## **Exercises**

1. Your instructor will play two rhythms in compound meter using ties, rests, or both ties and rests. Correctly transcribe them below.<sup>3</sup>



(This is a tapped-out rhythm: use ties, not rests, in the transcription.)<sup>4</sup>

2. Using the rhythm exercises provided in the repertoire section of this chapter, practise conducting and vocalizing compound rhythms using rests and ties..

<b>N</b>
online

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

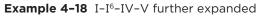
## HARMONY

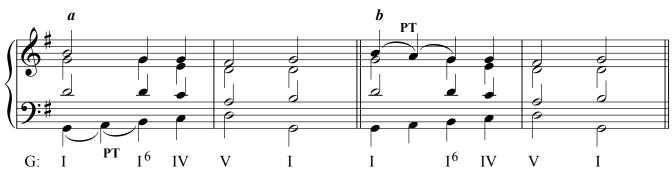
Linear Progression: The vii<sup>o6</sup> Harmony

To this point we have discussed strongly directed harmonic progressions using  $V^7$  in root position as well as I, IV, and V in root position and first inversion for major and minor keys. In addition to changing harmonies in a chord progression, we can use inversions of the same chord to get a different bass note while remaining on a specific harmony.

Chord inversions can create melodic interest while briefly arresting the forward motion of the harmony. Thus, instead of moving directly from root position I to IV, for example, we can delay the motion by changing to a first inversion of I (recall **Example 3-32**).

Let us take a closer look at the possibilities for further expanding this progression:





(Continued)