



Exercise 3: Diatonic Intervals. Including both the generic and specific names, identify the following diatonic intervals (*i.e.*, intervals that occur within a key).

A. m2 M2 m2 m2 P4 M2 M2 M2

Exercise 4: Intervals in Context. Identify each of the bracketed diatonic intervals.

1. m3 3. d4 4. m2 5. M3 6. m3 7. m3 8. M3 9. P5 10. d7 11. A4 12. m2 13. M2 14. P5 15. M7 16. m10 17. m3 18. P1 19. m10

Exercise 5: Writing Perfect, Major, and Minor intervals. Notate the required *harmonic* interval *above* the given pitch.

P5 M3 P4 M2 m3 P5 M6 M7  
M6 M2 m3 P5 M2 m7 M6 M3

Exercise 6: Writing Perfect, Major, and Minor intervals. Notate the required *harmonic* interval *below* the given pitch.

Exercise 6 shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains eight measures, each with a given pitch and a required harmonic interval written below it. The intervals are: m3, M2, m3, P5, M6, m2, M3, P5 (top staff); P5, m3, M7, M2, m3, P4, M2, m7 (bottom staff).

Exercise 7: Writing All Intervals. Notate the required *melodic* interval *above* the given pitch.

Exercise 7 shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains eight measures, each with a given pitch and a required melodic interval written above it. The intervals are: m6, A2, D5, A5, A3, A2, A6, d5 (top staff); A2, D7, A6, A5, d2, M3, P5, A5 (bottom staff).

Exercise 8: Writing All Intervals. Notate the required *melodic* interval *below* the given pitch.

Exercise 8 shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Each staff contains eight measures, each with a given pitch and a required melodic interval written below it. The intervals are: A5, A2, P5, A6, m2, d7, A2 (top staff); d3, A4, P5, M6, d6, A2, d5, d7 (bottom staff).

Exercise 9: Write Diatonic (D) or Chromatic (C) half steps above or below the given pitch, as indicated by the direction of the arrows.

Exercise 9 shows a single staff of musical notation in treble clef. It contains twelve measures, each with a given pitch and a half step interval indicated by an arrow. The intervals are: D↑, C↓, D↑, C↓, C↓, D↑, D↓, C↑, D↑, C↑, D↓.

Exercise 10: Notate the following major and minor scales using accidentals (not key signatures). Write ascending and descending forms of the melodic minor scale. Hint: Look for half steps in major and minor scales and augmented seconds (suggesting the harmonic minor) to help distinguish scales.

G harmonic minor                      F melodic minor

B Major                                      F# harmonic minor

Exercise 11: Minor scale identification. Based on the given pitches, determine the tonic and type(s) of minor scale. Begin by arranging the pitches into stepwise patterns.

A.    B.

C harmonic minor                              Bb harmonic minor

C.    D.

D harmonic minor                              F# melodic minor

Exercise 12: Enharmonic pitches. Convert each given pitch to its enharmonic form (avoid double sharps and flats).

A.              B.              C.              D.              E.              F.              G.              H.

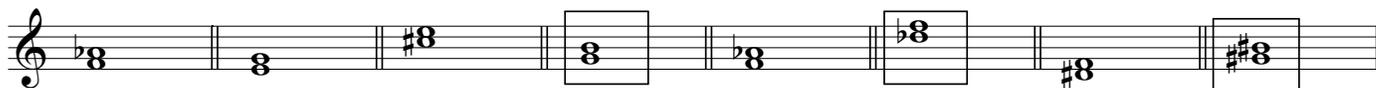
Exercise 13: Writing wildly misspelled major scales. Notate the following scales using as many enharmonic equivalents as possible, then notate the scale correctly: D major, F major, A melodic minor, E harmonic minor. The given example, beginning with B<sup>#</sup>-D-F<sup>b</sup>, is actually the opening of a C major scale (C-D-E . . .).

A.



Exercise 19: Circle the major thirds and sixths, the minor sevenths, and the diminished fifths, sevenths, and fourths, as indicated in the examples below.

Circle M3rds



Circle M6ths



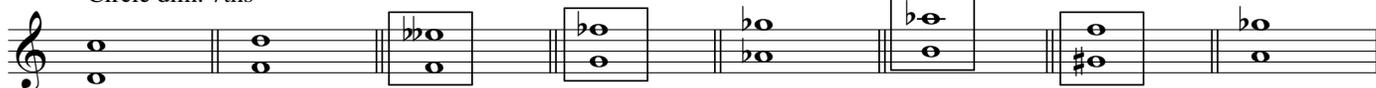
Circle m7ths



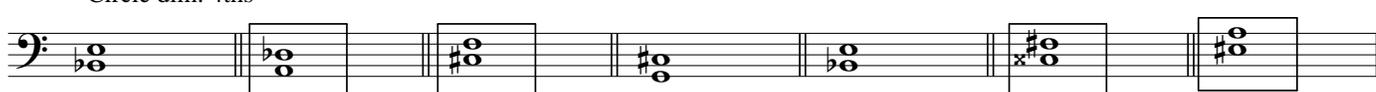
Circle dim. 5ths



Circle dim. 7ths



Circle dim. 4ths



Exercise 20: Notate each of the required major, minor, perfect, augmented, and diminished intervals above or below the given pitch, as indicated by the direction of the accompanying arrow.

A. B. C. D. E. F.

G. H. I. J. K. L.

Exercise 21: Identify each of the given intervals, then, maintaining the tied note, renotate the interval using an enharmonic pitch. Label the new interval.

A.                      B.                      C.                      D.                      E.                      F.                      G.                      H.

A4 - D5    A4 - d5    P4 - A3    M3 - D4    m6 - A5    M7 - d8    d5 - A4    M3 - A2    d6 - P5    A6 - m7

Exercise 22: Identify each of the circled intervals in J.C. Bach's Sinfonia in E $\flat$  Major.

1. m6  
2. M2  
3. M3  
4. d5  
5. P1  
6. M2  
7. m7  
8. M3  
9. m6  
10. M6  
11. P5  
12. P1  
13. m3  
14. A4  
15. P1  
16. P5

Exercise 23: Identify each of the intervals in the short tunes below, then transpose each tune by the requested interval.

Exercise 24: Identify each of the intervals in the short tunes below, then transpose each tune by the requested interval.