Exercises

1. Continue using Online Appendix I to practise hearing the soprano and bass factors for major, minor, and diminished triads. If required by your instructor, you may also practise listening for the soprano factor in augmented triads (assume root position). online
2. Your instructor will play examples of all four triads. Identify the quality, the bass factor (inversion), and the soprano factor for each as appropriate.
3. Continue to practise singing all four triads using any of the methodologies you used in the first half of this book.

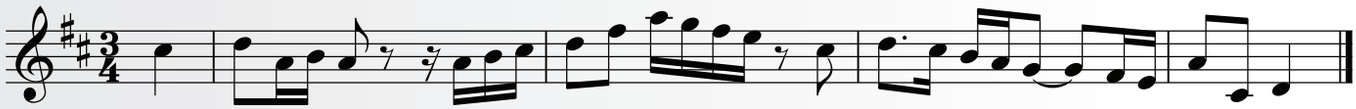
RHYTHM

Review of Compound and Simple Meters

Exercises

1. The rhythmic dictation below provides a review of the key elements of simple meter. Your instructor may give you additional dictations to complete.

Rhythmic Dictation 11–1



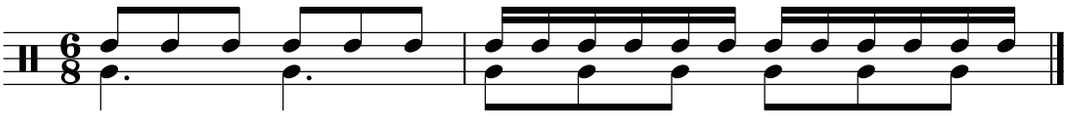
online on cd Audio files for these transcription exercises may be found online at www.oupcanada.com/Ethier and on the CD accompanying this textbook.

2. Use the simple and compound meter rhythms in the repertoire section of this chapter to provide you with a good review of the concepts discussed in the first half of the text. Remember the following:
   - Use a conducting pattern or keep the beat in some other manner.
   - Keep a steady beat.
   - Work at a reasonably fast tempo.
   - Identify any problem areas.
   - Continue to practise independence drills for two-part rhythm reading.

Compound Meter: Beat Division into Six (Second-Level Division)

Recall in compound meters that the first level of division for the dotted-note beat is into three; thus in $\frac{6}{8}$, each dotted quarter note divides evenly into three eighth-note values. In moving to the next level of beat division, we take the eighth notes from the first level and divide them in two.

Example 11–3 Second-level beat division in $\frac{6}{8}$



Each beat is now divided into six smaller parts. As with second-level division in simple meter, these smaller parts will have various manifestations of long and short values that make up patterned groupings. In **Example 7–9** we discovered that there is a total of seven possible combinations of long–short patterns to divide a simple beat. For compound time, the matter is somewhat more complicated.