

Example 19-2 Two modulating melodies for study and practice

Begin in E major



Begin in F minor



For the example in E major, the answer to question 1 is that the new leading tone in measure 4 is approached by leap from below, making it difficult to intone if the singer attempts to sing it as a major third above the preceding F#. Much easier is to sing A# as a leading tone inflected to the dominant B. When using movable do, the singer has a choice to make: sing *ti-do* on the A#–B, or sing the syllables *sol-ti-do* beginning on the F# on beat 2.

For the example in F minor, the answer to the first question is moot because the answer to the second question is that the new dominant is not actually reached until after the modulation has occurred. The first phrase of this melody stays firmly in F minor and ends with a half cadence on the dominant, C. The second phrase then begins in the key of A♭ major, and the new dominant asserts itself only after that point.

How do we convincingly sing this modulation? Dropping from C (*mi*) to A♭ (*do*) in measures 4–5 is a simple matter because that gesture is part of the F-minor tonic. Beginning the second phrase on A♭ (*do*) combined with our natural propensity for singing major triads makes it easy to get the top note of the triad (E♭) convincingly in tune. The scalar return to A♭ in measures 5–6 then strongly asserts the new tonic in the relative major.

Exercises

Your instructor will play two modulating melodies for transcription. One is in a major key and moves to the dominant; the other is in minor and modulates to the relative major. Transcribe these in six hearings or less.

Melodic Dictation 19-1

C# minor



(Continued)

Melodic Dictation 19-2

online

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

Modulating Melodies with Chromaticism

Occasionally, melodies that modulate also contain embellishing chromatic notes. When transcribing or singing such passages, approach the chromaticism exactly as you would a non-modulating tune. Listen to or study the melody to determine the original key and the new key. These keys give you the contexts to differentiate between chromaticism that is needed for modulating and chromaticism that is embellishment.

Exercises

The solfège melodies and duets for this chapter all contain modulations to V in major or III in minor. Many return to the original tonic. Some have embellishing chromaticism in the original key, the new key, or both. As you sing through the examples, scan them to consider how the new dominant is approached, the best way to emphasize that dominant with solfège, and on which specific note you will make the changeover to the new key. The methodology works in reverse when returning to the home key:

- In a major key, look for the return of natural scale degree 4 to become *fa*.
- In a minor key, look for the return of the original raised leading tone (*si*).

More Chromaticism in Two-Part Melodies**Exercises**

Two melodies will be played for transcription. These may use simple chromatic passing and neighbouring gestures, but they will also include skips to altered notes.

Two-Part Melodic Dictation 19-1

Two-Part Melodic Dictation 19-2



E♭ major



online

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

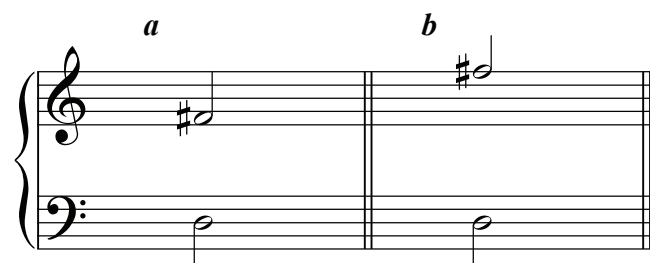
CHORDS

Other Seventh Chords: Adding Inner Voices

Having worked with the Mm7 chord, you will find that filling in the notes for the upper voices of non-dominant-seventh chords is the next logical step.³ Let us consider voice ranges as we approach this task. If you hear a MM7 chord with the third in the highest voice, there are likely only one or two possibilities for placement of that third in a standard soprano range. Considering how relatively low or high that upper note sounds, you can probably discern which of those pitches it is. Write it on the staff and there will be few possibilities for the inner voices.

To demonstrate, **Example 19-3** provides the only two possibilities for the top note (F♯) in the highest voice if D is given as the bass and the chord played is a MM7 with the third in the soprano:

Example 19-3 MM7 chord with the options for voicing the third in the soprano



Do the notes sound relatively close together? If so, then the chord is most likely voiced with the lower F♯ (**19-3a**). Or does the spacing seem open, suggesting the higher F♯ (**19-3b**)? Your experience with hearing compound intervals may help you answer this latter question and clarify the voicing.

Whether the top note is the higher or lower pitch, inner voice options (**Example 19-4**) are limited because of the guidelines for spacing and doubling in SATB style. When the chord is played as an arpeggio, check the details of your choices and adjust them as necessary. Your instructor will give you the answer to see if you have it right.

Example 19-4 Inner voice choices for the options from Example 19-3⁴

