

**Jermaine Griggs**

Featuring **CHUKU ONYEMACHI**

*QUICK GUIDE*

*ON*

**Consonant  
Intervals**

*BUILDING BLOCKS OF MAJOR AND  
MINOR TRIADS*

# Acknowledgement

I want to start by thanking **God** for his grace upon my life and career – especially for the privilege of being alive and healthy.

I also want to thank my mentor and role-model, who happens to be the foremost music educator of the 21<sup>st</sup> century – **Jermaine Griggs**. Thank you for the privilege to share my thoughts with the biggest musician community online.

I want to also acknowledge members of the HearandPlay® team in Nigeria. I want to specially thank **Abasifreke Emmanuel** and **Akanimo Inyang** who contributed to this work in terms of typing and the graphical illustrations, respectively.

*Hey Everyone!*

*I'm **Jermaine Griggs**, the founder and president of HearandPlay Music Group.*

*We specialize in teaching hundreds of thousands of musicians around the world how to play music by ear.*

*Here's a Quick Guide on Consonant Intervals that will help you thoroughly understand what chords are made up of.*

*On behalf of our indefatigable instructors, I want to say congratulations in advance!!!*

*November, 2015*

*California, USA.*

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# **PRELIMINARY CHAPTER**

Introduction to  
Consonant  
Intervals

# INTRODUCTION

An **interval** is the distance between two pitches heard simultaneously (together) or successively (separately).

When played simultaneously, they are called *harmonic* intervals. When played successively (separately), they are called *melodic* intervals.

When these two notes are sounded, they either sound pleasant or unpleasant. The goal of this **Quick Guide** is to present you with ideas on consonant intervals that are relevant to construction of Major and minor triads.

## DEFINITION OF CONSONANT INTERVALS

Consonant intervals in western music are intervals that sound agreeable, as opposed to dissonant intervals which we are going to cover in another lesson in this quick guide series.

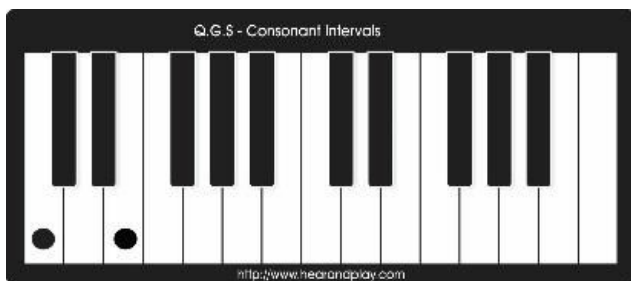
Consonant intervals include Major and minor thirds, Major and minor sixths and the perfect fifth.

## CONTRASTING THIRDS AND SIXTHS

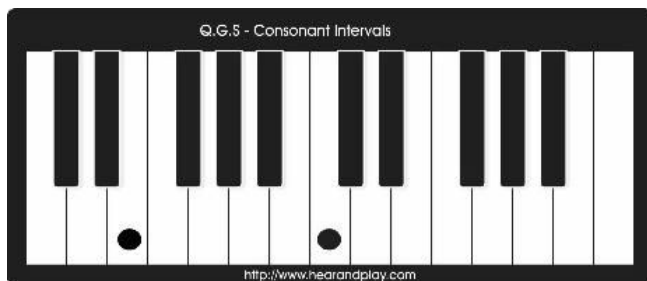
Now, it's important to say at this point that thirds and sixths are related. Inversion is the relationship between thirds and sixths. Inversion of a third will yield a sixth and vice versa.

For example C-E (a third) when inverted yields E-C.

C-E is a third while E-C is a sixth.



C-E in the illustration above, spans three diatonic degrees, while E-C *below* spans six diatonic degrees.

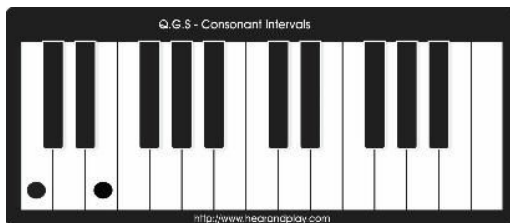


Understanding of inversion as the intervallic relationship of thirds and sixths, will prove helpful as we progress.

### One more thing...

Inversion of intervals changes its quality – perfect intervals are an exception to this. A major quality will change to a minor quality and a minor quality will change to a major quality.

Put this together and you'll discover that inversion changes two intervallic factors. Inversion changes the Quality and Quantity of intervals. The interval below is a Major Third



Here's a proper way to understand the quality and quantity of the interval above (and any other interval).

**Major** Third - Major refers to the **quality** of the interval and the *harmonic environment* it is associated with.



Major **Third** - Third refers to its **quantity**, which is the size of the interval (determined by the number of scale tones encompassed).

In inversion, there are two simple processes:

Inversion of quality and Inversion of quantity.

Words like MAJOR describe quality while words like THIRD describe quantity.

Alright, let's put our knowledge to work by inverting a few intervals. Good news is that you don't need a keyboard for this.

**Example #1** - Major Third

**Inversion of Quality** – Major becomes Minor

**Inversion of Quantity** – Third becomes Sixth

Therefore, a Major Third becomes a Minor Sixth after inversion.

**Example #2** - Minor Sixth

**Inversion of Quality** – Minor becomes Major

**Inversion of Quantity** – Sixth becomes Third

Therefore, a Minor Sixth becomes a Major Third after inversion.

**Example #3 - Minor Third**

**Inversion of Quality** – Minor becomes Major

**Inversion of Quantity** – Third becomes Sixth

Therefore, a Minor Third becomes a Major Sixth after inversion.

**Example #4 - Major Sixth**

**Inversion of Quality** – Major becomes Minor

**Inversion of Quantity** – Sixth becomes Third

Therefore, a Major Sixth becomes a Minor Third after inversion.

*During the **simple**  
process of  
inversion, minor  
will become major  
and sixths will  
become thirds and  
vice-versa.*

### **TERTIAN HARMONY**

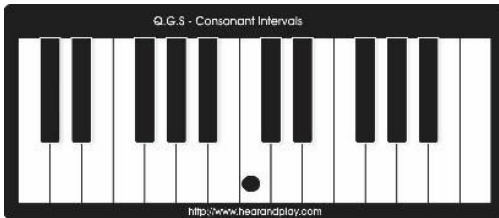
In European art music (aka - “classical music”), thirds (and sixth [its inversion]) are used in harmony. When we are talking about harmony, it refers to the relationship between notes that are heard together. These note combinations don't just happen - No! A class of harmony is used and the class of harmony used in this case is the tertian harmony.

In this class of harmony, notes can be harmonized using these consonant intervals –thirds (and sixths [its inversion]). Oops! Looks like we’ve forgotten the perfect fifth.

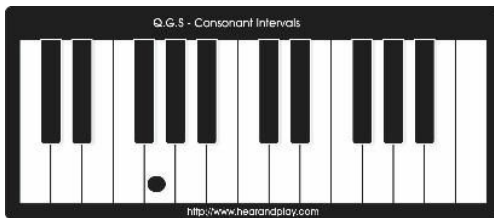
## PERFECT FIFTHS

This is another consonant interval. In classical music, it is called the *perfect consonance*. This is because, it contains two important scale-degree notes – the tonic and the dominant. In the Major Scale of C:

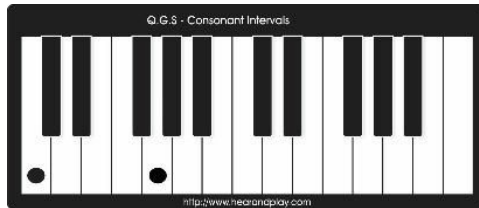
C is the tonic while:



G is the dominant:



The perfect fifth is the relationship in pitch between the tonic and the dominant.



When a perfect fifth is inverted, its quality remains the same. Perfect intervals remain perfect even after inversion.

The same way we know **states** and their respective **capital cities**, every musician must be familiar with the tonic and dominant of all the keys (24 of them [12 Major + 12 Minor keys]). So the relationship between the tonic and the dominant yields a perfect fifth in all keys.

## **BUILDING BLOCKS OF TRIADS**

Triads contain three elements – that’s why they are called **triads**. The Root, the Third and the Fifth.

From the *intervallic* elements of the triad, we can see that it contains a third and a fifth. This means that consonant intervals are the building blocks of triads. It is with thirds and fifths that triads are built and most thirds and fifths are consonant. There are diminished

and augmented thirds and fifth, and they are dissonant intervals. So we can categorize triads into consonant and dissonant triads.

Major and minor triads are formed from consonant intervals *unlike diminished and augmented triads that are formed from dissonant intervals*. Triads formed from consonant intervals are called concord.

Major and minor triads share one thing in common – they are concords. The intervals that make them up (the quality of third and fifth) are consonant. Below are the qualities of third and fifth that are consonant:

- Major 3<sup>rd</sup>
- Minor 3<sup>rd</sup>
- Perfect 5<sup>th</sup>

There are two qualities of thirds and one quality of fifth and that implies that Major and minor triads differ in their quality of thirds and have a perfect fifth in common.

The Major triad will have a Major third and the minor triad will have a minor third. This is a little bit different in diminished and augmented triads, which we'll explore while studying dissonant intervals.

## **THE INTERVALLIC DIFFERENCE**

Considering that Major and minor triads have the same quality of fifth, that means that the difference

between a Major and a minor triad is in the quality of third used. Knowledge of all the Major and minor thirds in the keyboard is indispensable, invaluable and priceless.

That's why this **Quick Guide** is packaged for you. A complete guide on the mastery of **Consonant Intervals** in ALL the keys.

There are Five Chapter in this quick guide with graphical illustrations using virtual keyboard diagrams. You are going to find it easy to use because for the first time ever, we're organizing intervals according to their color patterns.

# **SECTION 1**

## **FIFTHS**



*Welcome to the realm  
of the Perfect fifth.  
Never forget that you  
should know your  
fifths like you know  
states and capital  
cities. Perfect Fifths  
are easy to play  
because of their color  
patterns. 83% of  
perfect intervals on the  
keyboard have one  
color. So, for most  
fifths, if the root is  
black, then the fifth will  
also be black; if the  
root is white, then the  
fifth will also be white.*

# **CHAPTER 1**

## **Perfect Fifths**

# INTRODUCTION

In this chapter, Perfect Fifths are categorized here according to their color patterns. There are four color patterns:

**White – White**

**Black – Black**

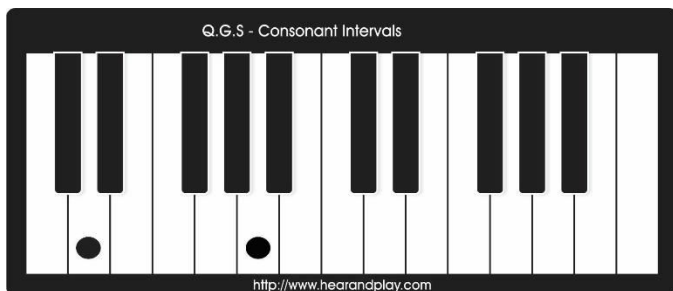
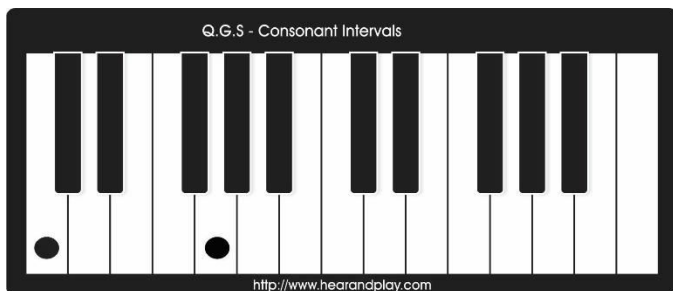
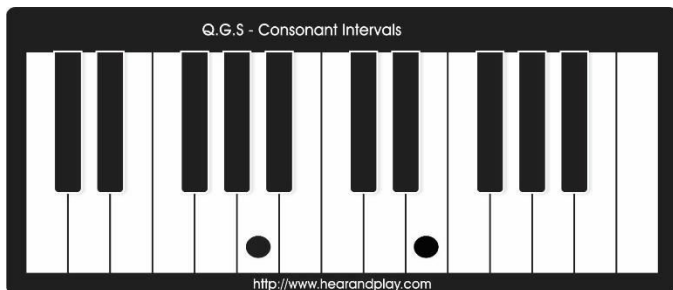
**White – Black**

