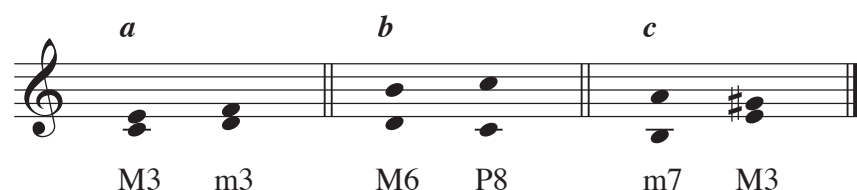


Listen to the different gestures in **Example 8–1**:

Example 8–1 Harmonic intervals in series of two



Example 8–1a may be heard as parallel thirds, the first one major and the second minor. For **8–1b**, the solutions will vary: some students will hear the strong sound of the major sixth followed by the open sound of the perfect octave (method 1); others will hear the major sixth with the outer voices moving by step outwards in contrary motion to an octave (method 2).

In **8–1c**, some will hear the seventh followed by the third (method 1), while others will hear the motion of the outer voices, a step down in the top voice and a leap up a fourth in the bottom voice (method 2); still others will hear a strong V^7-I harmonic progression with the dominant–tonic gesture in the lower voice and scale degree 4 resolving down to 3 in the upper voice (method 3).

Exercises

1. Your instructor will play harmonic intervals in pairs. In three hearings or less, correctly identify each interval in the series.
2. Using a piano, randomly play pairs of harmonic intervals without looking at the keyboard. Try to identify the series you played in two hearings.

Practise hearing harmonic series using different methodologies. This will help you later with series that do not strongly suggest a tonal context.

MELODY

More Practice Melodies for Transcription and Singing

Exercises

1. Your instructor will play two melodic dictations for review. They may emphasize arpeggios on I, i, ii, ii°, IV, iv, V, V⁷, or vii° in major or minor keys. Your instructor may also create his or her own examples to reinforce certain harmonies in a melodic context.

Melodic Dictation 8–1



E minor

Melodic Dictation 8–2 (This example uses basic sixteenth-note patterns.)



E♭ major