

## EXERCISES IN MAJOR AND MINOR THIRDS

Mark Major Thirds—Maj.

Mark Minor Thirds—min.

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Fill in the *upper* notes to complete the following THIRDS.

Add accidentals (sharps or flats) as necessary. COUNT THE HALF-STEPS.

Maj. min. min. Maj. min. Maj. Maj. min. min. Maj.

min. Maj. min. min. Maj. Maj. min. Maj. min. Maj.

**IMPORTANT**—It is very necessary to recognize Major and Minor Thirds by ear as well as by sight. Play them on your piano many times until you can hear the difference the moment they are sounded.

**THE DOMINANT SEVENTH CHORD**

The DOMINANT SEVENTH CHORD is formed simply by adding a minor third to the Major Triad found on the Dominant.

minor 3rd added to the Dominant Triad

It is called DOMINANT SEVENTH CHORD because the added note is a minor 7th. from the Root on the Dominant.

minor 7th It is marked V<sup>7</sup>. from Root.

**THREE INVERSIONS**

Since it is a four-note chord it can appear in four Positions—Root Position and three Inversions.

**PROGRESSION TO THE TONIC**

The Dominant Seventh Chord usually progresses to the Tonic Chord and may be used in Cadences.

Example

The 5th. and 7th. move *down* to the next degree of the scale.  
The 3rd. moves *up* to the next degree of the scale.  
The Root remains stationary.

Complete the following progressions (from Dom. 7th to Tonic) moving the voices as shown above.