

Sometimes when the bass uses the rising $\sharp 6-\sharp 7-1$ melodic minor scale segment, we find a submediant harmony instead of IV^6 (recall **Example 3-37**), but this is rare. As **Example 6-8** illustrates, this triad ($\sharp 6-1-\sharp 3$) is diminished, and due to its rarity in the literature of the common practice era, vi° will seldom appear in the harmonic transcriptions in this text.

Example 6-8 The diminished submediant triad: vi°

a: i vi° V^6 i V^\sharp

Exercises

For the remainder of this chapter, passing and neighbouring tones will occur only in the soprano or bass voice.

When transcribing these harmonic progressions, write the bass line in scale degrees and provide correct Roman numeral and figured bass analysis as usual. In addition, notate passing or neighbouring tones between chords when appropriate—write them above if in the soprano, below if in the bass.

Harmonic Dictation 6-1 has been completed for you.

Harmonic Dictation 6-1

$A\flat$: I PT I^6 IV V^7 I

Harmonic Dictation 6-2

f: i v^6 iv^6 V PT i^6

Harmonic Dictation 6-3

e: i iv VII V^7 VI



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

ASSIGNMENTS



Complete Assignment 6, found at the end of the book, and Online Assignments 7 (review) and 8, found at www.oupcanada.com/Ethier.