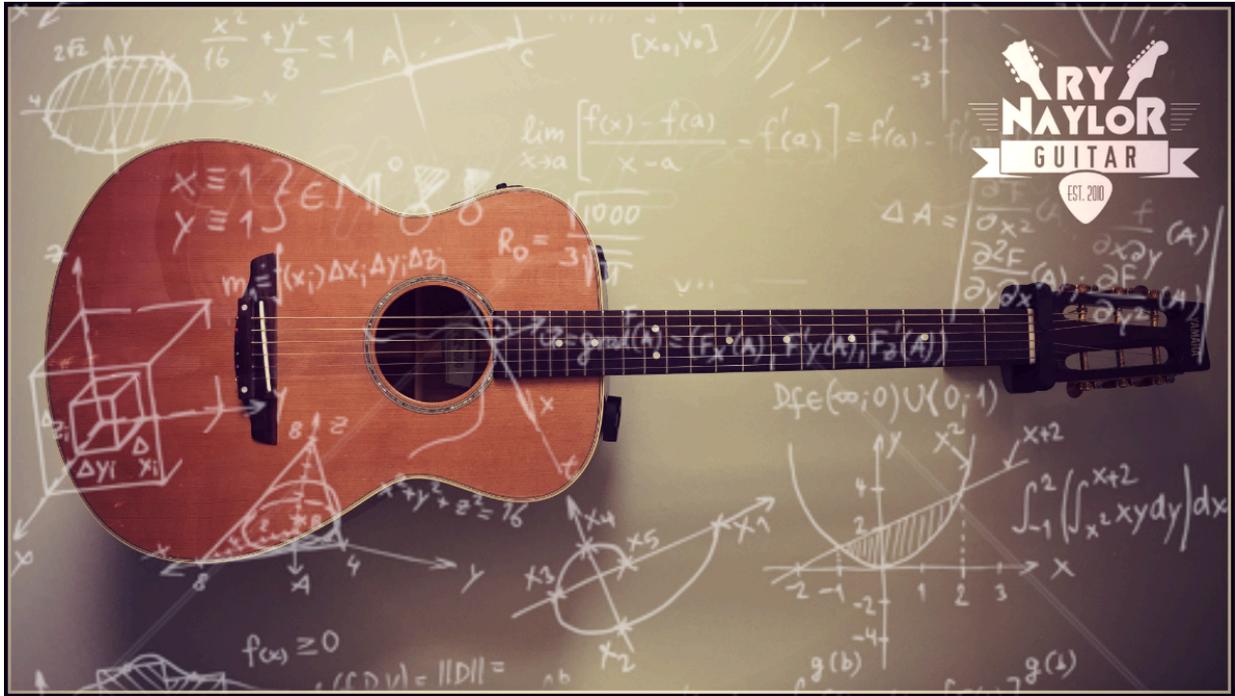


INSIDE INTERVALS



**An introduction to the different intervals in music
and how they can be played on the guitar**

Ry Naylor

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Introduction

The study of intervals is such a powerful tool for guitarists and shouldn't be overlooked if you're really serious about your guitar studies. It has huge benefits for lead playing in terms of your arpeggios, scale shapes and note choice for improvisation. It will also deepen your understanding of chord shapes, enabling you to quickly identify the relationship of each note to the chord's root.

In this ebook, it is my goal to help you understand what intervals are and, most importantly, how each specific interval can be played on the fretboard.

An 'Interval' is the musical term to define the distance between two notes. Our ruler to measure the distance is the major scale and our units of measurement are tones and semitones. We must firstly be clear on exactly what these are.

The Major Scale

The major scale is one of the most easily recognisable sequences of notes in music. It's that sound that you learnt as a young child. Remember "Do-Re-Mi-Fa-Sol-La-Ti-Do"?

To be technical, a major scale is an ascending sequence of seven notes (the eighth note is the starting note repeated one octave higher). The starting note is named the 'tonic' and from one note to the next we can expect a distance of either two frets (a 'tone') or one fret (a 'semitone'). In American terminology we refer to these as a 'whole step' or 'half step'.

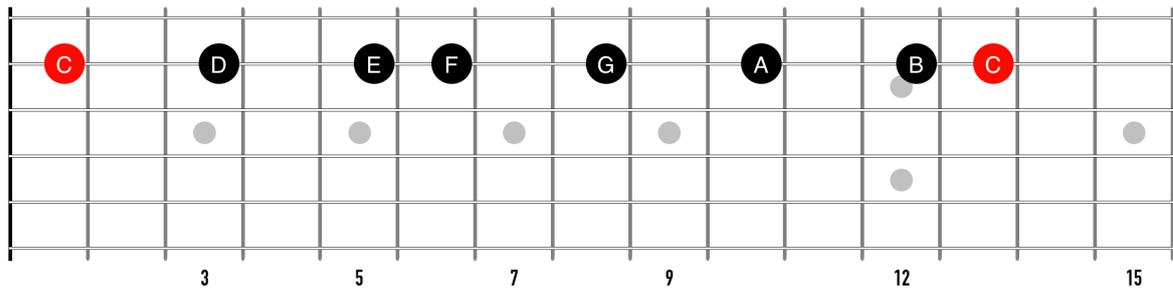
Let's illustrate this with the example of a C major scale. This is one of the easiest scales to remember, as it has no sharp or flat notes. We play up the musical alphabet, starting at C until we are back again at C, one octave higher.

Below are the notes of the C major scale, and the numbers represent what are called the scale degrees. C is our 'tonic', the first scale degree upon which the others are referenced.

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8
C - D - E - F - G - A - B - C

One way in which the scale can be played is starting from the 1st fret of string 2 and playing each note up to the octave C at the 13th fret.

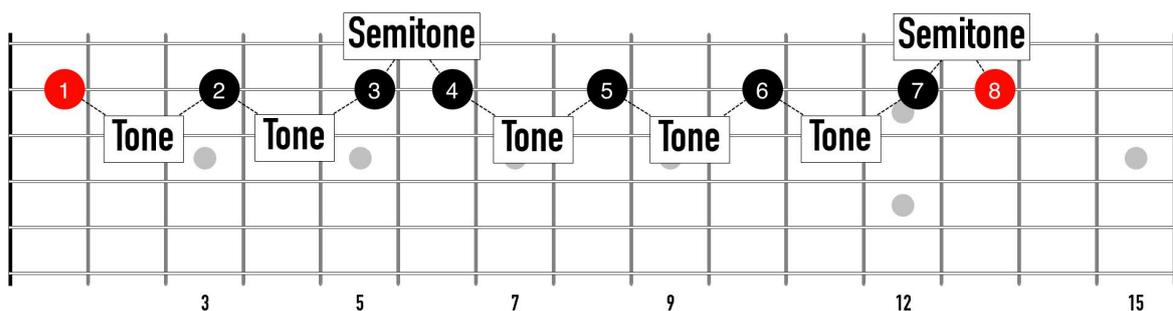
Inside Intervals



As you will see the notes are a tone apart except between E-F and B-C (each being a semitone apart). If we identify the distance from one note to the next we form a sequence of tones and semitones:

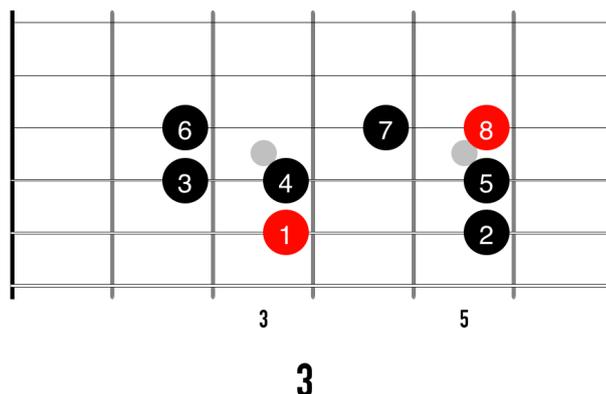
Tone-Tone-Semitone-Tone-Tone-Tone-Semitone

This pattern is commonly called the 'major scale formula' and can be used to play any major scale from any 'tonic' note.



The easiest way to remember the formula is that the semitone is found between 3 and 4 and between 7 to 8 in the sequence.

There are countless other ways in which the major scale can be played on the fretboard. Below is an example of how a one octave C major can be played in the second position.



Identifying Intervals

An interval is always calculated using the major scale of the LOWER (in sound, or 'pitch') of the two notes being considered.

We can 'measure' the interval from the note C to each of the other scale degrees. These intervals can be summarised as follows:

	Interval Name	Scale Degree	Distance
C to D	Major 2 nd	2	2 frets
C to E	Major 3 rd	3	4 frets
C to F	Perfect 4 th	4	5 frets
C to G	Perfect 5 th	5	7 frets
C to A	Major 6 th	6	9 frets
C to B	Major 7 th	7	11 frets
C to C	Perfect Octave	8	12 frets

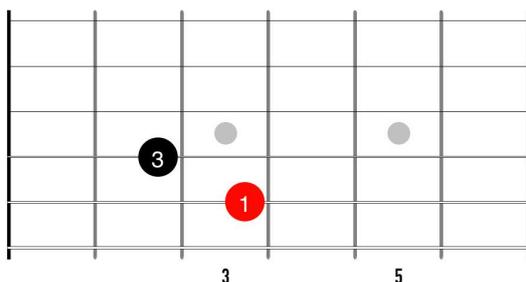
Note that the 4th, 5th and octave intervals are termed PERFECT intervals. The 2nd, 3rd, 6th and 7th intervals are termed MAJOR intervals.

However, there are more intervals than this as there are a total of 12 chromatic notes in one octave. So let's look at what happens if we alter these intervals slightly by moving the higher of the two notes up or down one fret (one semitone).

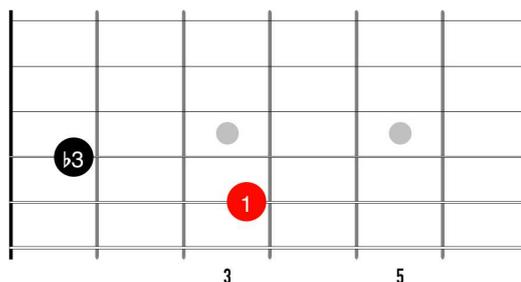
Other Intervals To Know

If a MAJOR interval is LOWERED one fret it becomes MINOR.

