Example 8-12 The circle of fifths harmonic progression in a minor key


The circle of fifths often places every second harmony in first inversion, which avoids the diminished-fifth leap in both major keys and minor keys. For the present, however, we will preserve the strong root motion of the circle.

## Exercise

Your instructor will play two progressions. One uses a neighbouring six-four, the other some segment of the circle of fifths. Correctly transcribe the bass line in scale degrees and provide harmonic analysis for each.

Harmonic Dictation 8-1


Harmonic Dictation 8-2


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 8, found at the end of the book, and Online Assignment 10, found at www.oupcanada.com/Ethier.

## SUMMARY

In this chapter, we have learned the following:

- the basics of the singing the Mixolydian mode and the ability to distinguish it from the major scale and Lydian mode
- to identify series of two simple harmonic intervals
- to sing major and minor triads in root position given the third or fifth
- techniques for distinguishing the outer voices in diminished triads
- to read and transcribe more challenging exercises in simple meter with beat division into four
- to perform reading and transcriptions of compound meter with more ties and rests
- to identify the neighbouring six-four $\left(N_{4}^{6}\right)$ harmony
- to identify progressions using a complete or partial circle of fifths.