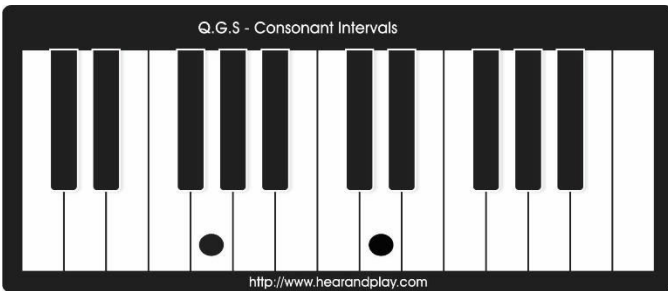
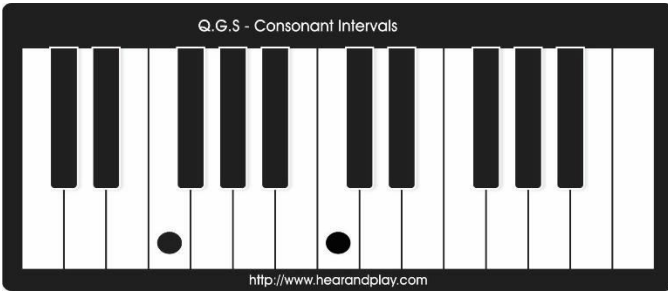
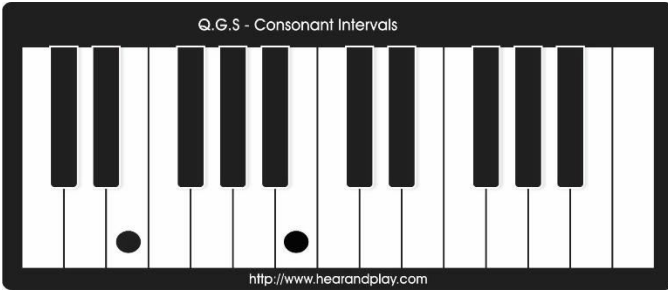
**Black – White**

	White	Black
White	<b>White-White</b>	<b>White-Black</b>
Black	<b>Black-White</b>	<b>Black-Black</b>

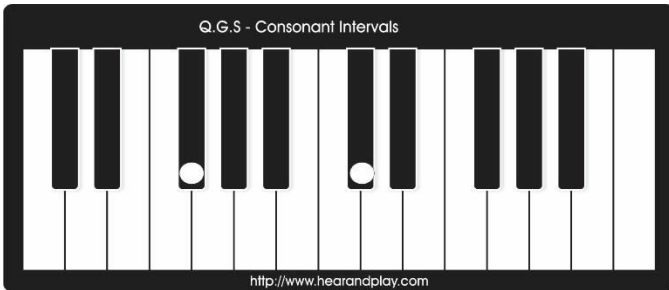
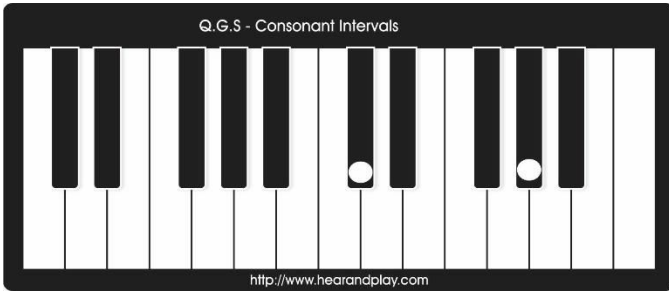
In this chapter, we're simplifying the learning process by organizing the perfect fifths that share the same color patterns. This will help you memorize them easily. It will take a little time and effort on your side. However, once mastered, playing will be *natural* just like remembering your name.

# White - White

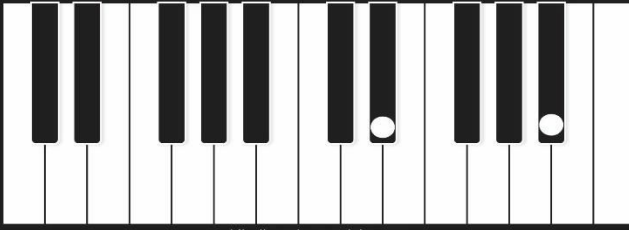




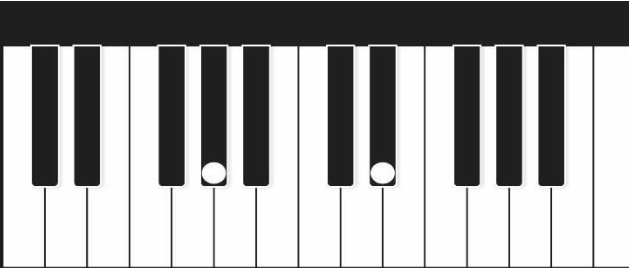
# *Black – Black*



Q.G.5 - Consonant Intervals

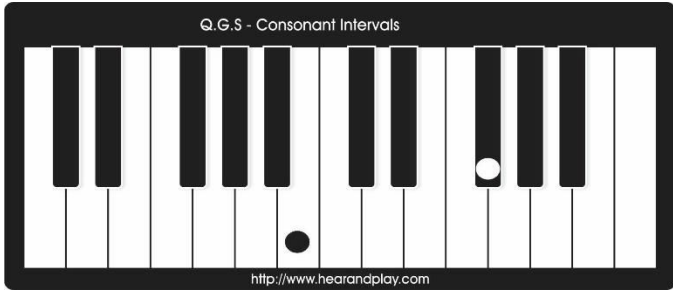


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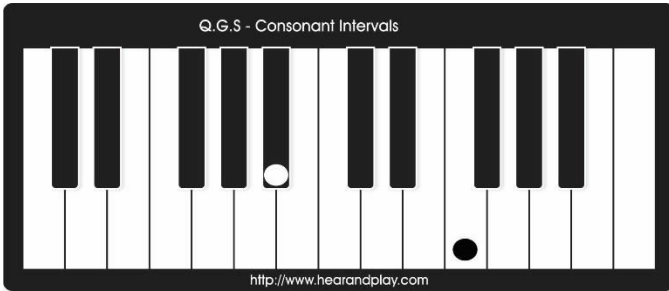
<http://www.hearandplay.com>

# *White – Black*





# *Black - White*

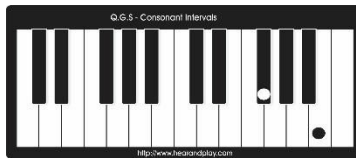
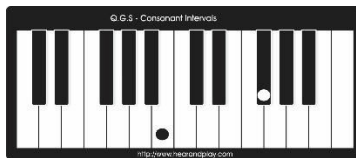


# CONCLUSION

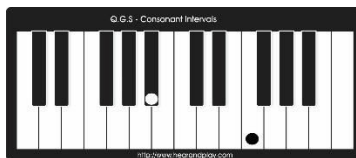
## Color Patterns

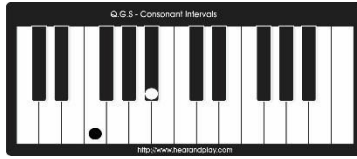
Only 17% of fifths change color pattern when inverted.

B changes from White-Black to Black –White:



...while B  $\flat$  changes from Black –White to White-Black





## Quality and Quantity

**Inversion of Quantity** - Fifths become Fourths

**Inversion of Quality** - Perfect remains Perfect

**Quality** - Perfect remains Perfect

**Quantity** - Fifths become Fourths

*All Perfect Fifths  
when inverted  
become Perfect  
Fourths*

# **SECTION 2**

## **THIRDS**

*Thirds are the  
building blocks of  
harmony.*

*Knowledge of  
thirds – Major and  
Minor – in all the  
keys will help you  
as you advance in  
harmony. Every  
tertian chord [no  
matter how large],  
is divisible into  
**thirds.***

# **CHAPTER 2**

## **Major Thirds**

# INTRODUCTION

In this chapter, Major thirds are categorized here according to their color patterns. There are four color patterns:

**White – White**

**White – Black**

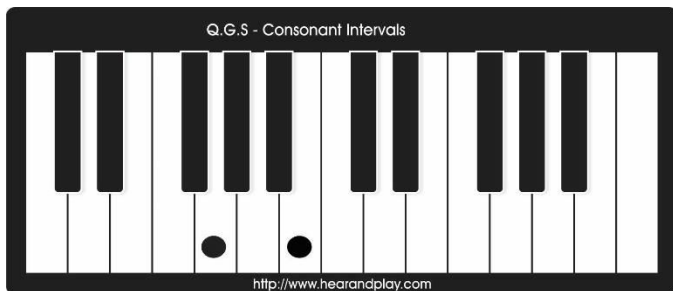
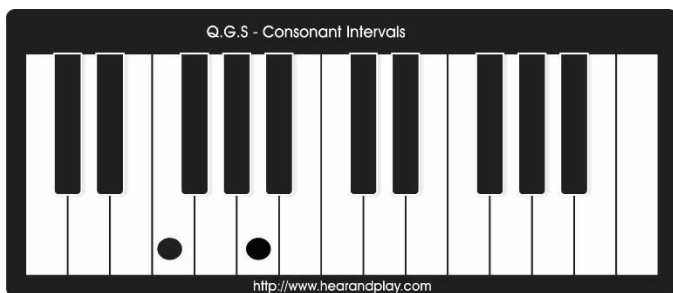
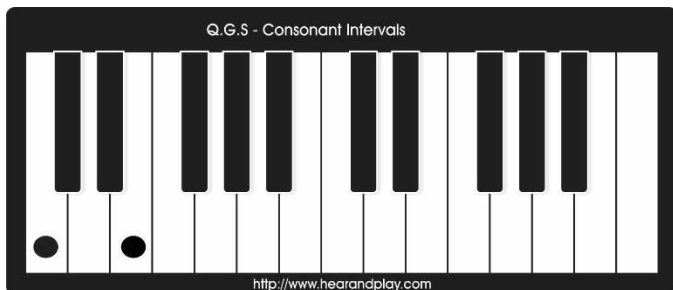
**Black – White**

**Black – Black**

	White	Black
White	<b>White-White</b>	<b>White-Black</b>
Black	<b>Black-White</b>	<b>Black-Black</b>

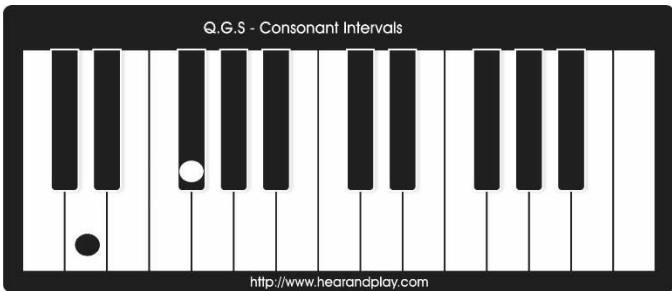
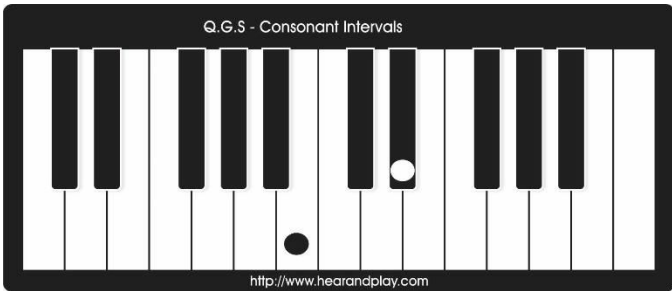
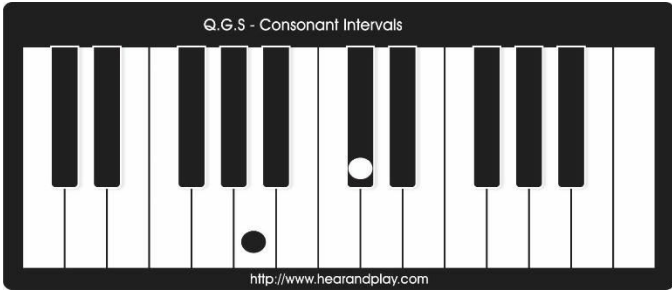
In this chapter, we're simplifying the learning process by organizing the thirds that share the same color patterns. This will help you memorize them easily. It will take a little time and effort on your side, however, playing will be *natural* just like remembering your name.

