

Intervals Part II: "Larger" and "Tricky" Intervals

Before you try these intervals, make sure you read the intervals packet, especially the part about using inversions to figure the "larger" intervals.

A. Identify these "larger" intervals. Use an "M" for major (e.g. M7) and an "m" for minor.

1 2 3 4 5 6 7 8 9 10

A musical staff with 10 measures. Each measure contains two notes. The notes are: 1. G4, B4; 2. Bb4, G4; 3. G4, A4; 4. Bb4, G4; 5. G#4, B4; 6. Bb4, G4; 7. G#4, B4; 8. Bb4, G4; 9. Bb4, G4; 10. G4, B4.

B. Now create the requested intervals.

11 12 13 14 15 16 17 18 19 20

A musical staff with 10 measures. Each measure contains two notes. The notes are: 11. G4, B4; 12. Bb4, G4; 13. Bb4, G4; 14. G4, B4; 15. G4, B4; 16. Bb4, G4; 17. Bb4, G4; 18. G#4, B4; 19. Bb4, G4; 20. G4, B4.

↑M7 ↓M6 ↓M6 ↑M7 ↑M6 ↑M7 ↓m7 ↓m6 ↓M6 ↓M7

C. Making "tricky" intervals. Make these augmented and diminished intervals. The best strategy is probably to start with "normal" intervals and then "stretch" or "shrink" them. Remember that descending intervals are altered in the opposite way from what you might expect. (To descend by a smaller interval, move the lower note UP, not down!)

21 22 23 24 25 26 27 28 29 30

A musical staff with 10 measures. Each measure contains two notes. The notes are: 21. G4, B4; 22. G4, B4; 23. G#4, B4; 24. Bb4, G4; 25. G#4, B4; 26. G4, B4; 27. Bb4, G4; 28. Bb4, G4; 29. Bb4, G4; 30. G#4, B4.

↑°5 ↑+2 ↓+2 ↓°5 ↑°7 ↑°7 ↓°5 ↑+2 ↑+4 ↑°7

D. Finally, identify these "tricky" intervals.

31 32 33 34 35 36 37 38 39 40

A musical staff with 10 measures. Each measure contains two notes. The notes are: 31. Bb4, G4; 32. Bb4, G4; 33. G4, B4; 34. G4, B4; 35. G4, B4; 36. G4, B4; 37. Bb4, G4; 38. Bb4, G4; 39. G4, B4; 40. G4, B4.