C to E = Major 3rd (3)

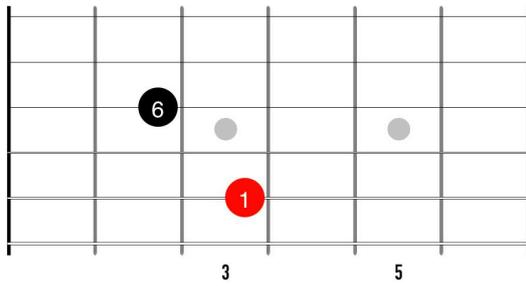


C to Eb = Minor 3rd (b3)

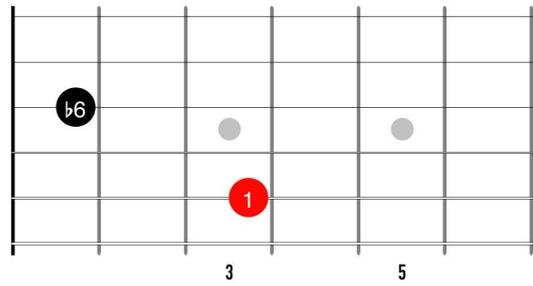


Inside Intervals

C to A = Major 6th (6)

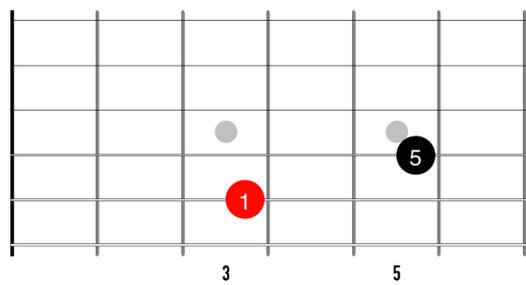


C to Ab = Minor 6th (b6)

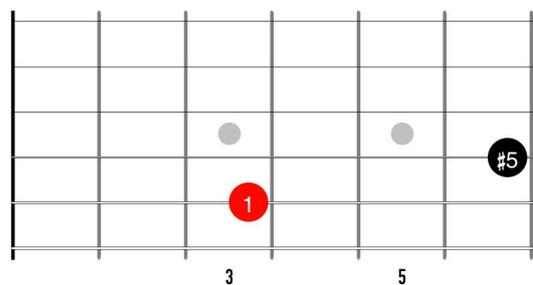


If a MAJOR or PERFECT interval is RAISED one fret it becomes AUGMENTED.

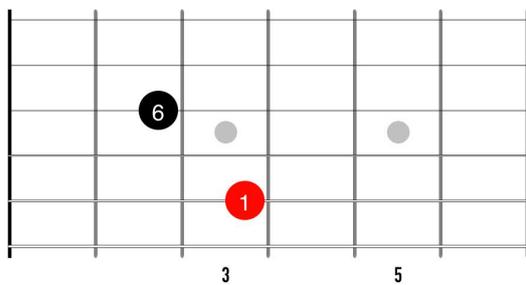
C to G = Perfect 5th (5)



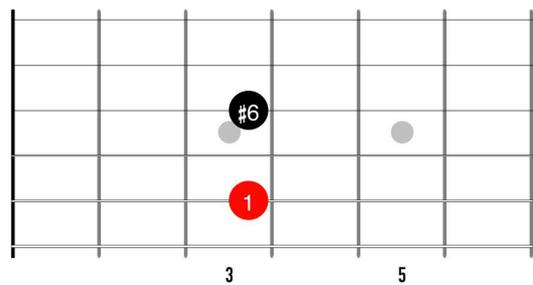
C to G# = Augmented 5th (#5)



C to A = Major 6th (6)

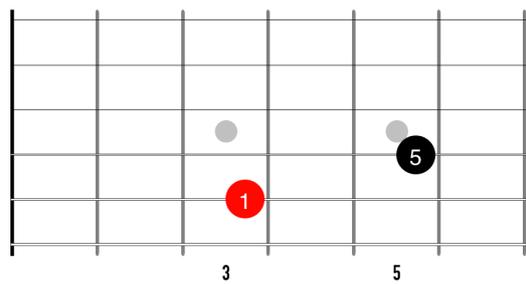


C to A# = Augmented 6th (#6)

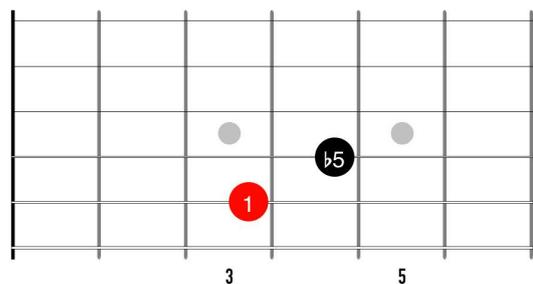


If a MINOR or PERFECT interval is LOWERED one fret it becomes DIMINISHED.

C to G = Perfect 5th (5)

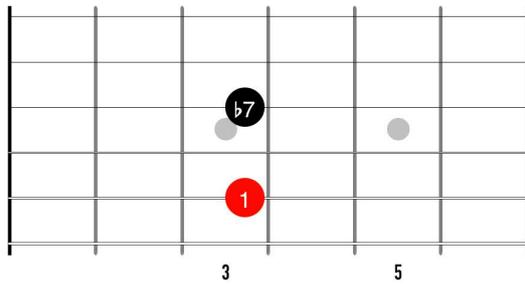


C to Gb = Diminished 5th (b5)

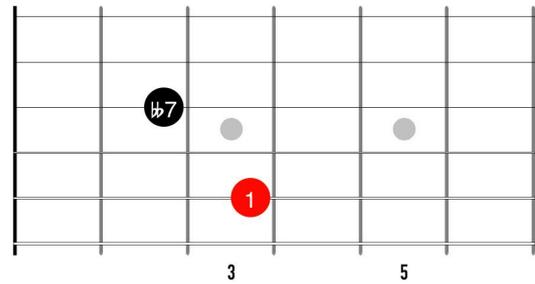


Inside Intervals

C to Bb = Minor 7th (b7)



C to Bbb = Diminished 7th (bb7)



Let's look at how the following intervals can be played in both a horizontal and vertical manner on the guitar fretboard:

Minor 2 nd	b2
Major 2 nd	2
Minor 3 rd	b
Major 3 rd	3
Perfect 4 th	4
Augmented 4 th or Diminished 5 th	#4 / b5
Perfect 5 th	5
Minor 6 th	b6
Major 6 th	6
Minor 7 th	b7
Major 7 th	7
Perfect Octave	8

These are the 12 chromatic intervals within one octave and their most commonly used names. Note for example that a perfect 4th could technically be termed an augmented 3rd, although it is very rarely termed as such (C to E# = C to F).

Note also that for certain intervals (namely the perfect 5th and perfect octave) I have provided two diagrams demonstrating how the interval appears when played in the direction of both the body and the nut of the guitar.

In all the examples I have used the note A as the tonic for its comfortable position in the middle of the fretboard. Remember though that these interval shapes will be the same whichever notes are played.

How to use this eBook

I would recommend that you firstly study and learn the octave shapes. Play each octave shape across the string sets and become fluent in how the shapes change. Octaves are really valuable when it comes to learning the notes on the fretboard.

After studying the octaves you should focus on the intervals that make up basic chords. This would be a major 3rd and perfect 5th (which together create a major chord or arpeggio). A minor 3rd in place of a major 3rd will create a minor chord or arpeggio. Being able to see these shapes within chords is really beneficial as you can, for example, quickly go from playing a major to a minor chord by identifying the major 3rd and shifting it down a fret for the minor sound.

Following that, the major 7th and minor 7th are essential for seventh chord extensions.

Beyond that, the other intervals are invaluable for a better understanding of scales, particularly when it comes to the study of modes, which is beyond the scope of this book.

Ry

December 2016

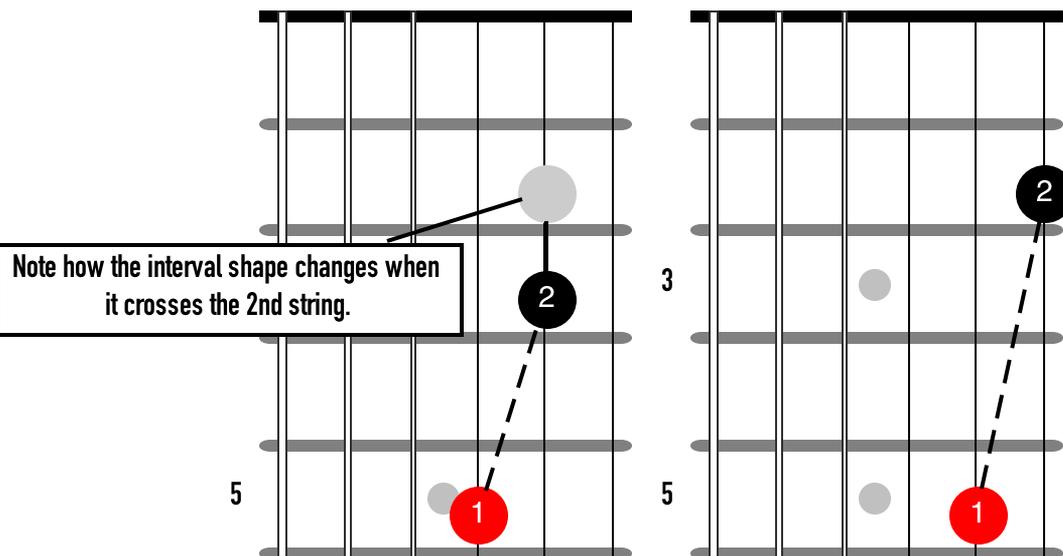
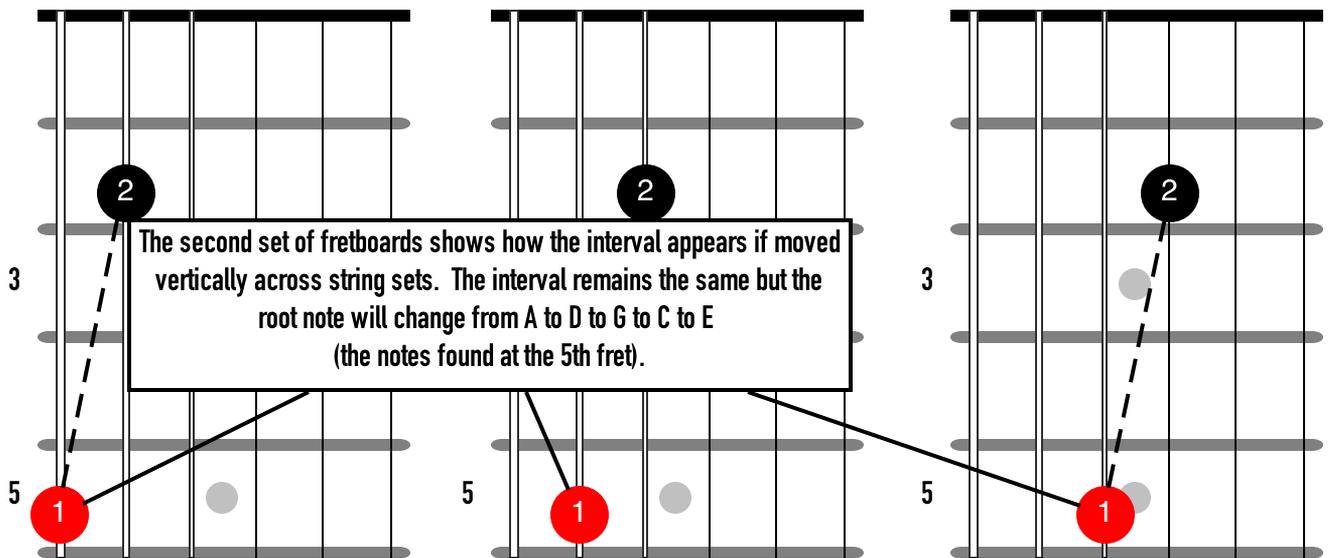
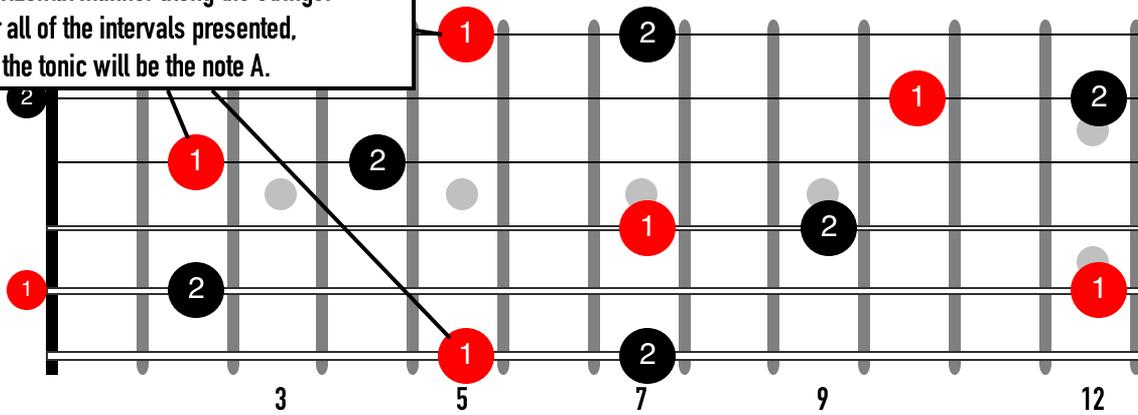
I hope you find this guide interesting and insightful. It represents many hours of hard work and effort. If you feel you have learnt from it and would like to support my teaching, please make a donation via Paypal by following this link (www.paypal.me/rynaylorguitar) or from my website (www.rynaylorguitar.com/donate). It's really gratifying to know my work is appreciated.

