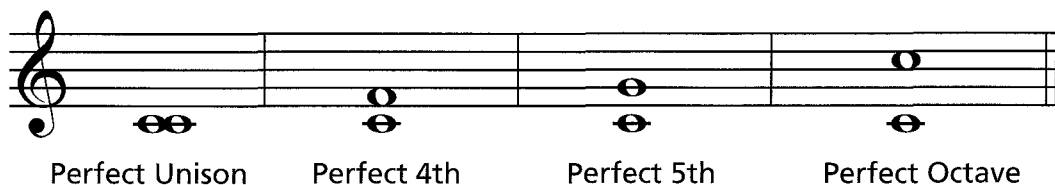
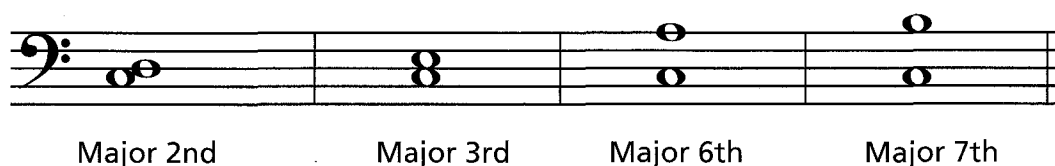


Perfect and Major Intervals

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

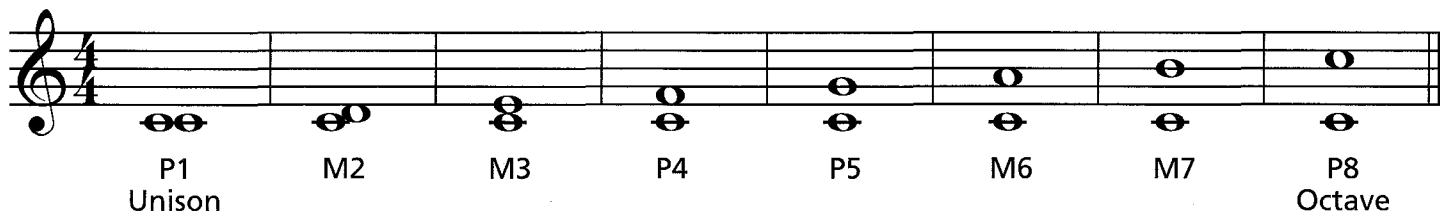


The interval between the keynote of a major scale and the 2nd, 3rd, 6th or 7th of that scale is called a **MAJOR INTERVAL**.



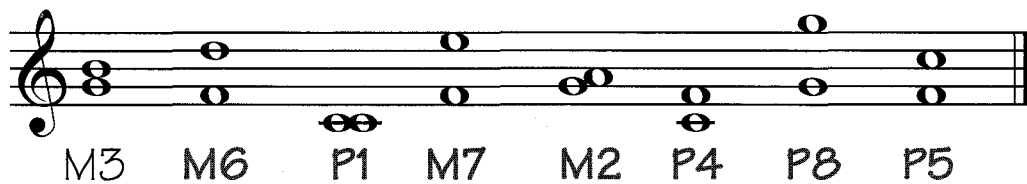
THE DIATONIC INTERVALS OF THE MAJOR SCALE

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.

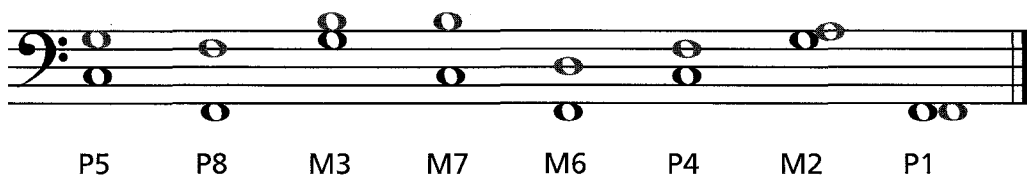


Exercises

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



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



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:

2nds

3rds

6ths

7ths

Exercises

- 1** Name the intervals.

m6 m2 m3 m7 m3 m7 m6 m2

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

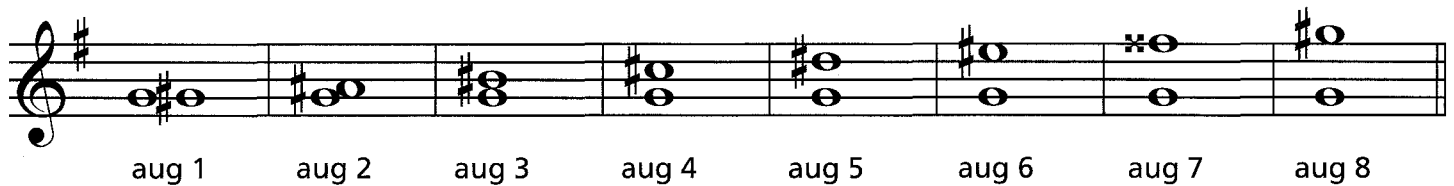
m3 m6 m2 m7 m2 m6 m3 m7

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

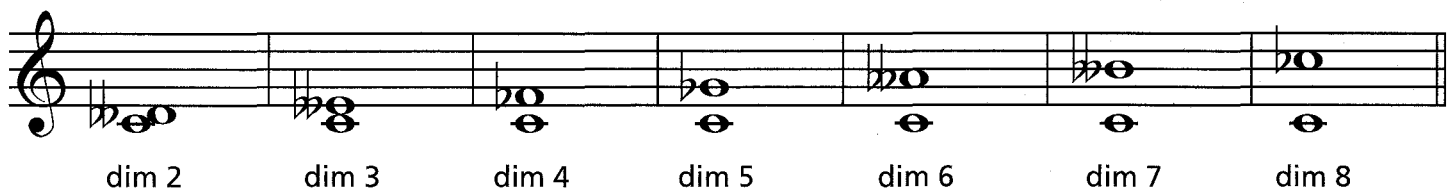
P5 M7 M6 M3 m7 P4 m3 m6

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 .



