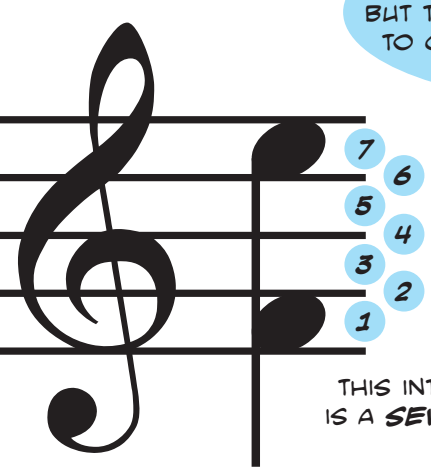
Diatonic Intervals

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

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

SPECIFICALLY, WE COUNT **SCALE DEGREES,** BUT THE **EASIEST** WAY TO DO IT IS TO COUNT **LINES AND SPACES** ON THE **STAFF.**

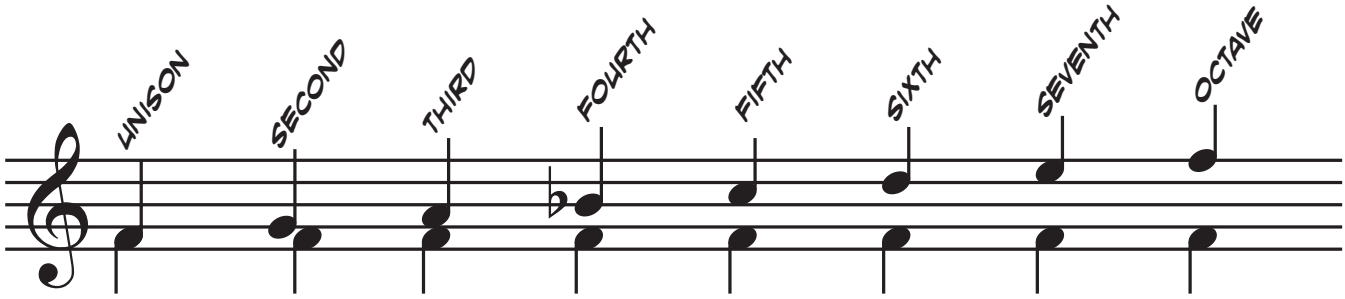


WHEN COUNTING, BEGIN WITH THE **BOTTOM NOTE** AS **ONE** AND COUNT UNTIL YOU REACH THE **TOP NOTE.**

THIS INTERVAL IS A **SEVENTH!**

WHEN COUNTING THE **LINES** AND **SPACES,** WE CAN SAFELY **IGNORE** ANY **ACCIDENTALS.**

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



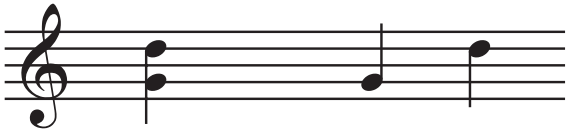
TWO NOTES ON THE SAME LINE OR SPACE IS CALLED A **UNISON.**

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.**



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 OF NINES

2ND	7TH
3RD	6TH
4TH	5TH
5TH	4TH
6TH	3RD
7TH	2ND