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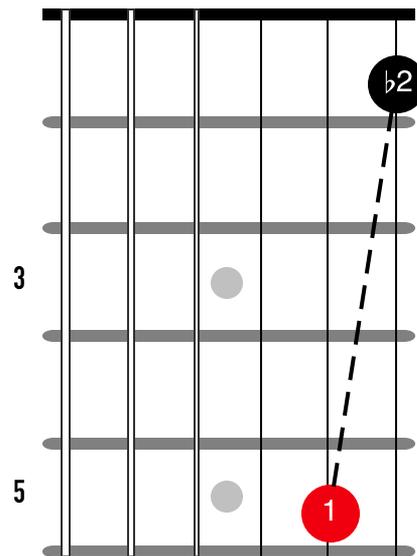
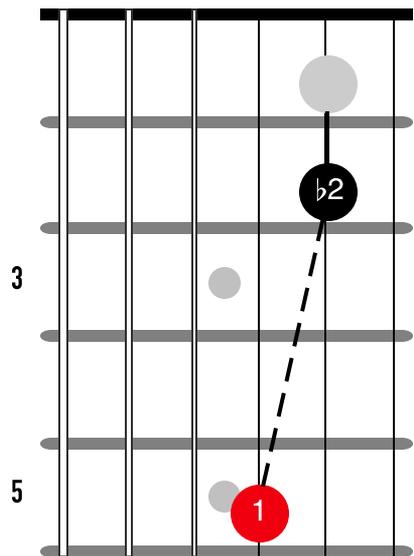
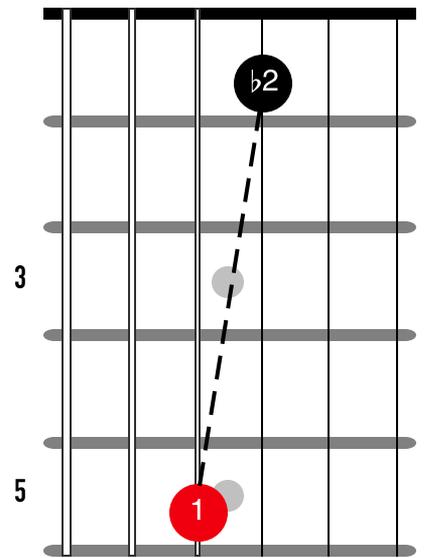
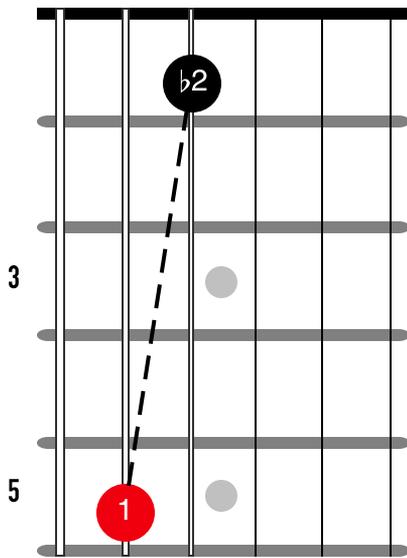
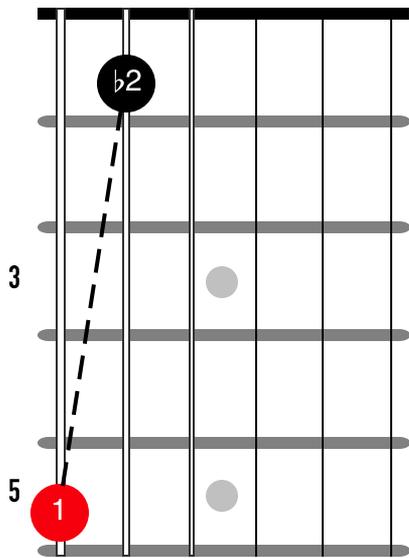
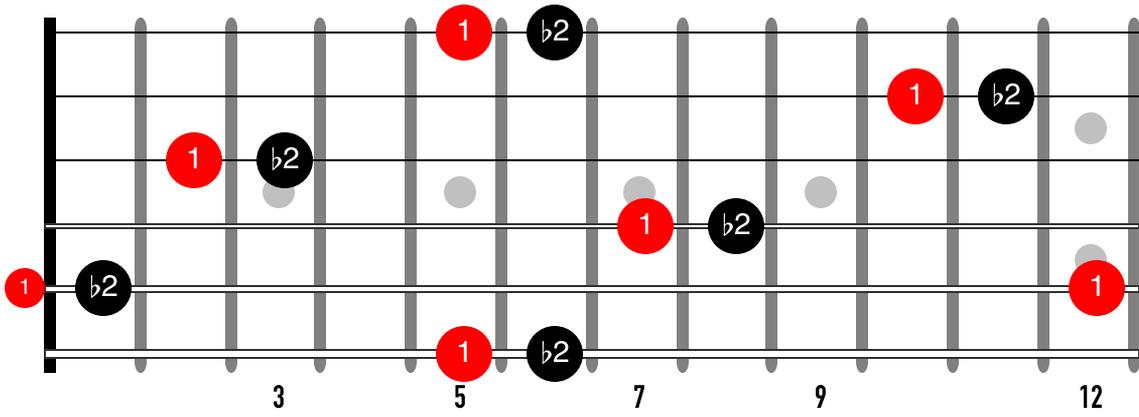
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Example

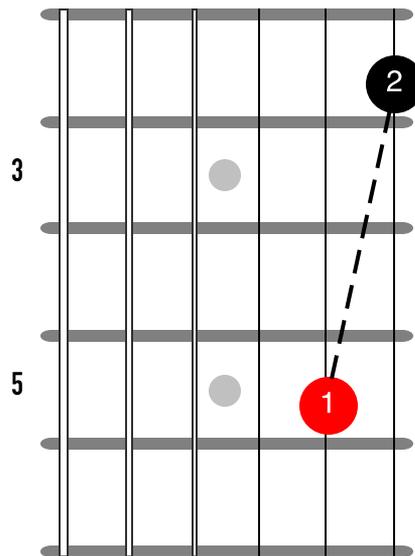
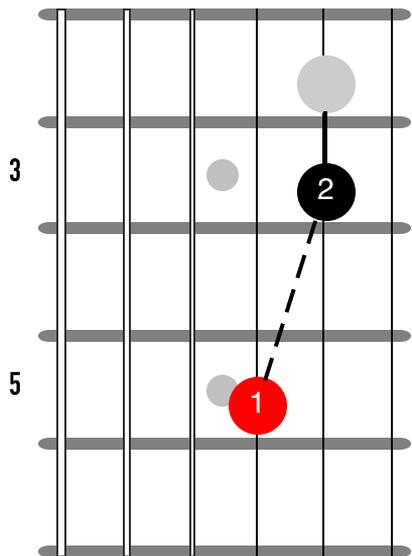
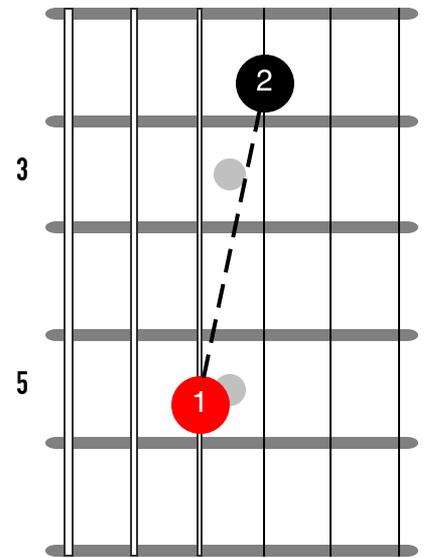
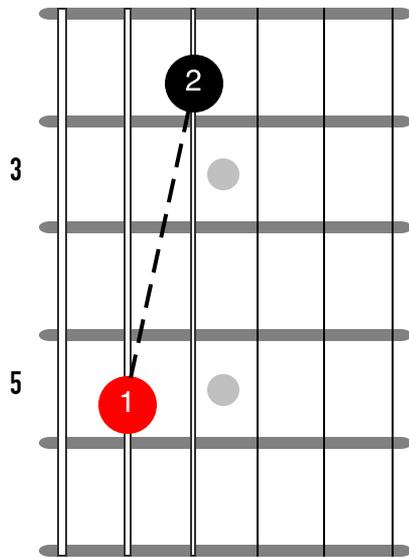
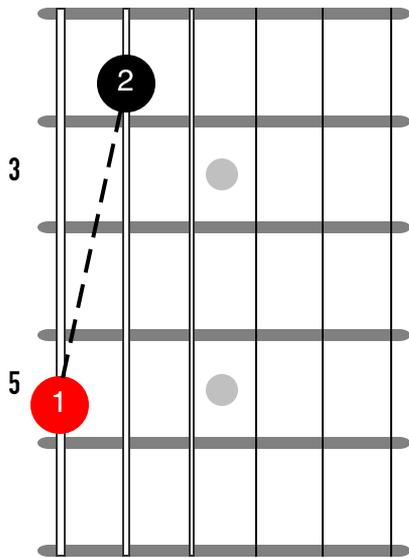
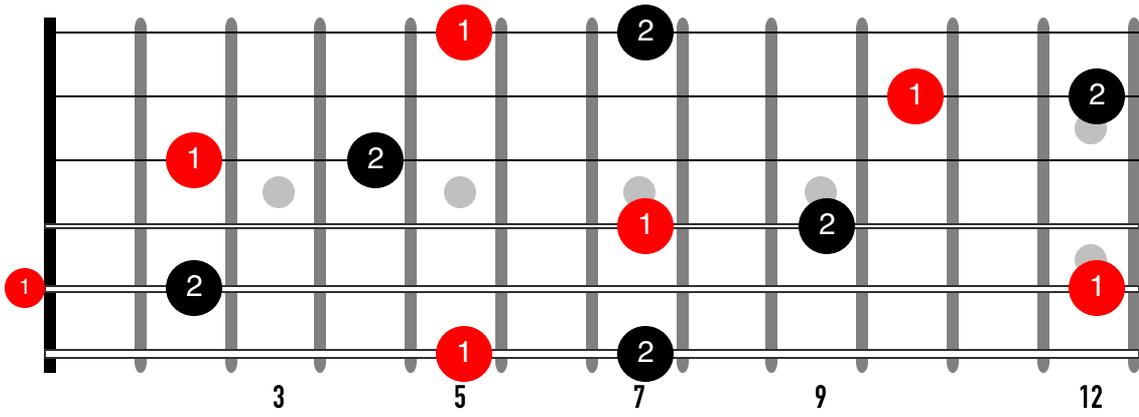
The first fretboard shows how the intervals appear in a horizontal manner along the strings. For all of the intervals presented, the tonic will be the note A.