# White - White

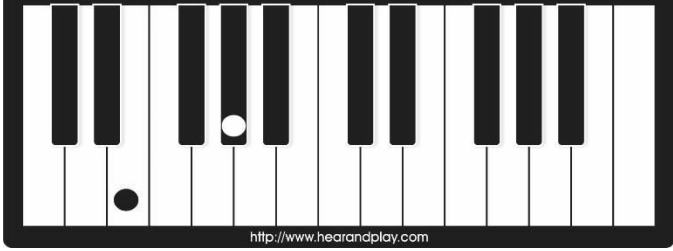




# White – Black

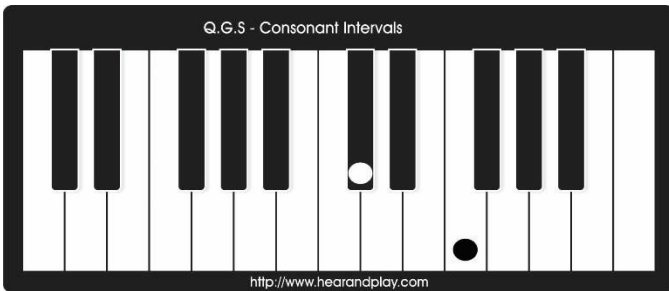
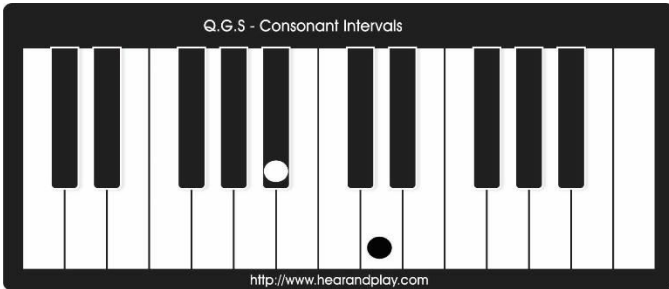
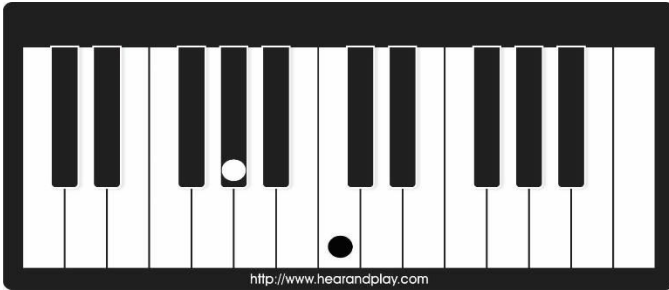


Q.G.S - Consonant Intervals

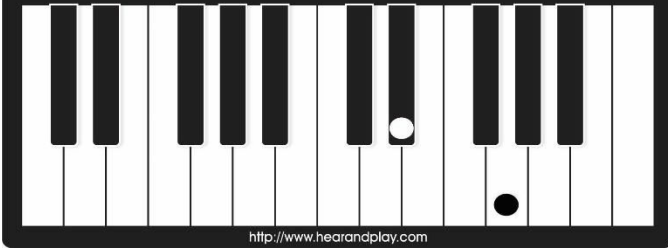


<http://www.hearandplay.com>

# *Black – White*

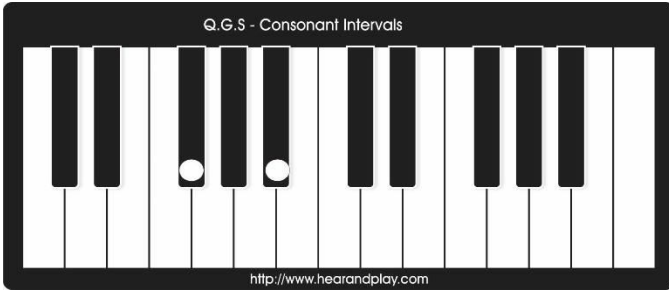


Q.G.S - Consonant Intervals



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# *Black – Black*



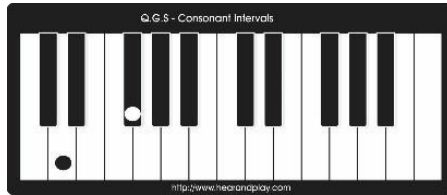
# CONCLUSION

## Color Patterns

When Major thirds are inverted, their color patterns may change too.

White-Black intervals will change to Black-White and vice-versa.

E.g.

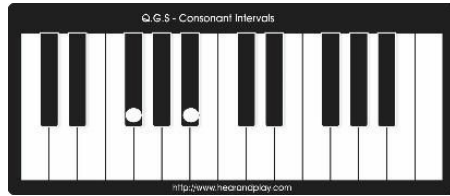


The color pattern of D-F# will change from White-Black to Black-White.

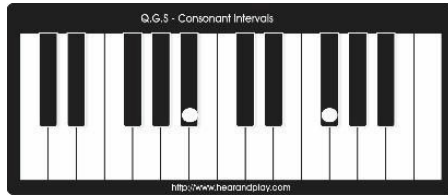


White-White and Black-Black intervals obviously do not change their color pattern.

E.g.



The color pattern of F# - A# will remain Black-Black.



### Quality and Quantity

Color patterns change when triads are inverted, but most importantly, quality and quantity changes.

**Quality** - Major becomes Minor

**Quantity** - Third becomes Sixth

*All Major Thirds  
when inverted  
become Minor  
Sixths*



# **CHAPTER 3**

## **Minor Thirds**

# INTRODUCTION

In this chapter, Minor thirds are categorized here according to their color patterns. There are four color patterns:

**White – White**

**White – Black**

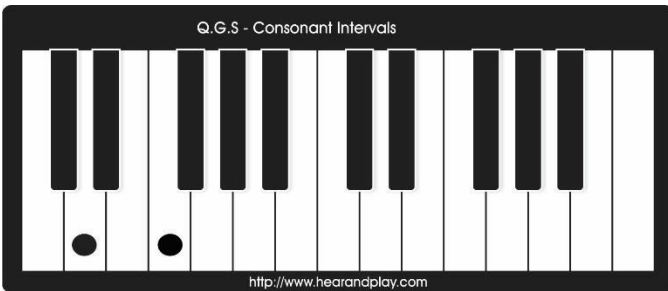
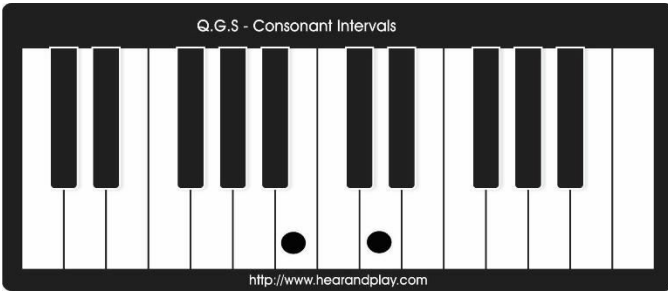
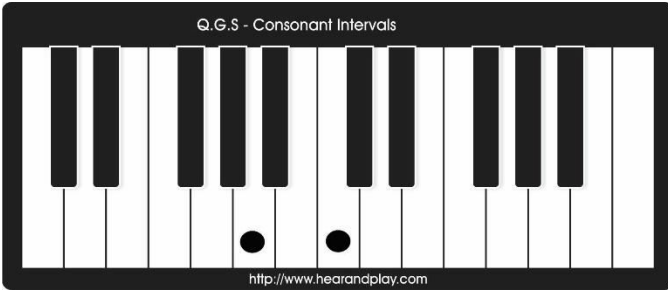
**Black – White**

**Black – Black**

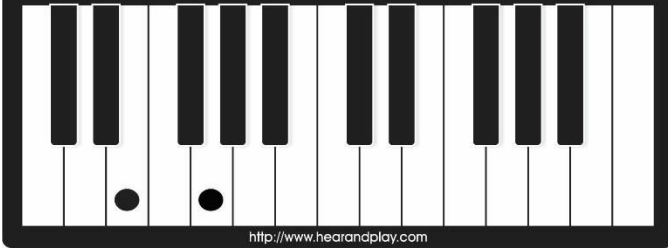
	White	Black
White	<b>White-White</b>	<b>White-Black</b>
Black	<b>Black-White</b>	<b>Black-Black</b>

These minor third intervals are organized according to color patterns. This will help you memorize them easily. It will take a little time and effort on your side, however, playing will be *natural* just like remembering your name.

# White – White

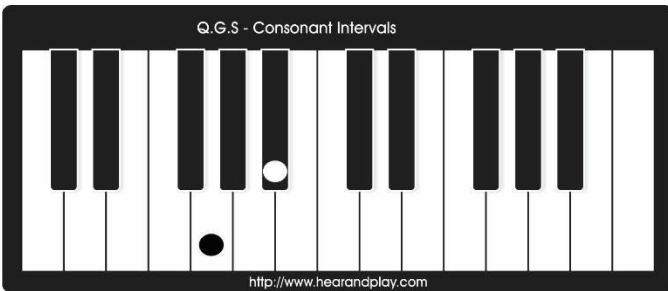
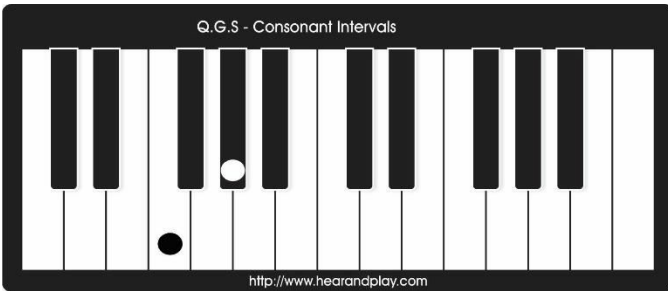
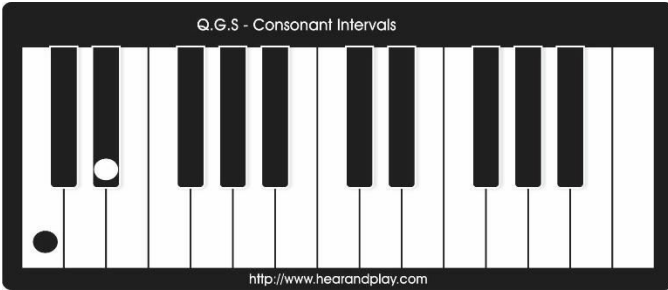


Q.G.S - Consonant Intervals

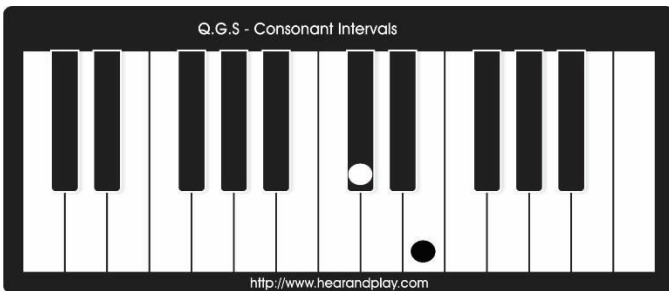
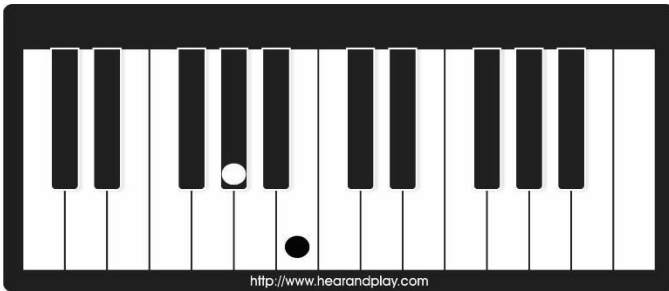
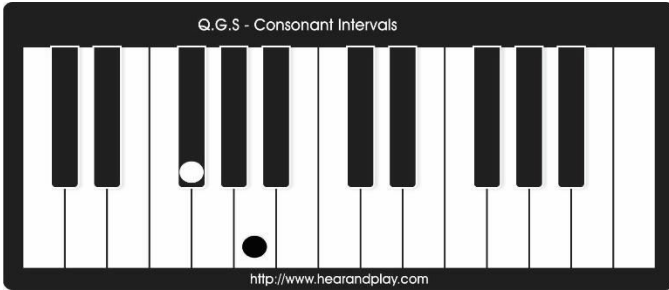


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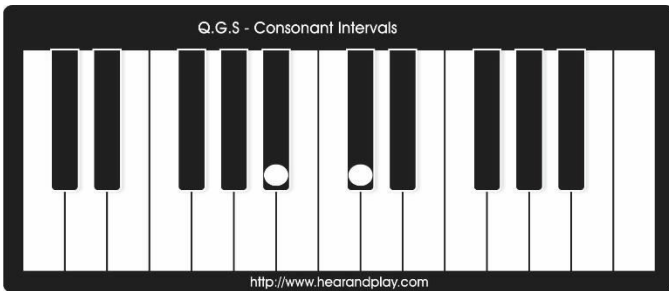
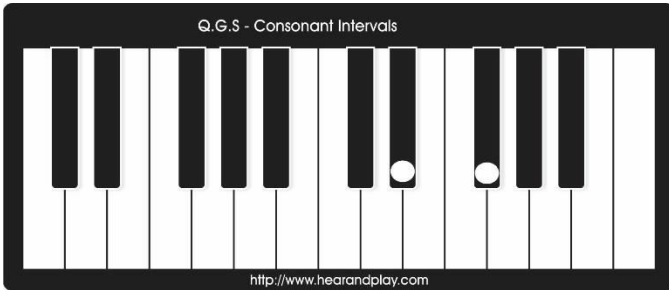
# White – Black



# *Black – White*



# *Black – Black*



# CONCLUSION

## Color Patterns

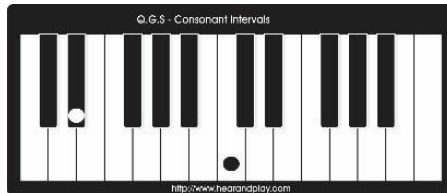
When Minor thirds are inverted, their color patterns may change too.

