

Arpeggiate each chord up and down and then reverse the progression to sing $I^6-vii^{o6}-I$. Use of solfège will yield the pattern *re-fa-ti* for the vii^{o6} triad. Once comfortable with the solfège or scale-degree pattern for vii^{o6} , you will be able to take any note, treat it as scale degree 2 (*re*), and sing an arpeggiated diminished triad in first inversion.

Exercises

1. Continue using Online Appendix I to practise hearing soprano and bass factors for major, minor, and diminished triads.
2. Practise singing major and minor triads in root position, first inversion, and second inversion along with the diminished triad in first inversion.



RHYTHM

More Practice with Simple and Compound Meters

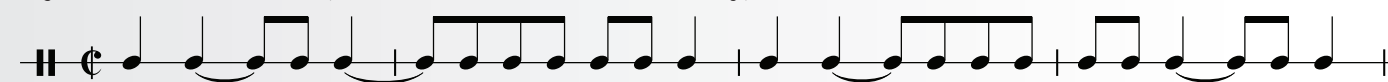
Exercises

Below are two rhythmic dictations for transcription. Your instructor may add more examples at differing levels of difficulty as he or she sees fit.

Rhythmic Dictation 10-1



Rhythmic Dictation 10-2 (notate without rests—use ties only)

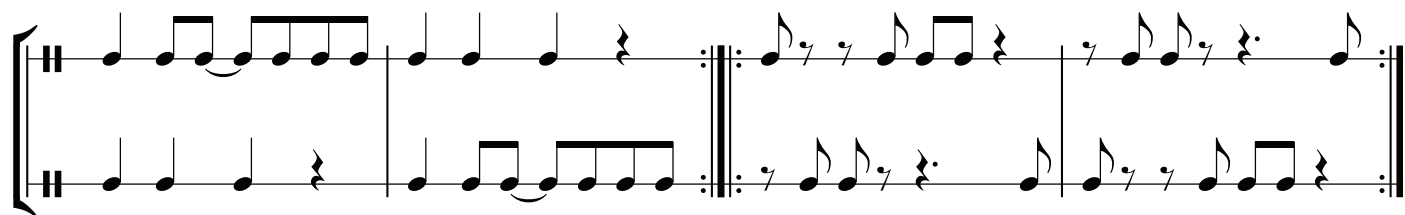
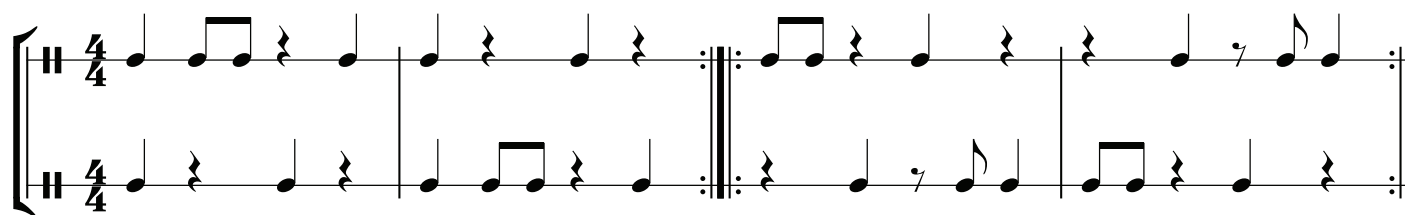


Audio files for these transcription exercises may be found online at www.oupcanada.com/Ethier and on the CD accompanying this textbook.

Reading Two-Part Rhythms with Rests and Ties

Before attempting the more complex exercises in the repertoire section, warm up with the independence exercises below. These introduce rests and ties in two-part rhythms.

Independence exercises in simple meter



Independence exercises in compound meter