



Ch. 6: Intervals

Sight-Singing: 2.18-2.31

Major Key Melodies that don't begin on Tonic. In Bass Clef

**In this chapter, we
combine pitches to form
intervals. We also
examine how composers
use intervals to write
music in different styles.**

Key Concept

An INTERVAL measures the musical space between pitches. Intervals are identified by their size (typically a number between 1 and 8) and quality (such as major or minor).

When naming intervals, always count the first and last letter names. For example, A to D is a fourth (A-B-C-D); ANY A up to ANY D is some kind of fourth, no matter what the accidental. Similarly, from A down to D is a fifth (A-G-F-E-D)

Melodic Intervals



Formed between two successive pitches in a melodic line

Diagram illustrating Melodic Intervals. Two staves (treble and bass clef) show a sequence of eight intervals, labeled 1 through 8, starting from a unison (U or 1). The intervals are represented by pairs of notes on the staff lines, showing the distance between successive pitches in a melodic line.

Interval	Treble Clef (Pitch 1)	Treble Clef (Pitch 2)	Bass Clef (Pitch 1)	Bass Clef (Pitch 2)
U or 1	C4	C4	C4	C4
2	C4	D4	C4	B3
3	C4	E4	C4	A3
4	C4	F4	C4	G3
5	C4	G4	C4	F3
6	C4	A4	C4	E3
7	C4	B4	C4	D3
8	C4	C5	C4	C3

Harmonic Intervals



Formed between two pitches sounding at the same time

Diagram illustrating Harmonic Intervals. Two staves (treble and bass clef) show a sequence of eight intervals, labeled 1 through 8, starting from a unison (U). The intervals are represented by pairs of notes sounding simultaneously on the staff lines.

Interval	Treble Clef (Pitch 1)	Treble Clef (Pitch 2)	Bass Clef (Pitch 1)	Bass Clef (Pitch 2)
U	C4	C4	C4	C4
2	C4	D4	C4	B3
3	C4	E4	C4	A3
4	C4	F4	C4	G3
5	C4	G4	C4	F3
6	C4	A4	C4	E3
7	C4	B4	C4	D3
8	C4	C5	C4	C3

Compound Intervals

All the intervals in previous slides are **SIMPLE INTERVALS**: they are an octave or smaller in size. Intervals larger than an octave are **COMPOUND INTERVALS**.

To name compound intervals, add 7 to the simple interval. For example, a second plus an octave equals a ninth, and a fourth plus an octave equals an eleventh. (Add 7 rather than 8 because we number the unison as 1 rather than 0)

EXAMPLE 6.3: Naming compound intervals

ninth = octave + second
(9 = 7 + 2)

tenth = octave + third
(10 = 7 + 3)

eleventh = octave + fourth
(11 = 7 + 4)

twelfth = octave + fifth
(12 = 7 + 5)

Step 1) Find the octave above bottom note

Step 2) Figure out how many steps above (interval)

**You now have the
knowledge to
complete
assignment**

6.1

DUE THURSDAY

9/20/18

Interval Quality

While an interval's size - Second, third, fourth, and so on - indicates roughly how large the interval is, its quality provides a more precise description.

EXAMPLE 6.6: Perfect intervals in major and minor scales

The image displays two musical staves, (a) F major and (b) F minor, illustrating perfect intervals. Both scales are written in treble clef. The F major scale (a) consists of the notes F, G, A, Bb, C, D, E, F. The F minor scale (b) consists of the notes F, G, Ab, Bb, C, D, Eb, F. Vertical yellow shaded regions highlight the first, fourth, fifth, and eighth degrees of each scale. Curved lines connect the notes at these degrees between the two staves, with labels P4, P5, and P8 indicating the intervals. Below each staff, the scale degrees are labeled with numbers and hats: 1, 4, 5, and 8.

(a) F major

(b) F minor

P4

P5

P8

1

4

5

8

Above you'll find the F Major Scale and its parallel, the F Minor Scale. You'll see that scale degrees 1,4,5, and 8 in the two scales are exactly the same. The Interval from 1 to 4 is a **PERFECT FOURTH** (abbreviated P4), from 1 to 5 is a **PERFECT FIFTH** (P5) and from 1 to 8 is a **PERFECT OCTAVE** (P8). The interval from 1 to itself is a **PERFECT UNISON** (PU). From the time of the earliest writings about music, around 5th century BCE, these intervals were considered the purest, hence the term "perfect."

Key Concept

Perfect Intervals, which share identical pitches in parallel major and minor keys, are never major or minor. Memorize these labels:

PU, P4, P5, P8

EXAMPLE 6.7: Major and minor intervals within scales

(a) F major

(b) F minor

The image displays two musical staves, (a) and (b), illustrating intervals within scales. Staff (a) shows the F major scale (F, C, G, A, B, E, D) with intervals M3 (F-C), M6 (F-B), and M7 (F-D) highlighted. Staff (b) shows the F minor scale (F, C, Bb, Ab, Gb, Eb, D) with intervals m3 (F-Bb), m6 (F-Ab), and m7 (F-Eb) highlighted. The intervals are labeled M3, M6, M7 for major and m3, m6, m7 for minor. The notes are labeled with scale degrees: 1, 3, 6, 7.

Now take a look at the same scales. Compare the intervals between 1 and 3, 1 and 6, and 1 and 7. In the major scale these form a MAJOR THIRD (M3), MAJOR SIXTH (M6), and MAJOR SEVENTH (M7), respectively. In the minor scale they are MINOR THIRD (m3), MINOR SIXTH (m6), and MINOR SEVENTH (m7). These are the intervals that give major and minor scale keys their characteristic sound.

Key Concept

Major intervals 3, 6 and 7 (built above the tonic of a major scale) are a half step larger than the corresponding minor intervals 3, 6, and 7 (built above the tonic in a minor scale). The interval between 1 and 2 is always a M2.

SUMMARY

Intervals may be

- * Melodic: Measured between successive notes
- * Harmonic: Measured between pitches sounding at the same time
- * Simple: Spanning an Octave or less
- * Compound: Spanning more than an octave

Intervals are labeled by their size and quality

- * Size measures the number of letter names spanned: U, 2, 3, 4, 5, 6, 7, 8
- * Intervals 2, 3, 6, 7 may be major or minor, but not perfect
- * Intervals U, 4, 5, and 8 may be perfect, but not major or minor

**You now have the
knowledge to
complete
assignment
6.2 and 6.3
DUE MONDAY
9/24/18**

How to find quality of an Interval

STEP 1) Look at the bottom note of an interval

STEP 2) Is top note in the MAJOR KEY of bottom note?