BAIN MUSC 115
Music Theory I

LESSON PLAN 8
Monday, September 10, 2008

Intervals 3

Consonant & Dissonant Intervals;
Analyzing Two-Voice Counterpoint

1. Return graded homework, take attendance and take questions about Ex. 1-6.
2. Collect the homework.

3. **Consonant and Dissonant Intervals** (p. 23)[1]
   The following is taken, essentially, verbatim from Laitz (2008):

> "Although we usually consider intervallic stability and instability to be on a continuum, we will place all intervals into one of two categories...The stable intervals are called consonant intervals; unstable intervals are called dissonant intervals...
>
> The five consonant intervals [1, 8, 5, 3, 6] are further divided into two types. The first type, known as perfect consonances, is the most stable...Imperfect consonances...are moderately stable yet more fluid than the perfect consonances. Imperfect consonances are central to moving the music forward. Example 3.19 summarizes the types of intervals.
>
> **Example 3.19**
>
> **CONSONANT INTERVALS**
> perfect: P1, P5, P8
> imperfect: M3, m3, M6 m6
>
> **DISSONANT INTERVALS**
> All 2nds, 4ths, and 7ths
>
> Composers create motion in their music by circulating through the various types of intervals; for example, from perfect consonances and imperfect consonances to dissonances, and back."

Classification of Harmonic Intervals as Consonant or Dissonant[2]

Consonant	Dissonant
P1 and P8	M7 and m7
P5	P4 (sometimes consonant)
M3 and m3	M2 and m2
M6 and m6	All $^{+}$ and ^{o} intervals

Be sure everyone copies this chart down in their notes.

[1] Musical psychologists make a careful distinction between *musical consonance* and *sensory consonance*. We are talking about musical consonance.
[2] After Straus 2008, p. 268. When the P4 is part of a triad or seventh chord formation, it is considered to be consonant.

4. **Counterpoint Symbols** {Not in Kostka and Payne}
We define *counterpoint symbols* as the generic version of the chart above. Counterpoint symbols are used to analyze *two-voice counterpoint* -the combining of two relatively independent musical lines.

Consonant	Dissonant
1, 8	7
5	4
3	2
6	All A and d intervals

We must also note the following in our analysis of two-voice counterpoint:

- We will use the numbers 1-8 as counterpoint symbols, distinguishing between 1 and 8, and collapsing all other compound intervals 9 to 2, 10 to 3, etc. to simple intervals.[3]
- All 5s in a major key are perfect except for the diminished 5th that occurs between $\hat{7}$ and $\hat{4}$. When we encounter this special interval (the tritone), we will mark it 'd5' in our analysis and note its *resolution* ($\hat{7}$-$\hat{1}$ and $\hat{4}$-$\hat{3}$) with lines of resolution on the score.

4. Introduce the concept of a **Check Your Own Work (CYOW) assignment**. The answers to these assignments are made available to students on the course Web site, or in the case of K/P Self-Tests in the back of the textbook. Work on these assignments in class and ask students to finish them at home (if necessary). Students should bring any questions they have to class. But please do NOT ask them to turn these assignment in for a grade.

5. **Analyzing Two-Voice Counterpoint; The Passing Tone**

Using Bain Worksheet 1-1, analyze the counterpoint in the four examples (2 by Fux, 1 by J.S. Bach, and 1 by Mozart). Play the examples at the piano or play the MIDI realization on MUSC 115 CD, Track 1.

Complete this worksheet in class. Use it to demonstrate "intervals in action," two-voice counterpoint, and consonant/dissonant. The answers are available to students on the class Web site under Lesson 8.

While completing the exercise, you will need to introduce the students to the following concepts:

- Introduce the concept of a **passing tone** - a dissonance that is created by filling in the interval of a third.

[3] We will introduce the counterpoint symbols 9 and 10 when we discuss *voice-leading paradigms*.

- In these examples, note that most all of the intervals are consonances. Progressions of consonant intervals proceed freely. They are only constrained by the avoidance of "objectionable parallels" (we'll introduce this concept in Ch. 5) in the relative voice motion. The use of dissonant intervals is highly restricted. In these four examples, the only dissonances (save Mozart's resolving tritone) are passing tones.

5. **Ch 1 Analysis:**
Laitz Analysis 3.10 Beethoven, String Quartet no. 14 in C# minor, op. 131. I gave you a copy of this handout at our first meeting.

Each chapter in K/P will culminate in a CYOW "analysis" exercise. Please do NOT ask students to turn it in for a grade. Over the course of the term, I want to introduce the students to some great literature. Complete the assignment together in class as time allows. Let them enjoy the music first. Then attempt to analyze the music w/in the context of the exercise. If you like, tell them a little bit about Beethoven and string quartet genre.[4] Work through this challange exercise very slowly, playing each interval at the piano as you discuss it. Calculate all intervals from the lower pitch to the higher pitch as simple intervals, noting when an interval is compound. When you are finished with the exercise play the passage from CD again. Use this exercise as a way to determine how much information the students are retaining from the reading and lectures thus far. Use it as a way to find out which interval concepts you'll need to review in Ch. 2.

HOMEWORK

1. Finish Bain Worksheet 1 and Laitz Analysis 3.10 at home (but don't turn in).
2. Read Ch. 2: Durational Symbols, Beat and Tempo, Meter, Division of the Beat; pp. 27-30.

MATERIALS

1. Bain Worksheet 1-1: Analyzing Two-Voice Counterpoint
2. Laitz Analysis 3.10 (handout)
3. MUSC 115 CD, Track 1
   MIDI realization of Bain Worksheet 1-1
4. MUSC 115 CD, Track 2
   Beethoven, String Quartet in C# minor, op. 131, no. 1, ca. 6'
   Performed by the The Alban Berg Quartet [USC CD 42]

[4] You may also wish to tell them more about the piece: e.g., it is a late-Beethoven string quartet, it is the first movement of a seven movement work, it is the opening of a fugue in C# minor, etc.