White-Black intervals will change to Black-White and vice-versa.

E.g.



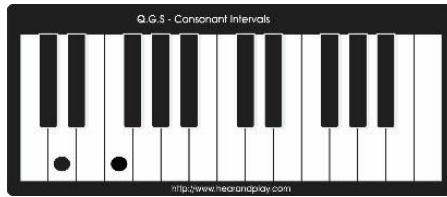
The color pattern of C-E  $\flat$  will change from White-Black to Black-White.



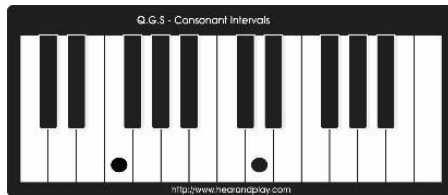
White-White and Black-Black intervals obviously do not change their color pattern.

E.g.





The color pattern of D-F will remain White-White.



### Quality and Quantity

Color patterns change when triads are inverted, but most importantly, quality and quantity changes.

- Quality** - Minor becomes Major
- Quantity** - Sixth becomes Third

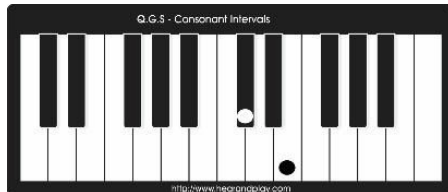
# *All Minor Thirds when inverted become Major Sixths*

**IMPORTANT:** You can derive minor third intervals by *shrinking* Major Third intervals by a semitone. There are two ways to shrink an interval.

E.g.

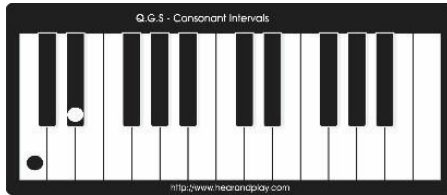
Let's subject C-E (a Major Third interval) to this shrinking process.

**Raising** the *Lower note* by a **semitone**. When the lower note (which is C) is raised by a semitone, the interval becomes C#-E.



However C#-E is a C# minor third interval. This is a minor third interval, however, it's on a different note.

**Lowering** the *Upper note* by a **semitone**. When the upper note (which is E) is lowered by a semitone, the interval becomes C-E  $\flat$  .



C-E  $\flat$  is a C minor third interval.

Shrinking the C-E interval using the techniques we covered will yield two minor third intervals C $\sharp$ -E and C-E  $\flat$  . However, the former yields a minor interval on a different key, whereas, the latter yields a minor interval on the same key.

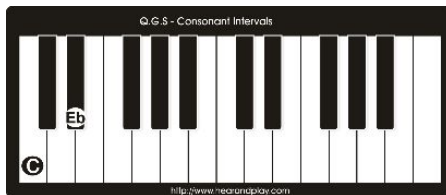
*It is a common practice to shrink intervals by lowering the upper note.*

## ENHARMONIC INTERVALS

All the Minor third intervals covered in this chapter are enharmonically equivalent to Augmented Second Intervals. This means that the difference between the Minor third and the Augmented Second is spelling. However, practically, the ear cannot distinguish an Augmented Second from a Minor third interval.

E.g.

C-E $\flat$  and C-D $\sharp$  are two different intervals – Minor 3<sup>rd</sup> and Augmented 2<sup>nd</sup> Respectively. However, they look alike on the keyboard and sound practically the same.



Spelling properly using traditional guidelines is beyond the scope of this course. [HearandPlay 130 – All You Need To Know About INTERVALS](#) will give you a thorough breakdown on intervals.

# **SECTION 3**

## **SIXTHS**

*Welcome to  
Section 2. Here,  
you'll be playing  
"bigger" intervals.  
These bigger  
intervals and the  
smaller ones we  
covered in the  
Section 1 have  
something in  
common. Are you  
ready for sixths?*

# **CHAPTER 4**

## **Minor Sixths**



# INTRODUCTION

Minor Sixths are just a *shadow* of the Major intervals we learnt in the previous section. There are so many things you'll see for yourself in this section. We chose to start with Minor sixths because they are related to Major scales we covered in Chapter 1. As usual, below are the obtainable color patterns

**White – White**

**White – Black**

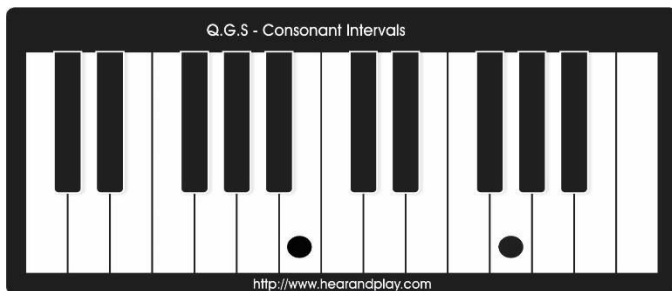
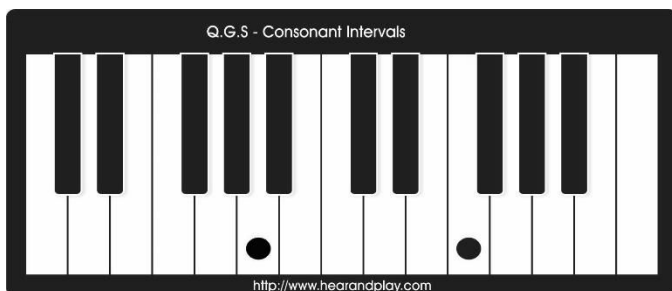
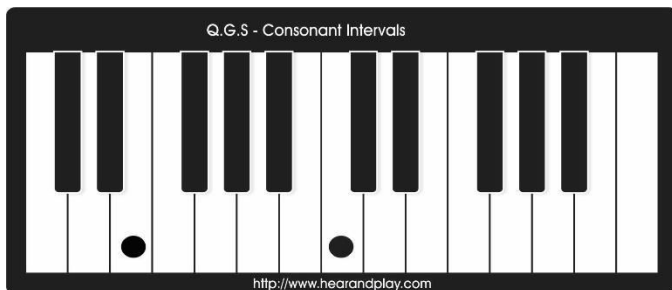
**Black – White**

**Black – Black**

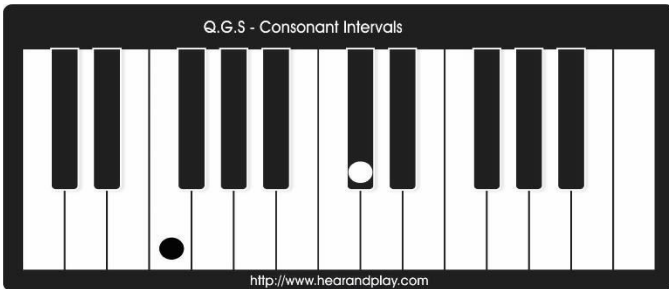
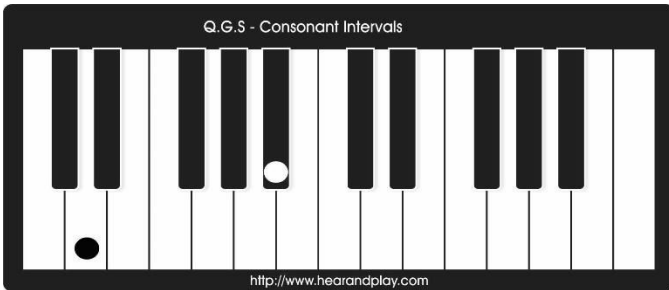
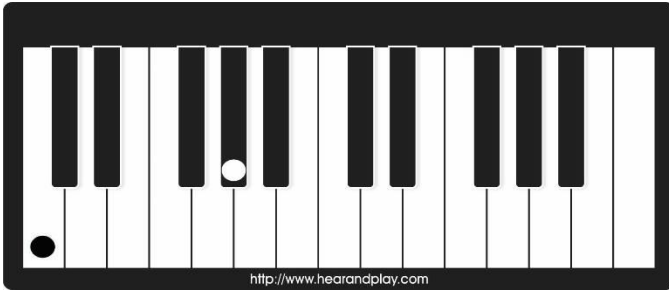
	White	Black
White	<b>White-White</b>	<b>White-Black</b>
Black	<b>Black-White</b>	<b>Black-Black</b>

In this chapter, we're simplifying the learning process by organizing the thirds that share the same color patterns. This will help you memorize them easily. It will take a little time and effort on your side, however, playing will be *natural* just like remembering your name.

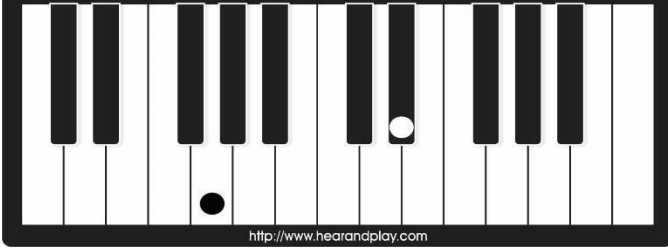
# White - White



# White – Black

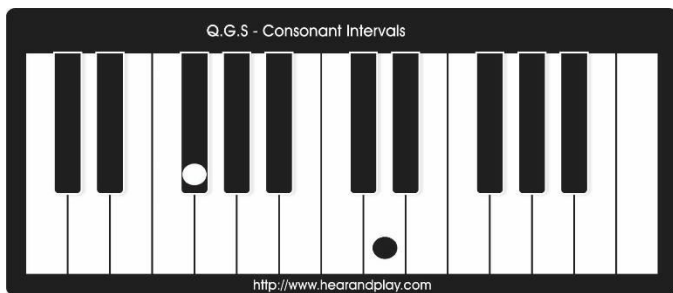
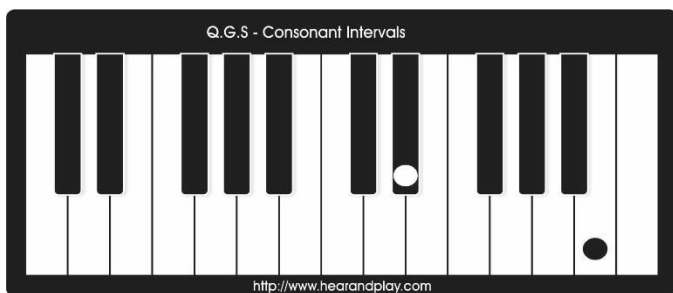
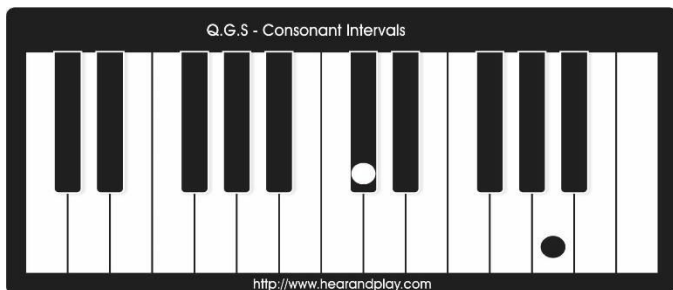


Q.G.S - Consonant Intervals

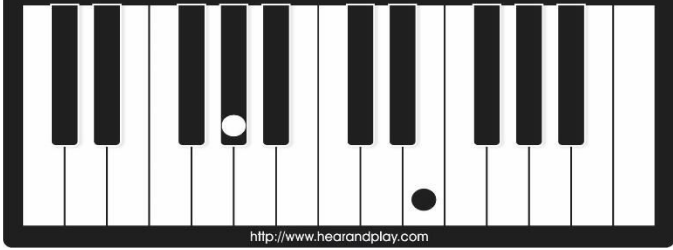


<http://www.hearandplay.com>

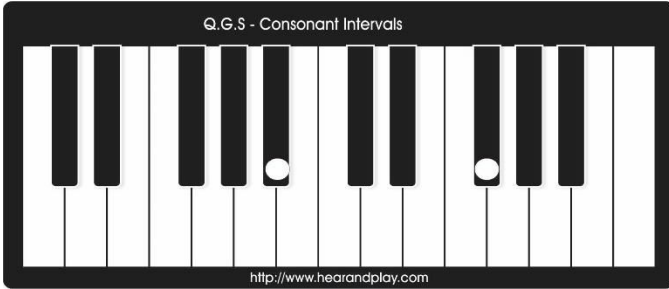
# Black - White



Q.G.S - Consonant Intervals



# *Black - Black*



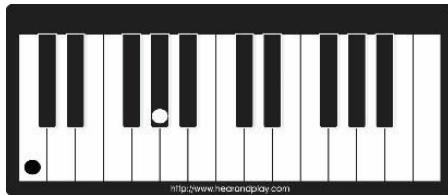
# CONCLUSION

## Color Patterns

When minor Sixths are inverted, their color patterns may change.

