

More Practice Hearing Series of Harmonic Intervals

Exercises

1. Your instructor will play examples of two-interval harmonic series. Work towards correctly identifying both intervals in one or two hearings.
2. Use a piano to randomly play your own two-interval harmonic series without looking at the keyboard. Try to identify the series you played in one or two hearings.

MELODY

Introduction to Two-Part Melodic Dictation

The ability to transcribe two independent melodic voices, which requires the listener to focus on more than just one voice at a time, is important. This ability will help the listener when transcribing melody and bass lines in full harmonic textures, and it will facilitate the transcription of contrapuntal and atonal two-part styles when the student encounters them.

To successfully transcribe simultaneous melodies, you need to hear melodically, intervallically, and harmonically. We will begin with rhythmically simple melodies emphasizing scalar patterns and tonic, dominant, and dominant-seventh arpeggios.

As you progress through increasingly challenging levels of two-part melodic dictation, you will find that either the upper or lower voice is easier for you to hear and transcribe. Generally, more students have success by first transcribing the bass line because that voice directs the harmonic structures that support the two parts (much like the bass line in harmonic progressions). Moreover, we can assume in a tonal context that the bass line will use certain characteristic gestures. These may include the following:

- tonic beginnings and endings
- articulation of strong cadences
- **voice exchange** (contrary motion) with the upper voice
- parallel motion with the upper voice
- directed stepwise bass motion versus a more melodically active upper voice.

As you begin with the simple dictations below, listen carefully for some of these gestures, but also clarify which voice leads your hearing. After all, confident transcription of either of the parts will certainly help with the other. Discuss which harmonic or melodic patterns give away the bigger two-part picture. As with single-line melodies, remember:

How you hear is as important as what you hear!

Exercises

Two-Part Melodic Dictation 9-1



G major

(Continued)

Two-Part Melodic Dictation 9-2

E minor



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

Review of Supertonic and Leading-Tone Arpeggios**Exercise**

Here are two more melodies for transcription. Dictation 9-1 emphasizes supertonic and leading-tone chords. Dictation 9-2 includes an arpeggio of the submediant.

Melodic Dictation 9-1

G minor

Melodic Dictation 9-2

A major



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Review of Mixolydian Mode**Exercise**

In the repertoire section at the end of this chapter you will find melodies and duets in Mixolydian mode and in major and minor keys. Sing these using solfège. Leaps of sixths and sevenths appear frequently in the major and minor melodies as do arpeggios of all the harmonies covered to this point. There are, in addition, some arpeggiated submediant triads (vi in major, VI in minor).