

Name: _____

Date: _____

Instructor's Name: _____

LESSON 22: EXERCISES

22-1. Identify the quality of these natural seconds (m = minor, M = major).



CD-ROM

a.

b.

22-2. Identify the quality of these seconds (m = minor, M = major, A = augmented).



CD-ROM

a.

b.

c.

d.



CD-ROM

22-3. Add an accidental (sharp or flat) to the top note if needed to create seconds of the desired quality (m = minor, M = major, A = augmented). Do not alter the bottom note.

a. M m M A M m M

b. A m M m m M M

c. M m m M m M A

d. m M M m A m M



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22-4. Write seconds as indicated (m = minor, M = major, A = augmented).

a. above M m M m m m A

b. above A M m m M m M

c. below M m M M m M m

d. below M m A M M m m

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2.2 Identify the quality of these natural thirds (m = minor, M = major).



CD-ROM



m



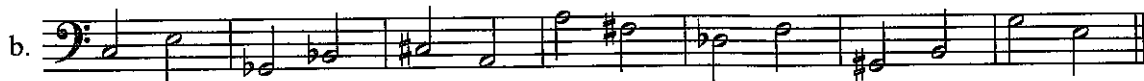
Identify the quality of these thirds (m = minor, M = major).



CD-ROM



m





CD-ROM

22-7. Add an accidental (sharp or flat) to the top note if needed to create thirds of the desired quality (m = minor, M = major). Do not alter the bottom note.

a.

b.

c.



CD-ROM

22-8. Write thirds as indicated (m = minor, M = major).

a. above

b. above

c. below

d. below

Name: _____

Date: _____

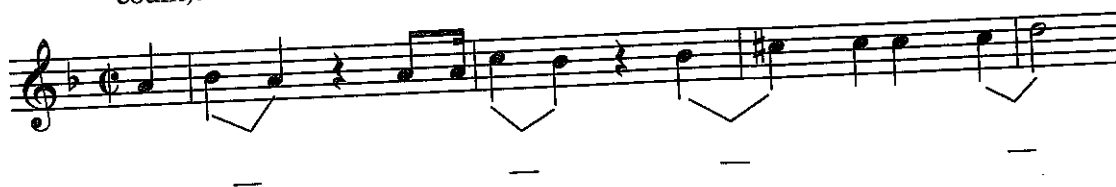
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22-9. Identify these intervals as seconds (minor, major, augmented) or thirds (major, minor).

a. Haydn, String Quartet (thirds, ascending and descending, are a persistent feature of this melody).



b. Schubert, "Death and the Maiden" (the first two seconds go down, the next two go up. Don't forget to take the key signature into account).



c. Bach, Chorale (the voice pairs—soprano-alto, alto-tenor, and tenor-bass—are often very close to each other, either a third or a second apart. Don't forget to take the key signature into account).

