Exercises

- 1. The rhythm passages in the repertoire section of this chapter include exercises in compound meter with duplets and more complex dotted-note rhythms, including some in $\frac{9}{16}$ and $\frac{12}{16}$.
- 2. Continue practising simple and compound meters with second-level division from the previous chapter, working at increasingly faster tempos.
- 3. The two-part rhythms in the repertoire section of the chapter contains a mix of second-level beat division in both simple and compound meters as well as triplets in simple time and duplets in compound time.

Transcribing Duplets in Compound Meter

As is the case with triplets, most students have little difficulty hearing duplets because they are so distinctive. During transcription, many students find that internally counting the regular subdivided beat in compound time helps them more accurately place duplets.

Exercises

1. Your instructor will play a rhythmic dictation using duplets in compound time. Try to transcribe the rhythm in four hearings or less.

Rhythmic Dictation 15-1



2. Your instructor will play a two-part rhythmic dictation using duplets in compound time. Try to get the correct transcription in four hearings or less. There are no cross-rhythms with triplets and duplets.

Two-part Rhythmic Dictation 15-1





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

HARMONY

Inverted Predominant Sevenths: ii⁶/₅ and ii⁶/₅

Example 15–11 provides options in major and minor keys for predominant harmonies built on scale degree 4. You are familiar with the first three: IV, IV⁷, and ii⁶. The supertonic-seventh chord in first inversion creates a fourth choice for getting to V or V⁷ (or to a cadential $_{4}^{6}$).