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# Preface

## Why Intervallic Studies?

When studying ear training systems such as movable-Do solfeggio, you focus on learning and memorizing relationships between pitches. Those relationships are predicated upon a sense of *resolution*. Thus, the function Sol is Sol because it theoretically resolves to Do – at least that’s how you learn to form and memorize the sound. What if Sol has no sound of resolution to Do? The obvious answer is that Sol would no longer be Sol. It would merely be a pitch without a relationship!

Losing a sense of Do, however, is a phenomenon that all ear training students discover at one point or another in their studies; Losing Do often happens in advanced chromatic melodies or in melodies which have quickly shifting key centers. Indeed, some music entirely defies a sense of key. For these melodic situations it is often necessary to employ a hearing technique to complement movable-Do solfeggio. Hearing *by interval* is that complement.

Hearing by interval is not as easy as it sounds and, indeed, many students find interval study to be most difficult. The reason for that difficulty is not readily apparent. Many ear training and solfeggio method books contain interval studies, but those studies are usually *contextual* interval studies. Sol down to Do, for example, is said to be a Perfect 5th interval; and while that is entirely true, that particular example does not necessarily prove *intrinsic* interval hearing. Such contextual interval studies are fine for learning interval *theory* but are not particularly useful for learning the primary sound of intervals in a way that allows their practical use in reading or composing. Simply put, you must learn and memorize the sound of each interval *as it is of itself*, usable in any musical context.

The interval studies in “Intervallic Ear Training for Musicians” require that you build intervals by measuring and memorizing their musical sizes *without* the context of tonality. Thus, the interval studies may be said to be *atonal*. Now, the term atonal is one that often sends a shudder through ear training students, but there is really nothing to fear. Interval study, when approached with the proper technique, is not more difficult than any other musical endeavor.

Learning and memorizing the sound of musical intervals is a worthy and necessary endeavor for a musician, and you will find that interval study not only creates a more independent and competent musical mind, but broadens your aesthetic appreciation by providing a primary understanding of musical architecture.

Steve Prosser
























Boston, Massachusetts

November, 2009
























# CHAPTER 7 • Dictation

## List of Exercises

### 2nds

CD1	Example	Type	Reference	Notes	Answer Page
1	1	Add-a-note		7	110
2	2	Add-a-note		10	110
3	3	Add-a-note		10	110
4	4	Add-a-note		15	110
5	5	Add-a-note (In 2 parts)		26	110
6	6	Line		6	110
7	7	Line		8	110
8	8	Line		10	110
9	9	Line		7	111
10	10	Line		6	111
11	11	Line		9	111
12	12	Line		9	111
13	13	Line		12	111
14	14	Line		12	111
15	15	Harmony		2	111
16	16	Harmony		2	111
17	17	Harmony		2	111
18	18	Harmony		2	111
19	19	Harmony		2	111
20	20	Harmony		3	111
21	21	Harmony		3	111
22	22	Harmony		3	111
23	23	Harmony		3	111
























## 3rds

CD1	Example	Type	Reference	Notes	Answer Page
24	1	Add-a-note	 C	7	112
25	2	Add-a-note	 A	10	112
26	3	Add-a-note	 D	10	112
27	4	Add-a-note	 F	15	112
28	5	Add-a-note	 D	26	112
29	6	Line	 F	6	112
30	7	Line	 B	8	112
31	8	Line	 C	10	112
32	9	Line	 E	7	113
33	10	Line	 C	6	113
34	11	Line	 A	9	113
35	12	Line	 B $\flat$	9	113
36	13	Line	 C	12	113
37	14	Line	 B	12	113
38	15	Harmony	 B $\flat$ (B)	3	113
39	16	Harmony	 F (T)	3	113
40	17	Harmony	 A $\sharp$ (T)	3	113
41	18	Harmony	 D $\flat$ (B)	3	113
42	19	Harmony	 C (T)	3	113
43	20	Harmony	 F $\sharp$ (M)	3	113
44	21	Harmony	 C $\flat$ (T)	4	113
45	22	Harmony	 F $\sharp$ (B)	3	113
46	23	Harmony	 B $\flat$ (T)	4	113
























