

Exercises

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

Rhythmic Dictation 18-1



Rhythmic Dictation 18-2



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.

Two-Part Rhythmic Dictation 18-1



Two-Part Rhythmic Dictation 18-2



online

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

HARMONY

Chromatic Harmony: The Neapolitan Sixth Chord (\flat II⁶)

The **Neapolitan sixth chord** is simple to deal with. Instead of using ii^6 or ii^{o6} as a predominant, the composer builds a major triad on \flat 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 \flat II or \flat II⁶. **Examples 18-10a** and **18-10b** show typical resolutions to V and V⁷. **Example 18-10c** illustrates the move to a cadential $\frac{6}{4}$. **Examples 18-10d-f** repeat the progressions in a minor key.