

LOW INTERVAL LIMITS

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| | UNISON (UNLIMITED) | MINOR SECOND | MAJOR SECOND | MINOR THIRD | MAJOR THIRD | PERFECT FOURTH |
| 7 | TRITONE | PERFECT FIFTH | MINOR SIXTH | MAJOR SIXTH | DIMINISHED SEVENTH | MINOR SEVENTH |
| 13 | MAJOR SEVENTH | OCTAVE (UNLIMITED) | MINOR NINTH | MAJOR NINTH | MINOR TENTH | MAJOR TENTH |

THE TOP NOTE OF EACH INTERVAL (WHITE NOTEHEADS) IN THE TABLE ABOVE IS SHOWN IN ITS LOWEST POSSIBLE POSITION VIS-A-VIS THE BOTTOM NOTE OF EACH INTERVAL (BLACK NOTEHEADS), THE LATTER REPRESENTING THE ROOT/BASS NOTE OF A CHORD CONTAINING BOTH OF THE AFOREMENTIONED TONES. WHETHER THE ROOT/BASS NOTE IS ACTUALLY SOUNDED OR MERELY IMPLIED, ALL LOW INTERVAL LIMITS LISTED HERE RETAIN THEIR VALIDITY.

PLEASE NOTE THAT THIS TABLE PROVIDES LOOSE GUIDELINES ONLY. FOR ONE THING, THE QUALITY OF THE INSTRUMENT YOU ARE PLAYING IS AN IMPORTANT FACTOR: IN GENERAL, YOU CAN GET AWAY WITH PLAYING VOICINGS IN A LOWER RANGE ON A CONCERT GRAND PIANO WITHOUT THEM SOUNDING "MUDDY" (AS OPPOSED TO PLAYING THEM ON AN UPRIGHT OR ELECTRIC KEYBOARD - ALTHOUGH SOME UPRIGHTS SOUND GREAT!). FURTHERMORE, YOU MIGHT BE LOOKING TO INCORPORATE A SPECIFIC EFFECT INTO THE MUSIC BY PLAYING CHORDS OR INTERVALS THAT DO NOT ADHERE TO THE GUIDELINES ABOVE. FINALLY, YOU MAY SIMPLY FIND THAT A CERTAIN VOICING SOUNDS GOOD BELOW SOME OF THESE LIMITS. IN ANY CASE, ALWAYS USE YOUR EAR, GOOD TASTE, AND EXERCISE SOUND JUDGEMENT!