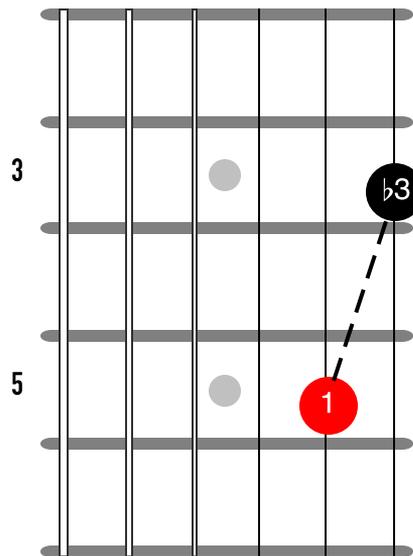
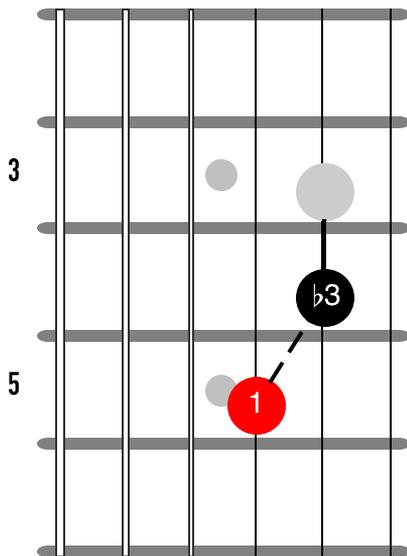
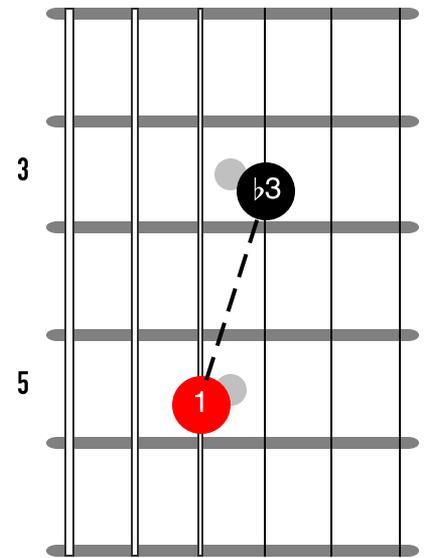
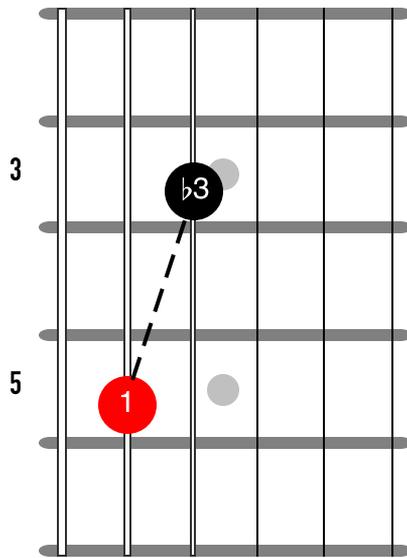
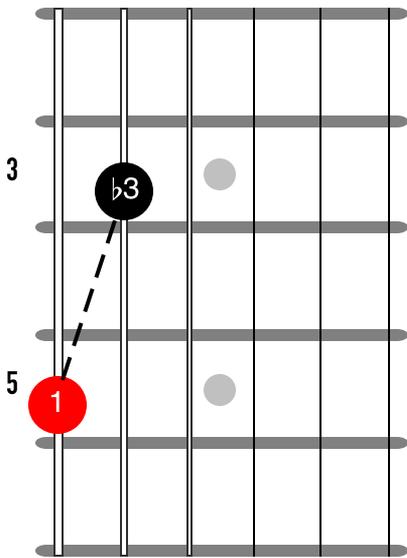
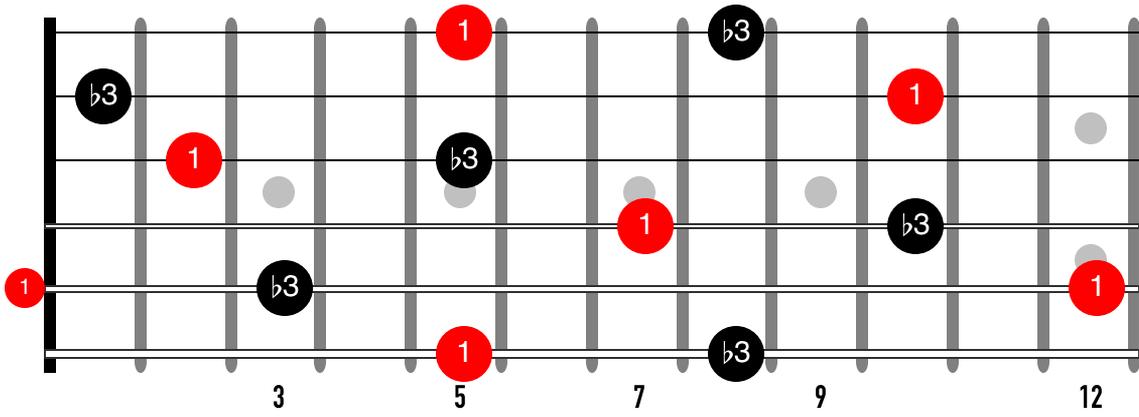
Minor 2nd



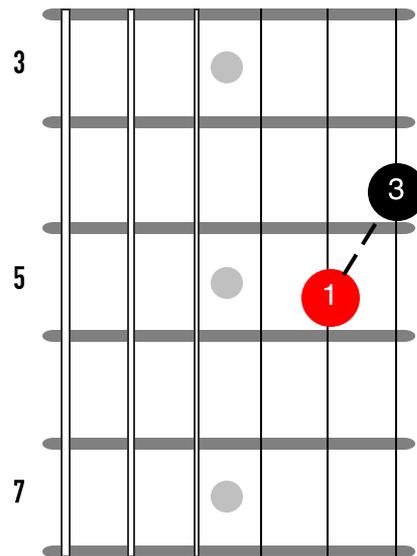
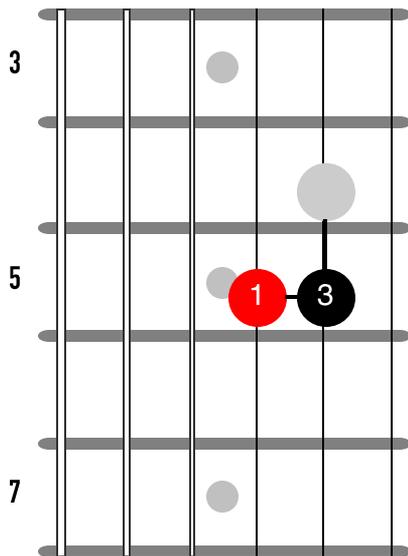
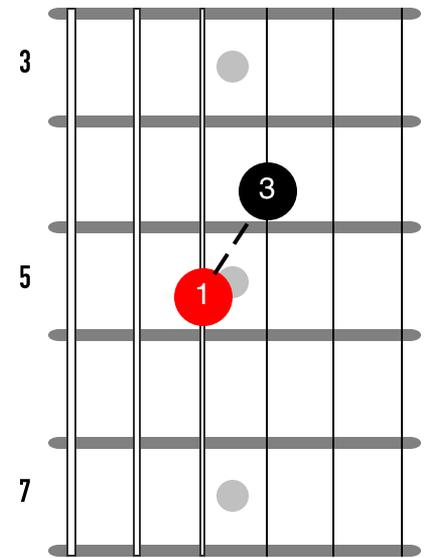
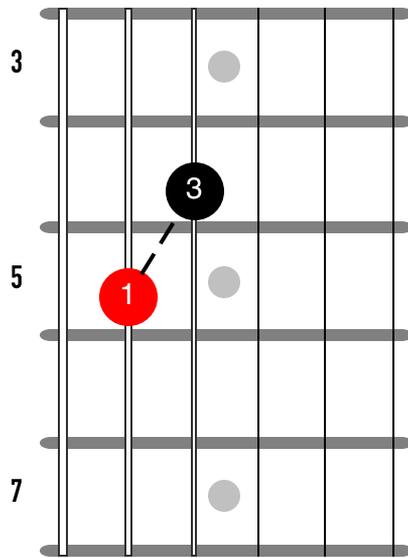
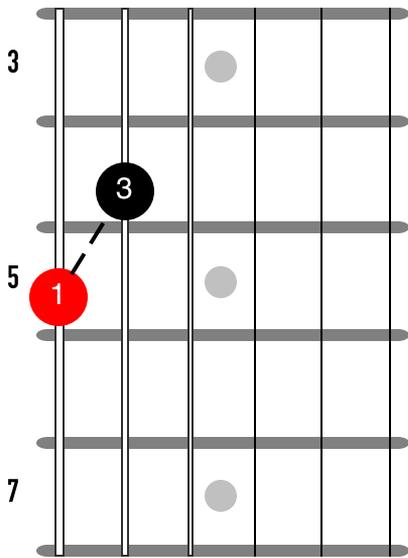
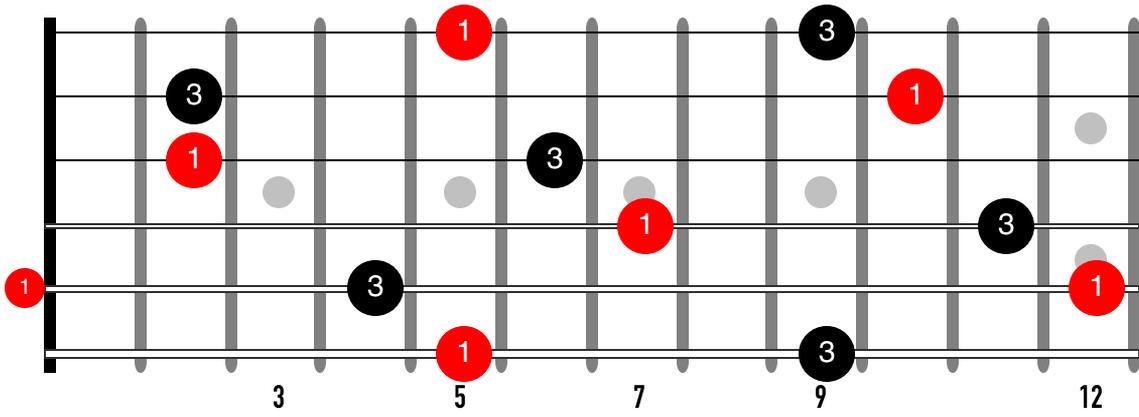
Major 2nd



