

Perfect and Major Intervals

The interval between the keynote of a major scale and the unison, 4th, 5th or octave of that scale is called a PERFECT INTERVAL.

Perfect Unison Perfect 4th Perfect 5th Perfect Octave

The interval between the keynote of a major scale and the 2nd, 3rd, 6th or 7th of that scale is called a MAJOR INTERVAL.

Major 2nd Major 3rd Major 6th Major 7th

THE DIATONIC INTERVALS OF THE MAJOR SCALE

When the keynote and the upper note of an interval are from the same major scale, it is called a DIATONIC INTERVAL. All diatonic intervals in the major scale are either perfect (P) or major (M). The perfect intervals are the unison, 4th, 5th and octave; the major intervals are the 2nd, 3rd, 6th and 7th. This is true for all major scales. P1 indicates a perfect unison; P8 indicates a perfect octave.

P1 Unison M2 M3 P4 P5 M6 M7 P8 Octave

Exercises

- 1** Name the harmonic intervals and indicate whether they are perfect or major.

M3 _____ _____ _____ _____ _____ _____

- 2** Write the note above the given note to complete the harmonic interval.

P5 P8 M3 M7 M6 P4 M2 P1

Minor Intervals

When the interval between the two notes of a major interval (2nd, 3rd, 6th or 7th) is decreased by a *half step* they become MINOR INTERVALS. For example, a major 3rd (M3) becomes a minor 3rd (m3) when decreased by a half step. A small letter "m" is used to signify a minor interval. Only major intervals may be made into minor intervals—perfect intervals may not.

How major intervals may be changed to minor intervals:

The diagram illustrates how major intervals are converted to minor intervals by lowering the upper note by a half step. It is organized into four rows, each representing a different interval type, and three columns representing different keys: C major, Bb major, and D major.

- 2nds:** Shows C2 to D2 (M2), C2 to Db2 (m2), and D2 to E2 (M2), D2 to Eb2 (m2), and E2 to F#2 (M2), E2 to F2 (m2).
- 3rds:** Shows C3 to Eb3 (M3), C3 to Ebb3 (m3), D3 to F3 (M3), D3 to Fb3 (m3), and E3 to G#3 (M3), E3 to G3 (m3).
- 6ths:** Shows C4 to Ab4 (M6), C4 to Abb4 (m6), D4 to B4 (M6), D4 to Bb4 (m6), and E4 to C#5 (M6), E4 to C5 (m6).
- 7ths:** Shows C4 to Bb4 (M7), C4 to Bbb4 (m7), D4 to C#5 (M7), D4 to C5 (m7), and E4 to D#5 (M7), E4 to D5 (m7).

Exercises

1 Name the intervals.

A musical staff with a treble clef. The notes are C4, Bb4, Ab4, G4, F4, E4, D4, C4. The interval between C4 and Bb4 is labeled "m6". Below the staff are seven blank lines for identifying the other intervals.

2 Write the note above the given note to complete the harmonic interval.

A musical staff with a bass clef. The notes are C3, D3, E3, F3, G3, A3, B3, C4. Below the staff, the intervals between consecutive notes are labeled: m3, m6, m2, m7, m2, m6, m3, m7.

3 Name the intervals, indicating whether they are perfect (P), major (M) or minor (m).

A musical staff with a treble clef. The notes are C4, G4, F4, E4, D4, C4, Bb4, A4. The interval between C4 and G4 is labeled "P5". Below the staff are seven blank lines for identifying the other intervals.

Augmented and Diminished Intervals

The word *augmented* means "made larger." When a perfect or major interval is made larger by a *half step*, it becomes an AUGMENTED INTERVAL. For example, a perfect 5th (P5) becomes an augmented 5th (aug 5). To raise a sharp note by a half step, use a DOUBLE SHARP \times .

A musical staff in G major (one sharp) showing augmented intervals. The notes are: G-A (aug 1), G-B (aug 2), G-C# (aug 3), G-D# (aug 4), G-E# (aug 5), G-F# (aug 6), G-G# (aug 7), and G-A# (aug 8). Each interval is labeled below the staff.

The word *diminished* means "made smaller." With the exception of the perfect unison, any perfect or minor interval that is made smaller by a *half step* becomes a DIMINISHED INTERVAL. For example, a perfect 4th (P4) becomes a diminished 4th (dim 4). To lower a flat note by a half step, use a DOUBLE FLAT $\flat\flat$.

A musical staff in G major (one sharp) showing diminished intervals. The notes are: G-F (dim 2), G-F# (dim 3), G-E (dim 4), G-D (dim 5), G-C (dim 6), G-B (dim 7), and G-A (dim 8). Each interval is labeled below the staff.

