

Music Major 2 Summer Music Packet

Complete and will be collected by 8/30/2022

Any questions email Mr. Zagorski
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Exercise 8.3 - Building Major and Perfect Intervals

Directions: Write the requested major scale, ascending, in whole notes (use accidentals, *not* key signatures). Then build the requested Major (M) or Perfect (P) interval above the tonic. Watch the clef!

1

C Major Scale

Intervals: PU M3 P5 M7

2

Gb Major Scale

Intervals: M2 P4 M6 P8

3

Ab Major Scale

Intervals: PU M3 P5 M7

4

Bb Major Scale

Intervals: PU P4 P5 P8

5

E Major Scale

Intervals: M2 M3 M6 M7

6

F# Major Scale

Intervals: PU M2 M3 P4

7

B Major Scale

Intervals: P8 M7 M6 P5

Exercise 8.13 - Expanding and Compressing Major Intervals

Directions: Build the intervals above the tonic pitches below. Do not alter the bottom note in any way.

1

M3 1. m3 2. +3 3. o3 4. M6 5. m6 6. +6 7. o6 8.

2

M7 9. m7 10. +7 11. o7 12. M2 13. m2 14. +2 15. o2 16.

3

M2 17. m2 18. +2 19. o2 20. M6 21. m6 22. +6 23. o6 24.

4

M7 25. m7 26. +7 27. o7 28. M6 29. m6 30. +6 31. o6 32.

5

M3 33. m3 34. +3 35. o3 36. M7 37. m7 38. +7 39. o7 40.

6

M2 41. m2 42. +2 43. o2 44. M6 45. m6 46. +6 47. o6 48.

7

M3 49. m3 50. +3 51. o3 52. M3 53. m3 54. +3 55. o3 56.

8

M6 57. m6 58. +6 59. o6 60. M7 61. m7 62. +7 63. o7 64.

Exercise 8.26 - Identifying All Interval Qualities

Directions: Circle the letter under each interval who's quality matches that given in the box. More than one answer may be possible for each item. Circle all that apply. Watch for clef changes.



M2

a.

b.

c.



m7

a.

b.

c.



+6

a.

b.

c.



M3

a.

b.

c.

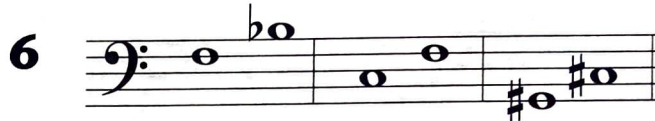


o5

a.

b.

c.



P4

a.

b.

c.



o2

a.

b.

c.



m3

a.

b.

c.

Exercise 8.27 - Spelling All Interval Qualities

Directions: Build the requested interval above each note given below. Watch for clef changes.



M3

1.

m2

2.

o3

3.

M3

4.

M2

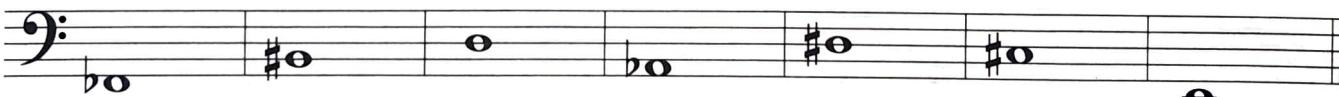
5.

+4

6.

m6

7.



o5

8.

m3

9.

+6

10.

m7

11.

m6

12.

P4

13.

P5

14.



P8

15.

o7

16.

M3

17.

P4

18.

m6

19.

+3

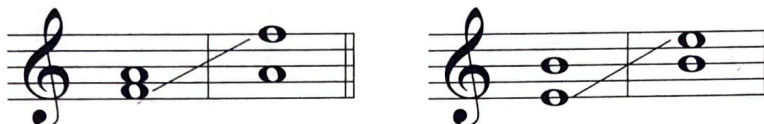
20.