White-Black intervals will change to Black-White and vice-versa.

E.g.



The color pattern of C-A  $\flat$  will change from White-Black to Black-White.



White-White and Black-Black intervals obviously do not change their color pattern.



E.g.



The color pattern of A # - F # will remain Black-Black.



### **Quality and Quantity**

Color patterns change when triads are inverted, but most importantly, quality and quantity changes.

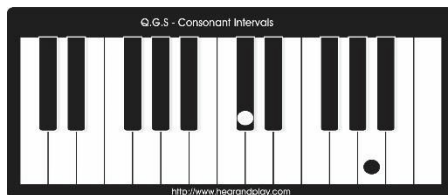
- Quality** - Minor becomes Major
- Quantity** - Sixth becomes Third

# All Minor Sixths when inverted become Major Thirds

**IMPORTANT:** You can derive minor sixth intervals by *shrinking* Major sixth intervals by a semitone. There are two ways to shrink an interval E.g.

Let's subject C-A (a Major Sixth interval) to this shrinking process.

**Raising** the *Lower note* by a **semitone**. When the lower note (which is C) is raised by a semitone, the interval becomes C#-A.



However C#-A is a C# minor sixth interval. This is a minor sixth interval, however, it's on a different note.

**Lowering** the *Upper note* by a **semitone**. When the upper note (which is A) is lowered by a semitone, the interval becomes C-A  $\flat$  .



C-A  $\flat$  is a C minor sixth interval.

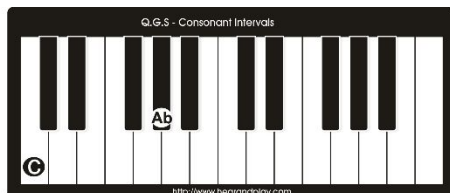
Shrinking the C-A interval using the techniques we covered will yield two minor sixth intervals C $\sharp$ -A and C-A  $\flat$  . However, the former yields a minor interval on a different key, whereas, the latter yields a minor interval on the same key.

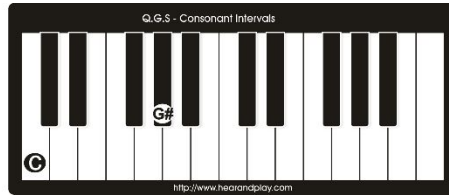
*It is a common practice to shrink intervals by lowering the upper note.*

## ENHARMONIC INTERVALS

All the Minor sixth intervals covered in this chapter are enharmonically equivalent to Augmented Fifth Intervals. This means that the difference between the Minor Sixth and the Augmented Fifth is spelling. However, practically, the ear cannot distinguish an Augmented Fifth from a Minor sixth interval. E.g.

C-A  $\flat$  and C-G  $\sharp$  are two different intervals – Minor 6<sup>th</sup> and Augmented 5<sup>th</sup> respectively. However, they look alike on the keyboard and sound practically the same.





Spelling properly using traditional guidelines is beyond the scope of this course. [HearandPlay 130 – All You Need To Know About INTERVALS](#) will give you a thorough breakdown on intervals.

# **CHAPTER 5**

## Major Sixths

# INTRODUCTION

Intervals come in four color patterns:

**White – White**

**White – Black**

**Black – White**

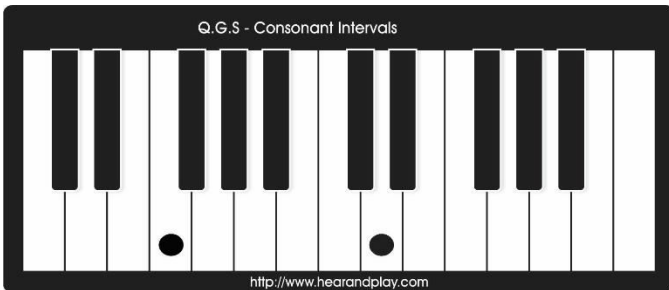
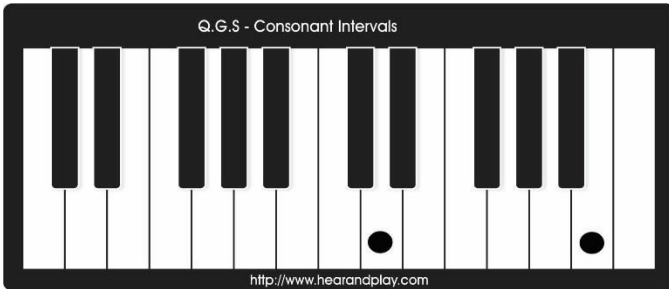
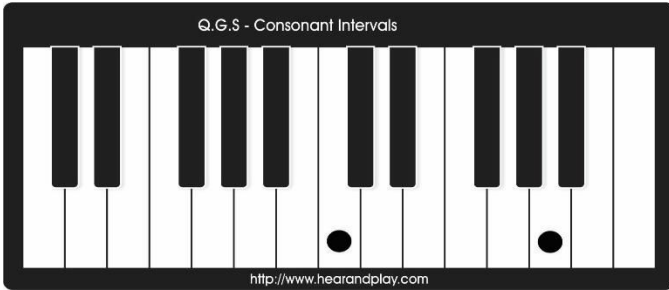
**Black – Black**

	White	Black
White	<b>White-White</b>	<b>White-Black</b>
Black	<b>Black-White</b>	<b>Black-Black</b>

This chapter will help you play Major sixth intervals with absolute ease by categorizing them according to their respective color patterns.

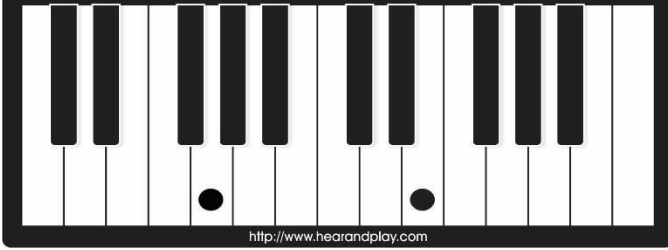
It will take a little time and effort on your side, however, playing will be *natural* just like remembering your name.

# White – White

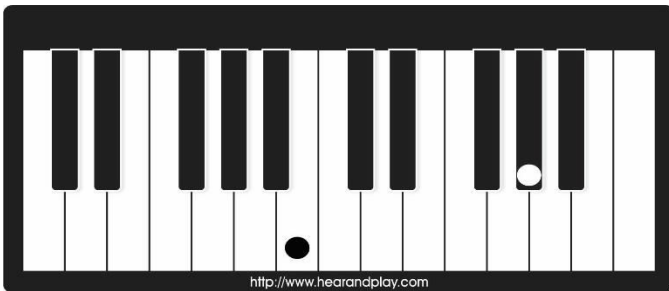
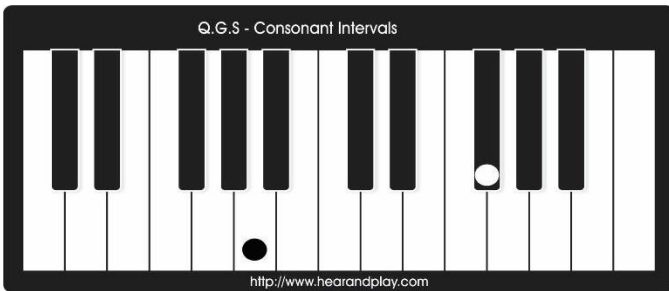
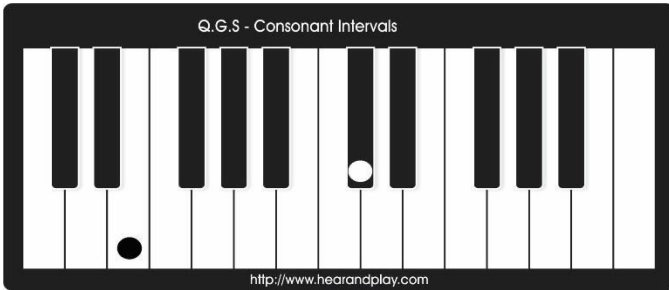




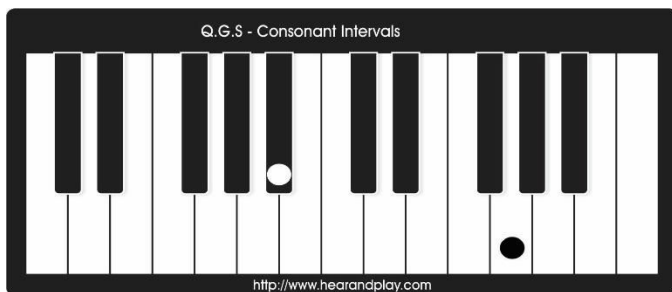
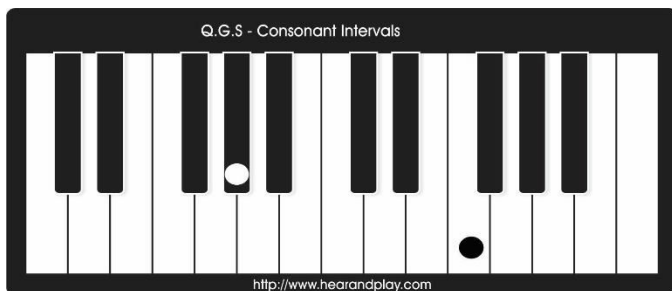
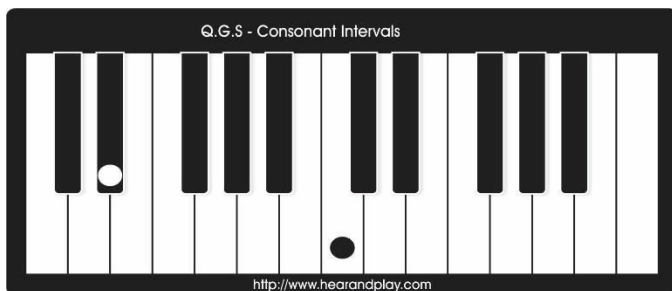
Q.G.S - Consonant Intervals



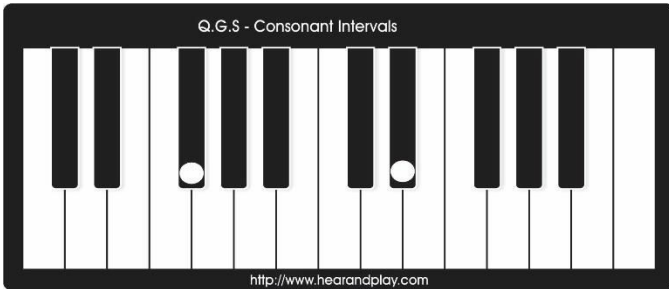
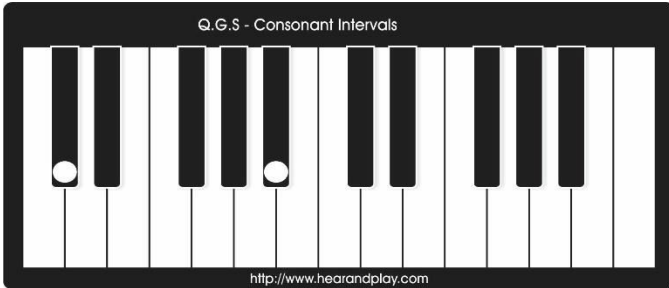
# White - Black



# Black - White



# *Black – Black*



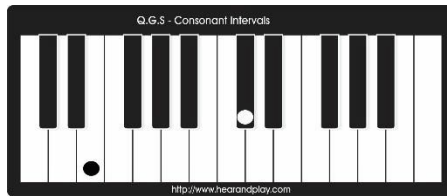
# CONCLUSION

## Color Patterns

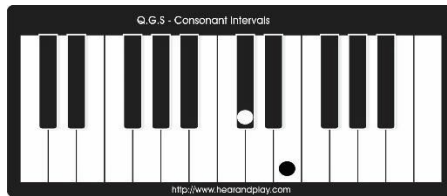
When Major Sixths are inverted, their color patterns may change too.

