

Once you are confident identifying chord quality, bass, and soprano, it is easier to hear the precise voicing of the chord. This is because knowing the chord type and hearing which chord member is in the highest voice allows you to focus your hearing on pitch range, texture, and spacing. These are the intangible elements of music for which we often forget to listen actively.

Exercises

1. Your instructor will play any root-position seventh chord with any note in the soprano. Determine in three hearings or less the chord quality, soprano factor, and upper voices.
2. Given the root, third, fifth, or seventh, sing arpeggios of all seventh chords.
3. Use Online Appendix II to work on soprano factors and upper-voice spacings for all seventh chords including inversions of V^7 . Do not forget Online Appendix I for review and practice of triads.



online

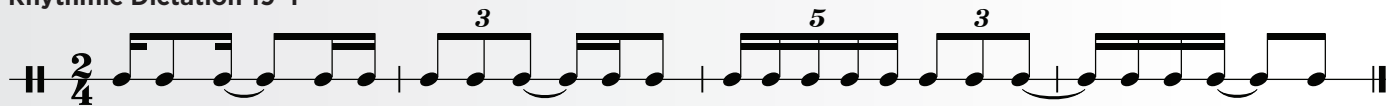
RHYTHM

More Practice with Triplets, Tuplets, and Duplets

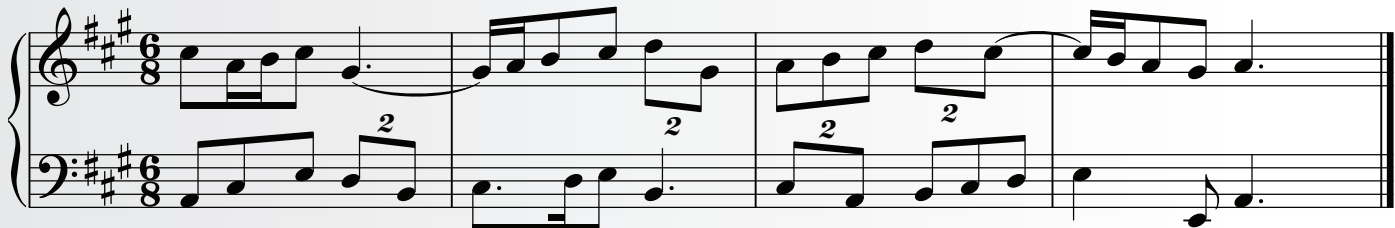
Exercises

Your instructor will play two dictations for practice in transcription. The first is a single-line rhythm with triplets and quintuplets. The second is a two-part rhythm containing three-against-two cross rhythms. Transcribe these in five hearings or less.

Rhythmic Dictation 19-1



Two-Part Rhythmic Dictation 19-1



online

Audio files for these transcription exercises may be found online at www.oupcanada.com/Ethier

Further Levels of Beat Division

When reading rhythms at lower levels of beat division, students often become intimidated by the extra beams. They believe these rhythms must be more difficult to perform because they look more complicated on the page. However, since beat divisions at the second level and beyond are always in two, the rhythmic patterns you have already learned do not change. More beams are added, but the notation of rhythmic groupings and the proportions of long and short values remain the same. **Example 19-5** presents a few select rhythmic patterns at deeper levels with short passages for you to practise.