

## Exercise

Your instructor will play several major, minor, or diminished triads (root position or first inversion). Determine in one hearing which of the three is being sounded.

## Singing the Diminished Triad

Vocalizing the diminished triad from the root can be difficult. The two most common errors are:

- singing a minor third with a major third on top for a minor triad; or
- singing a minor third with a major second on top.

This happens because these sounds are familiar to us as parts of other, more consonant sonorities and thus are easier to sing.

You need to cultivate the ability to sing the diminished triad as stacked minor thirds. However, this may take quite a bit of practice, and at first you might have to use one of the following aids:

- Play diminished triads on the piano and then sing them back. Sing them again without the help of a piano to set the sounds in your ears.
- Play a note and sing a minor triad. Now sing the same bottom third but lower the fifth of the triad by a semitone—this will result in the diminished triad.
- Play the note on which you want to sing a diminished triad. This is scale degree 7. Move up a half step, play a tonic triad and sing that arpeggio. Move back down to the leading tone and sing 7–2–4 (*ti-re-fa*). This should be a diminished triad. Check it with a piano. Repeat this exercise until you can focus on hearing the 7–1 resolution and tonic triad inside your head, vocalizing only the diminished triad.

## Exercises

1. Your instructor will play a single note on the piano and ask you sing a major, minor, or diminished triad. Concentrate on intonation.
2. Your instructor will play a single note on the piano. Sing a major triad followed by a minor triad and finally a diminished triad using the same root. Cycle back to the original major triad.

## RHYTHM

## More Practice with Rhythmic Transcription

## Exercises

- Below are two suggested rhythmic dictations for reviewing material presented in the first section of the book. Remember to keep your hand moving across the page so that you can mark where beats are—or are not—articulated.

## Rhythmic Dictation 6-1



## Rhythmic Dictation 6-2