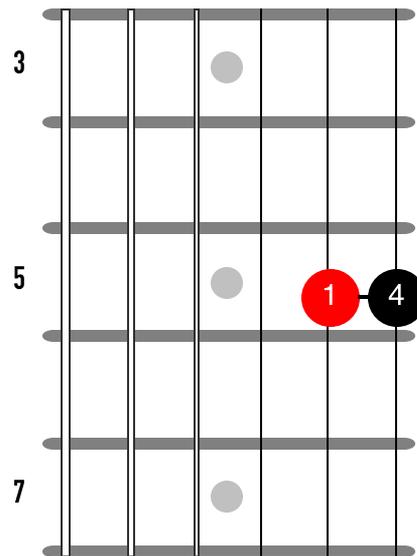
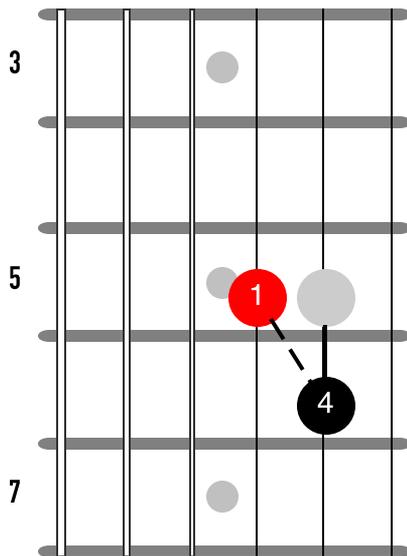
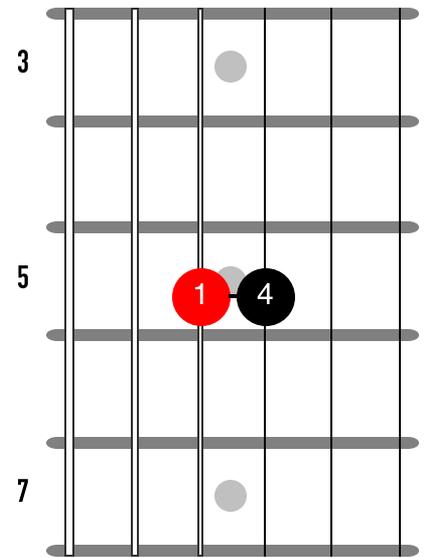
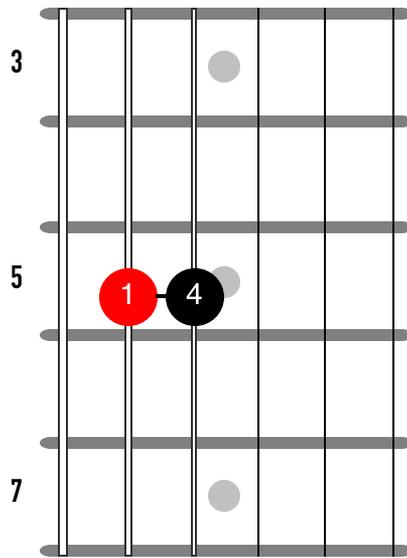
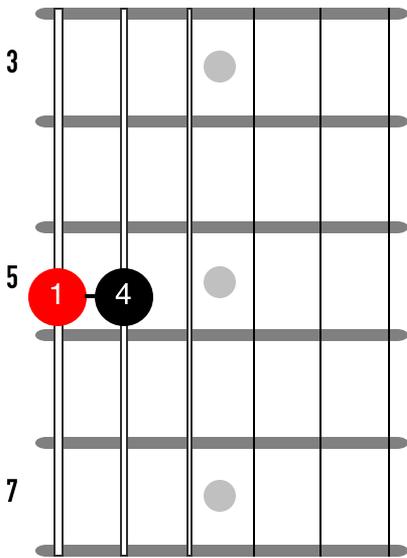
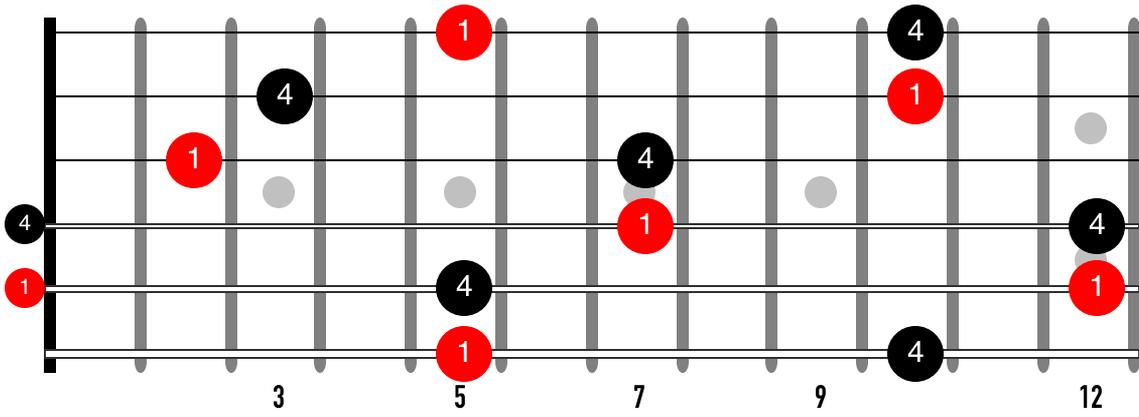
Minor 3rd



Major 3rd

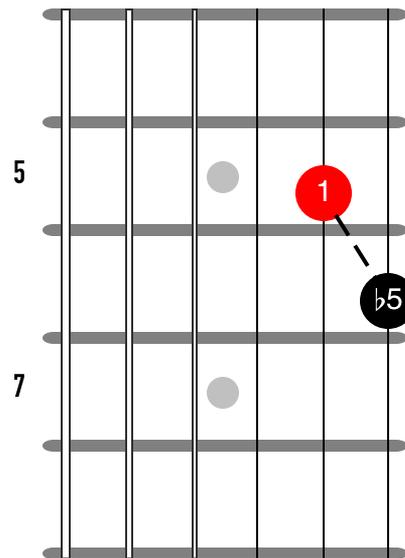
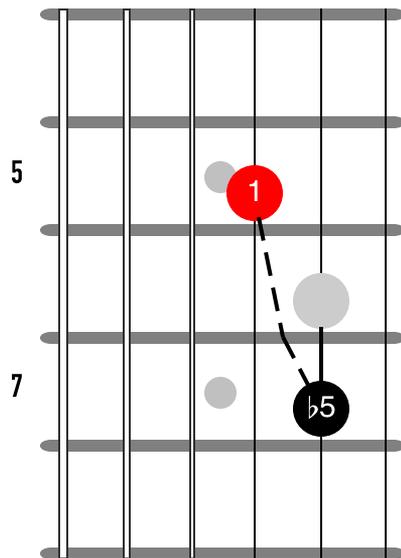
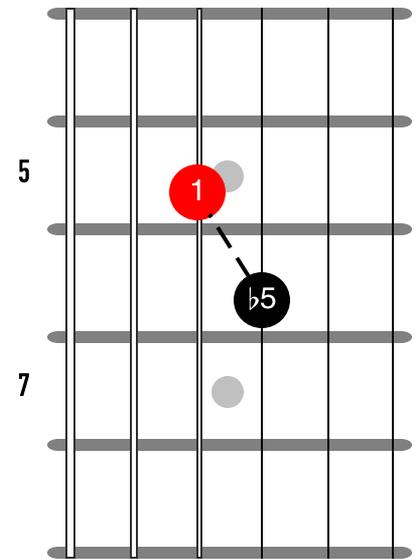
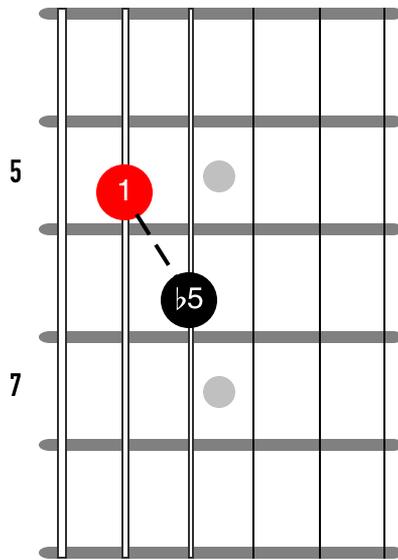
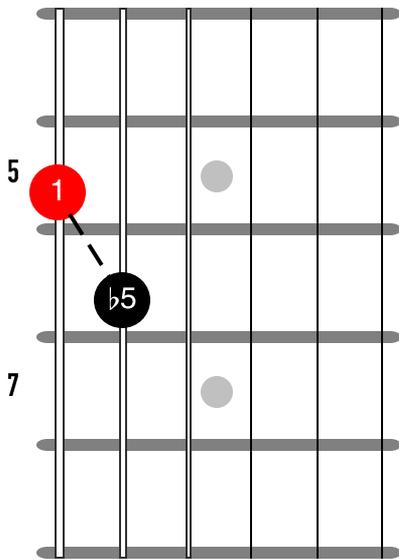
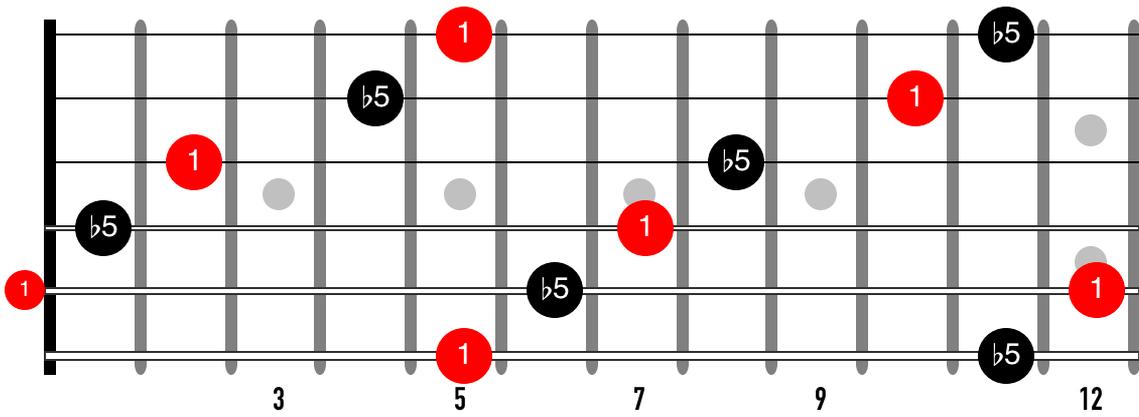


