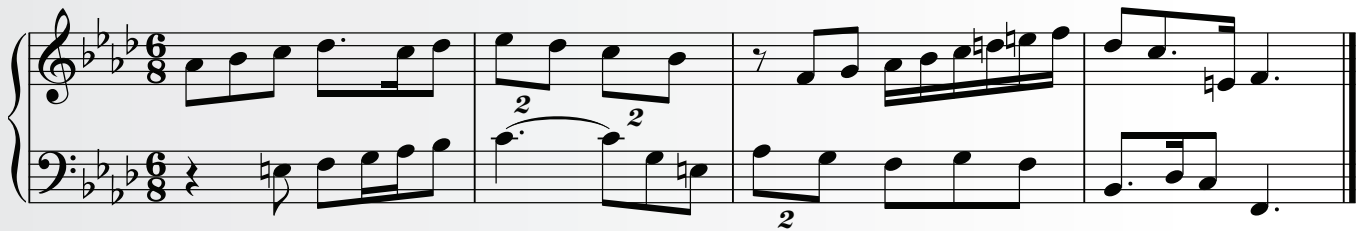


2. Your instructor will play a two-part rhythmic dictation using duplets in compound meter. Transcribe the rhythm in six hearings or less.

Two-Part Rhythmic Dictation 20-1



3. The rhythm reading exercises in the repertoire section of this chapter push ahead in complexity and again include examples from the literature.



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

HARMONY

V⁹ in Harmonic Progressions

Dominant-ninth chords in harmonic progressions will be voiced in root position only and will resolve to their respective tonic chords. The only potentially problematic issue here is distinguishing V⁷ from V⁹, but consider the following:

1. The V⁹ chord has an added dissonance, making the chord thicker or richer in texture.
2. The V⁹ chord has the sixth scale degree added to the dominant chord, and many musicians can hear this note resolving to scale degree 5 in any voice.

Example 20-8 illustrates four different versions of these chords with different voicings, two in major keys and two in minor. Each example also has a V⁷-I (or i) resolution for comparison. Study and listen to these examples and decide whether the textural or the voice leading approach to hearing V⁹ works best for you.

Example 20-8 A comparison of voice leading in V⁹-I (i) and V⁷-I (i) resolutions

Major Keys

| Ninth in the top voice | | | | Ninth in an inner voice | | | |
|------------------------|----------------|---|----------------|-------------------------|----------------|---|----------------|
| | | | | | | | |
| A: | V ⁹ | I | V ⁷ | E♭: | V ⁹ | I | V ⁷ |