Since lowering either note of a perfect unison would actually *increase* its size, the perfect unison cannot be diminished, only augmented.

When the keynote and the upper note of an interval are *not* from the same major scale, it is called a CHROMATIC INTERVAL. Minor, diminished, and augmented intervals are always chromatic intervals in major keys.

Exercises

- 1 Name the augmented intervals.

A musical staff in G major (one sharp) showing augmented intervals: G-A (aug 1), G-B (aug 2), G-C# (aug 3), G-D# (aug 4), G-E# (aug 5), G-F# (aug 6), and G-G# (aug 7). The interval 'aug 5' is written below the staff, followed by seven blank lines for the student to write the other intervals.

- 2 Write the note above the given note to complete the augmented harmonic interval.

A musical staff in G major (one sharp) showing augmented intervals: G-A (aug 1), G-B (aug 6), G-C# (aug 3), G-D# (aug 4), G-E# (aug 5), G-F# (aug 8), G-G# (aug 7), and G-A# (aug 2). The intervals are labeled below the staff.

- 3 Name the diminished intervals.

A musical staff in G major (one sharp) showing diminished intervals: G-F (dim 2), G-F# (dim 3), G-E (dim 4), G-D (dim 5), G-C (dim 6), G-B (dim 7), and G-A (dim 8). The interval 'dim 5' is written below the staff, followed by seven blank lines for the student to write the other intervals.

- 4 Write the note above the given note to complete the diminished harmonic interval.

A musical staff in G major (one sharp) showing diminished intervals: G-F (dim 4), G-F# (dim 8), G-E (dim 2), G-D (dim 7), G-C (dim 3), G-B (dim 5), and G-A (dim 6). The intervals are labeled below the staff.

Solfège and Transposition

SOLFÈGE is a system of reading notes by assigning a different syllable to each note. The following syllables are used for all major scales as they relate to the scale degrees:

1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Ti Do

MOVEABLE DO means that the syllables apply to the same scale degrees, regardless of what key you are in. For example, in the key of C, the keynote C is called "Do". In the key of F, the keynote F is also called "Do".

1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Ti Do

1 2 3 4 5 6 7 8
Do Re Mi Fa Sol La Ti Do

When a melody is rewritten with the exact same sequence of notes and intervals into another key, it is called TRANSPOSITION. This raises or lowers the notes to make a melody easier to sing or play, or so it can be played by an instrument in another key.

The easiest way to transpose is by interval. For example, if a melody is in the key of C and you want to transpose it to the key of D, then you would rewrite all notes a major 2nd higher.

1 2 3 1 5 5 5 5 4 3 2 1
Do Re Mi Do Sol Sol Sol Sol Fa Mi Re Do

1 2 3 1 5 5 5 5 4 3 2 1
Do Re Mi Do Sol Sol Sol Sol Fa Mi Re Do

Exercises

- Write the syllable names under the notes of the following melody.

- Add solfège syllables, then transpose the following melody up a major 2nd adding solfège syllables. Add the new key signature.

- Add solfège syllables, then transpose the following melody down a major 2nd adding solfège syllables. Add the new key signature.

In the exercises below, you will hear notes *above* or *below* the given notes. For each example, write the note as a melodic half note in the first measure and a harmonic whole note in the second measure. No accidentals are required.

Track 50

1 Major 2nds:

a.



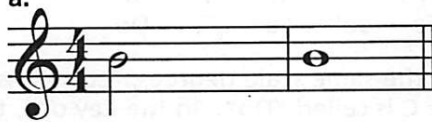
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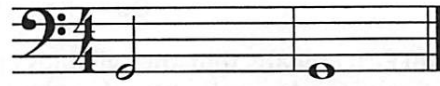
Track 51

2 Major 3rds:

a.



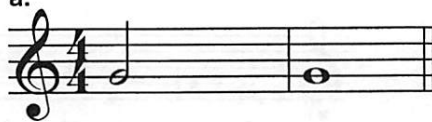
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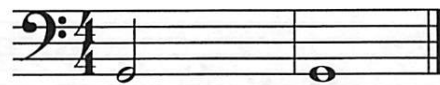
Track 52

3 Perfect 4ths:

a.



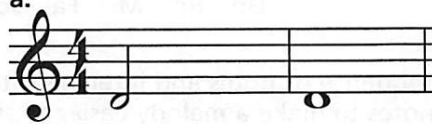
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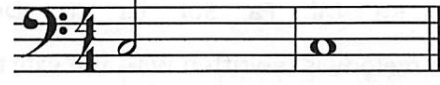
Track 53

4 Perfect 5ths:

a.



