

TABLE IV. Frequency of occurrence of chromatic intervals in major and minor Western classical and Finnish folk music. (A) Tonic intervals; defined as the number of semitones between a melody note and its tonic. (B) Melodic intervals; defined as the number of semitones between adjacent melody notes. The preponderance of small intervals in (B) is in agreement with previous studies (Vos and Troost, 1989). The intervals that distinguish major and minor music are underlined (dashed-lines indicate intervals with less marked contributions).

Major melodies			Minor melodies		
Intervals	Classical (%)	Folk (%)	Intervals	Classical (%)	Folk (%)
(A) Tonic intervals					
Unison/octave	19.9	20.4	Unison/octave	19.4	19.1
Minor second	0.4	0.1	Minor second	0.6	0.2
Major second	12.8	15.9	Major second	13.0	19.6
Minor third	0.8	0.0	Minor third	15.8	15.6
Major third	18.2	16.8	Major third	0.7	0.2
Perfect fourth	10.6	9.5	Perfect fourth	10.5	10.1
Tritone	1.1	0.4	Tritone	1.7	0.2
Perfect fifth	19.1	19.6	Perfect fifth	20.3	19.9
Minor sixth	0.4	0.0	Minor sixth	7.9	1.6
Major sixth	8.4	8.9	Major sixth	1.3	2.9
Minor seventh	0.6	0.2	Minor seventh	3.4	7.5
Major seventh	7.7	8.1	Major seventh	5.4	3.1
(B) Melodic intervals					
Unison	10.7	24.9	Unison	11.4	24.0
Minor second	20.8	13.3	Minor second	28.2	19.1
Major second	36.1	29.9	Major second	27.6	27.6
Minor third	9.4	11.6	Minor third	10.4	12.1
Major third	6.9	8.6	Major third	5.4	6.2
Perfect fourth	7.6	7.4	Perfect fourth	7.2	7.1
Tritone	0.4	0.2	Tritone	1.1	0.0
Perfect fifth	2.7	2.0	Perfect fifth	3.2	2.5
Minor sixth	1.1	0.6	Minor sixth	1.8	0.8
Major sixth	1.3	0.9	Major sixth	1.2	0.1
Minor seventh	0.4	0.3	Minor seventh	0.4	0.1
Major seventh	0.1	0.0	Major seventh	0.2	0.0
Octave	1.3	0.3	Octave	1.2	0.2
Larger	1.0	0.0	Larger	0.9	0.0