
Assignment 3.1

Write the name of each interval on the blank provided.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

Assignment 3.2

Write the interval requested above the given note.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

P4 m3 P5 M6 m7 M2 M3 m6 m2 M7

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

m6 M7 m3 P5 P4 M6 M2 m7 P8 P1

Assignment 3.3

Write the interval requested below the given note.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

P4 m3 P5 M6 m7 M2 M3 m6 m2 M7

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

m6 M7 m3 P5 P4 M6 M2 m7 m2 M3

Assignment 3.4



1. Determine the interval between each pair of notes in the following melodies.
2. Write the name on the blanks below.
3. Do not forget the interval between the last note on one line and the first note on the next line.

1. Bach: Fugue in G Minor, BWV 542, mm. 29–32. **CD Track 15**

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

2. Bach: Fugue in G Minor, BWV 542, mm. 71–75. **CD Track 16**

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39

3. Bach: Prelude in C Major (“Leipzig”), BWV 547, mm. 68–72. **CD Track 17**

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

19 20 21 22 23 24

Assignment 3.5

1. Write the interval requested above the given note.
2. Determine the inversion of the interval and write the name in the blank provided.
3. On the staff, write the inversion of the original interval.

1.	2.	3.	4.	5.					
									
P5	_____	M3	_____	m7	_____	P1	_____	M2	_____
6. 7. 8. 9. 10.									
									
m6	_____	P4	_____	m2	_____	m3	_____	M6	_____

Assignment 3.6 (Keyboard)

1. Play all major, minor, and perfect intervals (m2, M2, m3, M3, P4, P5, m6, M6, m7, M7, P8) above and below any given note.
2. Name the inversion of each interval you play and play the inversion.

Assignment 3.7



1. Indicate the intervals between the two voices on the blanks provided.
2. Predict (by interval inversion) the intervals that will be produced if the upper voice is placed an octave lower (inversion at the octave).
3. Write out the two voices in inversion to show the intervals as inverted.
4. Play both versions on the piano or join another student in singing both versions.

Handel: *Te Deum* (Chandos). [CD Track 18](#)

	Intervals:								
									
	Inverted interval predictions:								
									

Assignment 3.8



1. Indicate the intervals between the two voices of this canon. (A canon is a contrapuntal composition in two or more parts, each part consisting of the same melodic line, but starting at different times and frequently at different pitches.)
2. Predict (by interval inversion) the intervals that will be produced if the upper voice is placed an octave lower and the lower voice placed an octave higher (inversion at the double octave). You may indicate compound intervals with their simple equivalents.
3. Write out the canon in inversion to show the intervals as inverted.
4. Play both versions on the piano or join another student in singing both versions.

Strict canon, invertible at the double octave. **CD Track 19**

Assignment 3.9

1. Write the interval requested above the given note.
2. Determine the simple equivalent of the interval and write the name in the blank provided.
3. On the staff, write the simple equivalent of the original interval.

1. 2. 3. 4. 5.

6. 7. 8. 9. 10.

Assignment 3.10

Write the name of each interval on the blank provided.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

Assignment 3.11

The beginning of each staff contains a measure of music that represents actual pitch. Refer to Appendix F for the interval of transposition for each instrument.

- Rewrite this measure for the instruments indicated so that each will play the same pitches.
- It may be necessary on occasion to change the clef sign to one most often used by a particular instrument.

1. Actual Pitch (Ex.) B \flat Clarinet A Clarinet Alto Sax. Tenor Sax.

2. Contrabassoon Harp Trombone Baritone Sax.

3. English Horn B \flat Trumpet Oboe Piccolo

4. Tuba Trombone Cello Double Bass

5. Viola Horn in F B \flat Clarinet Flute

6. Horn in F Bassoon Double Bass Cello

Assignment 3.12

At the beginning of each staff is a key signature representing a composition at actual pitch.

1. Write the key signature for each instrument so it will be in the same key (actual pitch) as that given.
2. It may be necessary on occasion to change the clef sign to the one most often used by a particular instrument.

1. Actual Pitch Alto Sax. English Horn Horn in F B♭ Trumpet Flute Piccolo

2. Actual Pitch Trombone Baritone (treble clef) Viola Double Bass Baritone Sax. Tuba

Assignment 3.13

Following is an excerpt from a string quartet by Mozart.



1. On a separate sheet of score paper, arrange the eight measures for one or more of the following groups of instruments:

a. 2 alto saxophones	b. 1 flute	c. 1 B-flat trumpet
1 tenor saxophone	2 clarinets	2 horns in F
1 baritone saxophone	1 bassoon	1 tuba

If needed transpositions prove difficult in the original key of E major, choose a more appropriate key that will make transpositions less awkward.
2. Write a separate staff for each instrument.
3. Perform the arrangement in class.
4. If none of the above combinations of instruments is available in your class, write for four instruments that are available.

Mozart: String Quartet in A Major, K. 464, II: Menuetto, mm. 73–80. **CD Track 20**