Jermaine Griggs
Featuring CHUKU ONYEMACHI

QUICK GUIDE ON

Consonant Intervals

BUILDING BLOCKS OF MAJOR AND MINOR TRIADS
I want to start by thanking God for his grace upon my life and career – especially for the privilege of being alive and healthy.

I also want to thank my mentor and role-model, who happens to be the foremost music educator of the 21st century – Jermaine Griggs. Thank you for the privilege to share my thoughts with the biggest musician community online.

I want to also acknowledge members of the HearandPlay® team in Nigeria. I want to specially thank Abasifreke Emmanuel and Akanimo Inyang who contributed to this work in terms of typing and the graphical illustrations, respectively.
Hey Everyone!

I’m Jermaine Griggs, the founder and president of HearandPlay Music Group.

We specialize in teaching hundreds of thousands of musicians around the world how to play music by ear.

Here’s a Quick Guide on Consonant Intervals that will help you thoroughly understand what chords are made up of.

On behalf of our indefatigable instructors, I want to say congratulations in advance!!!

November, 2015

California, USA.
PRELIMINARY CHAPTER
Introduction to Consonant Intervals
INTRODUCTION

An interval is the distance between two pitches heard simultaneously (together) or successively (separately).

When played simultaneously, they are called harmonic intervals. When played successively (separately), they are called melodic intervals.

When these two notes are sounded, they either sound pleasant or unpleasant. The goal of this Quick Guide is to present you with ideas on consonant intervals that are relevant to construction of Major and minor triads.

DEFINITION OF CONSONANT INTERVALS

Consonant intervals in western music are intervals that sound agreeable, as opposed to dissonant intervals which we are going cover in another lesson in this quick guide series.

Consonant intervals include Major and minor thirds, Major and minor sixths and the perfect fifth.

CONTRASTING THIRDS AND SIXTHS

Now, it’s important to say at this point that thirds and sixth are related. Inversion is the relationship between thirds and sixths. Inversion of a third will yield a sixth and vice versa.
For example C-E (a third) when inverted yields E-C.

C-E is a third while E-C is a sixth.

C-E in the illustration above, spans three diatonic degrees, while E-C below spans six diatonic degrees.
Understanding of inversion as the intervallic relationship of thirds and sixths, will prove helpful as we progress.

**One more thing...**

Inversion of intervals changes its quality – perfect intervals are an exception to this. A major quality will change to a minor quality and a minor quality will change to a major quality.

Put this together and you’ll discover that inversion changes two intervallic factors. Inversion changes the Quality and Quantity of intervals. The interval below is a Major Third

Here’s a proper way to understand the quality and quantity of the interval above (and any other interval).

**Major Third** - Major refers to the **quality** of the interval and the *harmonic environment* it is associated with.
Major **Third** - Third refers to its **quantity**, which is the size of the interval (determined by the number of scale tones encompassed).

In inversion, there are two simple processes:

Inversion of quality and Inversion of quantity.

Words like MAJOR describe quality while words like THIRD describe quantity.

Alright, let’s put our knowledge to work by inverting a few intervals. Good news is that you don’t need a keyboard for this.

**Example #1** - Major Third

**Inversion of Quality** – Major becomes Minor

**Inversion of Quantity** – Third becomes Sixth

Therefore, a Major Third becomes a Minor Sixth after inversion.

**Example #2** - Minor Sixth

**Inversion of Quality** – Minor becomes Major

**Inversion of Quantity** – Sixth becomes Third
Therefore, a Minor Sixth becomes a Major Third after inversion.

**Example #3** - Minor Third

**Inversion of Quality** – Minor becomes Major

**Inversion of Quantity** – Third becomes Sixth

Therefore, a Minor Third becomes a Major Sixth after inversion.
Example #4 - Major Sixth

**Inversion of Quality** – Major becomes Minor

**Inversion of Quantity** – Sixth becomes Third

Therefore, a Major Sixth becomes a Minor Third after inversion.

