

Diatonic Intervals

THE MOST BASIC WAY WHICH WE IDENTIFY DIFFERENT INTERVALS IS BY **COUNTING THE STEPS** BETWEEN THE TWO NOTES.

AN **INTERVAL** IS THE **DISTANCE IN PITCH** BETWEEN TWO NOTES.

SMALLER INTERVALS

LARGER INTERVALS

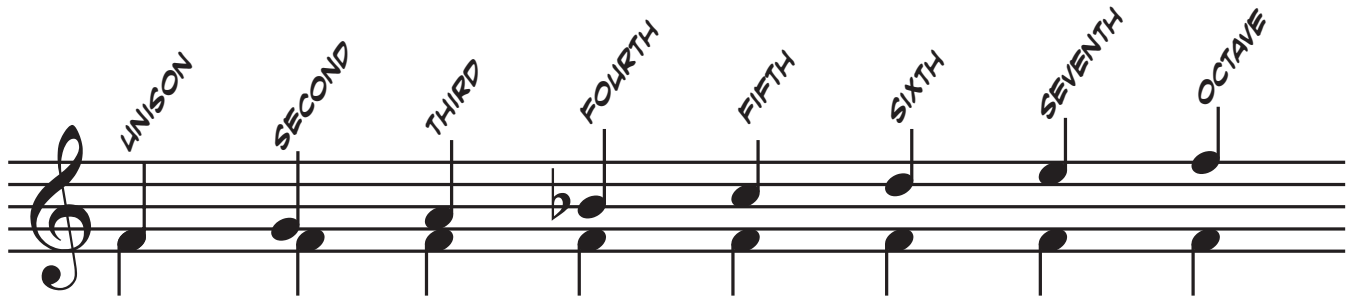
SPECIFICALLY, WE COUNT **SCALE DEGREES**, BUT THE **EASIEST** WAY TO DO IT IS TO COUNT **LINE**S AND **SPACE**S ON THE **STAFF**.

WHEN COUNTING, BEGIN WITH THE **BOTTOM** NOTE AS **ONE** AND COUNT UNTIL YOU REACH THE **TOP** NOTE.

THIS INTERVAL IS A **SEVENTH**!

WHEN COUNTING THE **LINE**S AND **SPACE**S, WE CAN SAFELY **IGNORE** ANY **ACCIDENTALS**.

THIS INTERVAL IS ALSO A **SEVENTH**... WE'LL DISCUSS HOW IT'S **DIFFERENT** VERY **SOON**!



TWO NOTES ON THE SAME LINE OR SPACE IS CALLED A **UNISON**.

THAT'S LATIN FOR "ONE SOUND"!

AND THAT'S LATIN FOR "EIGHT"!

THE DISTANCE FROM A NOTE TO THE NEXT CLOSEST NOTE WITH THE SAME LETTER NAME IS CALLED AN **OCTAVE**.

WHEN WE ARE TALKING ABOUT INTERVALS WE SOMETIMES DISCUSS **HARMONIC INTERVALS** AND **MELODIC INTERVALS**.



HARMONIC INTERVAL

MELODIC INTERVAL

A HARMONIC INTERVAL IS SIMPLY TWO NOTES PLAYED **SIMULTANEOUSLY**; A MELODIC INTERVAL IS **ONE NOTE PLAYED AFTER THE OTHER**.

AND WHEN YOU **SWAP** THE TWO NOTES (MOVE THE LOWER NOTE **UP** BY AN **OCTAVE** SO IT BECOMES THE **HIGHER** NOTE), THAT IS CALLED **INVERTING** THE INTERVAL.



IT'S HELPFUL TO REMEMBER THAT **SECONDS** ALWAYS INVERT TO **SEVENTHS**, **THIRDS** TO **SIXTHS**, AND SO FORTH...

THE FACT THAT EACH OF THESE PAIRS ADD UP TO **NINE** IS KNOWN TO THEORISTS AS "**THE RULE OF NINES**."

THE RULE

2ND ↔ **7TH**

3RD ↔ **6TH**

4TH ↔ **5TH**

5TH ↔ **4TH**

6TH ↔ **3RD**

7TH ↔ **2ND**

OF NINES