

CONSONANCE- DISSONANCE

Intervals are traditionally considered either consonant or dissonant. Consonant intervals are usually described as pleasant and agreeable. Dissonant intervals are those that cause tension and desire to be resolved to consonant intervals. These descriptions relate to harmonious intervals.

Consonant intervals also can be derived from the natural harmonics sequence. Harmonics of a basic tone are sounds that are related higher pitch notes such as the octave, fifth above the octave, second octave, third above the second octave etc. They also tend to resonate with the basic tone.



Dissonances can be divided into sharp and soft dissonances. This division relates mainly to atonal music. Minor second and major seventh are sharp dissonances. Major seconds and minor (dominant) seventh are soft dissonances.

Dissonant Intervals

Minor Second	Major Second	Tritone	Minor Seventh	Major Seventh
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Too much consonant music might be boring while to extreme dissonances are NOT very pleasant to listen to.



Earlier music from the renaissance, baroque and classical period were predominantly consonant. But even Bach for example wrote many works where dissonances were part of the score. (Example D-minor Toccata).

The colorization of consonances and dissonances is not a black and white thing. It is more resembles a *gray scale*. Also the perception of both depend on the musical context and the subjective perception of the listener.

Jazz and newer music is full of dissonances but the chord progression, rhythm and harmonic pattern can still wake interest and a pleasant hearing experience.



Consonant <-----

-----> Dissonant