

## Chapter 8

### Intervals in Action (Two-Voice Composition)

#### BASIC ELEMENTS

##### *Opening and closing patterns in note-against-note counterpoint*

A. Opening patterns: For each of the given note-against-note intervallic pairs below, add a note to complete the opening progression, then label the new interval. There may be more than one correct answer. Check the melodic and harmonic intervals formed by each connection. Do they each follow the guidelines outlined in the chapter?

The musical notation consists of four measures, each with a treble and bass staff. The notes and their intervals are as follows:

Measure	Treble Note	Bass Note	Interval Label
1	C4	C4	8
2	D4	F3	5
3	E4	G3	8
4	F4	D3	3

B. Closing patterns: For each of the given note-against-note intervallic pairs below, add a note to complete the closing progression, then label the new interval. There may be more than one correct answer. Check the melodic and harmonic intervals formed by each connection. Do they each follow the guidelines outlined in the chapter?

The image shows four musical exercises, each consisting of two staves (treble and bass clef) with a brace on the left. The exercises are as follows:

- Exercise 1:** Treble clef: G4, F4; Bass clef: G3, F3. The number '3' is written below the first measure.
- Exercise 2:** Treble clef: G#4, A4; Bass clef: G#3, A3. The number '8' is written below the first measure.
- Exercise 3:** Treble clef: G#4, A4; Bass clef: G#3, A3. The number '6' is written below the first measure.
- Exercise 4:** Treble clef: G4, F4; Bass clef: G3, F3. The number '6' is written below the first measure.

## ANALYSIS

### *Analysis of note-against-note counterpoint*

In the example below:

- Label the generic harmonic intervals between the staves.
- Label each melodic interval in the bass and soprano as a step, skip, or leap (st, sk, lp).
- Be ready to discuss the relationship between the two voices: are skips or leaps in one voice accompanied by a step or repeated pitch in the other?
- Above the staff, mark each harmonic intervallic connection with O (oblique), S (similar), C (contrary), or P (parallel). Consider which types of motion are used most, and fill in the blank beneath the example.
- Compare its counterpoint with the guidelines given in the chapter.

Leonard Bernstein and Stephen Sondheim, "America," from *West Side Story*, mm. 50–57

Try singing this excerpt in two parts with your classmates. Examine just the counterpoint between the two vocal parts (the accompaniment has been included for your performance).

Write in the number of each harmonic interval. What is the meter in this passage?

50 C  
ANITA *p*  
I like to be in A - mer - i - ca! O. K. by me in A - mer - i - ca!

51 F  
GIRLS (except ROSALIA) *p*  
I like to be in A - mer - i - ca! O. K. by me in A - mer - i - ca!

52 C  
Harmonic intervals: \_\_\_\_\_

53 G  
*p* *lightly*

54 E $\flat$   
Ev - 'ry - thing free in A - mer - i - ca For a small fee in A - mer - i - ca!

55 B $\flat$   
Harmonic intervals: \_\_\_\_\_

56 A $\flat$   
Ev - 'ry - thing free in A - mer - i - ca For a small fee in A - mer - i - ca!

57 C  
*f*