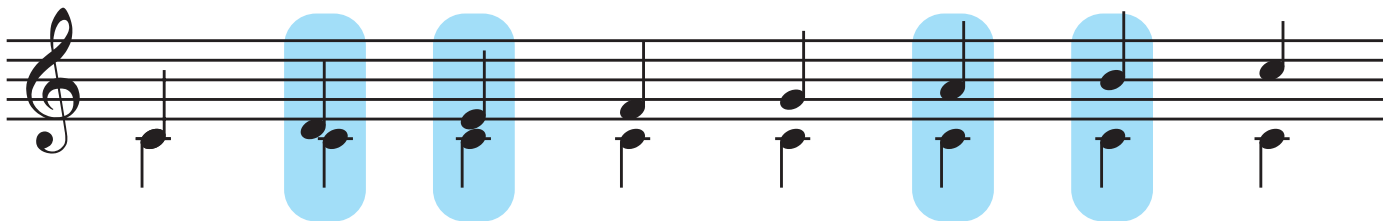


# Imperfect Intervals

WE'VE TALKED ABOUT *UNISONS, FOURTHS, FIFTHS* AND *OCTAVES*, BUT WHAT ABOUT THE REST? ARE THESE OTHER INTERVALS SOMEHOW *IMPERFECT*?



WELL, YES, BUT NOT BECAUSE THEY ARE SOMEHOW *INFERIOR* TO PERFECT INTERVALS... *SECONDS, THIRDS, SIXTHS* AND *SEVENTHS* JUST WORK A LITTLE *DIFFERENTLY*!



FOR ONE THING, THE *INFLECTION* FOR THESE INTERVALS IS NEVER *PERFECT*; IT WILL BE EITHER *MAJOR* OR *MINOR*. MINOR INTERVALS ARE A HALF-STEP SMALLER THAN MAJOR INTERVALS. LIKE PERFECT INTERVALS, THOUGH, THEY CAN ALSO BE *AUGMENTED* OR *DIMINISHED*; AUGMENTED INTERVALS ARE A HALF-STEP LARGER THAN MAJOR, AND DIMINISHED INTERVALS ARE A HALF-STEP SMALLER THAN MINOR.

HOW DO WE KNOW IF AN INTERVAL IS *MAJOR* OR *MINOR*? WE CAN ACTUALLY USE THE *MAJOR SCALE* TO FIND OUT. NOTICE THAT, IN THE MAJOR SCALE, INTERVALS FROM THE *TONIC* UP TO ANOTHER SCALE DEGREE ARE *MAJOR*.



LIKewise, INTERVALS FROM THE TONIC *DOWN* TO ANOTHER SCALE DEGREE ARE *MINOR*.



KNOWING THIS, WHEN YOU ARE CONFRONTED WITH A *SECOND, THIRD, SIXTH* OR *SEVENTH*, YOU CAN FIND ITS *INFLECTION* BY THINKING ABOUT THE KEY SIGNATURE OF THE TOP AND/OR BOTTOM NOTE.

WE KNOW THIS IS A *MAJOR SIXTH* BECAUSE *D*, THE TOP NOTE, IS IN THE KEY OF *F MAJOR* (THE BOTTOM NOTE).



AND THIS IS A *MINOR SEVENTH* BECAUSE *B*, BOTTOM NOTE, IS IN THE KEY OF *A MAJOR* (THE TOP NOTE).

IF THE *TOP NOTE* IS IN THE MAJOR KEY OF THE *BOTTOM NOTE*, THE INTERVAL IS *MAJOR*.  
IF THE *BOTTOM NOTE* IS IN THE MAJOR KEY OF THE *TOP NOTE*, THE INTERVAL IS *MINOR*.

WHEN THE NOTES OF THE INTERVAL HAVE *ACCIDENTALS*, THE ASSOCIATED KEY SIGNATURES CAN BE MORE *COMPLICATED*... SO IT'S EASIEST TO *TEMPORARILY IGNORE* THE ACCIDENTALS, DETERMINE THE INTERVAL, AND THEN *ADD THE ACCIDENTALS BACK ONE AT A TIME* AND TRACK HOW THE INTERVAL CHANGES!



ACK! WHAT IS *THAT*? LET'S FIRST *HIDE* THE ACCIDENTALS...



M6

*E* IS IN THE KEY OF *G*, SO WE KNOW THIS IS A *MAJOR SIXTH*.



m6

ADDING BACK THE *FLAT* MAKES THE INTERVAL *SMALLER*, SO IT'S NOW A *MINOR SIXTH*...



d6

ADDING BACK THE *SHARP* MAKES IT EVEN *SMALLER*... A *DIMINISHED SIXTH*!