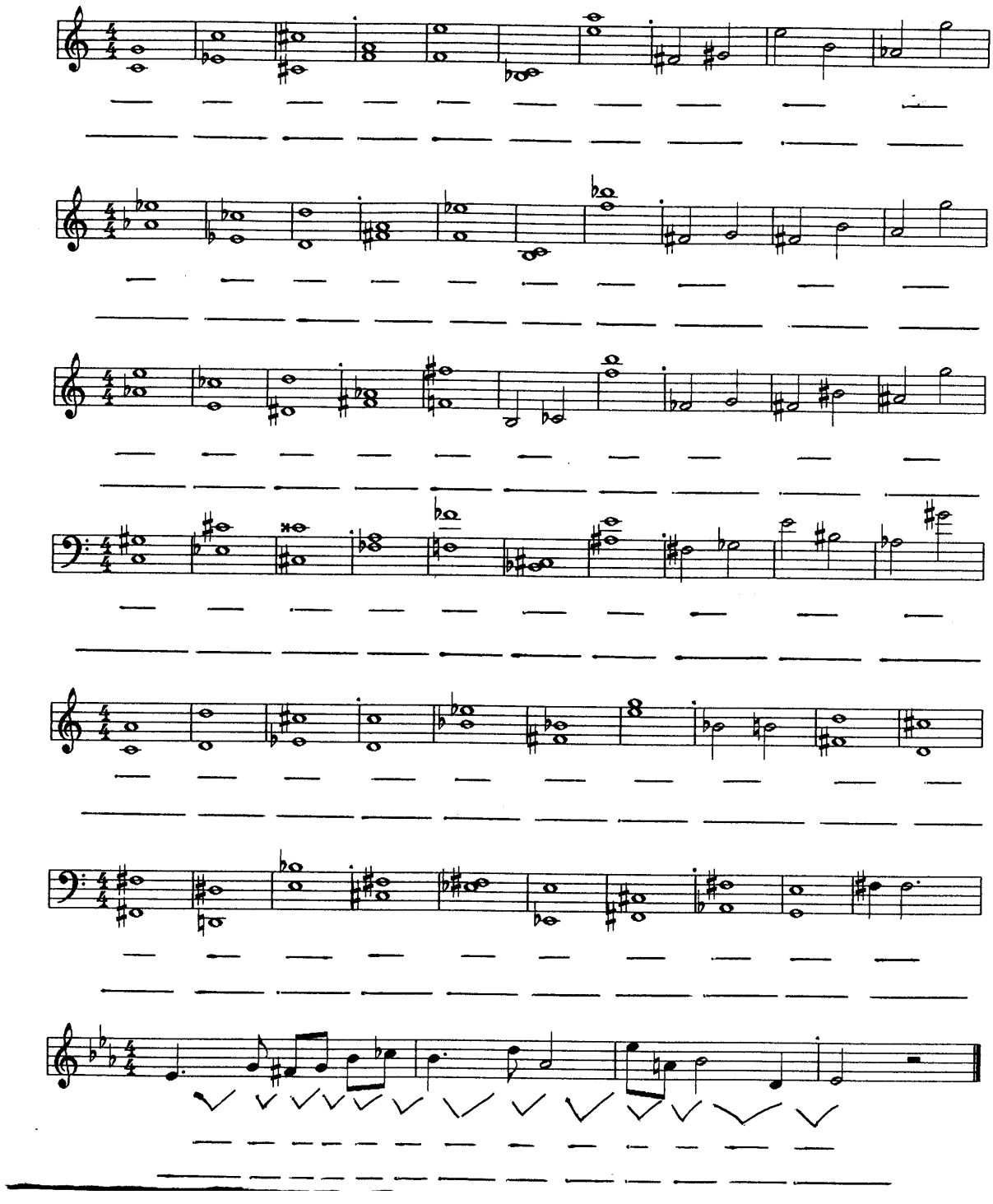
Intervals Name:

An interval is what we might call the *distance* between two notes. This *distance* is expressed as the number of steps of the scale between the lowest and the highest note, *always counting the lowest as number one*. For example C to G is a fifth, because we need 5 notes to go by alphabetic step from C (through D,E & F) to G.

For the intervals below write ON THE TOP OF THE TWO ANSWER SPACES what *distance* apart the notes are. Use the following terms: 2nd, 3rd, 4th, 5th, 6th 7th and unison (if both notes are on the same line or space) and octave (if the notes are 8 steps apart).



Qualifying the Intervals

You will have noticed that Eb - C as well as Eb - Cb or Eb - C# all count as intervals of the sixth. However, they cannot all be the same distance, because we know that Cb is deeper than C and that C# is higher than C. To be more accurate in naming the intervals we must qualify the *distance* as measured numerically with one of the following terms: Perfect, Major, Minor, Diminished or Augmented. This means that we should call Eb-C a *major* sixth; Eb-Cb a *minor* sixth; Eb-C# a *augmented* sixth. How we precisely arrive at these descriptions is given in the table below.

A: Always think of the bottom note as the first note of a major scale. If the top note in the interval fits to that major scale, then you describe the interval formed as a ***major 2nd, 3rd, 6th or 7th***. Oddly, the other intervals in the major scale are not called major, but perfect. So get used also to the ***perfect unison, 4th, 5th and 8ve***.

B: If the interval does not match up with the major or perfect intervals described in A above, but is a contracted by one semitone, then you describe the interval formed as a ***minor 2nd, 3rd, 6th or 7th*** or a ***diminished unison, 4th, 5th or 8ve***.

C: If the interval does not match up with the major or perfect intervals described in A above, but is a contracted by two semitones, then you describe the interval formed as a ***diminished 2nd, 3rd, 6th or 7th*** or (in extremely rare cases) a *double-diminished unison, 4th, 5th or 8ve*.

D: If the interval does not match up with the major or perfect intervals described in A above, but is a expanded by one semitone, then you describe the interval formed as an ***augmented 2nd, 3rd, 6th or 7th*** . Similarly you can also use the term ***augmented unison, 4th, 5th or 8ve***.

Some examples:

- Thinking in Eb major, C is the sixth note. Therefore Eb-C must be a *major* sixth. (Model A)
- However, Eb-Cb is a semitone smaller than the interval Eb-C. So Eb-Cb must be a *minor* sixth. (Model B)
- On the other hand, Eb-C# is a semitone greater than the interval Eb-C. So Eb-C# must be an *augmented* sixth. (Model D)

Your exercise:

is to return to your sheet called ***Intervals*** and on the lower of the two answer spaces write the appropriate qualifying term (major, perfect, minor, diminished or augmented) for each of the intervals you have named earlier.

Note:

- When two notes sound at the same time they are known as **harmonic** intervals.
- When an interval is formed by one note sounding after another, the interval is known as a **melodic** interval