

D Major

D Minor (harmonic)

A Major

A Minor (harmonic)

E Major

E Minor (harmonic)

B Major

B Minor (harmonic)

Unit 5 Intervals of the Scale

Major and Perfect Intervals

The intervals of the G Major scale are shown below. Each interval is formed from the tonic note of the scale.

- The 2nd, 3rd, 6th, and 7th are called **Major** intervals.
- The 4th, 5th, and octave are called **Perfect** intervals.

These intervals are the same for all Major scales.

1. Draw a note above the one given to form harmonic intervals of the scale. Name each interval. Write **M** for Major and **P** for Perfect.

Key of E \flat Major

Key of A Major

2. Name these harmonic intervals of the scale.

Key of B \flat Major

3. Name these melodic intervals of the scale.

Key of D Major

4. Name these intervals. Think of the lowest note in each interval as the tonic note of a Major scale.

5. Draw a note above the one given to form these harmonic intervals of the scale. Think of the lowest note in each interval as the tonic note of a Major scale. Add sharps or flats when needed.

6. Name the circled intervals in the music below.

b. c. e. From *Prelude in F* by Bach

a. P 5th b. P 5th c. M 3rd d. P 4th e. M 6th f. M 2nd g. M 3rd

Major and Minor Intervals

Major intervals of the scale become **minor** when the upper note is lowered one half step.

Key of D Major

7. Draw the minor interval after each Major interval. Observe the key signature and use a flat sign or natural sign as needed.

Key of E Major

Key of F Major

8. Name each interval. Write **M** for Major and **m** for minor.

9. Draw a note above the one given to form these Major and minor intervals.

The Four Periods of Music History

The history of music writing is generally divided into four basic periods. Each period has certain styles, which make it unique.

1. The Baroque Period (1600 - 1750)

The term Baroque is used to describe the style of music written from approximately 1600 to 1750. The term was originally used to describe a style of art and architecture of highly decorative and extravagant design in the 17th and 18th centuries. The elaborate detail of design during the Baroque period can also be seen in the furniture of the era. It was a time when people wore lavish clothes and ornamented themselves with ruffles, jewels, and powdered wigs!

Before the invention of the piano, keyboard music was written for the clavichord and harpsichord. The clavichord produces a small, delicate sound and was used mainly in small rooms where it could be easily heard. The harpsichord has a bigger sound and was the favored instrument during the Baroque period.

Baroque keyboard music was frequently written in polyphonic texture. Baroque keyboard music was often written in binary form. Much of the music was written as dance pieces such as the minuet, gavotte, gigue, polonaise, march, bourree and courante. The prelude was also an important style of composition during the Baroque era. Preludes are often intended to precede another piece. The form of a prelude tends to be free and improvisatory. Bach wrote many preludes for his students as exercises for developing keyboard technique. The practice of embellishing a piece with ornaments was characteristic of the style of music

performance in the Baroque period. Ornaments were not always written in the music by the composer for it was customary that they be added at the performers discretion.

Baroque Composers

- Bach, Johann Sebastian (Germany, 1685-1750)
- Couperin, François (France, 1668-1733)
- Handel, George Frideric (b. Germany 1685 - d. England 1759)
- Rameau, Jean-Philippe (France, 1683-1764)
- Scarlatti, Domenico (b. Italy 1685 - d. Spain 1757)
- Telemann, Georg Philipp (Germany, 1681-1767)

A transitional period of about thirty years (1720-1750) called the Pre-Classical period set the stage for the emergence of the Classical period. Music of the Pre-Classical period had characteristics of both the Baroque and Classical periods.

Pre-Classical Composers

- Bach, Johann Christian (Germany, 1735-1782)
- Bach, Carl Philipp Emanuel (Germany, 1714-1788)
- Benda, George (Germany, 1722-1795)
- Kimberger, Johann Philipp (Germany, 1721-1783)
- Mozart, Leopold (Austria, 1719-1787)

2. The Classical Period (1750 - 1825)

The Classical period, dating from about 1750 to 1825, was a time of change from the decorative Baroque to a more simple style. The art and architecture of the period reflected these changes. Buildings were designed with simple elegant lines defined by balanced form. People wore clothes tailored in a less elaborate manner than in the Baroque period and wore fewer wigs and lavish styles.