During the *simple* process of inversion, minor will become major and sixths will become thirds and vice-versa.

**TERTIAN HARMONY**

In European art music (aka - “classical music”), thirds (and sixth [its inversion]) are used in harmony. When we are talking about harmony, it refers to the relationship between notes that are heard together. These note combinations don’t just happen - No! A class of harmony is used and the class of harmony used in this case is the tertian harmony.
In this class of harmony, notes can be harmonized using these consonant intervals – thirds (and sixths [its inversion]). Oops! Looks like we’ve forgotten the perfect fifth.

**PERFECT FIFTHS**

This is another consonant interval. In classical music, it is called the *perfect consonance*. This is because, it contains two important scale-degree notes – the tonic and the dominant. In the Major Scale of C:

C is the tonic while:

![Perfect Fifth Diagram 1](http://www.thesOUND.com)

G is the dominant:

![Perfect Fifth Diagram 2](http://www.thesOUND.com)
The perfect fifth is the relationship in pitch between the tonic and the dominant.

When a perfect fifth is inverted, its quality remains the same. Perfect intervals remain perfect even after inversion.

The same way we know states and their respective capital cities, every musician must be familiar with the tonic and dominant of all the keys (24 of them [12 Major + 12 Minor keys]). So the relationship between the tonic and the dominant yields a perfect fifth in all keys.

**BUILDING BLOCKS OF TRIADS**

Triads contain three elements – that’s why they are called triads. The Root, the Third and the Fifth.

From the intervallic elements of the triad, we can see that it contains a third and a fifth. This means that consonant intervals are the building blocks of triads. It is with thirds and fifths that triads are built and most thirds and fifths are consonant. There are diminished
and augmented thirds and fifth, and they are dissonant intervals. So we can categorize triads into consonant and dissonant triads.

Major and minor triads are formed from consonant intervals unlike diminished and augmented triads that are formed from dissonant intervals. Triads formed from consonant intervals are called concord.

Major and minor triads share one thing in common – they are concords. The intervals that make them up (the quality of third and fifth) are consonant. Below are the qualities of third and fifth that are consonant:

- Major 3\(^\text{rd}\)
- Minor 3\(^\text{rd}\)
- Perfect 5\(^\text{th}\)

There are two qualities of thirds and one quality of fifth and that implies that Major and minor triads differ in their quality of thirds and have a perfect fifth in common.

The Major triad will have a Major third and the minor triad will have a minor third. This is a little bit different in diminished and augmented triads, which we’ll explore while studying dissonant intervals.

**THE INTERVALLIC DIFFERENCE**

Considering that Major and minor triads have the same quality of fifth, that means that the difference
between a Major and a minor triad is in the quality of third used. Knowledge of all the Major and minor thirds in the keyboard is indispensable, invaluable and priceless.

That’s why this Quick Guide is packaged for you. A complete guide on the mastery of Consonant Intervals in ALL the keys.

There are Five Chapter in this quick guide with graphical illustrations using virtual keyboard diagrams. You are going to find it easy to use because for the first time ever, we’re organizing intervals according to their color patterns.
SECTION 1
FIFTHS
Welcome to the realm of the Perfect fifth. Never forget that you should know your fifths like you know states and capital cities. Perfect Fifths are easy to play because of their color patterns. 83% of perfect intervals on the keyboard have one color. So, for most fifths, if the root is black, then the fifth will also be black; if the root is white, then the fifth will also be white.
CHAPTER 1
Perfect Fifths
In this chapter, Perfect Fifths are categorized here according to their color patterns. There are four color patterns:

- White – White
- Black – Black
- White – Black
- Black – White

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In this chapter, we’re simplifying the learning process by organizing the perfect fifths that share the same color patterns. This will help you memorize them easily. It will take a little time and effort on your side. However, once mastered, playing will be natural just like remembering your name.
White - White
White – Black
Black - White

Q.G.$ - Consonant Intervals

http://www.hearandplay.com
Color Patterns

Only 17% of fifths change color pattern when inverted.

