More Practice with Second-Level Division in Compound Meter

Exercise

Your instructor will play a more challenging two-part rhythmic dictation in a compound meter with second-level beat division. Transcribe it in the space provided.

Two-part Rhythmic Dictation 13-1





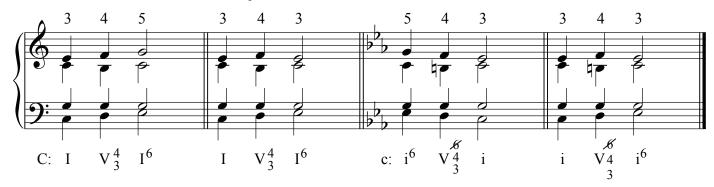
Audio files for these transcription exercises may be found online at www.oupcanada.com/Ethier

HARMONY

Inverted Dominant-Seventh Harmony: The V₃⁴ Chord

The dominant-seventh chord in second inversion (V_3^4 or V_3^6) is found more sparingly than in first or third inversion. Typically, this chord passes between I and I⁶ (or i and i⁶) with parallel tenths in the outer voices (1–2–3 in the bass, 3–4–5 in the soprano). It may also resolve to I⁶ with a doubled third.

Example 13-14 Typical resolutions of V₃ (major or minor keys)



Note that V_3^4 appears over the same bass line as both the vii⁹⁶ and P_4^6 harmonies. To help distinguish between these three possibilities for the harmonization of a 1–2–3 or 3–2–1 bass line, listen to the soprano melody as well. Contrapuntal motion between these voices often affirms the dominant chord in the progression. You can double-check your hearing by focusing on the quality of the embellishing chord:

- With contrary motion, a highly dissonant structure is the vii^{o6} triad whereas a more consonant harmony is the P₄⁶.
- With parallel motion, the harmony will be either V₃⁴ or vii^{o6}, but V₃⁴ has an extra note in the texture and is based on a consonant root harmony (V).

It takes much practice to confidently hear the differences between the qualities and textural characteristics of these three harmonies, so the student will do well to heed the advice to also listen for the soprano melody moving with or against the bass.