Around the year 1700, an Italian named Bartolomeo Cristofori built a new instrument which he called a gravicembalo col piano e forte (a keyboard instrument that can play loud and soft). Thus, Cristofori is credited with building the first piano. Other manufacturers throughout Europe were developing new

instruments similar to Cristofori's during the 18th century. However, it was the design improvements made by Johann Stein in Vienna in the late 18th century that gave the piano its great popularity. It was these Viennese pianos that were used by composers such as Haydn, Mozart, and Beethoven.

Classical keyboard music was usually in homophonic texture. The harmonic structure was based on the use of primary and secondary triads and clearly defined cadences.

The binary form dance pieces of the Baroque period were replaced with ternary form pieces such as the minuet with trio, sonata and sonatina. The rondo also became an important form during the Classical period.

Classical Composers

- Beethoven, Ludwig van (Germany, 1770-1827)
- Clementi, Muzio (b. Italy 1752 - d. England 1832)
- Czerny, Carl (Austria, 1791-1857)
- Haydn, Joseph (Austria, 1732-1809)
- Kuhlauf, Friedrich (b. Germany 1786 - d. Denmark 1832)
- Mozart, Wolfgang Amadeus (Austria, 1756-1791)

- Pleyel, Ignaz (b. Austria 1757-d. France 1831)
- Türk, Daniel Gottlob (Germany, 1750-1813)

Ludwig van Beethoven bridged the Classical and Romantic periods. The music from his early and middle years was written in the traditions of the Classical period. Music from his later years influenced the emerging Romantic period.

3. The Romantic Period (1825 - 1900)

The French Revolution (1789-1794) stirred peoples' desire for freedom and individuality. Self-expression became important for musicians, artists, and writers and they looked for new ways to express beauty and imagination. Even in dress, expressive beauty was portrayed. Women wore hoop skirts and decorative clothing with embroidery and lace. Men wore ruffled shirts, wide bow ties, and elegant clothes. Strong emphasis on emotion and imagination is found in the literature, art, and architecture of the period.

Pianos in the Romantic period developed into a larger instrument with a bigger and more resonant sound than the pianos of the Classical period. The piano gained great popularity during the 19th century, and piano lessons were considered an important part of a good education.

Piano music of the Romantic period was often written with long, beautiful melodies and accompaniments that rely on the use of the pedal for legato. Composers wrote especially for the sound of the piano. They were inspired by the improvements to the piano, and began to write music which highlighted its expressive range. Music of the Romantic period often

contained melodies so beautiful that many have been made into popular songs. Although the harmonic structure was based on the use of primary and secondary chords, notes or chords not found in the scale or key of the piece were frequently used. Romantic piano pieces often have descriptive titles and are called character pieces. The waltz became a popular dance which replaced the minuet. The use of national folk music and dances (such as the Polish mazurka and polonaise) also became popular among composers of the Romantic period.

Romantic Composers

- Burgmüller, Friedrich (b. Germany 1806 - d. France 1874)
- Chopin, Frédéric (b. Poland 1810 - d. France 1849)
- Grieg, Edvard (Norway, 1843-1907)
- Heller, Stephan (Germany, 1814-1888)
- Schubert, Franz (Austria, 1797-1828)
- Schumann, Robert (Germany, 1810-1856)
- Spindler, Fritz (Germany, 1817-1905)
- Streabog, Jean Louis (France, 1835-1886)
- Tchaikovsky, Peter Ilyich (Russia, 1840-1893)

4. The 20th Century (1900 - 2000)

The 20th century was a time of great change in the world. Inventions such as the telephone, automobile, airplane, and computer set the 20th century apart from previous eras in a distinct way. These changes are reflected in the art, architecture, and music of the 20th century.

The piano of the 20th century is larger and more resonant than the pianos of the Romantic period. The modern grand piano has a brilliant tone necessary for projection in large concert halls. The second half of the 20th century saw the development of electronic pianos with digitally mastered sound.

