

MUSI 1700

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Lecture 6


Sep 25 2023

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# Ear Training Intervals for Midterm

- intervals: m2 M2 m3 M3 P4 P5
- ascending and descending
- harmonic (one note at a time) and melodic (all notes played together)

## “Famous song method”

m3 ascending: O Canada      $\hat{3} \rightarrow \hat{5}$

m3 descending: The Star-Spangled Banner      $\hat{5} \rightarrow \hat{3}$

### O Canada!

(Canada Anthem)

G maj

C. Lavallée (1841-1891)

Interval:  $B \rightarrow D$

### The Star-Spangled Banner

C maj  
Lyrics by Francis Scott Key

Music by John Stafford Smith

Interval:  $C \rightarrow E$

Interval:  $E \rightarrow F \rightarrow E$       $\hat{5} \rightarrow \hat{\#4} \rightarrow \hat{5}$

m2 ascending/descending: Jaws Theme, Fur Elise

### Jaws Theme

I don't know which  
key this is in unfortunately

Arr. Josiah Lee

Interval:  $E \rightarrow F \rightarrow E$

### Für Elise

Ludwig van Beethoven (1770-1827)  
arr. E Muirhead

Interval:  $E \rightarrow D\# \rightarrow E$

M2 ascending: Frère Jacques 4 → 5

M2 ascending/descending: Happy Birthday 5 → 6 → 5

**Frère Jacques (Round)**  
Are you Sleeping, Brother John?  
Traditional

A maj D → E

♩ = 120

**Happy Birthday**  
For Easy Piano  
Traditional  
Arranged by Ben Dunnett

F maj

Moderato

c → D → c

P4 ascending: Amazing Grace, Here Comes the Bride, Hark the Herald Angels Sing 5 → 1

P4 descending: Eine Kleine Nachtmusik 1 → 5 → 1

**Amazing Grace**  
Early American Folk Melody  
arranged by Richard Walters

G maj Andante

D → G

**Here Comes The Bride ( Wedding Song )**  
Wagner

F maj marcato

c → F

**Hark the Herald Angels Sing**  
Transcribed by Lee Lal

F maj

♩ = 120

c → F

**I. Allegro**  
from Eine Kleine Nachtmusik  
W. A. Mozart

Violin G maj

Allegro

G → D → G

P5 ascending: Star Wars 1 → 5

P5 ascending/descending: Can't Help Falling In Love 5 → 2 → 5

**Star Wars (Main Theme)**  
(from "Star Wars: Episode IV – A New Hope")  
Music by John Williams

C maj

c → G

**Can't Help Falling in Love With You**  
Bb Trumpet Part  
-Ella K.

G maj

♩ = 72

p

D → A → D

M3 ascending: When the Saints Go Marching In  $\hat{1} \rightarrow \hat{3}$

M3 descending: Beethoven's Symphony No. 5  $\hat{3} \rightarrow \hat{1}$

### When the Saints Go Marching In

Emma Cotton  
Arr. PianoTels



### Symphony No. 5 in C Minor

First Movement

Ludwig van Beethoven

E♭ maj

Adp. from arrangement  
by Ernst Pauer (1826-1905)

G → E♭

Allegro con brio



## Ear Training Triads for Midterm

People often confuse these two because they both sound "tense".

- Triads: Major triad, minor triad, Augmented triad, diminished triad

- all triads in root position

- expanded

- compressed

- sounds "bigger"

- wants to "resolve in"

- 1 semitone

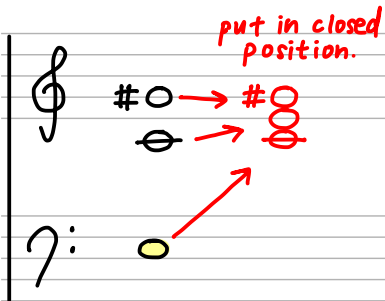
- m3 on m3

bigger than  
a major triad

- M3 on M3

# Going Over Some of Assignment 2's Questions

## 3. D3 Triad Inversions (b.)



Root: C

3rd: E

5th: G#

Bass: E

Position: 1st inversion

Figure:  $\frac{6}{3} = 6$

## 4. B3 (a.)

Some points:

- voice crossing is not ok, but two voices can share a note.
- In part a., the alto note should not be red since it is within the alto range.
- More than an octave between the tenor and bass voices is ok. It's not ok between the other voices though.
- A distance of an octave between voices, for example C4 to C5, is the maximum distance allowed.

Keep in mind:

- Avoid **voice crossing**
- Make sure there's proper **spacing between voices**
- Keep the notes in the proper **voice ranges**

#### 4. C4 Leading tones and chordal sevenths

Review: scale degree names

1: tonic

2: supertonic

3: mediant

4: subdominant - 5th below the tonic

5: dominant - 5th above the tonic, the most important scale degree

6: submediant - 5th below the mediant

7: leading tone (if major scale or raised 7 in harmonic or melodic minor) **OR**  
subtonic (if natural minor scale)

Leading tones are a semitone lower than the tonic (so they lead to the tonic) and subtonics are a tone lower than the tonic.

#### 4. C4 (a.)



D min:  $\text{V}$

leading tone:  $\text{C}\sharp$

(raise 7th from C  $\rightarrow$   $\text{C}\sharp$ )

subtonic      leading tone

Keyboard style: 3 notes in RH, 1 note in LH

4. D1

SATB: 2 notes in RH, 2 notes in LH

- Beware:
- stems facing wrong way
  - wrong # notes in  $\text{G}$  and  $\text{F}$ :
  - spacing and ranges (for SATB)

#### 4. F3 Realizing figured bass

e.

# d c#      # d c#  
p E      b p Eb  
d A      d A  
p A      p A  
5 #3 C E A      Ex: b5 #3

means raise  
the 3rd up  
one semitone

notes are C, E, A

a. - d. keyboard style

e. - h. SATB

Keyboard style:

- don't worry about SATB voice ranges, voice crossing
- RH triad should span one octave max

m3: other song?

↑&↓

. . . . .



Funfact: Aug triad is always in root position

M3 4  
M3 4  
M3 4

Funfact: d7 always in root as well

m3  
m3  
m3 ?  
m3

### 3. D3 Triad Inversions

b. put in closed position.

Diagram showing the construction of a D3 triad in 1st inversion. The treble clef staff shows a C# on the first line and an E on the second line. The bass clef staff shows a G# on the first line. Red arrows indicate the movement of the C# and E notes to form a closed triad in the treble staff.

Root: C

3rd: E

5th: G#

Bass: E

Position: 1st inversion

Figure:  $\frac{6}{3} = 6$