M2

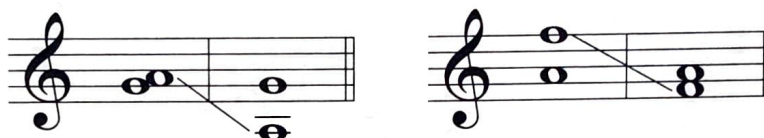
21.

LESSON 16: INVERTING INTERVALS

1. All intervals can be turned upside down. This process is called **inversion**.
2. Inversion is accomplished by taking the lower note in an interval and making it the higher note (by writing it one octave higher).

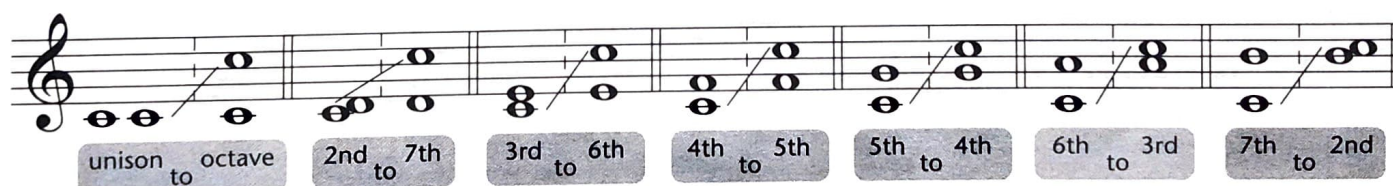


3. We can also invert by taking the higher note in an interval and making it the lower note (by writing it one octave lower).



4. When intervals invert, the size changes. An interval plus its inversion will always equal nine. This phenomenon is called the **rule of nine**.

Unisons invert to become octaves..... C and C = Unison; C to C = Octave..... $1 + 8 = 9$
 Seconds invert to become sevenths..... C to D = Second; D to C = Seventh..... $2 + 7 = 9$
 Thirds invert to become sixths..... C to E = Third; E to C = Sixth..... $3 + 6 = 9$
 Fourths invert to become fifths..... C to F = Fourth; F to C = Fifth..... $4 + 5 = 9$
 Fifths invert to become fourths..... C to G = Fifth; G to C = Fourth..... $5 + 4 = 9$
 Sixths invert to become thirds..... C to A = Sixth; A to C = Third..... $6 + 3 = 9$
 Sevenths invert to become seconds..... C to B = Seventh; B to C = Second..... $7 + 2 = 9$
 Octaves invert to become unisons..... C to C = Octave; C and C = Unison..... $8 + 1 = 9$



5. Qualifiers invert too:

Perfect intervals invert to become perfect.

C to F = Perfect Fourth; F to C = Perfect Fifth.

Major intervals invert to become minor.

C to A = Major Sixth; A to C = Minor Third.

Minor intervals invert to become major.

C to E \flat = Minor Third; E \flat to C = Major Sixth.

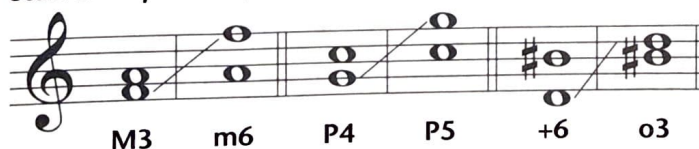
Augmented intervals invert to become diminished.

C to F \sharp = Augmented Fourth; F \sharp to C = Diminished Fifth.

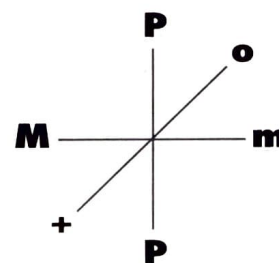
Diminished intervals invert to become augmented.

C to G \flat = Diminished Fifth; G \flat to C = Augmented Fourth.

Staff Examples of Qualifier Inversions



INVERSION OF QUALIFIERS



perfect \longleftrightarrow perfect
 major \longleftrightarrow minor
 augmented \longleftrightarrow diminished

Exercise 8.28 - Inverting Intervals

Directions: Provide the inversion for each interval below. You may use abbreviations in your answer.