B changes from White-Black to Black–White:

...while B♭ changes from Black–White to White-Black
Quality and Quantity

Inversion of Quantity - Fifths become Fourths
Inversion of Quality - Perfect remains Perfect

Quality - Perfect remains Perfect
Quantity - Fifths become Fourths

All Perfect Fifths when inverted become Perfect Fourths
SECTION 2
THIRDS
Thirds are the building blocks of harmony. Knowledge of thirds – Major and Minor – in all the keys will help you as you advance in harmony. Every tertian chord [no matter how large], is divisible into thirds.
CHAPTER 2
Major Thirds
INTRODUCTION

In this chapter, Major thirds are categorized here according to their color patterns. There are four color patterns:

- White – White
- White – Black
- Black – White
- Black – Black

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<td>White-White</td>
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<tr>
<td>Black</td>
<td>Black-White</td>
<td>Black-Black</td>
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</table>

In this chapter, we’re simplifying the learning process by organizing the thirds that share the same color patterns. This will help you memorize them easily. It will take a little time and effort on your side, however, playing will be natural just like remembering your name.
White - White
White – Black

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Black – White
Q.G.S - Consonant Intervals

http://www.hearandplay.com
Black – Black
**CONCLUSION**

**Color Patterns**

When Major thirds are inverted, their color patterns may change too.

White-Black intervals will change to Black-White and vice-versa. E.g.

The color pattern of D-F♯ will change from White-Black to Black-White.

White-White and Black-Black intervals obviously do not change their color pattern.
E.g.

The color pattern of F♯-A♯ will remain Black-Black.

**Quality and Quantity**

Color patterns change when triads are inverted, but most importantly, quality and quantity changes.

**Quality**  -  Major becomes Minor

**Quantity**  -  Third becomes Sixth
All Major Thirds when inverted become Minor Sixths
CHAPTER 3
Minor Thirds
In this chapter, Minor thirds are categorized here according to their color patterns. There are four color patterns:

White – White
White – Black
Black – White
Black – Black

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<td>White-White</td>
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<td>Black</td>
<td>Black-White</td>
<td>Black-Black</td>
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</table>

These minor third intervals are organized according to color patterns. This will help you memorize them easily. It will take a little time and effort on your side, however, playing will be *natural* just like remembering your name.
White – White

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Q.G.S - Consonant Intervals

http://www.hearandplay.com
Black – White
Black – Black
CONCLUSION

**Color Patterns**

When Minor thirds are inverted, their color patterns may change too.

White-Black intervals will change to Black-White and vice-versa.

E.g.

The color pattern of C-E♭ will change from White-Black to Black-White.

White-White and Black-Black intervals obviously do not change their color pattern.

E.g.
The color pattern of D-F will remain White-White.

Quality and Quantity

Color patterns change when triads are inverted, but most importantly, quality and quantity changes.

Quality - Minor becomes Major

Quantity - Sixth becomes Third
All Minor Thirds when inverted become Major Sixths

**IMPORTANT:** You can derive minor third intervals by *shrinking* Major Third intervals by a semitone. There are two ways to shrink an interval.

E.g.

Let’s subject C-E (a Major Third interval) to this shrinking process.

**Raising** the *Lower note* by a *semitone*. When the lower note (which is C) is raised by a semitone, the interval becomes C♯-E.

![Keyboard Diagram](https://www.example.com/keyboard.png)

However C♯-E is a C♯ minor third interval. This is a minor third interval, however, it’s on a different note.
Lowering the Upper note by a semitone. When the upper note (which is E) is lowered by a semitone, the interval becomes C-E♭.

C-E♭ is a C minor third interval.

