

## 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](http://www.oupcanada.com/Ethier)

## HARMONY

Inverted Dominant-Seventh Harmony: The  $V_3^4$  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  $I^6$  (or i and  $i^6$ ) with parallel tenths in the outer voices (1–2–3 in the bass, 3–4–5 in the soprano). It may also resolve to  $I^6$  with a doubled third.

Example 13-14 Typical resolutions of  $V_3^4$  (major or minor keys)

C: I  $V_3^4$   $I^6$       I  $V_3^4$   $I^6$       c:  $i^6$   $V_3^4$  i      i  $V_3^4$   $i^6$

Note that  $V_3^4$  appears over the same bass line as both the  $vii^{o6}$  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  $P_4^6$ .
- With parallel motion, the harmony will be either  $V_3^4$  or  $vii^{o6}$ , but  $V_3^4$  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.