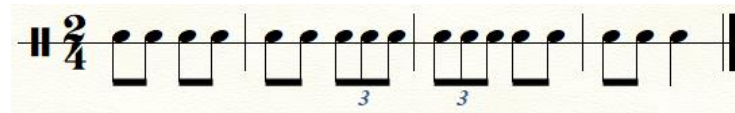


Unit 17 Sight Singing Assignment

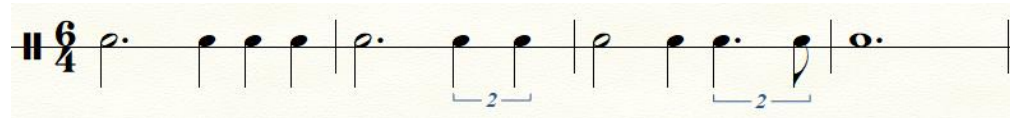
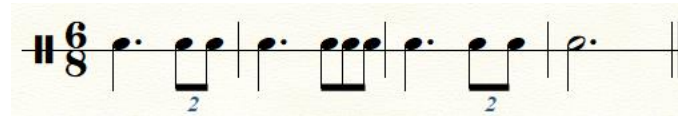
1. Dividing an undotted note value into three

Conduct and chant the rhythms using “Tah.”



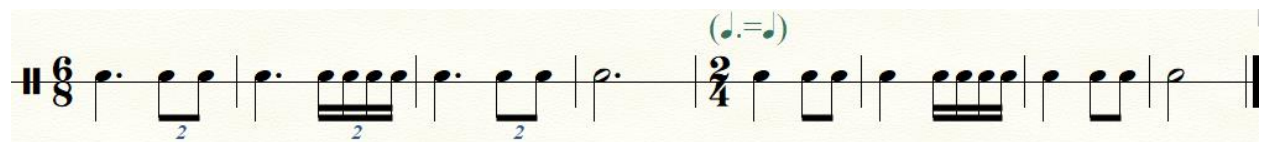
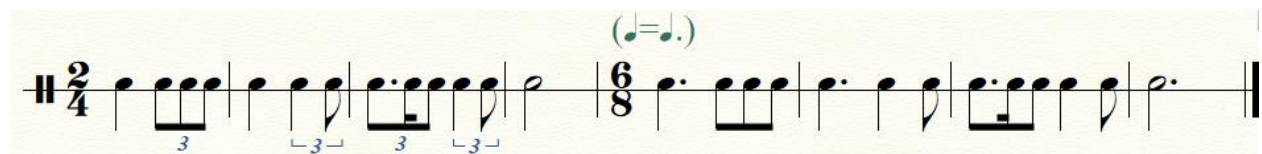
2. Dividing a dotted note value into two

Conduct and chant the rhythms using “Tah.” Take special care to change your subdivision instantaneously and confidently as you shift between triple and duple divisions of the beat.



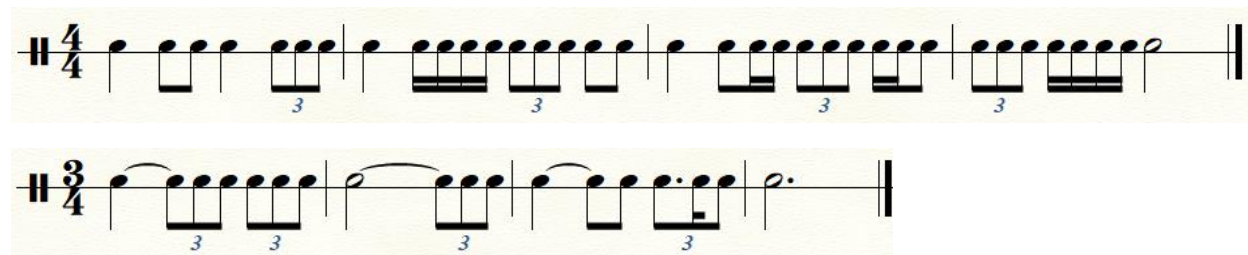
3. Examples that can be written two ways

There is more than one way to notate some rhythms. In these examples, the same rhythm is notated twice, using two different time signatures. In effect, mm. 5-8 are a repeat of mm. 1-4 in both examples. Don't be distracted by the change in time signature: the marking above the staff indicates that the conducted beat remains constant.