White-Black intervals will change to Black-White and vice-versa.

E.g.

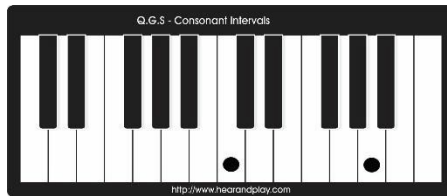


The color pattern of E-C# will change from White-Black to Black-White.

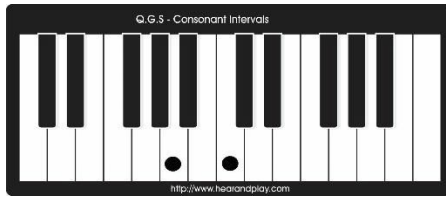


White-White and Black-Black intervals obviously do not change their color pattern.

E.g.



The color pattern of C-A will remain White-White.



### **Quality and Quantity**

Color patterns change when triads are inverted, but most importantly, quality and quantity changes.

**Quality** - Major becomes Minor

**Quantity** - Sixth becomes Third

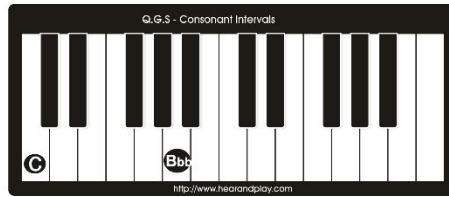
# *All Major Sixths when inverted become Minor Thirds*

## **ENHARMONIC INTERVALS**

All the Major Sixth intervals covered in this chapter are enharmonically equivalent to Diminished Seventh Intervals. This means that the difference between the Major Sixth and the Diminished Seventh is spelling. However, practically, the ear cannot distinguish a Diminished Seventh from a Major Sixth interval. E.g.

C-A and C-B  $\flat$   $\flat$  are two different intervals – Major 6<sup>th</sup> and Diminished 7<sup>th</sup> respectively. However, they look alike on the keyboard and sound practically the same.





Spelling properly using traditional guidelines is beyond the scope of this course. [HearandPlay 130 – All You Need To Know About INTERVALS](#) will give you a thorough breakdown on intervals.



# **Consonant Intervals**

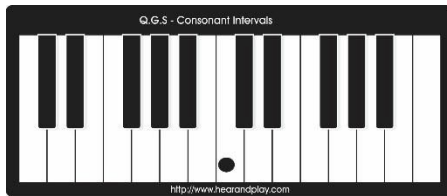
**THE BUILDING BLOCK OF  
MAJOR AND MINOR TRIADS**

**Workbook**  
**50 Exercises**

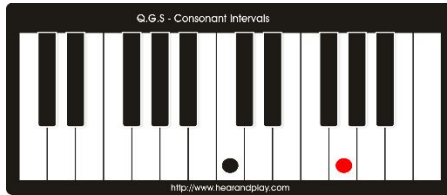
ADD THE CORRESPONDING PERFECT FIFTH TO THE  
FOLLOWING NOTES.

Answer the questions on the next page by dotting the appropriate chord tone that is a perfect fifth *above* the given note.


Question:




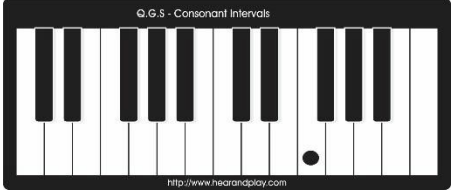
Answer:

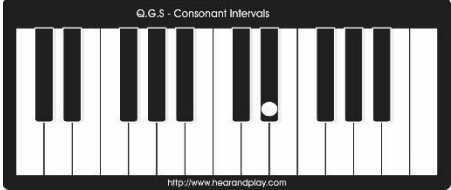


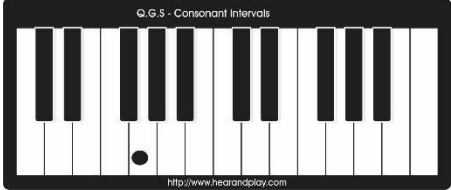
Hey! It's time for evaluation. Let's see how well you've learned and memorized perfect fifth intervals.

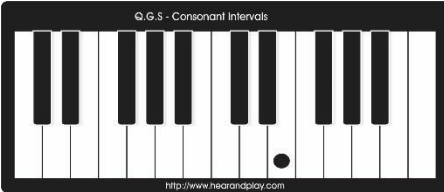
1.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>


2.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

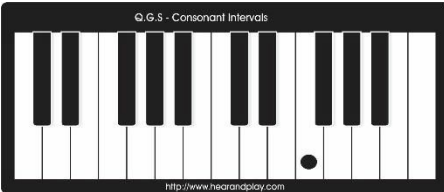
3.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

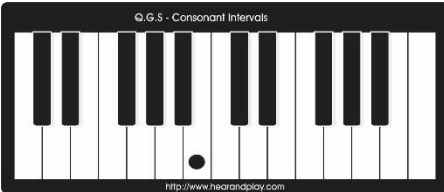
4.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>


5.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

6.  Q.G.S. - Consonant Intervals  
<http://www.hearandplay.com>

7.  Q.G.S. - Consonant Intervals  
<http://www.hearandplay.com>

8.  Q.G.S. - Consonant Intervals  
<http://www.hearandplay.com>

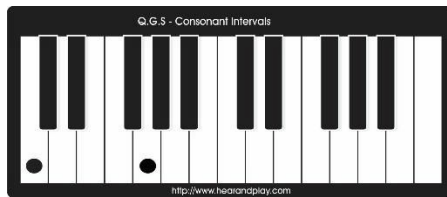
9.  Q.G.S. - Consonant Intervals  
<http://www.hearandplay.com>

10.  Q.G.S. - Consonant Intervals  
<http://www.hearandplay.com>

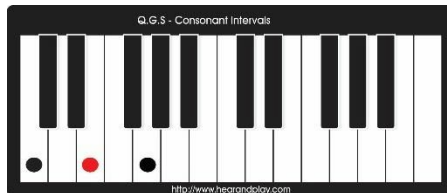
ADD THE CORRESPONDING MAJOR THIRD THAT  
WILL YIELD A **MAJOR CHORD** TO THE  
FOLLOWING PERFECT FIFTH INTERVALS.

I suppose you are now familiar with Perfect Fifth Intervals. There are perfect fifths on the subsequent pages. Each perfect fifth needs an additional Major third from the root of the interval to become a Major chord. Kindly add the Major third intervals.

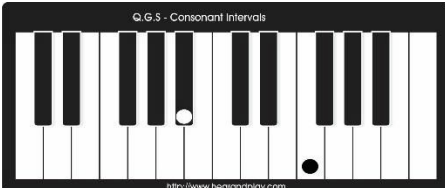
Question:



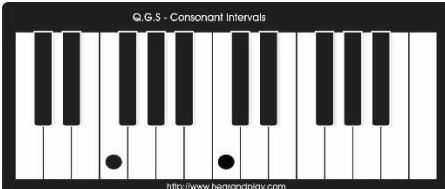
Answer:



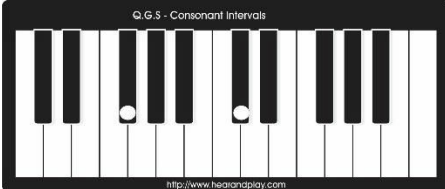
On your mark! Get Ready!! Go!!!

11.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

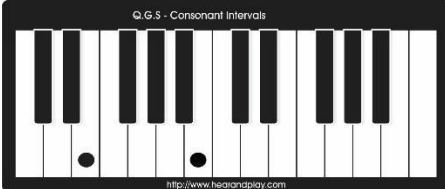
A piano keyboard diagram showing a major triad (C4, E4, G4) and a perfect fifth (C4, G4). The C4 key is highlighted with a white dot, and the G4 key is highlighted with a black dot.

12.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

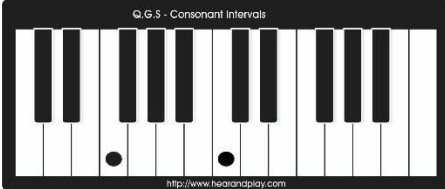
A piano keyboard diagram showing a major triad (C4, E4, G4) and a perfect fifth (C4, G4). The E4 key is highlighted with a black dot, and the G4 key is highlighted with a black dot.

13.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

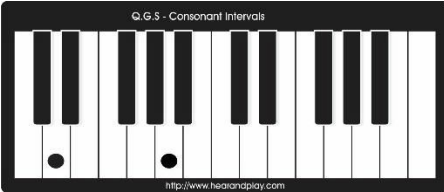
A piano keyboard diagram showing a major triad (C4, E4, G4) and a perfect fifth (C4, G4). The E4 key is highlighted with a white dot, and the G4 key is highlighted with a white dot.

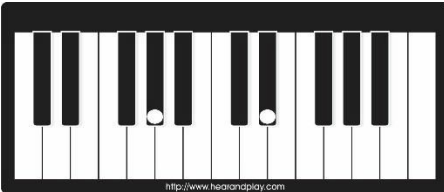
14.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>


A piano keyboard diagram showing a major triad (C4, E4, G4) and a perfect fifth (C4, G4). The C4 key is highlighted with a black dot, and the G4 key is highlighted with a black dot.

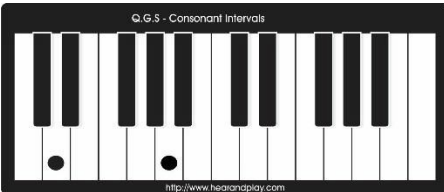
15.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

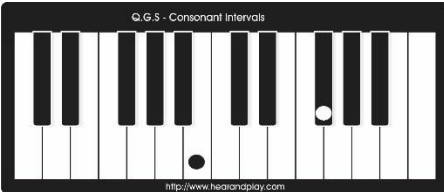
A piano keyboard diagram showing a major triad (C4, E4, G4) and a perfect fifth (C4, G4). The E4 key is highlighted with a black dot, and the G4 key is highlighted with a black dot.

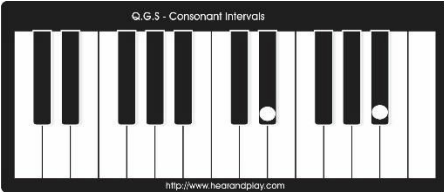
16.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

17.  <http://www.hearandplay.com>

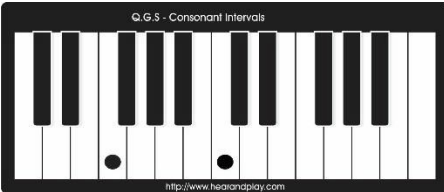
18.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

19.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

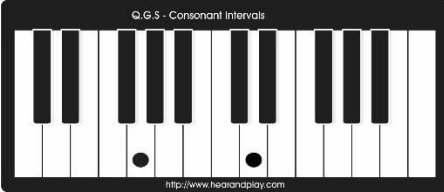
20.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

21.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

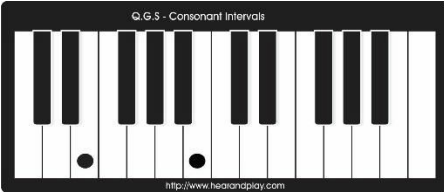
A piano keyboard diagram showing a Q.G.S interval. The Q (quarter) note is on the white key G4 (middle C), and the G.S (half) note is on the white key G5 (one octave above middle C).

22.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

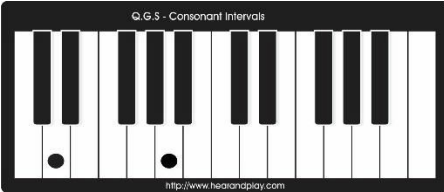
A piano keyboard diagram showing a Q.G.S interval. The Q (quarter) note is on the white key C4 (middle C), and the G.S (half) note is on the white key G4 (one octave above middle C).

23.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

A piano keyboard diagram showing a Q.G.S interval. The Q (quarter) note is on the white key G3 (two octaves below middle C), and the G.S (half) note is on the white key G4 (middle C).

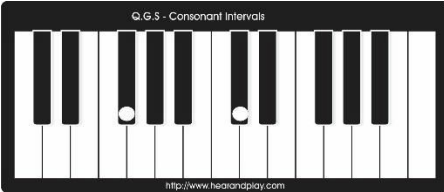
24.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

A piano keyboard diagram showing a Q.G.S interval. The Q (quarter) note is on the white key C3 (two octaves below middle C), and the G.S (half) note is on the white key G3 (two octaves below middle C).