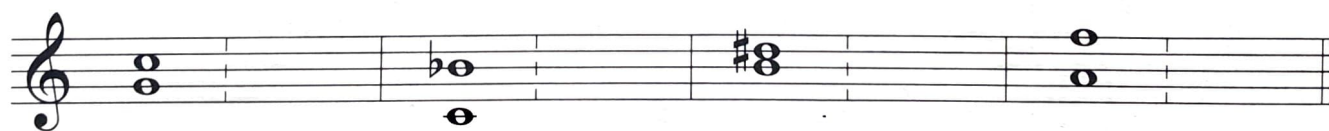
1. A minor third inverts to become a ____.
2. An augmented fifth inverts to become a ____.
3. A major seventh inverts to become a ____.
4. A perfect fourth inverts to become a ____.
5. An augmented second inverts to become a ____.
6. A minor seventh inverts to become a ____.
7. A diminished third inverts to become a ____.
8. A diminished seventh inverts to become a ____.
9. A diminished fourth inverts to become a ____.
10. A minor second inverts to become a ____.
11. A diminished fifth inverts to become a ____.
12. An augmented third inverts to become a ____.
13. A diminished sixth inverts to become a ____.
14. A perfect fifth inverts to become a ____.
15. An augmented fourth inverts to become a ____.
16. A major second inverts to become a ____.
17. A minor sixth inverts to become a ____.
18. A major third inverts to become a ____.
19. An augmented sixth inverts to become a ____.
20. A major sixth inverts to become a ____.

Exercise 8.29 - Inverting Intervals

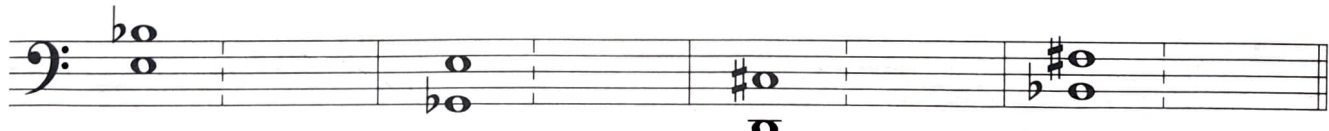
Directions: Name each interval, then invert it (by making the lower note the higher note); name the inversion.



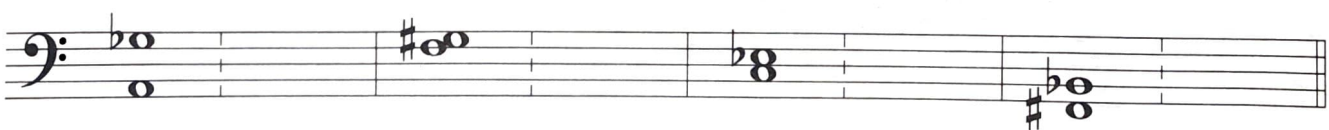
1. P5 given P4 inversion 2. ____ given ____ inversion 3. ____ given ____ inversion 4. ____ given ____ inversion



5. ____ given ____ inversion 6. ____ given ____ inversion 7. ____ given ____ inversion 8. ____ given ____ inversion



9. ____ given ____ inversion 10. ____ given ____ inversion 11. ____ given ____ inversion 12. ____ given ____ inversion



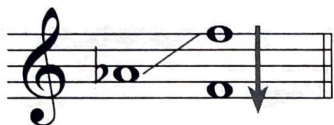
13. ____ given ____ inversion 14. ____ given ____ inversion 15. ____ given ____ inversion 16. ____ given ____ inversion

LESSON 17: DESCENDING INTERVALS

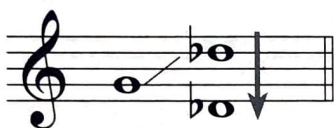
1. We can use our knowledge of interval inversion to help us build descending intervals.
2. To build a descending interval:

- Invert the question.
- Spell the inverted interval above the given note.
- Drop the answer one octave so it is written below the given note.