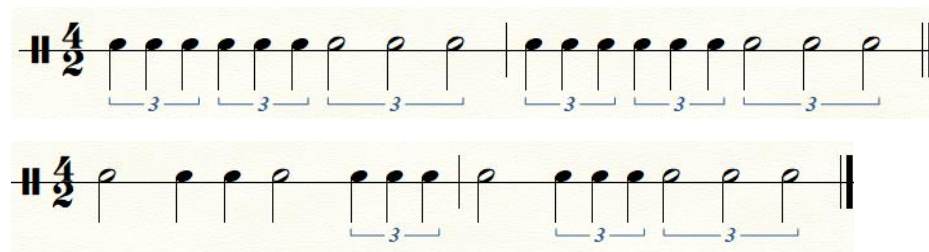
4. More complicated examples

Keep a very steady beat, and be prepared to divide and subdivide the beat in two or three as indicated.

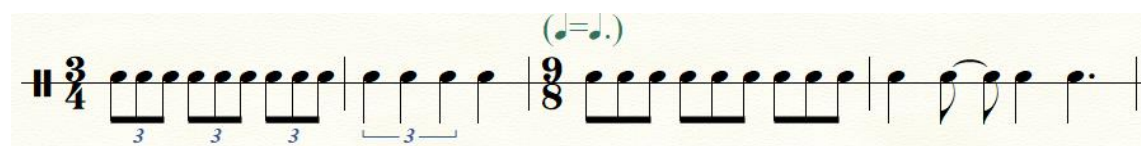


5. Triplets that cross the beat

Subdivision is the key to success here. Remember how triplet division of the beat sounds as you attempt larger triplet patterns. In the first example, remember that one “tripletized” half note is equal to the value of two “tripletized” quarter notes.

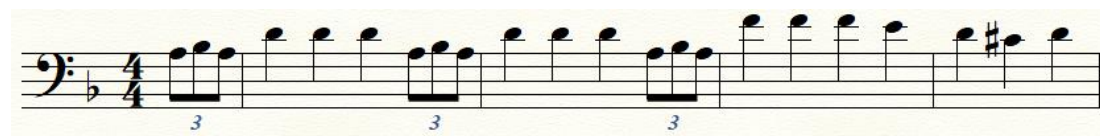


The next example features the same rhythm written two ways. The conducting tempo remains constant over the meter change, as indicated in the score.



6. Melodic Examples

Johannes Brahms, Rhapsody Op. 79 No. 2



Johannes Brahms, String Quintet Op. 88, II.



Richard Wagner, *Das Rheingold*, “Valhalla” leitmotiv



Robert Schumann, Symphony No. 4 Op. 120, II.

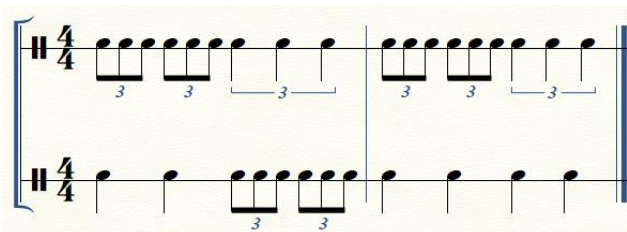


Édouard Lalo, Cello Concerto (1876-77), I.



7. Rhythmic Duets

Learn the first example by tapping the upper line with your right hand and the lower line with your left hand. Also prepare them by clapping one line and chanting “Tah” on the other (practice this both ways). Be prepared to perform them as a chanted duet with your instructor too.



The introductory measure shows the “big picture” rhythmic pattern of what two against three sounds like. Notice that the second eighth note in the lower part lines up with the “of” of “nice cup of tea.” Keep this pattern going over the next two measures.