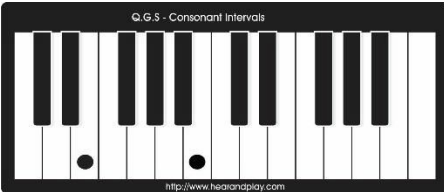
25.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

A piano keyboard diagram showing a Q.G.S interval. The Q (quarter) note is on the white key C2 (two octaves below middle C), and the G.S (half) note is on the white key G2 (two octaves below middle C).

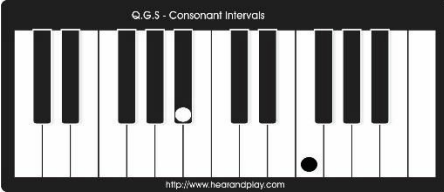


26.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

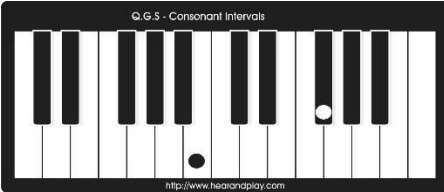
A piano keyboard diagram showing a major triad (C4, E4, G4) and a minor triad (F4, A4, C5) highlighted with white circles. The text "Q.G.S - Consonant Intervals" is at the top, and the URL "http://www.hearandplay.com" is at the bottom.

27.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

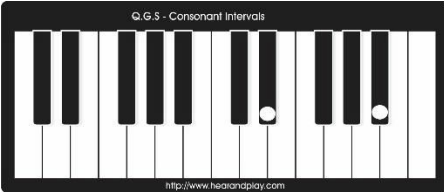
A piano keyboard diagram showing a major triad (C4, E4, G4) and a minor triad (F4, A4, C5) highlighted with black circles. The text "Q.G.S - Consonant Intervals" is at the top, and the URL "http://www.hearandplay.com" is at the bottom.

28.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

A piano keyboard diagram showing a major triad (C4, E4, G4) and a minor triad (F4, A4, C5) highlighted with white circles. The text "Q.G.S - Consonant Intervals" is at the top, and the URL "http://www.hearandplay.com" is at the bottom.

29.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

A piano keyboard diagram showing a major triad (C4, E4, G4) and a minor triad (F4, A4, C5) highlighted with black circles. The text "Q.G.S - Consonant Intervals" is at the top, and the URL "http://www.hearandplay.com" is at the bottom.

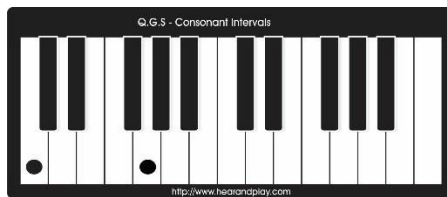
30.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

A piano keyboard diagram showing a major triad (C4, E4, G4) and a minor triad (F4, A4, C5) highlighted with white circles. The text "Q.G.S - Consonant Intervals" is at the top, and the URL "http://www.hearandplay.com" is at the bottom.

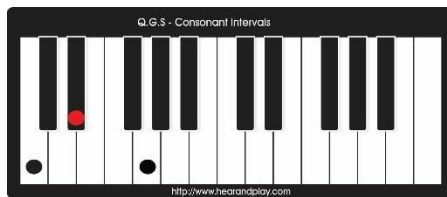
ADD THE CORRESPONDING **MINOR THIRD** THAT  
WILL YIELD A **MINOR CHORD** TO THE  
FOLLOWING PERFECT FIFTH INTERVALS.

I hope you enjoyed the last set of 20 exercises? Alright! On the subsequent pages, you'll find something similar. Each perfect fifth needs an additional Minor third from the root of the interval to become a minor chord. Kindly add the Minor third intervals.

Question:



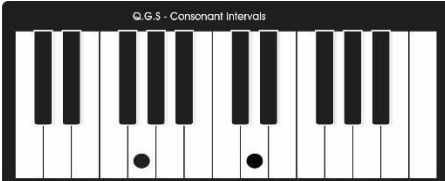
Answer:



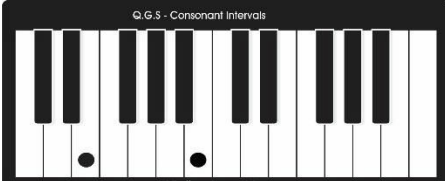
Hey! No more exercises after this, okay? Fasten your seat-belt as we go through the last set of 20 exercises.

31.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

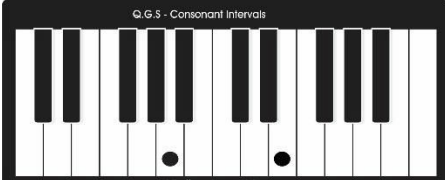
Detailed description: A piano keyboard diagram with 12 keys. The title 'Q.G.S - Consonant Intervals' is at the top. Two white circles are placed on the G4 and A4 keys, representing a major second interval.

32.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

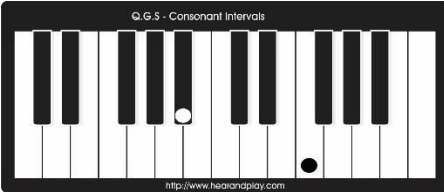
Detailed description: A piano keyboard diagram with 12 keys. The title 'Q.G.S - Consonant Intervals' is at the top. Two black circles are placed on the G4 and B4 keys, representing a major third interval.

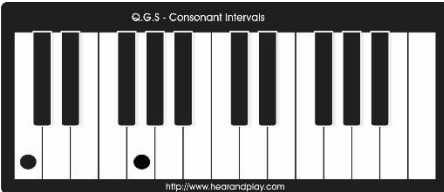
33.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

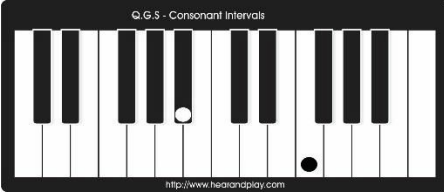
Detailed description: A piano keyboard diagram with 12 keys. The title 'Q.G.S - Consonant Intervals' is at the top. Two black circles are placed on the G4 and C5 keys, representing a major fourth interval.

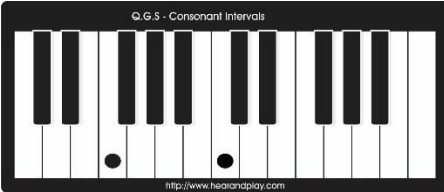
34.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

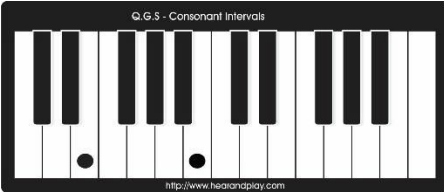
Detailed description: A piano keyboard diagram with 12 keys. The title 'Q.G.S - Consonant Intervals' is at the top. Two black circles are placed on the G4 and D5 keys, representing a major fifth interval.

35. 

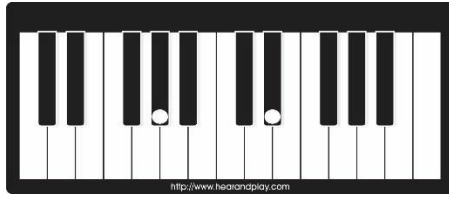
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37. 

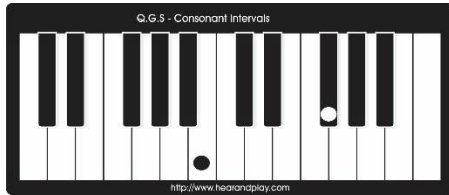
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39. 

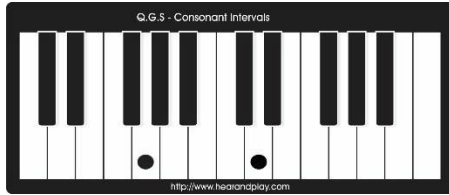
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41.



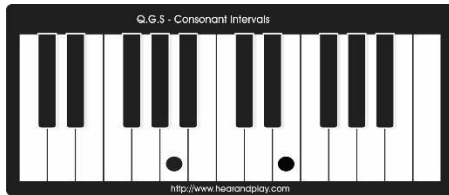
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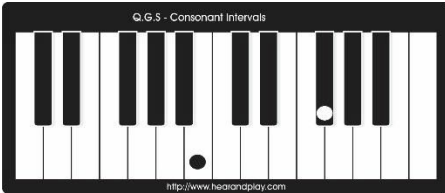


43.




44.

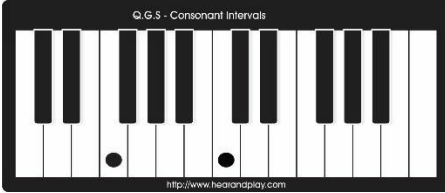


45.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

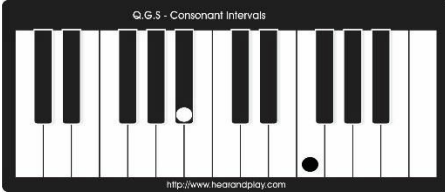
A piano keyboard diagram showing a G4 (black key, 2nd from left) and an S5 (white key, 2nd from right) highlighted with white dots. A black dot is on the white key immediately to the left of the S5.

46.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

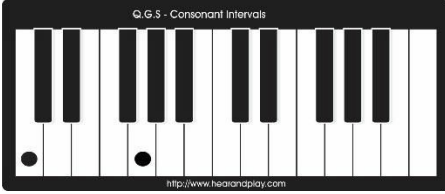
A piano keyboard diagram showing a G4 (black key, 2nd from left) and an S5 (white key, 2nd from right) highlighted with white dots. A black dot is on the white key immediately to the right of the G4.

47.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

A piano keyboard diagram showing a G4 (black key, 2nd from left) and an S5 (white key, 2nd from right) highlighted with white dots. A black dot is on the white key immediately to the left of the G4.

48.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

A piano keyboard diagram showing a G4 (black key, 2nd from left) and an S5 (white key, 2nd from right) highlighted with white dots. A black dot is on the white key immediately to the right of the S5.

49.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

A piano keyboard diagram showing a G4 (black key, 2nd from left) and an S5 (white key, 2nd from right) highlighted with white dots. A black dot is on the white key immediately to the left of the G4.

50.



# **Consonant Intervals**

**THE BUILDING BLOCK OF  
MAJOR AND MINOR TRIADS**

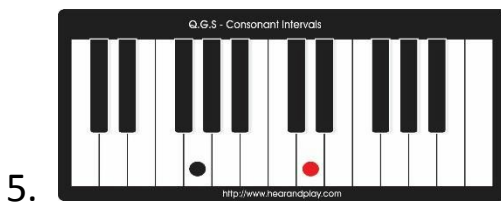
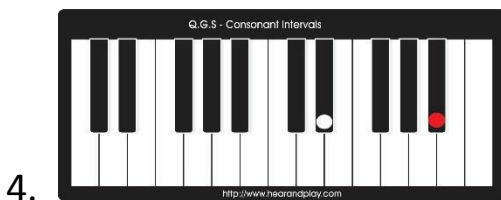
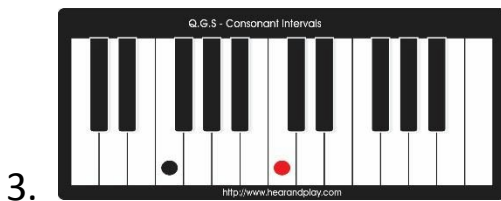
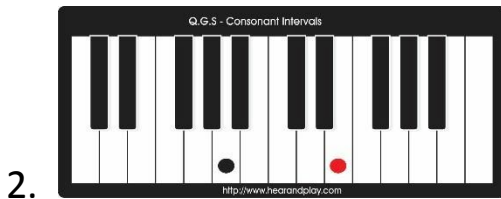
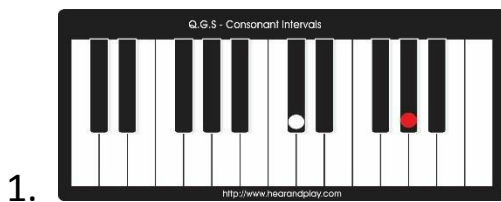
# **Workbook Answers**



# **ANSWERS**

TO QUESTIONS

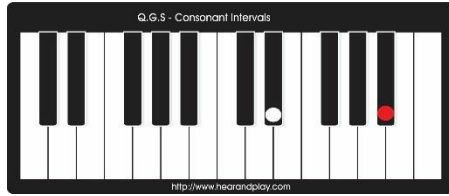
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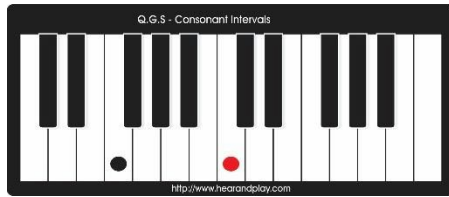
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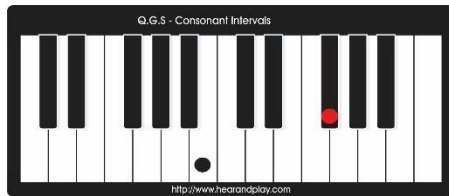
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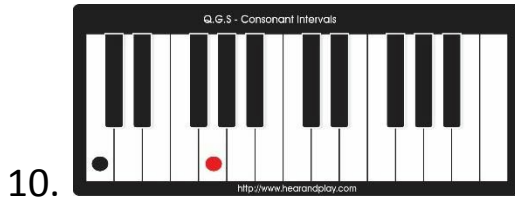


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9.