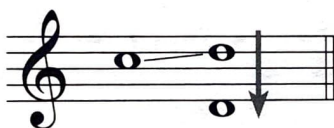
Look at the following examples.



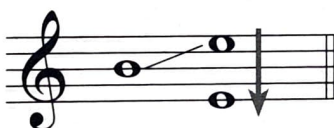
Problem: Build a m3 ↓ A♭.
Invert the question: (M6 ↑ A♭) = F.
Drop the answer one octave (so F is written below A♭).



Problem: Build an +4 ↓ G.
Invert the question: (o5 ↑ G) = D♭.
Drop the answer one octave (so D♭ is written below G).



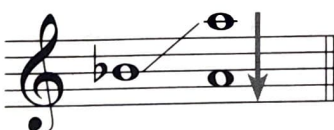
Problem: Build a m7 ↓ C.
Invert the question: (M2 ↑ C) = D.
Drop the answer one octave (so D is written below C).



Problem: Build a P5 ↓ B.
Invert the question: (P4 ↑ B) = E.
Drop the answer one octave (so E is written below B).



Problem: Build a o3 ↓ F.
Invert the question, (+6 ↑ F) = D♯.
Drop the answer one octave (so D♯ is written below F).



Problem: Build a m2 ↓ B♭.
Invert the question, (M7 ↑ B♭) = A.
Drop the answer one octave (so A is written below B♭).

3. With fill-in-the-blank questions, there is no need to drop the answer an octave (because of the absence of a staff). Just invert the question, solve, and write the answer. Look at the examples below:

- M3 ↓ B♭ = (m6 ↑ B♭) = G♭
- o5 ↓ A = (+4 ↑ A) = D♯
- o7 ↓ B = (+2 ↑ B) = C×
- m6 ↓ D♭ = (M3 ↑ D♭) = F
- +4 ↓ E♭ = (o5 ↑ E♭) = B♭

TO CHECK THE SPELLING OF DESCENDING INTERVALS

Students can check the spelling of any descending interval by building up from the newly-created bottom note. If the spelling matches the original problem, the answer is correct.

Example: Build a M3 below B♭. The answer is G♭. Is G♭ up to B♭ a M3? Yes – so the answer is correct.

Exercise 8.30 - Spelling Descending Intervals

Directions: Using your knowledge of inversions, build the descending intervals below.

1. P5↓ 2. M2↓ 3. m3↓ 4. P8↓ 5. M6↓ 6. P4↓ 7. M7↓ 8. m2↓

9. M3↓ 10. +5↓ 11. o4↓ 12. +2↓ 13. o3↓ 14. M6↓ 15. P5↓ 16. m3↓

17. M2↓ 18. P5↓ 19. M3↓ 20. P4↓ 21. M6↓ 22. m7↓ 23. o8↓ 24. +6↓

25. o7↓ 26. m3↓ 27. m6↓ 28. M3↓ 29. P5↓ 30. M2↓ 31. o6↓ 32. +4↓

Exercise 8.31 - Identifying Intervals In Melodies

Directions: Identify the intervals between the notes of the melodies below. Remember to count up from the lower note in the pair, and don't forget to apply the key signature!

Anonymous

1

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

For Fun: Can you name the tune above? _____

James Pierpont

2

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.

For Fun: Can you name the tune above? _____

Exercise 8.32 - Final Interval Review

Directions: Build the requested intervals below. All types, including major, minor, augmented, diminished, ascending, descending, and non-tonic tone, are included.



m3↑
1.

m6↑
2.

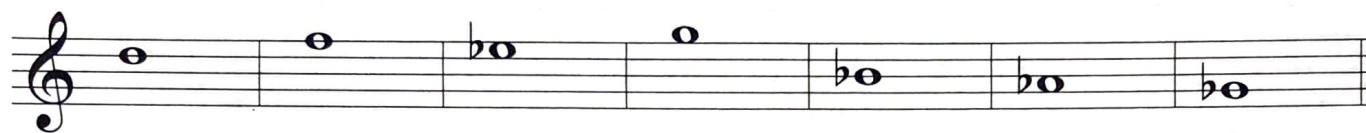
o4↑
3.

