

Exercises

Your instructor will play two chord progressions using I, IV, and V triads in root position or first inversion and V^7 in root position; $vii^{\circ 6}$ and v^6 are also options. In the spaces below, write out the bass line in scale degrees and the corresponding harmony for each chord.

Harmonic Dictation 4-1

e: i vii^{°6} i⁶ iv i

Harmonic Dictation 4-2

Bb: I IV I⁶ vii^{°6} I



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

ASSIGNMENTS



Complete Assignment 4, found at the end of the book, and Online Assignment 4, found at www.oupcanada.com/Ethier.

SUMMARY

In this chapter, we learned the following:

- to identify and sing major and minor sevenths ascending and descending
- to transcribe and sing melodies with subdominant arpeggios
- to focus on hearing the two outer voices in four-part voicings of major and minor triads
- to transcribe and read rhythms using rests and ties in compound meters
- to identify melodic bass lines using $vii^{\circ 6}$ and v^6 in harmonic progressions

Important terms and concepts to review

- octave displacement
- triad doubling
- interval-relationship approach
- implied-harmony approach
- Phrygian cadence
- linear motion
- linear progression
- prolongation
- minor dominant

Notes

1. This is especially true for repertoire from the Celtic traditions of Ireland and Scotland as well as from late nineteenth-century Americana styles.
2. If you have reached this point in your theory studies, you will recognize this pattern as a neighbouring $\frac{6}{4}$.
3. Rhythmic Dictation 4-2 is four bars of $\frac{12}{8}$ meter. If this is too demanding for students early in their program of study, it may be presented in two-measure segments.
4. The transcription of tapped-out rhythms using only ties is an excellent exercise for the brain—students must think consciously and logically of the durational values needed to fill in the spaces between the taps.
5. Be aware that there are different options for voice leading with this harmony depending on how $vii^{\circ 6}$ is voiced.
6. This is why $vii^{\circ 6}$ is never used at a cadence instead of V or V^7 . In fact, it is why no inversions whatsoever are used at authentic cadences in either dominant or tonic chords.
7. Common in blues-based rock 'n' roll, this bass line can be found supporting root position harmonies in such popular songs as Ray Charles's "Hit the Road, Jack" (1961).