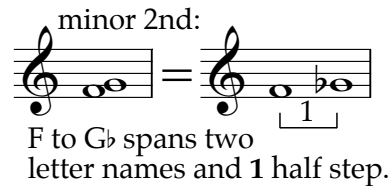


*Section 3.2***MASTERING INTERVALS 1****Major and minor seconds**

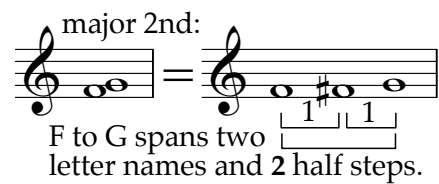
**Minor seconds** (m2) span **one** half step and **two** letter names. **Major seconds** (M2) span **two** half steps (=one whole step) and **two** letter names.

minor 2nd:



F to G $\flat$  spans two letter names and 1 half step.

major 2nd:

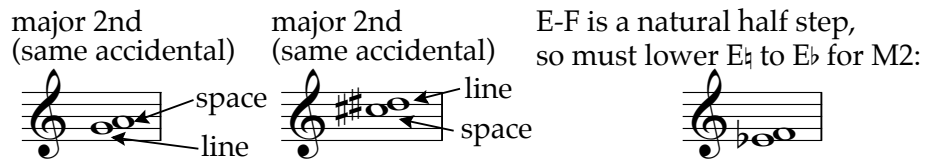


F to G spans two letter names and 2 half steps.

**Pattern for seconds**

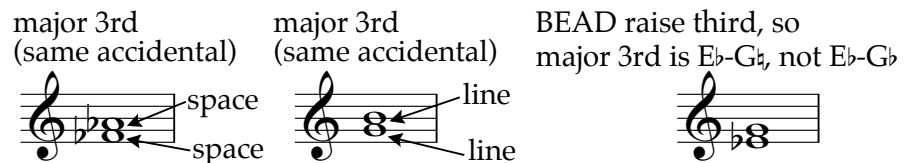
**Pattern for seconds:** line-space OR space-line (one note on a line and one on an adjacent space). The same accidental on both notes is always a major second, except E to F and B to C (the natural half steps) are minor seconds. Consider carefully any second involving the letter names E to F or B to C.

major 2nd (same accidental)      major 2nd (same accidental)      E-F is a natural half step, so must lower E $\sharp$  to E $\flat$  for M2:


**Pattern for thirds**

**Pattern for thirds:** adjacent lines OR adjacent spaces. The same accidental on both notes is always a major third, except BEAD raise the top note with an accidental (**BEAD raise third**, that is: **B** to D $\sharp$ , **E** to G $\sharp$ , **A** to C $\sharp$ , **D** to F $\sharp$ ). Also, major thirds are the root and third of major triads; minor thirds are the root and third of minor triads. See **4.1 Introducing Triads**.

major 3rd (same accidental)      major 3rd (same accidental)      BEAD raise third, so major 3rd is E $\flat$ -G $\sharp$ , not E $\flat$ -G $\flat$



**Pattern for fourths**

**Pattern for fourths:** one line or space larger than some third. Train your eye to see this. The same accidental on both notes is always a perfect fourth, except F-B = augmented (F<sub>♯</sub>-B<sub>♯</sub> or F<sub>♯</sub>-B<sub>♯</sub> or F<sub>b</sub>-B<sub>b</sub>).

**Pattern for fifths**

**Pattern for fifths:** two lines away OR two spaces away. The same accidental on both notes is always a perfect fifth, except B-F = diminished (B<sub>♯</sub>-F<sub>♯</sub> or B<sub>♯</sub>-F<sub>♯</sub> or B<sub>b</sub>-F<sub>b</sub>). P5s are the root and fifth of major or minor triads.

**Pattern for sixths**

**Pattern for sixths:** one line or space larger than a fifth. Train your eye to see this relationship. M6 = P5 + M2 (major sixth = perfect fifth + major second).

**Pattern for sevenths**

**Pattern for 7ths:** one line or space less than an octave. M7 = P8 minus minor 2nd (major seventh = perfect octave minus minor second).

**Summary of core intervals**

**2nds/3rds/4ths/5ths:** If both notes have the same accidental, the interval is major (2nd/3rd) or perfect (4th/5th), **except** natural half steps, BEAD raise third, F-B, and B-F. A **major sixth** is a perfect fifth plus a major second, and a **major seventh** is a perfect octave minus a minor second.