Shrinking the C-E interval using the techniques we covered will yield two minor third intervals C♯-E and C-E♭. However, the former yields a minor interval on a different key, whereas, the latter yields a minor interval on the same key.

It is a common practice to shrink intervals by lowering the upper note.
ENHARMONIC INTERVALS

All the Minor third intervals covered in this chapter are enharmonically equivalent to Augmented Second Intervals. This means that the difference between the Minor third and the Augmented Second is spelling. However, practically, the ear cannot distinguish an Augmented Second from a Minor third interval.

E.g.

C-E♭ and C-D♯ are two different intervals – Minor 3rd and Augmented 2nd Respectively. However, they look alike on the keyboard and sound practically the same.
Spelling properly using traditional guidelines is beyond the scope of this course. *HearandPlay 130 – All You Need To Know About INTERVALS* will give you a thorough breakdown on intervals.
SECTION 3
SIXTHS
Welcome to Section 2. Here, you’ll be playing “bigger” intervals. These bigger intervals and the smaller ones we covered in the Section 1 have something in common. Are you ready for sixths?
CHAPTER 4
Minor Sixths
INTRODUCTION

Minor Sixths are just a *shadow* of the Major intervals we learnt in the previous section. There are so many things you’ll see for yourself in this section. We chose to start with Minor sixths because they are related to Major scales we covered in Chapter 1. As usual, below are the obtainable color patterns:

- White − White
- White − Black
- Black − White
- Black − Black

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In this chapter, we’re simplifying the learning process by organizing the thirds that share the same color patterns. This will help you memorize them easily. It will take a little time and effort on your side, however, playing will be *natural* just like remembering your name.
White - White

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Q.G.S - Consonant Intervals

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White – Black

http://www.hearandplay.com

Q.G.S - Consonant Intervals

http://www.hearandplay.com

Q.G.S - Consonant Intervals

http://www.hearandplay.com
Black - Black
CONCLUSION

**Color Patterns**

When minor Sixths are inverted, their color patterns may change.

White-Black intervals will change to Black-White and vice-versa.

E.g.

![Piano Keyboard Diagram]

The color pattern of C-♯ will change from White-Black to Black-White.

![Piano Keyboard Diagram]

White-White and Black-Black intervals obviously do not change their color pattern.
E.g.

The color pattern of A♯-F♯ will remain Black-Black.

**Quality and Quantity**

Color patterns change when triads are inverted, but most importantly, quality and quantity changes.

**Quality**  
- Minor becomes Major

**Quantity**  
- Sixth becomes Third
**All Minor Sixths when inverted become Major Thirds**

**IMPORTANT:** You can derive minor sixth intervals by *shrinking* Major sixth intervals by a semitone. There are two ways to shrink an interval. E.g.

Let’s subject C-A (a Major Sixth interval) to this shrinking process.

**Raising** the *Lower note* by a *semitone*. When the lower note (which is C) is raised by a semitone, the interval becomes C♯-A.

![Piano keyboard diagram](http://www.keyandchord.com)

However C♯-A is a C♯ minor sixth interval. This is a minor sixth interval, however, it’s on a different note.
Lowering the Upper note by a semitone. When the upper note (which is A) is lowered by a semitone, the interval becomes C-A♭.

C-A♭ is a C minor sixth interval.

Shrinking the C-A interval using the techniques we covered will yield two minor sixth intervals C♯-A and C-A♭. However, the former yields a minor interval on a different key, whereas, the latter yields a minor interval on the same key.
It is a common practice to shrink intervals by lowering the upper note.

ENHARMONIC INTERVALS

All the Minor sixth intervals covered in this chapter are enharmonically equivalent to Augmented Fifth Intervals. This means that the difference between the Minor Sixth and the Augmented Fifth is spelling. However, practically, the ear cannot distinguish an Augmented Fifth from a Minor sixth interval. E.g.

