

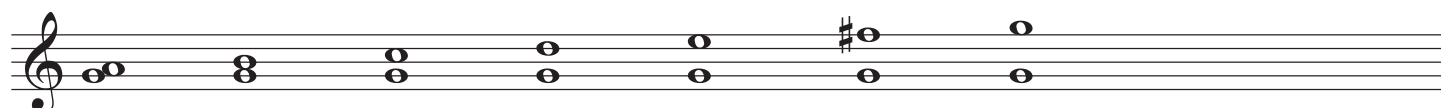
DIMINISHED & AUGMENTED INTERVALS

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 Theory Studies
 Worksheet 6

Instructions: These worksheets assume that you have watched the music theory videos posted on Cascadia's website. If you don't understand everything on the worksheet, review the video or email me. You can also ask lots of questions during our 11 o'clock Thursday morning Zoom sessions. Happy Music Learning!!

1. Like major, minor and perfect intervals, DIMINISHED (smaller) and AUGMENTED (larger) intervals are ALWAYS numerically identified according to their line/space relationship. Any interval can be altered to make it smaller or larger, but a 3rd is always a 3rd, a 4th always a 4th, etc.

Following are the intervals in a Major Scale. Let's use the 2nd (G to A) of the G Major scale for demonstration:



M2 M3 P4 P5 M6 M7 P8

Let's alter the major second between G and A. The changes are defined below.

G to Ab becomes a minor second when the A is flatted, making the interval one half-step smaller.

G# to A becomes a minor second when the G is sharped, making the interval one half-step smaller.

G to Abb becomes a diminished second when the A is flatted twice, making the actual pitches a unison.

Gx (double sharp) to A becomes a diminished second when the G is double sharped, making the actual pitches unison.

G to A# becomes an augmented second when the A is sharped, making the major interval a half-step larger.

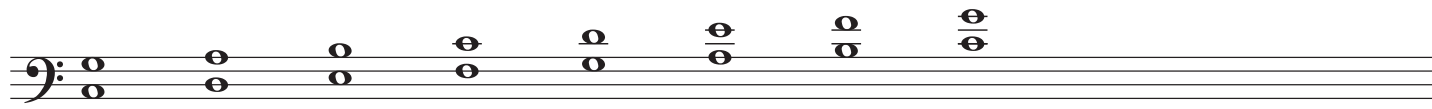
Gb to A becomes an augmented second when the G is flatted, making the major interval a half-step larger.



m2 m2 d2 d2 A2 A2

PLEASE don't panic at the complexity of these intervals! You will probably never encounter them in your studies. There are, however, two intervals that you will encounter: the AUGMENTED FIFTH and the DIMINISHED FOURTH. We'll do some practicing with these intervals.

2. Observe the 5ths below. Can you figure out which why the B/F fifth is not a Perfect 5th?



P5 P5 P5 P5 P5 d5 P5

Because B to F is 6 half-steps, not 7 half steps. Notice that the B to C, and E to F half-steps are BOTH present in a DIMINISHED 5th. A PERFECT 5th is a M3 + m3.

3. Let's look at some 4ths from the Key of Eb. Using only the notes of the Eb Major Scale, below is the pattern of 4ths. This pattern will be the same for all Major Scales.

A musical staff in Eb major showing eight pairs of notes representing intervals. The intervals are labeled below the staff: P4, P4, P4, A4, P4, P4, P4, P4.

4. Now we can have some fun! The TRITONE used to be considered an "evil" interval. It is, by definition, the most dissonant interval, based upon the overtone series. Three whole-steps or six half-steps are considered a TRITONE, and they will ALMOST always be written as a d5 or A4.

Which are NOT Tritones? Notice that B to F, unaltered, is ALWAYS a Tritone.

A musical staff showing eleven pairs of notes representing various intervals. The intervals are labeled below the staff: A5, d5, A4, A4, P5, A4, A5, A4, A4, d5, d5.

5. Fill the staves with 5ths and 4ths. Add some sharps and flats, for fun, and then identify the intervals.

Six empty musical staves provided for student practice.