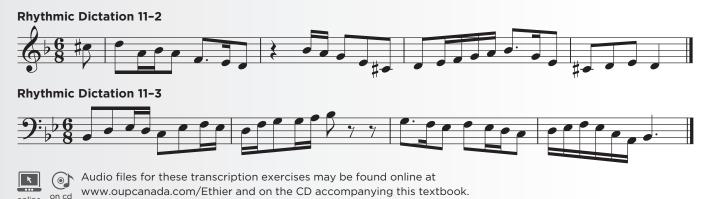
## **Exercises**

1. Your instructor will play two rhythmic dictations using sextuple division in compound meter. Transcribe these rhythms in four hearings or less.



- 2. Using **Example 11-4**, practice cells A-M, S, U, V, and W to get a feel for each basic rhythmic pattern using second-level division in compound meter. Begin at a comfortable tempo and read through each successive measure.
- 3. Now increase the tempo and skip randomly between patterns to reinforce your quick response to each.
- 4. In the repertoire section of this chapter you will find more exercises for practice in  $\S$  meter. The same patterns are used as in the first suggested exercise above. Remember to begin at a comfortable tempo and increase tempo levels as you progress.
- 5. Read through the two-part rhythms in the repertoire section of this chapter and use both hands to tap out the rhythms.

## **HARMONY**

## Transcribing Outer Voices

In the first half of this book we focused on hearing the bass line as the guiding voice in a harmonic progression, transcribing that line only as scale degrees to help the student focus on harmonic or melodic bass motion and the harmonies associated with those motions. Now we will focus on transcribing the actual bass notes as well as the soprano melody in a harmonic dictation.<sup>3</sup>

Since you are already familiar with two-part melodic dictation, the task now is to develop techniques for isolating the highest and lowest voices in a four-voice setting. Students accustomed to playing melody instruments may pick out the upper voice first; others will find the bass line easier to hear because of the harmonic support it provides in conjunction with melodic drive. In either case, the ability to accurately transcribe both outer voices often clarifies the harmonic structures in a passage.

**Example 11-5** Simple harmonic progression with different chord options