Piano music of the 20th century is written in many different styles. 20th century piano pieces are frequently written in forms made popular in previous periods. However, 20th century composers frequently experimented with unusual harmonies, scales, and rhythms to give their music a distinctly different sound

than music of earlier periods. In the first half of the 20th century, several important new musical styles were impressionism, atonal music, and jazz. In the second half of the 20th century, electronic keyboards and synthesizers became an important part of creating new musical sounds. Also unique to the 20th century was the invention of sound recordings.

20th Century Composers

- Bartók, Béla (b. Hungary 1881 - d. New York 1945)
- Copland, Aaron (America, 1900-1990)
- Debussy, Claude (France, 1862-1918)
- Kabalevsky, Dmitri (Russia, 1904-1987)
- Khachaturian, Aram (Russia, 1903-1978)
- Rebikov, Vladimir (Russia, 1866-1920)
- Prokofiev, Sergei (Russia, 1891-1953)
- Shostakovich, Dmitri (Russia, 1906-1975)

Signs and Terms

Dynamics

TERM	SIGN	MEANING
pianississimo	<i>ppp</i>	very, very soft
pianissimo	<i>pp</i>	very soft
piano	<i>p</i>	soft
mezzo piano	<i>mp</i>	medium soft
mezzo forte	<i>mf</i>	medium loud
forte	<i>f</i>	loud
fortissimo	<i>ff</i>	very loud
fortississimo	<i>fff</i>	very, very loud
crescendo (cresc.)		gradually louder
diminuendo (dim.)		gradually softer

Character or Style

TERM	MEANING
cantabile	in a singing manner
dolce	gently, sweetly
espressivo	expressively
---etto	little
giocoso	humorous
--ino	little
leggiero	lightly
molto	much, very
poco	little
tranquillo	peacefully, tranquil, calm
scherzando	playful
spiritoso	spirited
subito	suddenly

Tempo

TERM	MEANING
adagio	slow
allegro	fast (also means cheerful, happy)
allegretto	somewhat fast (slower than allegro)
andante	walking tempo (flowing)
andantino	slightly faster than andante
animato	animated, with spirit
con brio	with spirit
con moto	with motion
largo	stately, broad, a very slow tempo
lento	slow
moderato	moderately
presto	very fast
vivace	lively, quick
vivo	lively

Changing Tempo

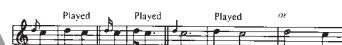
- accelerando (accel.)...gradually faster
- a tempo.....return to the original tempo
- ritardando (rit.).....gradually slower

Articulation

TERM	SIGN	MEANING
accent		strong emphasis
legato		smooth, connected
sforzando	<i>sf</i> or <i>sfz</i>	sudden strong accent
staccato		short, detached
tenuto		hold full value; slight emphasis

Ornaments

Appoggiatura



Mordent



Trill



Turn



Additional Signs and Terms

Arpeggio: The notes of a chord played one after another instead of together.

The notes of an arpeggio may be written out, or indicated by a wavy line to the left of the chord.

D. C. al Fine (da capo al fine): Play from the beginning to the *fine* (end).

Fermata : Hold a note longer than its time value.

Grace Note : A grace note is printed in small type. It is not counted in the rhythm; it is played quickly, almost together with the next note.

Octave Sign *8va*.....

When the octave sign is placed **over** notes, play one octave (eight notes) **higher** than written. When the octave sign is placed **under** notes, play them one octave **lower** than written.

Pedal Sign : The pedal sign shows when to press and lift the damper (right) pedal.

Repeat Signs

- Repeat from the beginning.
- Repeat between the pairs of dots and double bar lines.
- Play the **first ending** and repeat from the beginning; then skip the first ending and play the **second ending**.

Slur : A curved line over or under two or more notes that are to be played legato.

Tie : A curved line that connects notes on the same line or space. Play only the first note and hold it for the value of both notes.

tre corde: Release the soft (left) pedal.

una corda: Depress the soft (left) pedal.