M3↑
4.

+4↑
5.

o5↓
6.

+2↑
7.



P4↓
8.

M6↓
9.

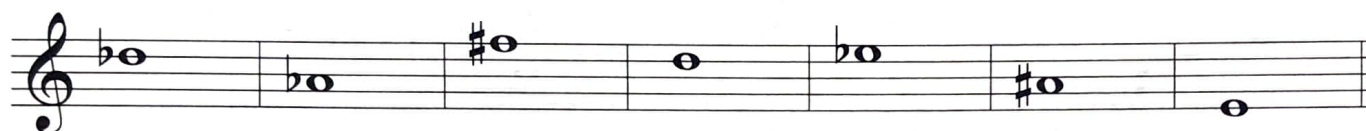
+3↓
10.

m7↓
11.

+5↑
12.

+6↑
13.

o7↑
14.



M2↑
15.

m3↓
16.

M7↓
17.

P5↓
18.

m6↓
19.

M3↑
20.

o8↑
21.



m2↓
22.

+6↓
23.

o7↓
24.

P5↑
25.

P4↑
26.

+3↑
27.

M2↓
28.



+4↑
29.

o5↑
30.

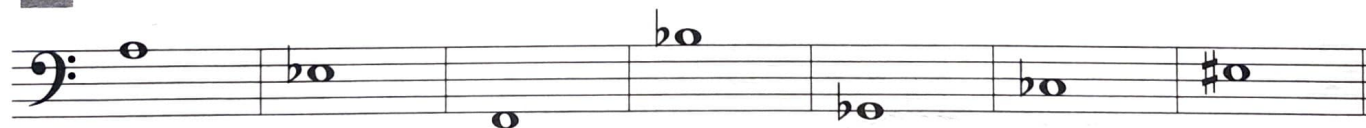
M3↓
31.

M7↑
32.

P8↑
33.

m7↑
34.

o3↓
35.



M6↓
36.

+4↓
37.

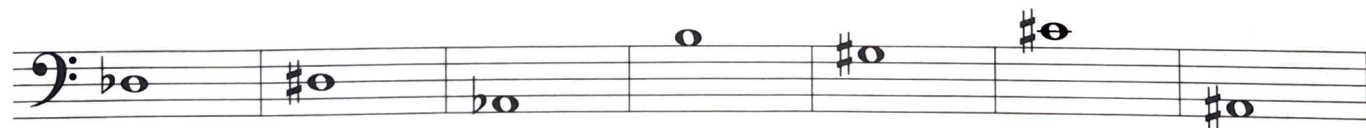
o7↑
38.

m3↓
39.

M7↑
40.

P5↓
41.

M2↓
42.



M3↑
43.

m2↑
44.

+5↑
45.

P4↓
46.

M7↓
47.

M6↓
48.

P5↑
49.

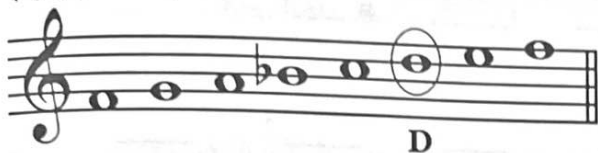
Workbook

ASSIGNMENT 7.3

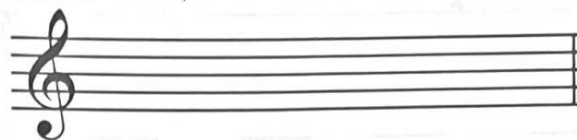
A. Writing relative major and minor scales

In each exercise, write the specified major scale. Then, beneath it, write the three types of relative minor scales (beginning on $\hat{6}$ of the major scale), using accidentals rather than key signatures.

