

## The Minor Supertonic in Minor Keys

Recall that the use of raised scale degree 6 is sometimes needed to avoid the augmented second with IV–V or IV<sup>6</sup>–V<sup>6</sup> in minor keys (Chapter 3, **Examples 3-28** and **3-35**). This action changed the quality of the subdominant from minor to major. The same alteration may be necessary when moving from supertonic to dominant in minor keys. If done, it will change the supertonic triad from diminished to minor.

**Example 5-25** Supertonic minor (ii<sup>6</sup> and ii) in minor keys supporting raised 6–7

d: i ii<sup>6</sup> V<sup>#</sup> i e: i<sup>6</sup> ii V<sup>7</sup> i

## Exercises

Your instructor will play two chord progressions using the supertonic (ii, ii<sup>6</sup>, or ii<sup>o6</sup>). Write out the bass line in scale degrees and the corresponding harmony for each chord you hear.

### Harmonic Dictation 5-2

e: i i<sup>6</sup> iv ii<sup>o6</sup> V G: I<sup>6</sup> vii<sup>o6</sup> I ii V

The next four chord progressions include two examples with the submediant harmony and one with the mediant.

### Harmonic Dictation 5-3

F: I 6 ii<sup>6</sup> V<sup>7</sup> vi

### Harmonic Dictation 5-4

d: i III iv i V<sup>6</sup>

### Harmonic Dictation 5-5

f#: i V<sup>6</sup> i iv<sup>6</sup> V<sup>#</sup>

### Harmonic Dictation 5-6

A: I vi ii<sup>6</sup> V vi



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

## ASSIGNMENTS



Complete Assignment 5, found at the end of the book, and Online Assignments 5 and 6, found at [www.oupcanada.com/Ethier](http://www.oupcanada.com/Ethier).