Perfect 4th

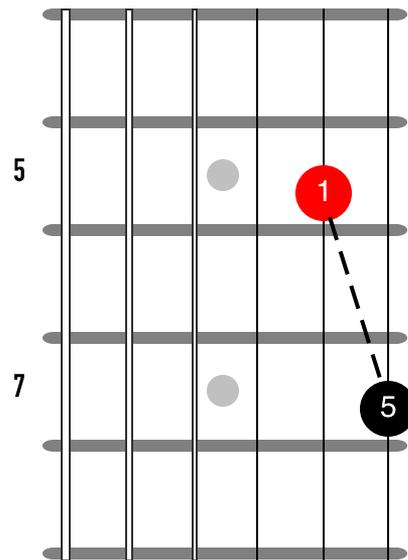
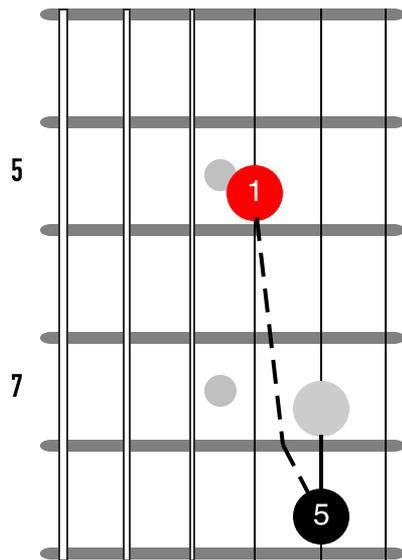
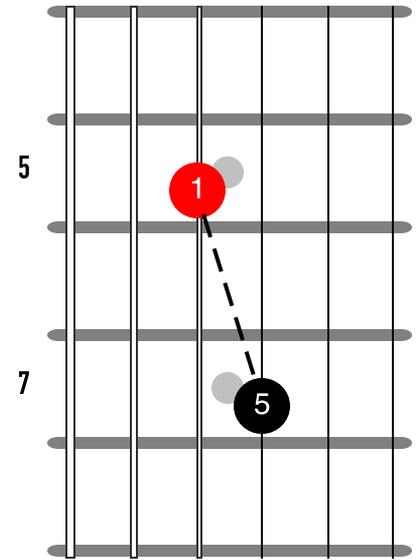
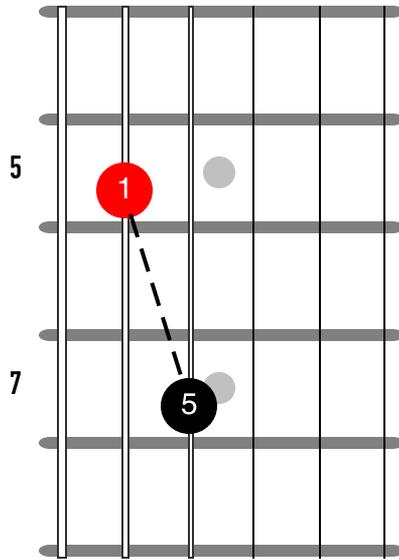
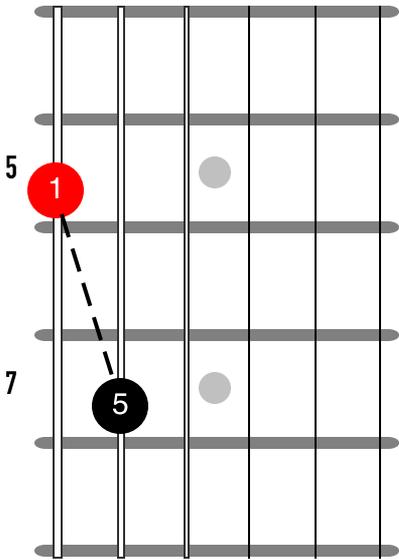
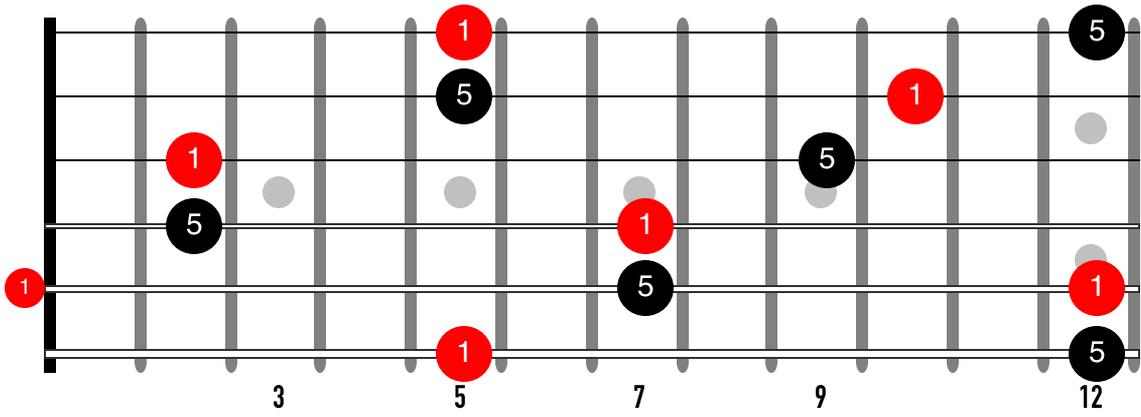


Diminished 5th/Augmented 4th

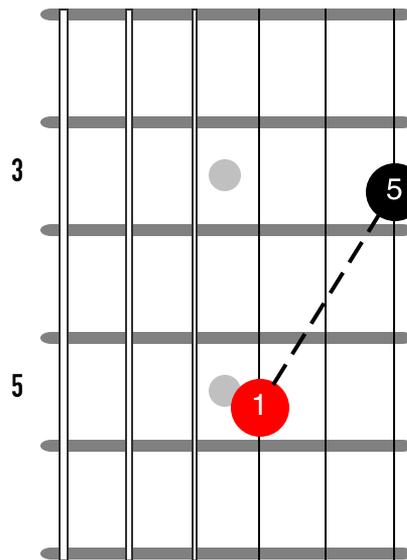
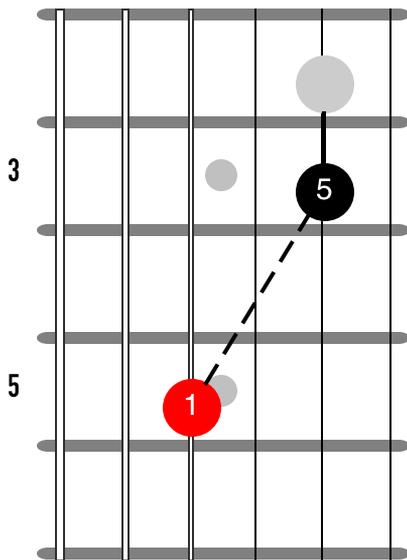
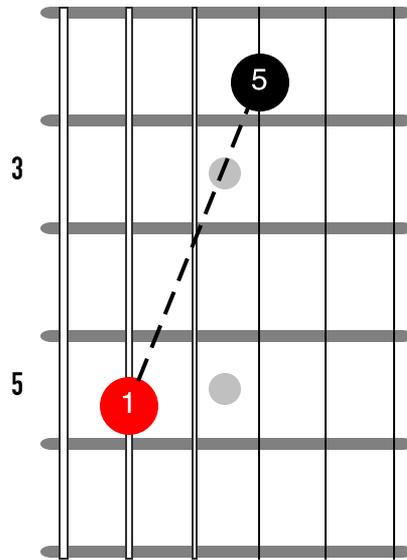
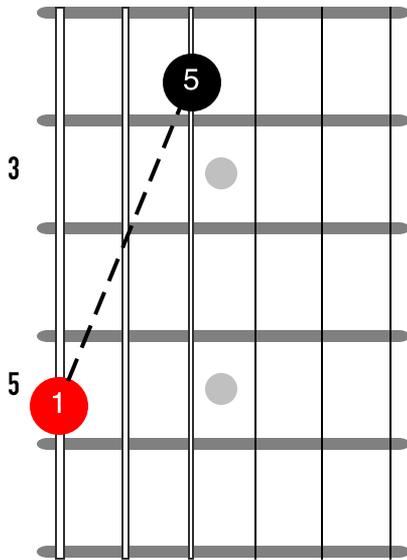
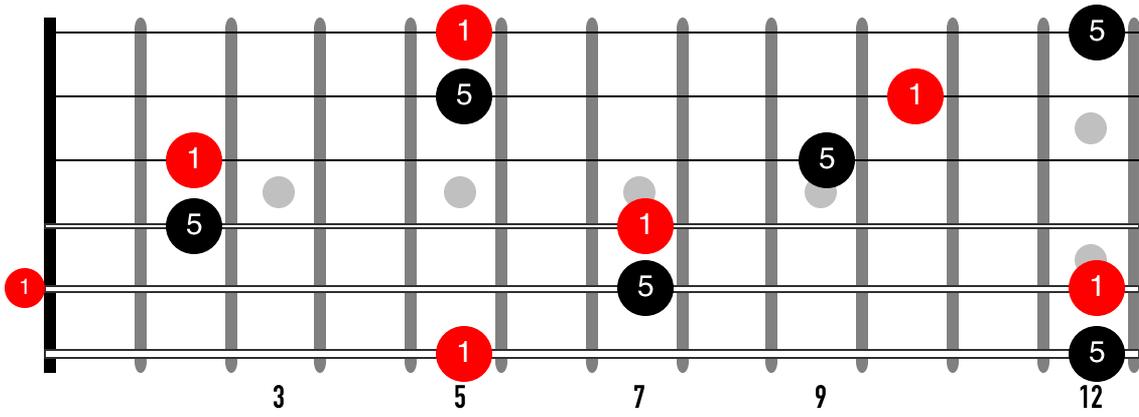
The Tritone/Diabolus in Musica



