

Exercises

Your instructor will play two melodic dictations that use the structure shown in **Figure 12-1**. Transcribe these melodies in five hearings or less.

Melodic Dictation 12-1



Melodic Dictation 12-2 (2-part)



A minor



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

More Practice Melodies for Singing

Exercises

Melodies and duets for this chapter are in Phrygian mode as well as in major and minor keys. You can expect to encounter more wide-interval leaps, including major and minor ninths. Sing the melodies using solfège and listen actively for cadence points at the ends of phrases.

CHORDS

Chords Out of Context: The Major-Minor-Seventh Chord (Mm7)

The **major-minor-seventh chord (Mm7)** has a major triad as its base with a minor seventh above the root. Most musicians are accustomed to hearing this chord and ascribing a dominant feel to it (that is, the dominant-seventh chord). In later listening exercises you will have to distinguish between different types of seventh chords. For now, make sure that you can hear the dissonant seventh and “feel” the implied resolution of the Mm7 harmony. Be aware that although this chord is found most often on the dominant note, it occasionally appears as a non-dominant-seventh harmony on two other notes in a minor key.