

TRIADS

Singing Major and Minor Triads in Inversion

Your instructor will play a single note. Using that note as the third, can you sing the arpeggio of a major triad up 3–5–8 or down 3–1–5? There are two common strategies available to help you perform this task.

- **Strategy 1:** *Extrapolate the root and therefore the whole triad in your head, then arpeggiate as necessary.* Hear down a major third to the root and then hear the triad in your head. Arpeggiate up from that root, vocalizing only the *mi–sol–do*¹ portion of the triad. For the downward arpeggio, vocalize *mi–do–sol*₁.
- **Strategy 2:** *Know the specific intervallic structures of the triads and sing them from the given note.* To arpeggiate up, you must know that 3–5 of a major triad is a minor third and that 5–8 is a perfect fourth; sing those intervals ascending. To arpeggiate downward, you must know that 3–1 is a major third and 1–5₁ is a perfect fourth; sing those intervals descending.

Either method will work fine—you need to figure out which is best for you. Regardless of your preference, work towards being able to use both methods, which will improve your confidence and intonation.

Exercises

1. Warm up! Cycle through all the positions of major and minor triads both ascending and descending: 1–3–5, 3–5–8, and 5–8–3¹ going up, and then 8–5–3, 5–3–1, and 3–1–5₁ coming back down (use scale degrees or solfège). This excellent exercise will help your intonation and vocal range and will further reinforce the sounds of inverted triads in a melody.
2. Your instructor will play a note and tell you whether it is the root, third, or fifth of a major or minor triad. Arpeggiate the triad ascending or descending from that note as instructed. You can also practise this outside of class with a partner.
3. During practice time, take a few moments to randomly strike a key on the piano. (Make sure the note fits comfortably in your voice range.) Make it the third or fifth of a major or minor triad and perform the exercise as described above. Check your vocalization by playing the triad on the piano.

RHYTHM

More Challenging Exercises with Ties and Rests

The rhythm reading exercises in simple duple and compound quadruple meter at the end of this chapter include increasingly challenging patterns with ties and rests. Practise them regularly, focusing on establishing moderate to fast tempos and keeping an even beat.

Exercises

Your instructor will play two examples with rests and ties for rhythmic transcription, one in simple time with quadruple beat division and one in compound time with regular beat division. Correctly transcribe them below.

Rhythmic Dictation 9-1



Rhythmic Dictation 9-2



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