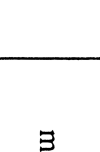

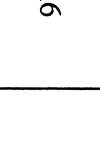

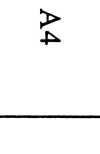

Musical staff (b) showing a tone row in bass clef. The intervals between notes are labeled below the staff: P4, m7, P5, A4, m6, M6, m6, P4, m2, d7, P5. The first interval (P4) and its inversion (m6) are completed.

(c)


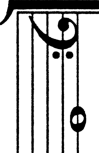


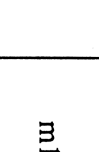

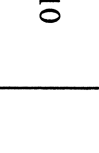

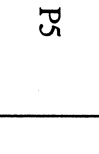

Musical staff (c) showing a tone row in bass clef. The intervals between notes are labeled below the staff: m3, M3, P4, m2, M6, M2, m6, M6, m7, m3, P1. The first interval (m3) and its inversion (M6) are completed.

Twenty-six harmonic intervals are indicated below.  
Complete each interval by notating the appropriate pitch on the upper staff.  
The first interval has been completed.


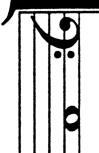
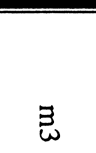

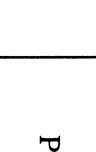

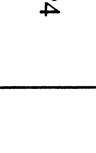

Example:

(a)

(b)

(c)

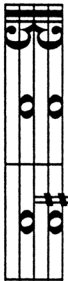
Two series of harmonic intervals are given below.

- 1. Correct the intervals in series (a) by adding accidentals to the upper note.
- 2. Correct the intervals in series (b) by adding accidentals to the lower note.

(a)

Example:

given      corrected



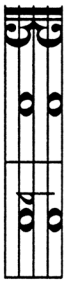
P5      P5

	m3		M7		P4		M2		m3		m7		M6		m2		P5		m6		M3		A4
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(b)

Example:

given      corrected



P5      P5

	M3		m6		m2		M6		d7		M2		P4		m7		P5		m3		m6		M7		A4
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A chorale setting is given below. Identify the harmonic intervals between adjacent voices, as follows:

1. Label the alto-soprano intervals in the blanks provided above the soprano.
2. Label the tenor-alto intervals in the blanks provided between the staves.
3. Label the bass-tenor intervals in the blanks provided below the bass.

The intervals on the first beat have been identified.

"Jesus Christus, unser Heiland" from *The Hymns of Martin Luther* (19th c.)

The musical score is for a chorale setting in C major, 4/4 time. It consists of four staves: soprano, alto, tenor, and bass. The first measure has the following notes: Soprano (C4, E4), Alto (G3, B3), Tenor (C3, E3), and Bass (C2, E2). The intervals between these notes are identified as M6 (Soprano-Alto), m6 (Alto-Tenor), and P5 (Tenor-Bass). The subsequent measures have blank staves for interval identification. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each with a repeat sign at the end.