

Name: \_\_\_\_\_

## MusTh 212: Intervals (in atonal theory)

### Part I: Interval Identification

1) For each of the traditional interval names, give the number of semitones in the interval:

- a. major third: \_\_\_\_\_
- b. perfect fifth: \_\_\_\_\_
- c. augmented sixth: \_\_\_\_\_
- d. diminished seventh: \_\_\_\_\_
- e. minor ninth: \_\_\_\_\_
- f. major tenth: \_\_\_\_\_

2) For each of the following number of semitones, give at least one traditional interval name:

- a. 4: \_\_\_\_\_
- b. 6: \_\_\_\_\_
- c. 9: \_\_\_\_\_
- d. 11: \_\_\_\_\_
- e. 15: \_\_\_\_\_
- f. 24: \_\_\_\_\_

### Part II. Ordered Pitch Intervals

1) Construct the following ordered pitch intervals on a musical staff, using middle C as your starting point.

- a. +15
- b. -7
- c. -4
- d. +23

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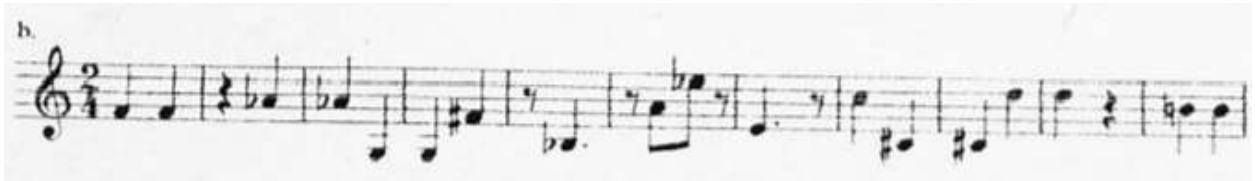
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2) For the following melodies, identify the ordered pitch interval formed by each pair of adjacent notes.



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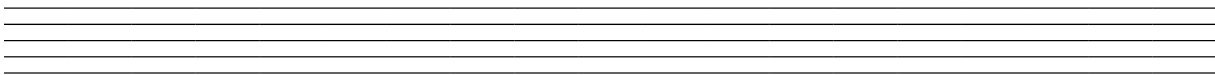


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**Part III. Unordered Pitch Intervals**

1) Construct the following unordered pitch intervals on a musical staff, using middle C the lowest note.

- a. 15
- b. 4
- c. 7
- d. 11
- e. 23



2) For the melodies in part II/2, identify the unordered pitch intervals formed by each pair of adjacent intervals.

a.

\_\_\_\_\_

b.

\_\_\_\_\_

**Part IV: Ordered Pitch-Class Intervals:**

1) For the melodies in part II/2, identify the ordered pitch intervals formed by each pair of adjacent intervals.

a.

\_\_\_\_\_

b.

\_\_\_\_\_

**Part V: Ordered Pitch-Class Intervals:**

1) For the melodies in part II/2, identify the unordered pitch-class intervals formed by each pair of adjacent intervals.

a.

\_\_\_\_\_

b.

\_\_\_\_\_