

Unit 4 Musical Language

Intervals. Tone and semitone

Name and surname:

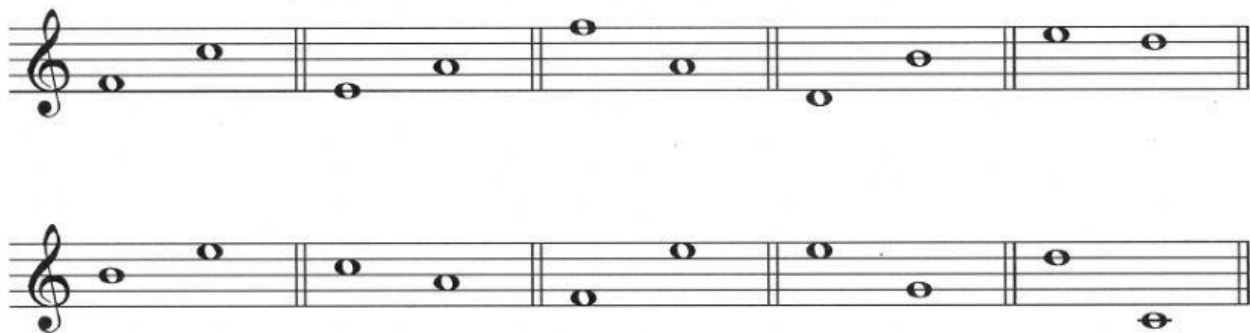
Course and group:

Exercise 1: Classify the following intervals numerically, following the example.



Exercise 1 shows two staves of musical notation. The first staff contains five intervals: a fifth (C4 to G4), a second (D4 to E4), a third (F4 to A4), a fourth (B3 to D4), and a fifth (C4 to G4). The second staff contains five intervals: a second (D4 to E4), a third (F4 to A4), a fourth (B3 to D4), a fifth (C4 to G4), and a sixth (A3 to F4). Below each staff are five blank lines for numerical classification. The first interval of the first staff is labeled with the number '5'.

Exercise 2: Indicates the **tones (t)** and **semitones (st)** between the following notes. Write it as follows: ex. 3t or 4t and 2st.



Exercise 2 shows two staves of musical notation. The first staff contains five intervals: a second (C4 to D4), a third (D4 to F4), a fourth (F4 to B3), a fifth (B3 to C4), and a sixth (C4 to A3). The second staff contains five intervals: a second (D4 to E4), a third (E4 to G4), a fourth (G4 to B3), a fifth (B3 to C4), and a sixth (C4 to A3).

Exercise 3: Which of these intervals is smaller? Put a cross over the corresponding number.

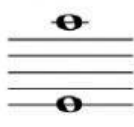
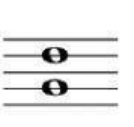
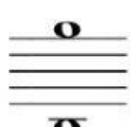
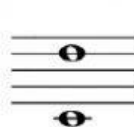
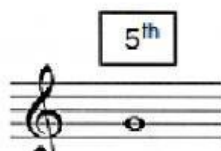
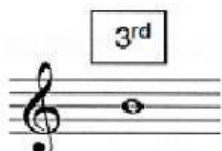
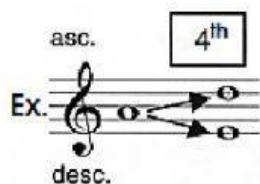


Exercise 3 shows three numbered musical intervals. 1. A second (C4 to D4). 2. A second (B3 to C4). 3. A second (C4 to D#4).

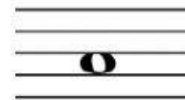
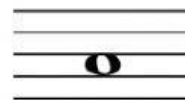
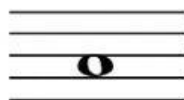
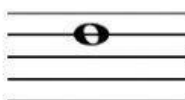
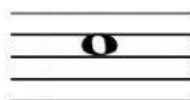
Exercise 4: Which of these intervals is bigger? Put a cross over the corresponding number.



Exercise 5: What are the ascending and descending intervals from these notes? Take a look at the example and drag each box with its corresponding note.



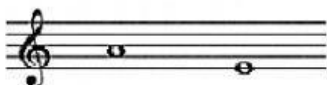
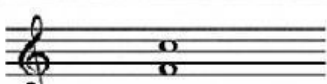
Exercise 6: What note should you write in its corresponding measure? Join with arrows.



Exercise 7: Indicate the numerical distance of the following intervals and tell whether they are **simple (S)** or **compound (C)**. Ex. **6S** or **10C**.



Exercise 8: Make a cross in all the words that affect these intervals.

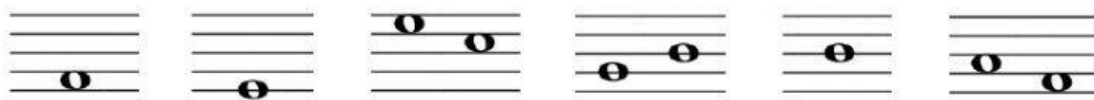
1.  **Ascending** **Joint** **Harmonic**
2.  **Disjoint** **Joint** **Ascending**
3.  **Descending** **Disjoint** **Melodic**
4.  **Descending** **Harmonic** **Compound**
5.  **Harmonic** **Disjoint** **Simple**

Exercise 9: Indicate the interval between the notes indicated in the following fragment of this Russian melody. Indicate it only numerically.



Exercise 10: What note is necessary (without accidentals) to form a tone (T) or a semitone (S)? Use arrows to join the measure below with its corresponding one on the staff above. In some cases there may be two possibilities, contemplating the ascending or descending movement (bars with two sounds).





Exercise 11: Examine this excerpt and answer the three questions.

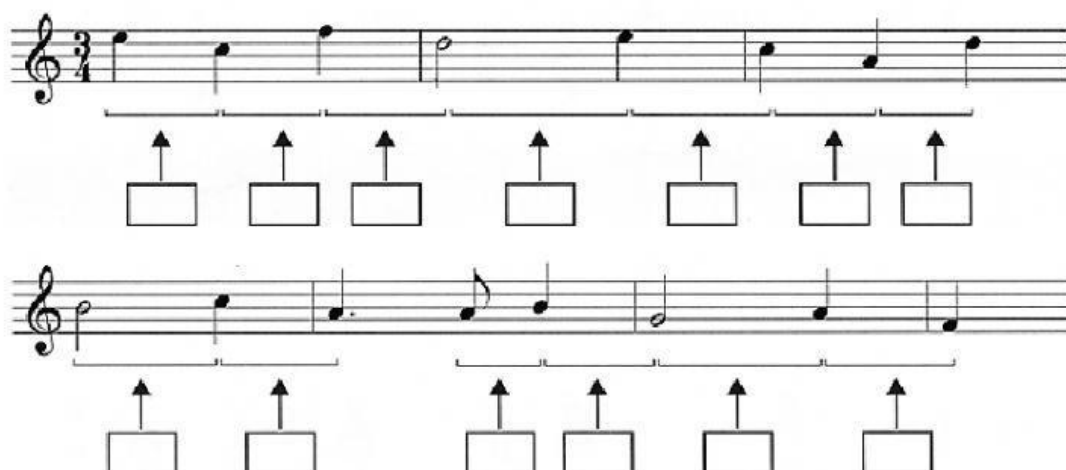


1. How many 3rd harmonic intervals are there?
2. How many 6th harmonic intervals are there?
3. How many unisons are there?

Exercise 12: Numerically classify the intervals of these musical fragments.

«Zarabanda»

Johann Kuhnau



«Zarabanda»

J.S. Bach