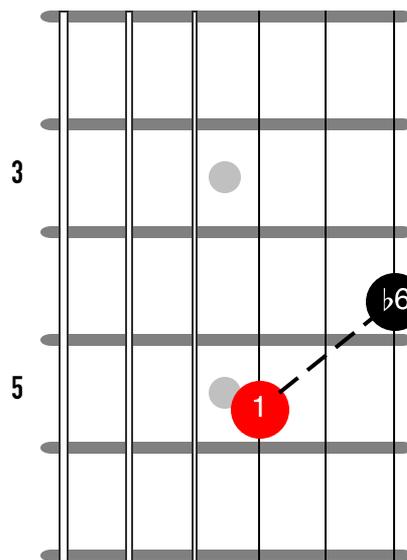
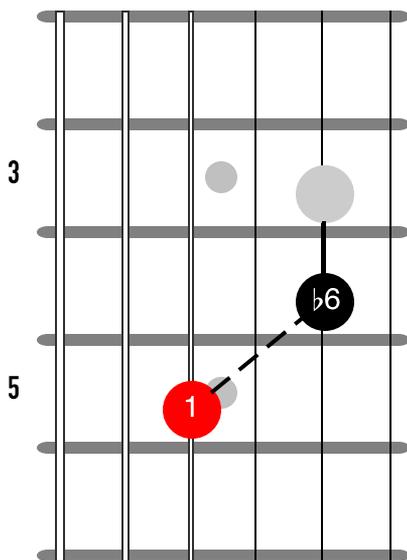
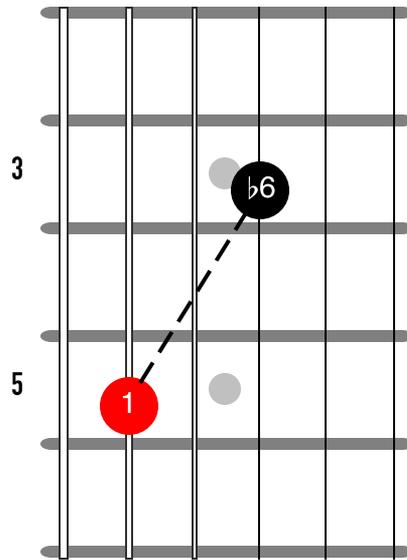
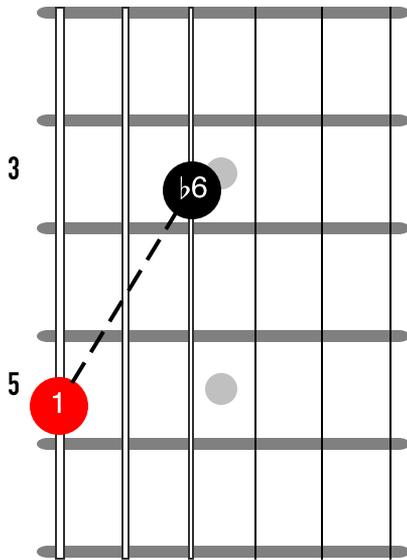
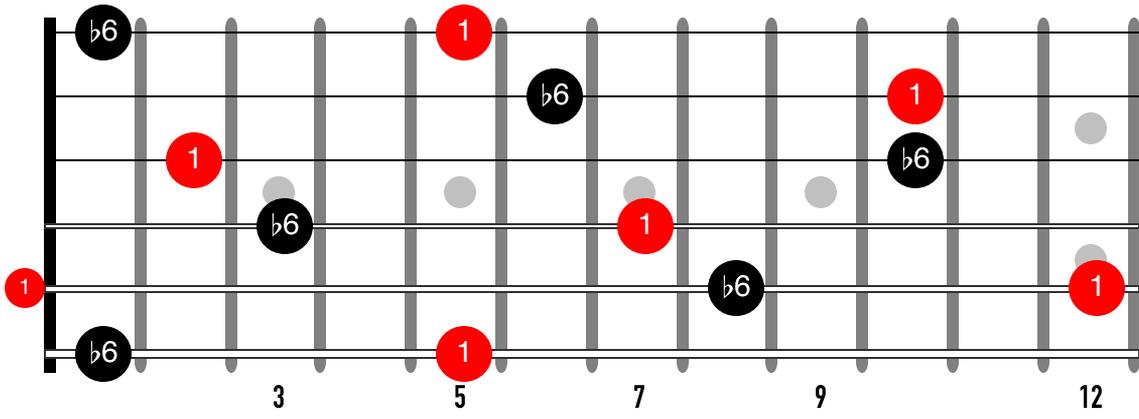
Perfect 5th (1)



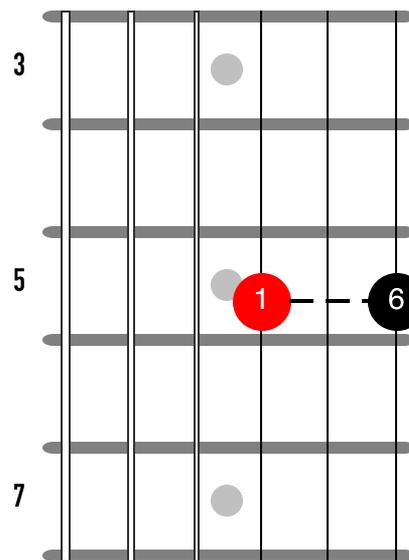
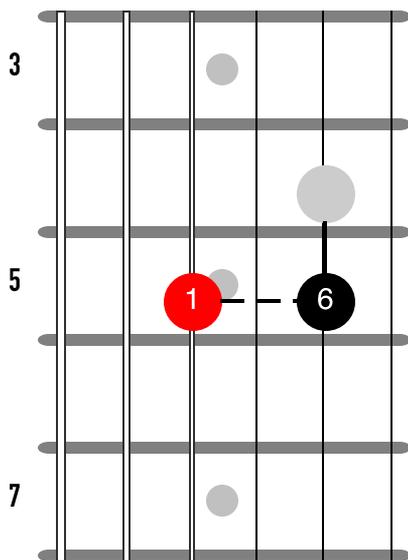
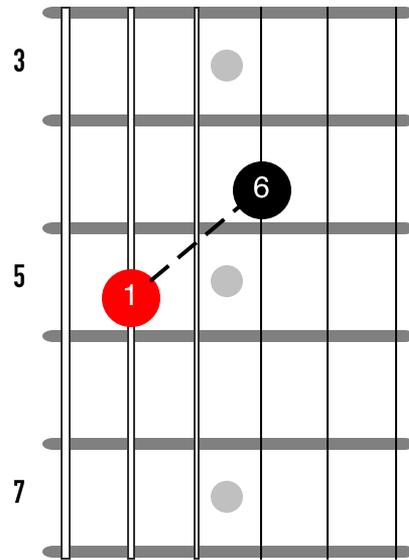
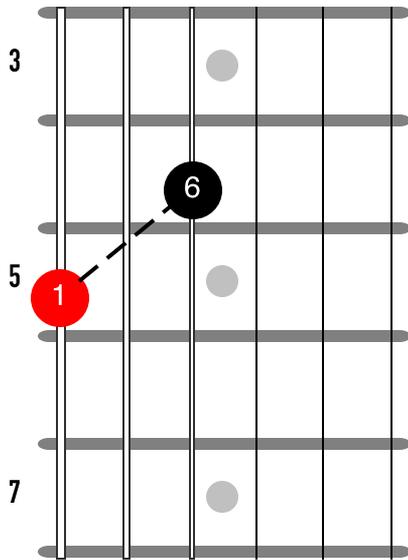
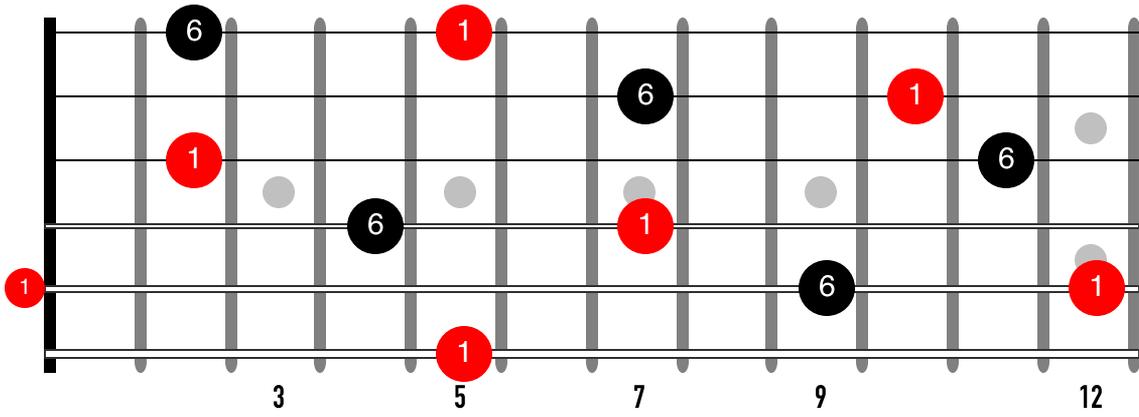
Perfect 5th (2)



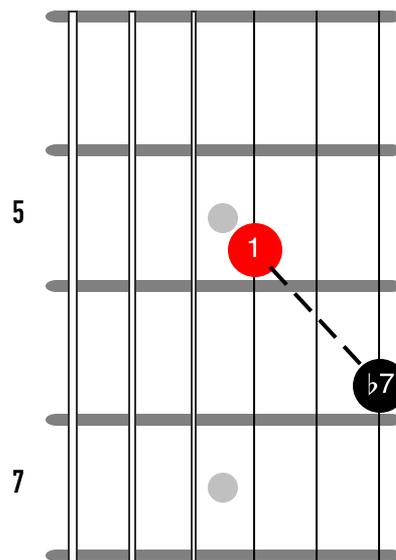
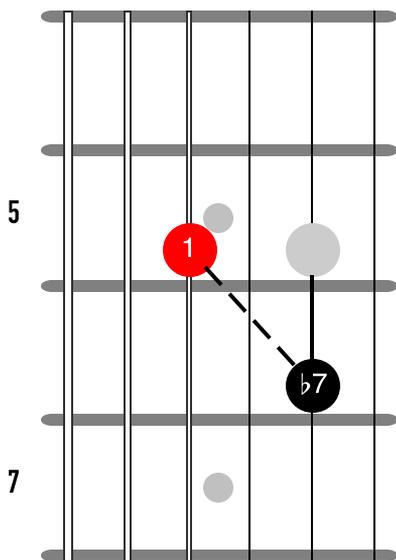
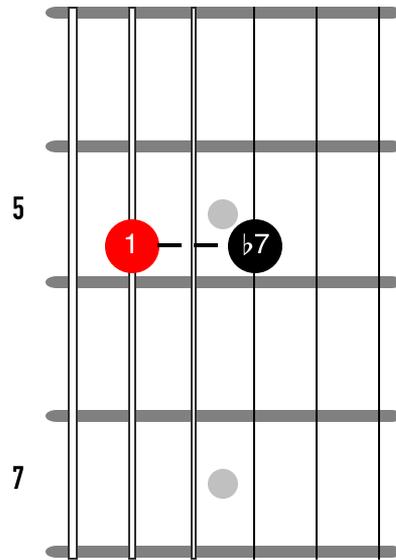
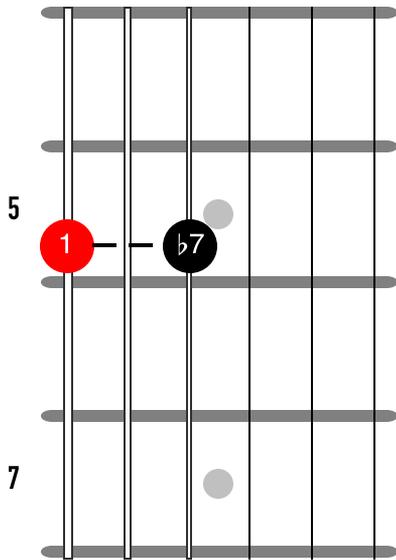
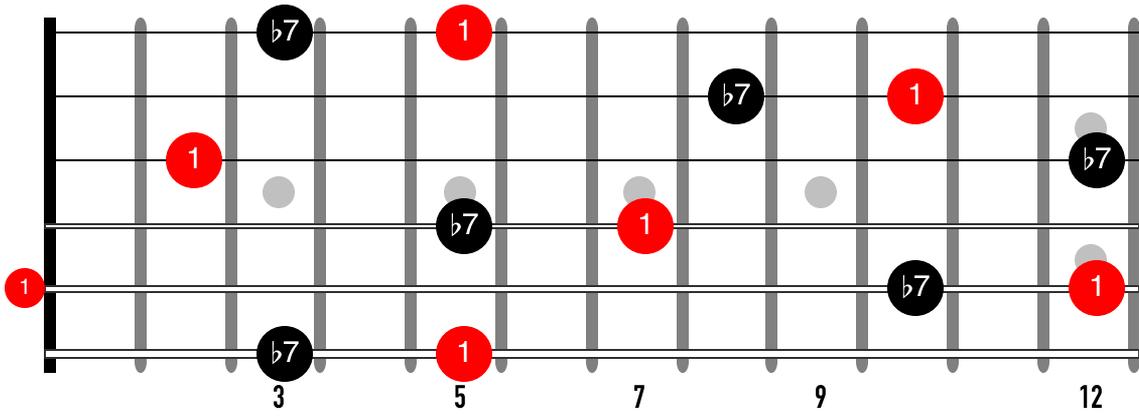
Minor 6th



