

Example 7-12 I–vii^o6–I⁶ versus I–P₄⁶–I⁶

C: I vii^o6 I⁶ I P₄⁶ I⁶

To tell these two progressions apart, follow the steps below:

- Make sure you hear the 1–2–3 bass line so you know your options for the harmonies!
- Listen for the soprano. In this case, there is no common tone to help you.
- Try to hear the common tone in the overall texture. Here, it is hidden in the tenor.
- Try to determine the quality of the second sonority in the progression—the major triad is more consonant than the diminished.

Exercises

Your instructor will play two progressions. Both use passing six-four harmonies. Correctly transcribe the bass line in scale degrees and provide harmonic analysis for each.

Note that cadences normally occur at the ends of phrases in tonal music and, at the discretion of your instructor, you may be required to label any cadences you hear in dictations. If necessary, you can refer to the cadence chart on the inside front cover of this textbook.

Harmonic Dictation 7-1

D: I IV P₄⁶ IV⁶ V

Harmonic Dictation 7-2

b: i V i⁶ P₄⁶ i



Audio files for these transcription exercises may be found online at www.oupcanada.com/Ethier and on the CD accompanying this textbook.

ASSIGNMENTS

Complete Assignment 7, found at the end of the book, and Online Assignment 9, found at www.oupcanada.com/Ethier.