

## Intervals 1

Harmonic & Melodic; Generic & Specific; Simple & Compound; P, M, & m Intervals

*Be as dynamic and interactive as possible. Try to make theory fun!  
Use the marker board to illustrate, and piano to demonstrate, all concepts.  
When appropriate, sing.*

1. Return graded homework, take attendance and take questions about the Straus Lesson 14-1 homework.
2. Collect the homework.
3. Defining Intervals (pp. 18-19):
  - **Interval** - "the measurement of the distance in pitch between two notes."
  - Play and discuss Ex. 1-18:
    - + **Harmonic interval**
    - + **Melodic interval**
  - An *interval name* has 2 parts: (1) a *numerical name*, (2) which is preceded by a *modifier* e.g., P, M, m, A, d (to be discussed in the next two sections).
  - *Generic Intervals*
    - + Play and discuss Ex. 1-19. These are *generic intervals*.
    - + The numerical name, or *generic name*,<sup>1</sup> "is a measure of how far apart the notes are vertically on the staff, regardless of what accidental are involved."

Interval	C4-G4	C4-G#4	C4-Gb4
Specific interval	P5	A5	d5
Generic interval	5	5	5

- Categorize all intervals into two types: **simple** and **compound** intervals:

1	unison	simple
2	2nd	
3	3rd	
4	fourth	
5	fifth	
6	sixth	
7	seventh	
8	octave	compound
9	ninth	
10	tenth	

*etc.*

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<sup>1</sup> Laitz 2008, p. 70-71.

- + Compare the *unison* and *octave* at the piano. Informally introduce the concept of *octave equivalence*, that is, pitches related by an octave (two octaves, three octaves, etc.) are often considered to be *equivalent* (not the same!) in music theory. We explore this concept more fully in Lesson 7.

#### 4. Notating Intervals (p. 19)

- Use Self-Test 1-4 as an example of good interval notation
- Demonstrate how to notate a harmonic interval (other than a 2nd) at the board. Pay particular attention to vertical alignment of notes and the notation of accidentals. Please do not let students develop bad notation habits over the course of the term.  
Be sure to insist that:
  - Noteheads are oval (not circles, sticks, etc.)
  - Accidental orientation is correct (don't lean left or right)
  - Accidental offsets are correct when required for 2nds, thirds, etc.
- Demonstrate how to notate a 2nd at the board. Pay particular attention to note offset (top note up and to the right) and accidental offset (in top-to-bottom order, down and to the left). We will return to these concepts when we notate triads.

Ask a couple of students to notate intervals at the board.  
Discuss their work as they go.

**Exercise:** Take Self-Test 1-4 as a class. Play each interval at the piano as a: (1) harmonic interval, then as a (2) melodic interval. Remember, we will call numerical names generic intervals from this point forward.

Now repeat part of Self-Test 1-4, taking the upper note up an octave (or two octaves) in order to review the concepts: simple interval, compound interval, and octave equivalence.

#### 5. Perfect, Major and Minor Intervals (pp. 19-21)

- Introduce **Perfect** (P) intervals
  - + As *natural intervals* with respect to a *referential major scale*.
  - + Used with unisons, octaves, 5ths, 4ths, and their compounds.
- **Major** (M) and **Minor** (m) intervals
  - + As *natural intervals* with respect to a *referential major scale*.
  - + Used with 2nds, 3rds, 6ths, and 7ths

**Exercise:** Take Self-Test 1-5 as a class. Play each interval at the piano (w/ pedal down). Which intervals are melodic? Which intervals are harmonic?

#### **HOMEWORK**

1. K/P Workbook Ex. 1-4; Ex. 1-5 A 1-10, B 1-10, C 1-10
2. Read Ch. 1: A & d Intervals; Inversion of Intervals; pp. 21-23.