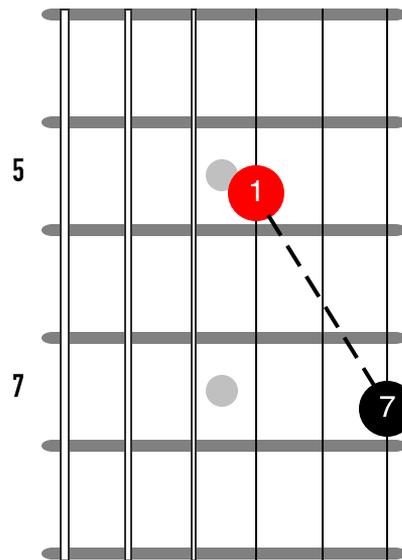
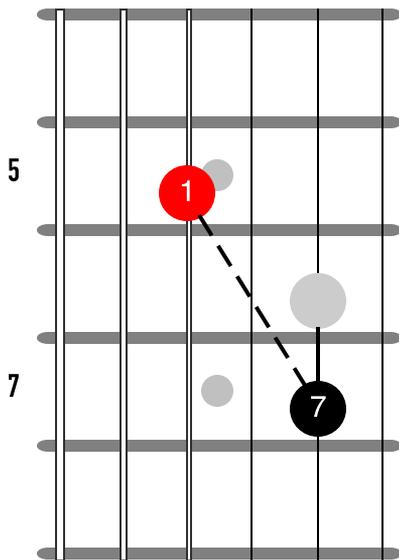
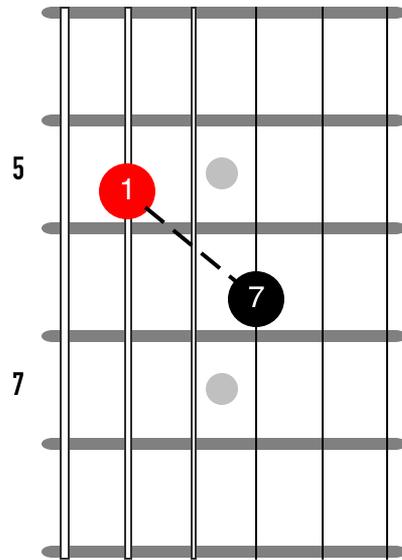
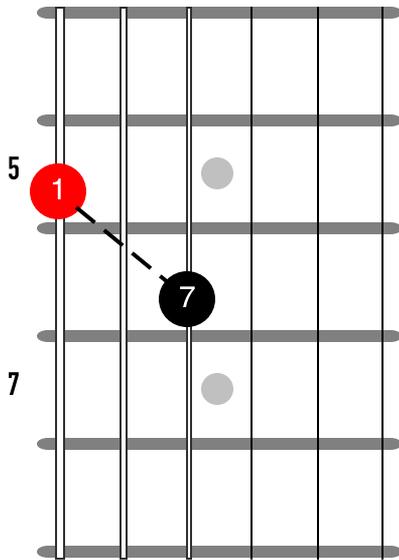
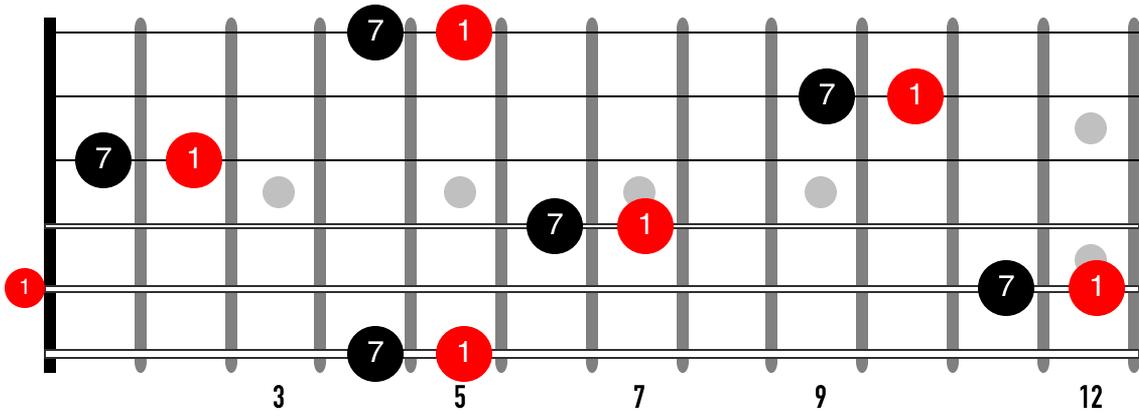
Major 6th



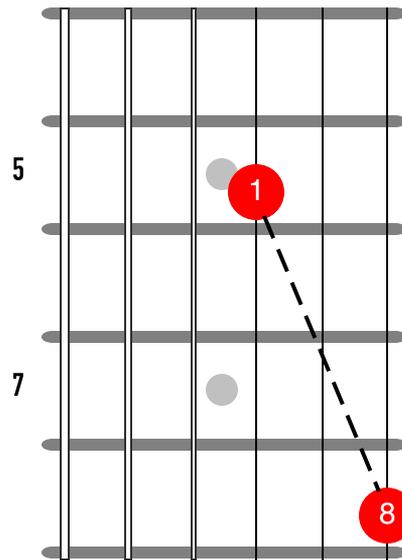
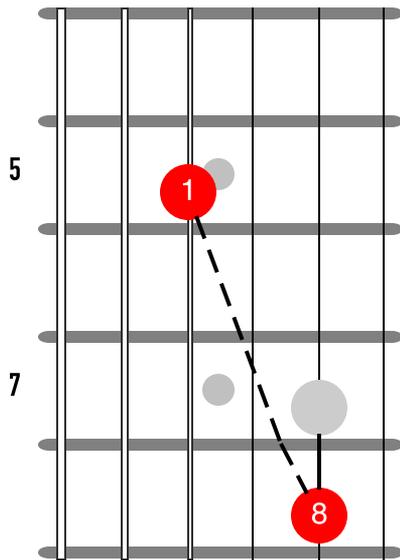
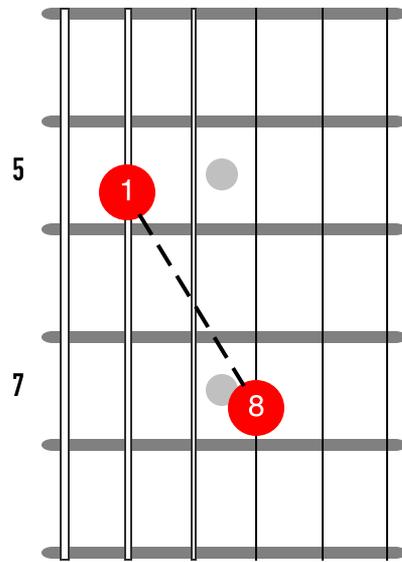
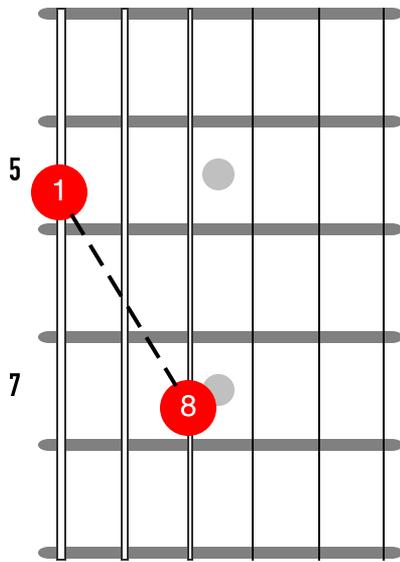
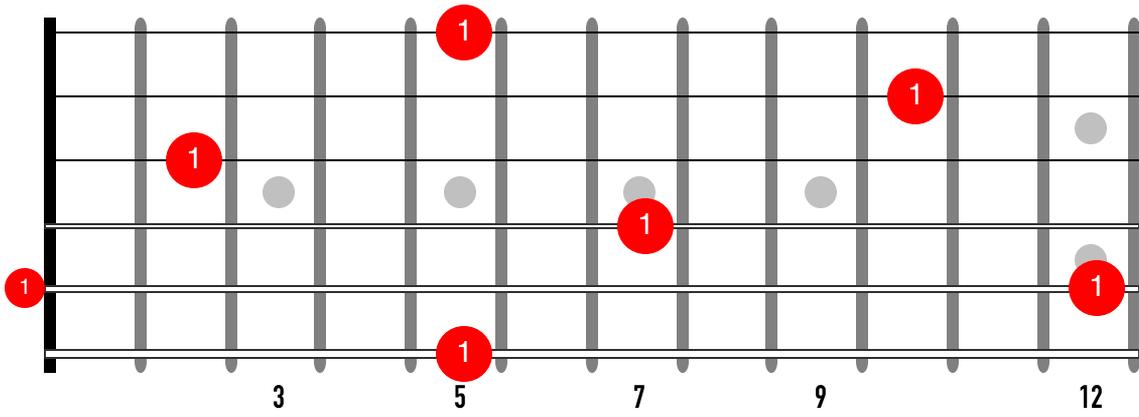
Minor 7th



Major 7th



Perfect Octave (1)



Perfect Octave (2)

