

The two most common arpeggiations of this triad are 2–4–6 and 4–6–2. In both cases, the approach to the lower note of the harmony will be from scale degree 1 or 3, and the resolution will be to a strong dominant harmony member. Hearing this as an intermediate harmonic motion between tonic and dominant harmonies is the crucial element for melodic transcription. The remainder of the task is to hear the arpeggio as a minor triad (major keys) or a diminished triad (minor keys). Note that the ascending interval from 6–2 in minor keys is an augmented fourth.

**Example 5-6** Supertonic arpeggio from the root

A major

**Example 5-7** Supertonic arpeggio from the third


G minor

**Exercise**

Your instructor will play a melody containing an arpeggiated supertonic. Transcribe the melody on the staff provided below.

**Melodic Dictation 5-1**

B minor

 Audio files for these transcription exercises may be found online at [www.oupcanada.com/Ethier](http://www.oupcanada.com/Ethier)

**Singing Melodies with Tritone Leaps and Supertonic Arpeggios**

Singing melodies that use tritones and arpeggiated supertonic triads is an extension of singing melodies with dominant-seventh and predominant harmonies respectively. In context, the 4–7 diminished fifth is relatively easy to sing because whether scale degree 4 is used as a predominant note or as part of a  $V^7$  chord, all that is needed for success is to reliably hear and sing leading tone to tonic. As long as you have mastered that fundamental melodic gesture, the downward leap of a diminished fifth from 4 follows naturally.

Singing the  $ii$  or  $ii^\circ$  triad as 2–4–6 is a relatively intuitive undertaking. You will have a clearly stated tonic reference at the beginning of a melody, and in the majority of such cases the 4–6 portion of the triad—like that of the subdominant—moves strongly to 5.

More demanding is an arpeggiated  $ii^\circ$  triad as 4–6–2. Here the natural inclination in minor keys where 6–2 is an augmented fourth is to sing a root position subdominant, 4–6–1. Mastery of this pattern may take a bit of practice.