



Lesson Twenty Four

Gigajam Keyboard School Lesson 024 IKS DI

Developing Intervals (2)

Lesson Objectives

- Develop *minor intervals*
- Develop the ability to play minor 3rds as harmonic intervals

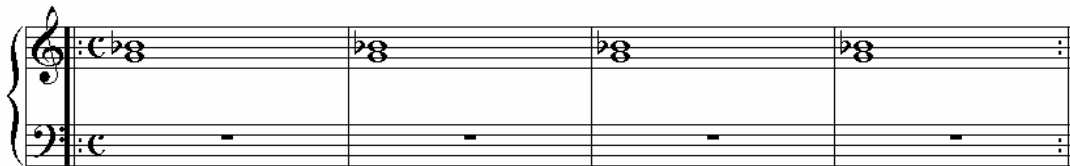
Harmonic intervals

The last lesson introduced playing the minor scale in a new way – in minor 3rds played as melodic intervals – play one, miss one, play one.

This lesson will further develop your understanding of intervals, by using the same in a different way. Instead of playing leapfrog with the notes, you will play both notes of the interval at the same time.

Playing the root (G) and the $b3^{rd}$ (Bb) together at exactly the same time is an harmonic interval – a minor 3rd. This sounds like a triad chord, but obviously isn't because, as you already know, you need all three notes present to create a triad. Playing two notes together like this is known as an harmonic interval – two notes played together at exactly the same time sound like a chord, like harmony.

Exercise 1 lesson001.iksdi.01



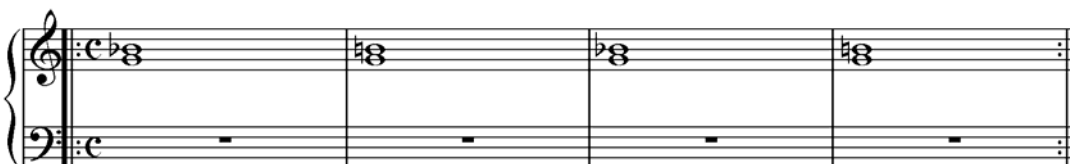
Playing harmonic intervals

Listen closely to the sound of the minor 3^{rd} interval as you play it. It almost sounds like a chord. That's because it nearly is. G and Bb are of course the first two notes of the G minor triad – G, Bb and D. Playing the first two notes of the chord together like this as a minor 3^{rd} interval deceives the ear. It tricks the ear into hearing the whole triad.

This happens because the root and $b3^{rd}$ carry all of the important information necessary to create the sound of a triad. The G is the root note of the minor scale and minor triad, and the name of both – G major. The Bb is the $b3^{rd}$ of the minor scale and the minor triad, and it tells us that the sound we're hearing is a minor sound (not a major one – that would be a B).

Compare the sound of G and Bb played together (minor) with G and B (major).

Exercise 2 lesson024.iksdi.02



Major/minor

Mostly, we recognise minor sounds as more moody, perhaps slightly darker or duller, whereas major sounds brighter, happy, up beat.

Both sounds are useful to us as a musician. Often, it's the combination of these sounds which create interest in a song – some minor chords and some major.

Both can sound complete even without the fifth note being played – you're not really aware that there's a note missing (except that you know you're not playing it!).

Scale exercise

The next exercise goes up the whole minor scale using the play one, miss one, play one routine. Remember, it's just the notes of the G minor scale played in a new way – as harmonic intervals. G and Bb together as one sound, A and C together as one, and so on.

Practise playing this new exercise until you are comfortable with it. Remember to use the correct fingering (watch the video).

Exercise 3

lesson024.iksdi.03



Now play that exercise again, this time coming back down the minor scale too.

Exercise 4

lesson024.iksdi.04



So far in this lesson, you've only been using your right hand to play the harmonic intervals. The next exercise adds the left hand playing a G root bass note on the first beat of each bar.

Exercise 5
lesson024.iksdi.05



Left hand

Now that your left hand is in action, use it to play a G minor scale as half notes.

Exercise 6
lesson024.iksdi.06



Now try some of the right hand exercises you've been playing, this time using your left hand lower down in the bass clef. The next exercise goes up the whole scale using the play one, miss one, play one routine. Remember, it's just the notes of the G minor scale played in a new way – play G and Bb together as one sound. Then, play A and C together – and so on.

Exercise 7
lesson024.iksdi.07



Practise playing this exercise until you are comfortable with it. Remember to use the correct fingering.

Now play that exercise again, this time coming back down the minor scale too.

Exercise 8
lesson024.iksdi.08



Both hands

The next exercise puts both hands together. The right hand plays minor 3rds as harmonic intervals in half notes – you played this in Exercise 3 above. The left hand plays each note of the minor scale as half notes.

Exercise 9
lesson024.iksdi.09



Finally, put everything together in one exercise – right hand minor 3rds, left hand scale, both ascending and descending.

Exercise 10
lesson024.iksdi.10



Other keys

The exercises in this lesson (minor 3rds played as harmonic intervals) are all based on the G minor Scale. It is of course necessary to be able to apply what you have learned to other keys. The remaining exercises will help you to develop this ability. There is no new material - you have already played all of these exercises in this lesson on G – it's just the same thing on a different note.

Exercise 11
lesson024.iksdi.11



Exercise 12
lesson024.iksdi.12



Musical score for Exercise 12, measures 1-4 and 5-8. The score is in common time (C) and features a key signature of one flat (Bb). The first system (measures 1-4) shows a treble clef with chords and a bass clef with a single note. The second system (measures 5-8) shows both treble and bass clefs with chords. The piece ends with a double bar line and repeat dots.

Exercise 13
lesson024.iksdi.13



Musical score for Exercise 13, measures 1-4 and 5-8. The score is in common time (C) and features a key signature of two flats (Bb, Eb). The first system (measures 1-4) shows a treble clef with chords and a bass clef with a single note. The second system (measures 5-8) shows both treble and bass clefs with chords. The piece ends with a double bar line and repeat dots.

Exercise 14
lesson024.iksdi.14



Musical score for Exercise 14, measures 1-4 and 5-8. The score is in common time (C) and features a key signature of two flats (Bb, Eb). The first system (measures 1-4) shows a treble clef with chords and a bass clef with a single note. The second system (measures 5-8) shows both treble and bass clefs with chords. The piece ends with a double bar line and repeat dots.