## 4ths and 5ths

CD1	Example	Type	Reference	Notes	Answer Page
47	1	Add-a-note	$\text{F}\text{D}$	7	114
48	2	Add-a-note	$\text{C}$	10	114
49	3	Add-a-note	$\text{F}\text{G}$	10	114
50	4	Add-a-note	$\text{F}\text{F}\sharp$	15	114
51	5	Add-a-note (In 2 parts)	$\text{B}\flat$	26	114
52	6	Line	$\text{C}$	6	114
53	7	Line	$\text{F}\sharp$	8	114
54	8	Line	$\text{E}$	10	114
55	9	Line	$\text{D}$	7	115
56	10	Line	$\text{B}$	6	115
57	11	Line	$\text{A}$	9	115
58	12	Line	$\text{E}\flat$	9	115
59	13	Line	$\text{E}$	12	115
60	14	Line	$\text{F}$	12	115
61	15	Harmony	$\text{E (B)}$	3	115
62	16	Harmony	$\text{A (B)}$	3	115
63	17	Harmony	$\text{G (M)}$	3	115
64	18	Harmony	$\text{A}\sharp \text{ (B)}$	4	115
65	19	Harmony	$\text{C (T)}$	4	115
66	20	Harmony	$\text{C (B)}$	4	115
67	21	Harmony	$\text{B}\flat \text{ (T)}$	4	115
68	22	Harmony	$\text{C (T)}$	4	115
69	23	Harmony	$\text{C}\sharp \text{ (B)}$	4	115
























## Tritones

CD2	Example	Type	Reference	Notes	Answer Page
1	1	Add-a-note		7	116
2	2	Add-a-note		10	116
3	3	Add-a-note		10	116
4	4	Add-a-note		15	116
5	5	Add-a-note (in 2 parts)		26	116
6	6	Line		6	116
7	7	Line		8	116
8	8	Line		10	116
9	9	Line		7	117
10	10	Line		6	117
11	11	Line		9	117
12	12	Line		9	117
13	13	Line		12	117
14	14	Line		12	117
15	15	Harmony		3	117
16	16	Harmony		3	117
17	17	Harmony		3	117
18	18	Harmony		3	117
19	19	Harmony		3	117
20	20	Harmony		3	117
21	21	Harmony		4	117
22	22	Harmony		4	117
23	23	Harmony		4	117

## 6ths

CD2	Example	Type	Reference	Notes	Answer Page
24	1	Add-a-note		7	118
25	2	Add-a-note		10	118
26	3	Add-a-note		10	118
27	4	Add-a-note		15	118
28	5	Add-a-note (in 2 parts)		26	118
29	6	Line		6	118
30	7	Line		8	118
31	8	Line		10	118
32	9	Line		7	119
33	10	Line		6	119
34	11	Line		9	119
35	12	Line		9	119
36	13	Line		12	119
37	14	Line		12	119
38	15	Harmony		3	119
39	16	Harmony		3	119
40	17	Harmony		3	119
41	18	Harmony		3	119
42	19	Harmony		4	119
43	20	Harmony		4	119
44	21	Harmony		4	119
45	22	Harmony		5	119
46	23	Harmony		5	119

## 7ths

CD2	Example	Type	Reference	Notes	Answer Page
47	1	Add-a-note		7	120
48	2	Add-a-note		10	120
49	3	Add-a-note		10	120
50	4	Add-a-note		15	120
51	5	Add-a-note (in 2 parts)		26	120
52	6	Line		6	120
53	7	Line		8	120
54	8	Line		10	120
55	9	Line		7	121
56	10	Line		6	121
57	11	Line		9	121
58	12	Line		9	121
59	13	Line		12	121
60	14	Line		12	121
61	15	Harmony		3	121
62	16	Harmony		3	121
63	17	Harmony		3	121
64	18	Harmony		3	121
65	19	Harmony		4	121
66	20	Harmony		4	121
67	21	Harmony		4	121
68	22	Harmony		4	121
69	23	Harmony		5	121