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 $\flat\flat$.

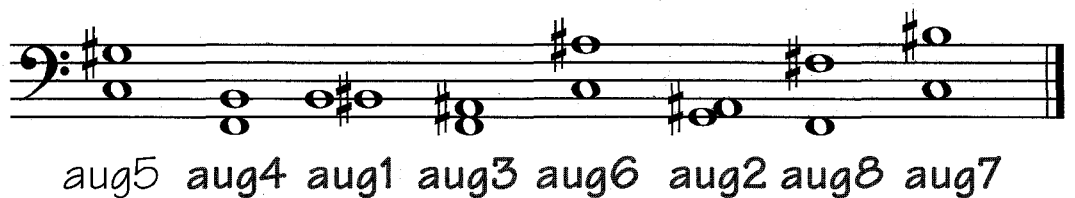


Since lowering either note of a perfect unison would actually *increase* its size, the perfect unison cannot be diminished, only augmented.

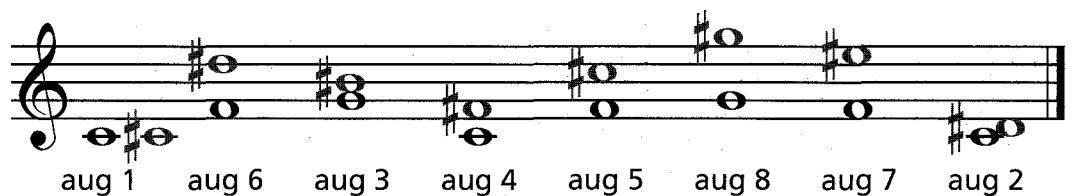
When the keynote and the upper note of an interval are *not* from the same major scale, it is called a CHROMATIC INTERVAL. Minor, diminished, and augmented intervals are always chromatic intervals in major keys.

Exercises

- 1** Name the augmented intervals.



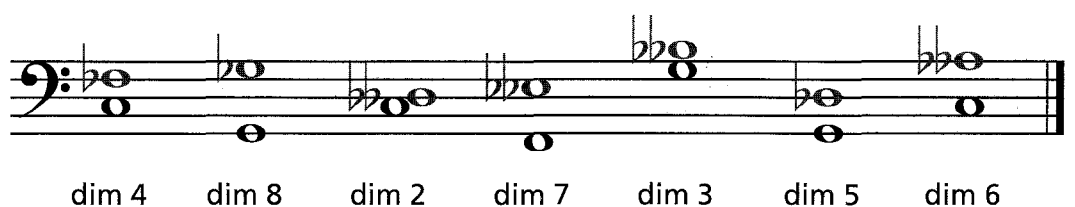
- 2** Write the note above the given note to complete the augmented harmonic interval.



- 3** Name the diminished intervals.



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

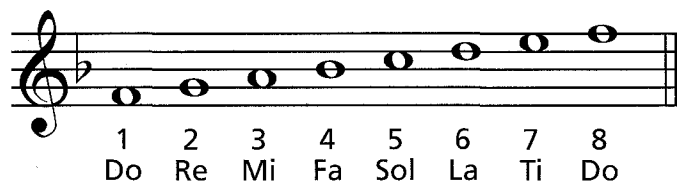
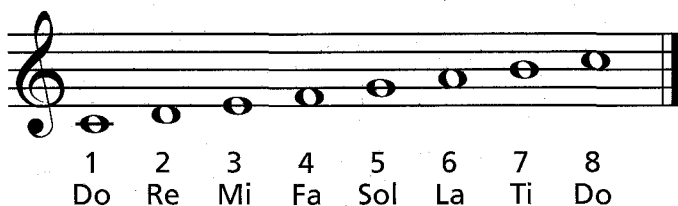


Solfège and Transposition

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:



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".



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.



Exercises

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



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



- 3** 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:

b.



Track 51

2 Major 3rds:

b.



Track 52

3 Perfect 4ths:

b.



Track 53

4 Perfect 5ths:

b.



Track 54

5 Major 6ths:

b.



Track 55

6 Major 7ths:

b.



Track 56

7 Perfect Unison or Octaves:

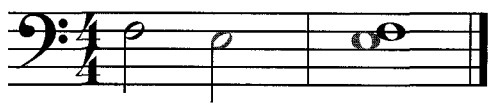
b.



Track 57

8 Minor 2nds:

b.



Track 58

9 Minor 3rds:

b.



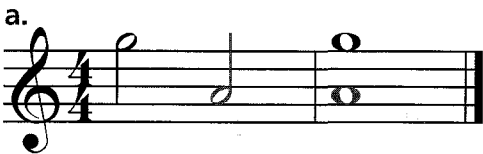
Track 59

10 Minor 6ths:

b.



Track 60

11 Minor 7ths:

b.

