

## More Two-Part Melodic Transcription

## Exercise

Your instructor will play a two-part melody for transcription. Two-part melodies at this point continue to be both rhythmically and harmonically simple.

## Two-Part Melodic Dictation 10-1



F major



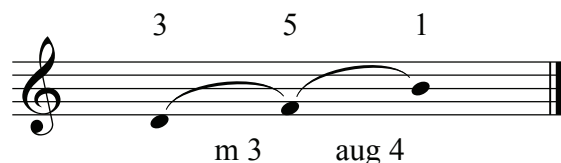
Audio files for these transcription exercises may be found online at [www.oupcanada.com/Ethier](http://www.oupcanada.com/Ethier) and on the CD accompanying this textbook.

## TRIADS

## Singing the Diminished Triad in First Inversion

Singing the diminished triad in first inversion might provide a challenge because of the augmented fourth.

## Example 10-1 The diminished triad in first inversion



These are the most common errors that occur when singing this structure:

- after singing the minor third, singing a major third (creates a root position minor triad)
- after singing the minor third, singing a perfect fourth (creates a first inversion major triad)

An easy solution does not exist for the difficult task of singing a first-inversion diminished triad. One method is to sing a minor third, then reset your reference point and sing a tritone.

For some this will be a multistep process:

1. Hear the referential gesture for a minor third and sing that interval.
2. Reset the reference point for the next interval.
3. Hear the perfect fifth or perfect fourth above the new note.
4. Hear the semitone below the perfect fifth or above the perfect fourth.
5. Vocalize the tritone.

This is a bit slow, but it will work. Alternatively, many people have success with a second approach based on the use of  $\text{vii}^{\text{o}6}$  in harmonic progressions. The method draws on the ability to vocalize the following progression in scale degrees or solfège:

8		
5	7	8
3	4	5
1	2	3
I	$\text{vii}^{\text{o}6}$	$\text{I}^6$