Note in Example 4–12 an important aspect of minor scale usage:

- The arpeggio 4–6 in measure 2 uses natural scale degree 6 to move down to 5.
- Similarly, the descending minor scale in measure 3 uses natural minor.
- However, the 6–7–8 at the end uses raised 6 with the leading tone.

This alternation between natural and raised scale degree 6 is common in minor keys—make sure you listen carefully for the difference between 6–5 motions (natural 6) and 6–7 (raised 6). Also, do not forget in these instances to apply the necessary accidentals for both raised notes!

Exercises

Your instructor will play two melodies, one in a major key and one in a minor key. Transcribe the melodies on the staves provided below. Listen for subdominant arpeggios.

Melodic Dictation 4-1



A major

Melodic Dictation 4-2



C minor

online

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

Singing Melodies with Subdominant Arpeggios

Sight-singing tunes that have the subdominant harmony requires that you recognize important melodic motions 4–3, 6–5, and 1–7.

Exercises

I-IV-I and i-iv-i progressions

Sing a major scale and its tonic arpeggio, then sing 1–3–1, and finally 1–4–1. This will help you locate scale degree 4 accurately. Repeat the scale and then sing the following:

1-3-5-3-1 4-6-8-6-4 1-3-5-3-1

This is the I-IV-I progression and will solidify your intonation on the subdominant triad.

Repeat with solfège.

Do the same with minor tonic and subdominant triads. Use the harmonic minor scale as the basis for the exercise.

I-IV-V-I and i-iv-V-i progressions

Sing a major scale and its tonic arpeggio, then sing I-IV-V-I:

1-3-5-3-1 4-6-8-6-4 5-7-2'-7-5 1-3-5-3-1

Repeat this progression with solfège. Now sing it again but in a minor key, using the harmonic minor scale as the basis for your progression. Be sure to watch your intonation on the natural sixth scale degree. You may also extend up to the dominant-seventh harmony (5-7-2-4).

Sing the scale-degree exercises and solfège melodies provided in the repertoire section of this chapter.