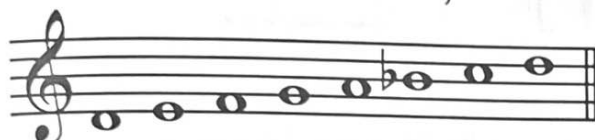
(1) (a) F major



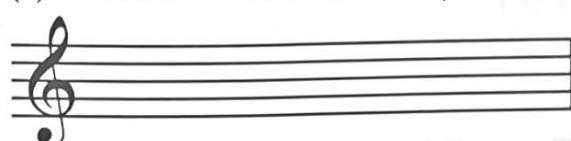
(2) (a) A \flat major



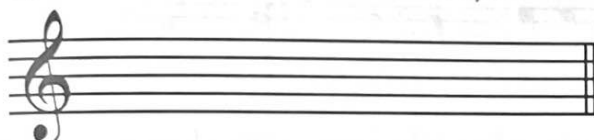
(b) Natural minor relative to F major



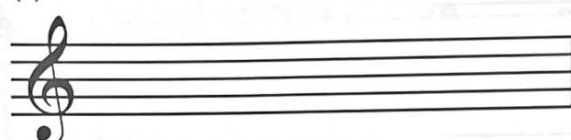
(b) Natural minor relative to A \flat major



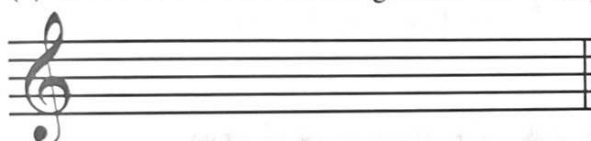
(c) Harmonic minor relative to F major



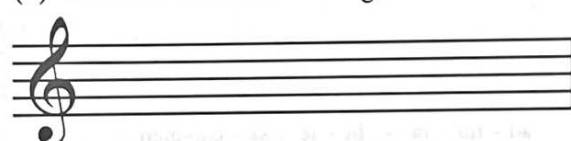
(c) Harmonic relative to A \flat major



(d) Melodic minor ascending, relative to F major



(d) Melodic minor ascending, relative to A \flat major



(3) (a) G major



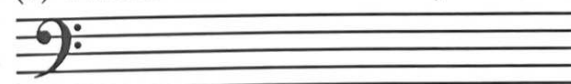
(4) (a) B major



(b) Natural minor relative to G major



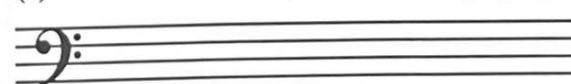
(b) Natural minor relative to B major



(c) Harmonic minor relative to G major



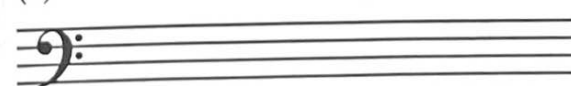
(c) Harmonic minor relative to B major



(d) Melodic minor ascending, relative to G major



(d) Melodic minor ascending, relative to B major



B. Identifying major and minor triads

Identify the root and quality of each of the following triads (e.g., B \flat m).

(1) (2) (3) (4) (5) (6) (7) (8) (9)



D \flat

(10) (11) (12) (13) (14) (15) (16) (17) (18)



(19) (20) (21) (22) (23) (24) (25) (26) (27)



Workbook

ASSIGNMENT 9.3

A. Writing major triads

Write the major key signature requested, then write the tonic triad (built from scale degrees $\hat{1}$, $\hat{3}$, and $\hat{5}$), using accidentals from the key signature.

(1) (2) (3) (4)

A B \flat C \sharp F

(5) (6) (7) (8)

D E \flat B E

Write major triads above each given note. First draw the note heads (line-line-line or space-space-space), then think of the major key signature of the bottom note to help you spell the chord.

(9) (10) (11) (12) (13) (14)

(15) (16) (17) (18) (19) (20)

(21) (22) (23) (24) (25) (26)

(27) (28) (29) (30) (31) (32)

B. Writing minor triads

Rewrite each major triad, and lower its third to make a minor triad.

(1) (2) (3) (4) (5)

(6) (7) (8) (9) (10)