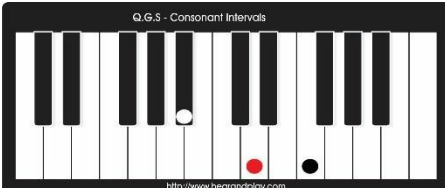




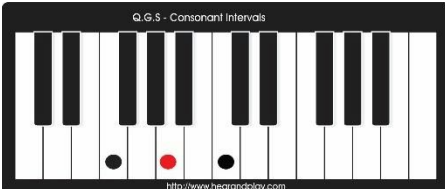
# ANSWERS

TO QUESTIONS

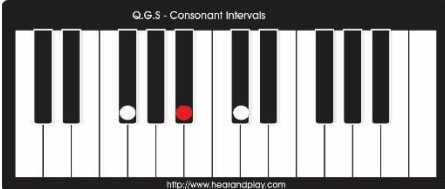
11 – 30

11.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>


A piano keyboard diagram showing a G4 (white dot) and a B4 (red dot) interval. A black dot is on the C5 key.

12.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

A piano keyboard diagram showing a C4 (black dot) and a D4 (red dot) interval. A black dot is on the E4 key.

13.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

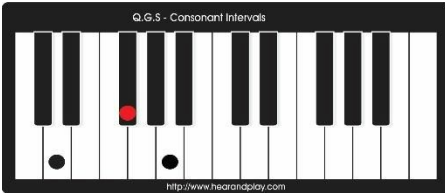
A piano keyboard diagram showing a D4 (white dot) and a F4 (red dot) interval. A white dot is on the G4 key.

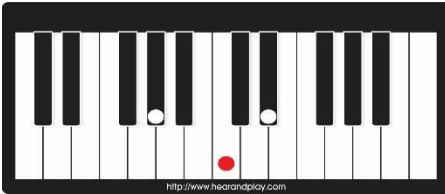
14.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

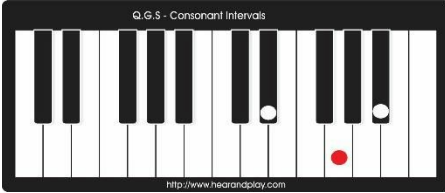
A piano keyboard diagram showing a C4 (black dot) and a D4 (red dot) interval. A black dot is on the E4 key.


15.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>


A piano keyboard diagram showing a C4 (black dot) and a D4 (red dot) interval. A black dot is on the E4 key.

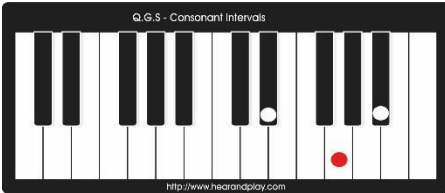
16.   
Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

17.   
<http://www.hearandplay.com>

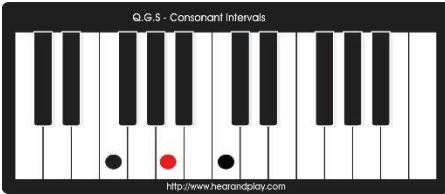
18.   
Q.G.S - Consonant Intervals  
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Q.G.S - Consonant Intervals  
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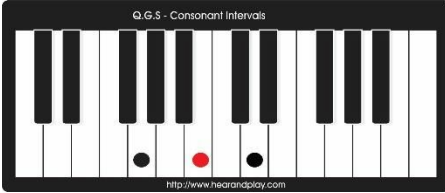
20.   
Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

21.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>


A piano keyboard diagram showing a G4 (white dot) and an S5 (red dot) interval. The G4 is on the second line of the treble clef, and the S5 is on the second space. The text "Q.G.S - Consonant Intervals" is at the top, and the URL "http://www.hearandplay.com" is at the bottom.

22.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>


A piano keyboard diagram showing a G4 (black dot), an S5 (red dot), and a G5 (black dot) interval. The G4 is on the second line, S5 is on the second space, and G5 is on the third line. The text "Q.G.S - Consonant Intervals" is at the top, and the URL "http://www.hearandplay.com" is at the bottom.

23.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

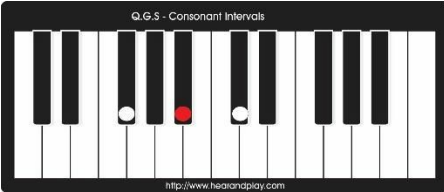
A piano keyboard diagram showing a G4 (black dot), an S5 (red dot), and a G5 (black dot) interval. The G4 is on the second line, S5 is on the second space, and G5 is on the third line. The text "Q.G.S - Consonant Intervals" is at the top, and the URL "http://www.hearandplay.com" is at the bottom.


24.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

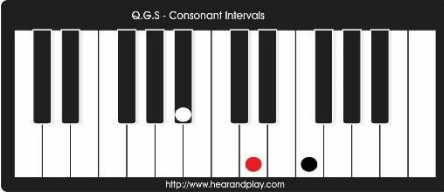
A piano keyboard diagram showing a G4 (black dot), an S5 (red dot), and a G5 (black dot) interval. The G4 is on the second line, S5 is on the second space, and G5 is on the third line. The text "Q.G.S - Consonant Intervals" is at the top, and the URL "http://www.hearandplay.com" is at the bottom.


25.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>


A piano keyboard diagram showing a G4 (black dot), an S5 (red dot), and a G5 (black dot) interval. The G4 is on the second line, S5 is on the second space, and G5 is on the third line. The text "Q.G.S - Consonant Intervals" is at the top, and the URL "http://www.hearandplay.com" is at the bottom.

26.   
<http://www.hearandplay.com>

27.   
<http://www.hearandplay.com>

28.   
<http://www.hearandplay.com>

29.   
<http://www.hearandplay.com>

30.   
<http://www.hearandplay.com>

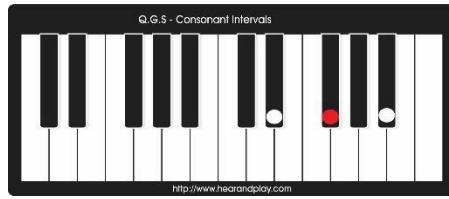


# **ANSWERS**

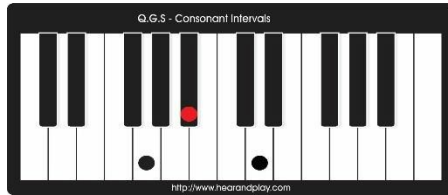
TO QUESTIONS

**31 - 50**

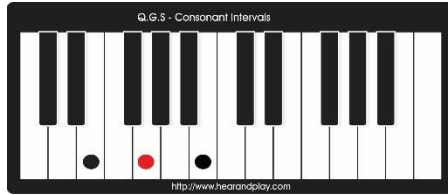
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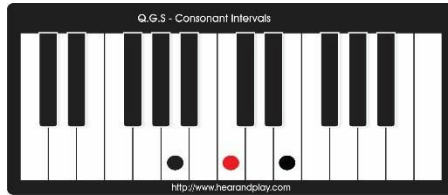
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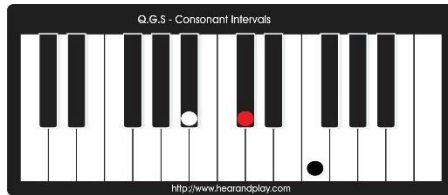
33.



34.



35.



36. Q.G.S - Consonant Intervals

A piano keyboard diagram showing a major second interval. The first key is C4 (white) and the second key is D4 (black). A red dot is on D4. A black dot is on C4. The text "Q.G.S - Consonant Intervals" is at the top, and "http://www.hearandplay.com" is at the bottom.

37. Q.G.S - Consonant Intervals

A piano keyboard diagram showing a major second interval. The first key is E4 (white) and the second key is F4 (black). A red dot is on F4. A black dot is on E4. The text "Q.G.S - Consonant Intervals" is at the top, and "http://www.hearandplay.com" is at the bottom.

38. Q.G.S - Consonant Intervals


A piano keyboard diagram showing a major second interval. The first key is G4 (black) and the second key is A4 (white). A red dot is on A4. A black dot is on G4. The text "Q.G.S - Consonant Intervals" is at the top, and "http://www.hearandplay.com" is at the bottom.

39. Q.G.S - Consonant Intervals


A piano keyboard diagram showing a major second interval. The first key is B4 (black) and the second key is C5 (white). A red dot is on C5. A black dot is on B4. The text "Q.G.S - Consonant Intervals" is at the top, and "http://www.hearandplay.com" is at the bottom.

40. Q.G.S - Consonant Intervals

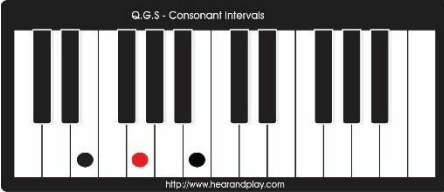
A piano keyboard diagram showing a major second interval. The first key is D5 (white) and the second key is E5 (black). A red dot is on E5. A black dot is on D5. The text "Q.G.S - Consonant Intervals" is at the top, and "http://www.hearandplay.com" is at the bottom.

41.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

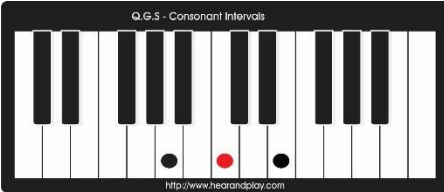
A piano keyboard diagram showing a major second interval. The first note is a black dot on the second white key (F4) and the second note is a red dot on the third white key (G4).

42.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>


A piano keyboard diagram showing a major third interval. The first note is a black dot on the second white key (F4) and the second note is a red dot on the fourth white key (A4).

43.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

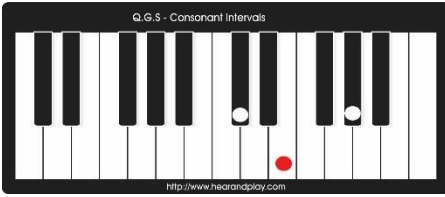
A piano keyboard diagram showing a major fourth interval. The first note is a black dot on the second white key (F4) and the second note is a red dot on the fifth white key (C5).

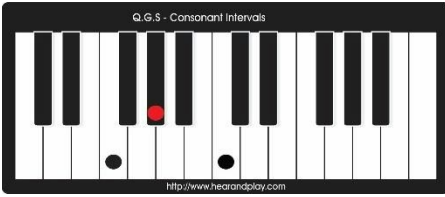
44.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

A piano keyboard diagram showing a major fifth interval. The first note is a black dot on the second white key (F4) and the second note is a red dot on the sixth white key (G4).


45.  Q.G.S - Consonant Intervals  
<http://www.hearandplay.com>

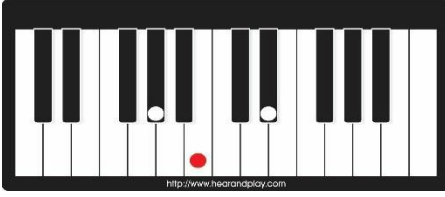
A piano keyboard diagram showing a major sixth interval. The first note is a black dot on the second white key (F4) and the second note is a red dot on the seventh white key (A4).

46.  Q.G.S - Consonant Intervals  
http://www.hearandplay.com

47.  Q.G.S - Consonant Intervals  
http://www.hearandplay.com

48.  Q.G.S - Consonant Intervals  
http://www.hearandplay.com

49.  Q.G.S - Consonant Intervals  
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50.  Q.G.S - Consonant Intervals  
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**A Note About Hear and Play Fundamentals 130 -  
“Intervals”**

**If you enjoyed this free guide, you’re sure to benefit greatly from the upcoming full, comprehensive Hear and Play 130 series - “Intervals.”**

**More information will be available shortly.**

**Meanwhile, fill out this form to let us know you’re interested.**

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