

LOW INTERVAL LIMITS

Interval	Root Note (Black)	Top Note (White)
UNISON (UNLIMITED)	C4	C4
MINOR SECOND	C4	C#4
MAJOR SECOND	C4	D4
MINOR THIRD	C4	D#4
MAJOR THIRD	C4	E4
PERFECT FOURTH	C4	F4
TRITONE	C4	F#4
PERFECT FIFTH	C4	G4
MINOR SIXTH	C4	A4
MAJOR SIXTH	C4	A#4
DIMINISHED SEVENTH	C4	B4
MINOR SEVENTH	C4	Bb4
MAJOR SEVENTH	C4	B4
OCTAVE (UNLIMITED)	C4	C5
MINOR NINTH	C4	D5
MAJOR NINTH	C4	D#5
MINOR TENTH	C4	E5
MAJOR TENTH	C4	E#5

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!