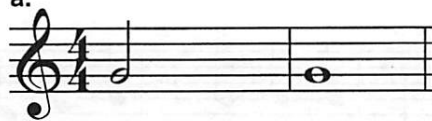
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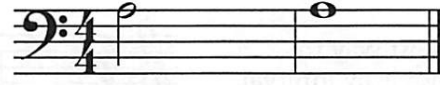
Track 54

5 Major 6ths:

a.



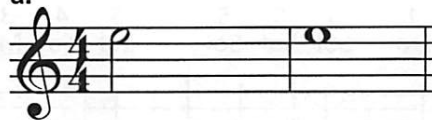
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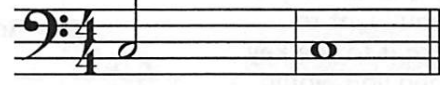
Track 55

6 Major 7ths:

a.



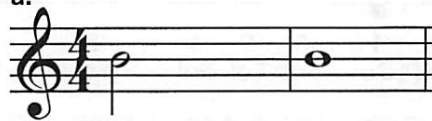
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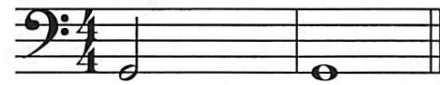
Track 56

7 Perfect Unison or Octaves:

a.



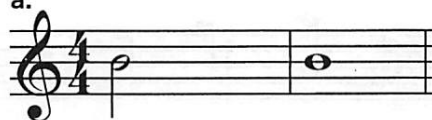
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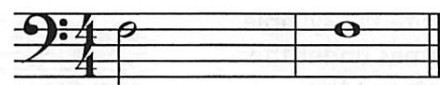
Track 57

8 Minor 2nds:

a.



b.



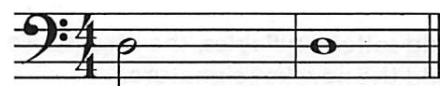
Track 58

9 Minor 3rds:

a.



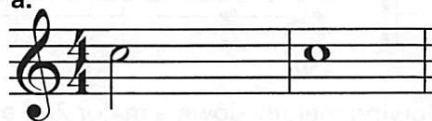
b.



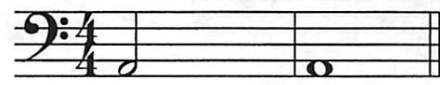
Track 59

10 Minor 6ths:

a.



b.



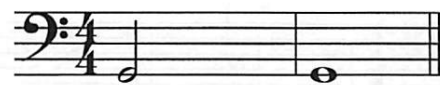
Track 60

11 Minor 7ths:

a.



b.



1 A perfect interval is the distance between the root of a major scale and the _____ , _____ , _____
or _____ .

2 A major interval is the distance between the root of a major scale and the _____ , _____ , _____
or _____ .

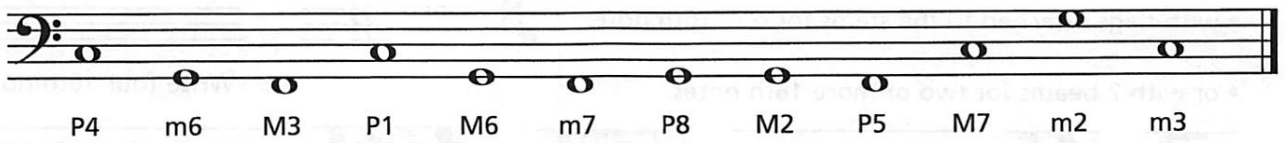
3 The two types of diatonic intervals are _____ and _____ .

4 Name the intervals below and indicate whether they are major (M), perfect (P) or minor (m).



m3 _____

5 Write the notes above the given notes to complete the harmonic interval.



P4 m6 M3 P1 M6 m7 P8 M2 P5 M7 m2 m3

6 A diminished interval occurs when a perfect or minor interval is made: (circle one) larger smaller

7 An augmented interval occurs when a major or perfect interval is made: (circle one) larger smaller

8 Minor, diminished, and augmented intervals are called _____ intervals.

9 Write the solfège syllable names under the notes of the following melody.

Joy to the World

George Frideric Handel (1685-1759)



10 Transposition is when a melody is rewritten in another _____.

11 Transpose the following melody up a major 2nd and write the new key signature.

Symphony in G, No. 94 ("The Surprise"), 2nd movement

Franz Joseph Haydn (1732-1809)

