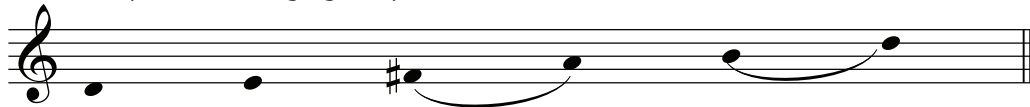
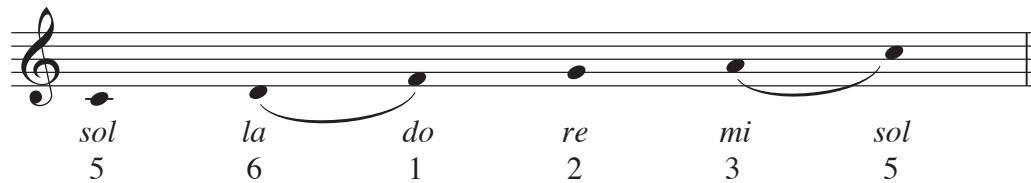


Example 15-2 Some options for singing the pentatonic scale¹

Movable do:	<i>do</i>	<i>re</i>	<i>mi</i>	<i>sol</i>	<i>la</i>	<i>do</i>
Fixed do:	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>la</i>	<i>ti</i>	<i>re</i>
Scale degrees:	1	2	3	5	6	8

To start on a note other than the lowest in a group of three, simply use the appropriate scale degree or solfège syllable for that note.

Example 15-3 Singing a pentatonic scale beginning “in the middle”

If you use fixed do, then the regular solfège syllables apply, but you must be mindful of where the seconds and thirds occur.

INTERVALS

More Practice with Compound Intervals

Exercises

1. Your instructor will play any compound interval ascending or descending. You may have the usual two hearings or, for a greater challenge, try to identify each in a single hearing.
2. Given a single note, sing any compound interval ascending or descending. Try to sing these without vocalizing the octave.

MELODY

More Melodies for Transcription and Singing

Exercises

1. The first melodic dictation below uses a typical pentatonic scale. Be sure to listen for the patterns of whole steps and minor thirds in the melody since it does not necessarily begin or end on the lowest of the group of three. The pentatonic example is followed by a tonal melody either in sentence or in period form.

Melodic Dictation 15-1 (Pentatonic)

Melodic Dictation 15-2

D major

2. The following two-part melodic dictation emphasizes pentatonic scale patterns.

Two-Part Melodic Dictation 15-1

3. Sing the melodies and duets found in the repertoire section of this chapter. These include the use of pentatonic scales as well as triplets in simple meter.



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

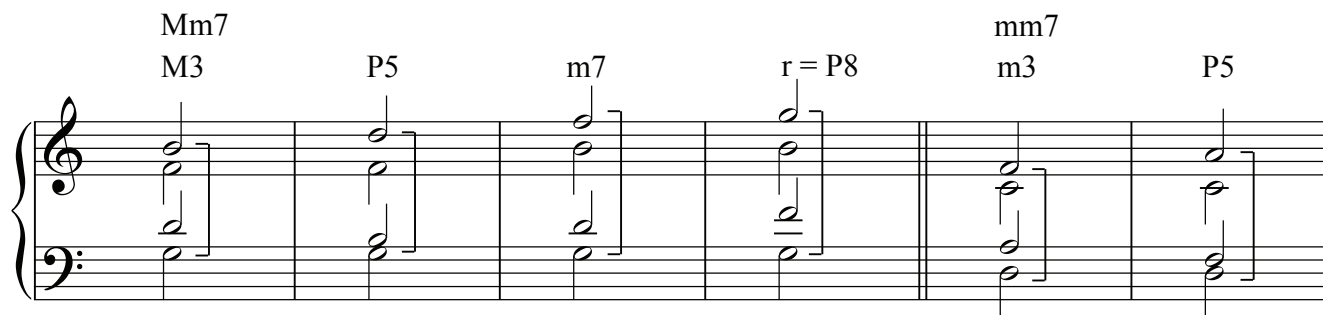
CHORDS

Hearing the Upper Voice in Mm7, MM7, and mm7 Chords

Now that you have become more proficient at distinguishing the qualities of these chords, we turn to hearing which chord member is in the highest voice when the chord is in root position. There are two different strategies for performing this task.

The first strategy is based on hearing the specific interval between the outer voices. If the third of the Mm7 or MM7 is the highest note, it will be a major third (tenth) above the bass; the interval will be minor, however, in the mm7 chord. In all three chords, the fifth will be a perfect fifth (twelfth) over the bass. The quality of the seventh will depend on the chord: in Mm7 and mm7 it will be a minor seventh, while in MM7 it will be major.

Example 15-4 Hearing outer voices as pure intervals in Mm7, MM7, and mm7 chords



(Continued)