Exercises

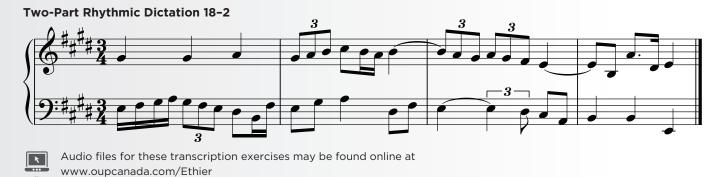
1. Your instructor will perform two rhythmic dictations with changing meters (the beat unit does not change).





- 2. The rhythm reading material for this chapter includes examples with changing meters. Be sure to peruse the shifting time signatures to see which durational value remains constant.
- 3. The two-part dictations that your teacher will play for you to transcribe below will include syncopation and three-against-two cross-rhythms. Transcribe them in six hearings or less.





HARMONY

online

Chromatic Harmony: The Neapolitan Sixth Chord (JII6)

The **Neapolitan sixth chord** is simple to deal with. Instead of using ii⁶ or ii⁶ as a predominant, the composer builds a major triad on β II and uses that instead. Although in some keys the root of the Neapolitan triad requires a natural sign, the harmony is labelled generically as β II or β II⁶. **Examples 18–10***a* and **18–10***b* show typical resolutions to V and V⁷. **Example 18-10***c* illustrates the move to a cadential ⁶/₄. **Examples 18–10***d***–***f* repeat the progressions in a minor key.