MELODY

Practice Melodies for Transcription

Exercises

Here are two melodic dictations for review. They may include tonic, subdominant, dominant, dominant, seventh, or supertonic arpeggios. Alternatively, or in addition, your instructor may present his or her own examples to reinforce certain melodic designs.





Melodic Dictation 6-2





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

Practice Melodies for Sight-Singing

Exercise

In the repertoire section at the end of the chapter you will find a Lydian melody as well as melodies and duets in different major and minor keys. The tonal examples emphasize tonic, subdominant, dominant, dominant-seventh, and supertonic arpeggios. You may also use material from Chapter 5 for review.

TRIADS

The Diminished Triad

In addition to continued practice of major and minor triads, we now introduce the diminished triad, the first dissonant triad we will deal with. It is made up of two minor thirds above a root; these intervals add up to a diminished fifth, from which the triad gets its name.

Example 6-4 Structure of the diminished triad



In addition to being dissonant, this is the smallest space in which we can put any arrangement of thirds. This triad naturally occurs on the leading tone of major and minor keys and is normally found in first inversion. Consequently, when identifying this chord by ear, it will always be voiced with the third in the bass. Concentrate on hearing the overall dissonant sound that distinguishes this triad from major and minor.