C-A♭ and C-G♯ are two different intervals – Minor 6th and Augmented 5th respectively. However, they look alike on the keyboard and sound practically the same.
Spelling properly using traditional guidelines is beyond the scope of this course. *HearandPlay 130 – All You Need To Know About INTERVALS* will give you a thorough breakdown on intervals.
CHAPTER 5
Major Sixths
Intervals come in four color patterns:

- White – White
- White – Black
- Black – White
- Black – Black

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<td>Black</td>
<td><strong>Black-White</strong></td>
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This chapter will help you play Major sixth intervals with absolute ease by categorizing them according to their respective color patterns.

It will take a little time and effort on your side, however, playing will be *natural* just like remembering your name.
White – White
White - Black
Black - White
CONCLUSION

Color Patterns

When Major Sixths are inverted, their color patterns may change too.

White-Black intervals will change to Black-White and vice-versa.

E.g.

The color pattern of E-C♯ will change from White-Black to Black-White.

White-White and Black-Black intervals obviously do not change their color pattern.
The color pattern of C-A will remain White-White.

**Quality and Quantity**

Color patterns change when triads are inverted, but most importantly, quality and quantity changes.

**Quality** - Major becomes Minor

**Quantity** - Sixth becomes Third
All Major Sixths when inverted become Minor Thirds

ENHARMONIC INTERVALS

All the Major Sixth intervals covered in this chapter are enharmonically equivalent to Diminished Seventh Intervals. This means that the difference between the Major Sixth and the Diminished Seventh is spelling. However, practically, the ear cannot distinguish a Diminished Seventh from a Major Sixth interval. E.g.

C-A and C-B♭♭ are two different intervals – Major 6\textsuperscript{th} and Diminished 7\textsuperscript{th} respectively. However, they look alike on the keyboard and sound practically the same.
Spelling properly using traditional guidelines is beyond the scope of this course. HearandPlay 130 – All You Need To Know About INTERVALS will give you a thorough breakdown on intervals.
Consonant Intervals

THE BUILDING BLOCK OF MAJOR AND MINOR TRIADS

Workbook
50 Exercises
Add the corresponding Perfect Fifth to the following notes.

Answer the questions on the next page by dotting the appropriate chord tone that is a perfect fifth above the given note.

Question:

Answer:

Hey! It’s time for evaluation. Let’s see how well you’ve learned and memorized perfect fifth intervals.
ADD THE CORRESPONDING **MAJOR THIRD** THAT WILL YIELD A **MAJOR CHORD** TO THE FOLLOWING PERFECT FIFTH INTERVALS.

I suppose you are now familiar with Perfect Fifth Intervals. There are perfect fifths on the subsequent pages. Each perfect fifth needs an additional Major third from the root of the interval to become a Major chord. Kindly add the Major third intervals.

Question:

Answer:

On your mark! Get Ready!! Go!!!
ADD THE CORRESPONDING MINOR THIRD THAT WILL YIELD A MINOR CHORD TO THE FOLLOWING PERFECT FIFTH INTERVALS.

I hope you enjoyed the last set of 20 exercises? Alright! On the subsequent pages, you’ll find something similar. Each perfect fifth needs an additional Minor third from the root of the interval to become a minor chord. Kindly add the Minor third intervals.

Question:

Answer:

Hey! No more exercises after this, okay? Fasten your seat-belt as we go through the last set of 20 exercises.
Consonant Intervals

THE BUILDING BLOCK OF MAJOR AND MINOR TRIADS

Workbook Answers
ANSWERS TO QUESTIONS 1 - 10
10.

ANSWERS TO QUESTIONS

11 – 30
ANSWERS

TO QUESTIONS

31 - 50
A Note About Hear and Play Fundamentals 130 - “Intervals”

If you enjoyed this free guide, you’re sure to benefit greatly from the upcoming full, comprehensive Hear and Play 130 series - “Intervals.”

More information will be available shortly.

Meanwhile, fill out this form to let us know you’re interested.

http://www.hearandplay.com/main/hearandplay130