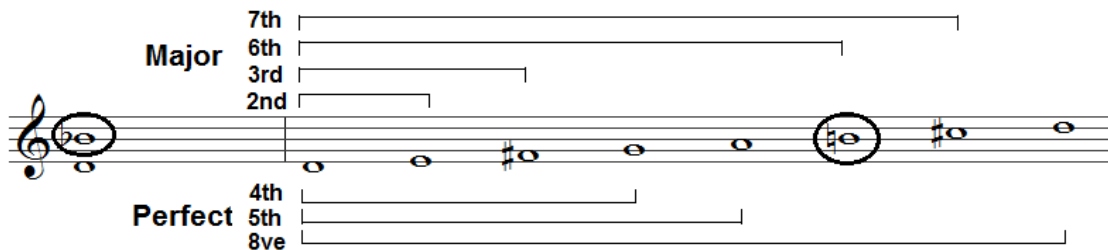


# Intervals

Method 1 (much better and practises understanding of keys and scales)

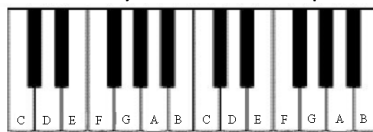
1. Work out the interval size
  - In the example below D up to B = a sixth
2. Write out a major scale starting on the **lower** note (you can save time by only going up as far as your upper note)
  - In the example below, a D major scale
3. In a major scale the 4<sup>th</sup>, 5<sup>th</sup> and octave above the tonic are **perfect** and all the rest of the intervals are **major**
4. If the upper note of your interval is *different* from that in the major scale, use the table below the main example to work out what type of interval you have:
  - In this case Bb is one semitone lower than B natural, so the interval is a **minor sixth**.



Compared to the major scale, the upper note is ...	4 <sup>th</sup> , 5 <sup>th</sup> , 8 <sup>ve</sup>	2 <sup>nd</sup> , 3 <sup>rd</sup> , 6 <sup>th</sup> , 7 <sup>th</sup>
... one semitone higher	augmented	augmented
... the same	perfect	major
... one semitone lower	diminished	minor
... two semitones lower	(Double diminished)	diminished

Method 2 (simpler but also dumber!)

- 1) work out the interval between the two **letter names**. An interval from C to D, for example, will always be a second, regardless of any additional sharps and flats.



- 2) count the number of semitones between the two notes:

Minor second	1 semitone	Perfect fifth	7 semitones
Major second	2 semitones	Minor sixth	8 semitones
Minor third	3 semitones	Major sixth	9 semitones
Major third	4 semitones	Minor seventh	10 semitones
Perfect fourth	5 semitones	Major seventh	11 semitones
[aug, 4 <sup>th</sup> OR dim. 5 <sup>th</sup> ]	6 semitones		

- **diminished intervals are** one semitone smaller **than the values given above**
- **augmented intervals are** one semitone larger **than the values given above**