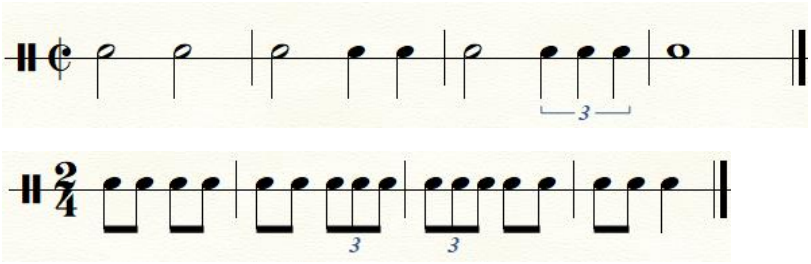
Unit 17 Sight Singing Assignment

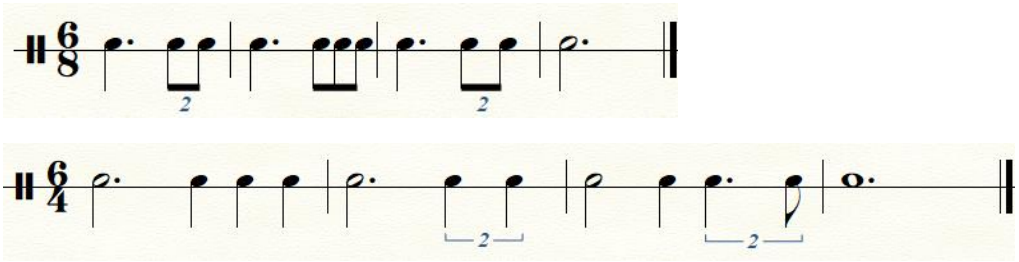
1. **Dividing an undotted note value into three**

Conduct and chant the rhythms using “Tah.”



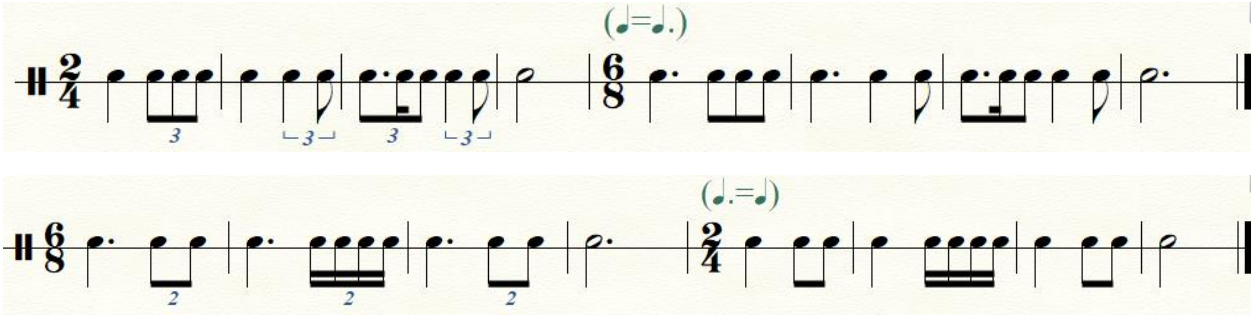
2. **Dividing a dotted note value into two**

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.



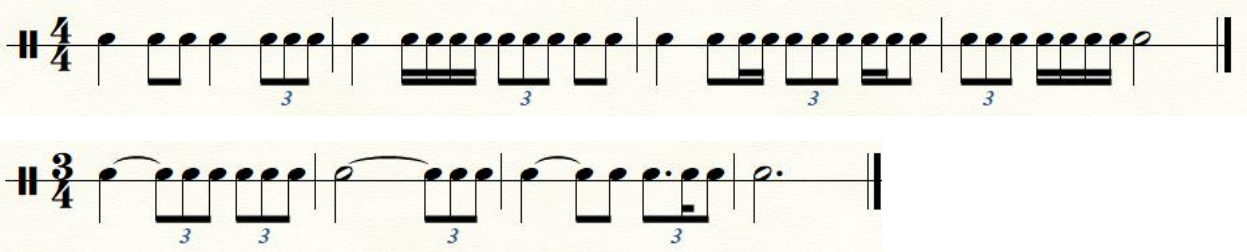
3. **Examples that can be written two ways**

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.



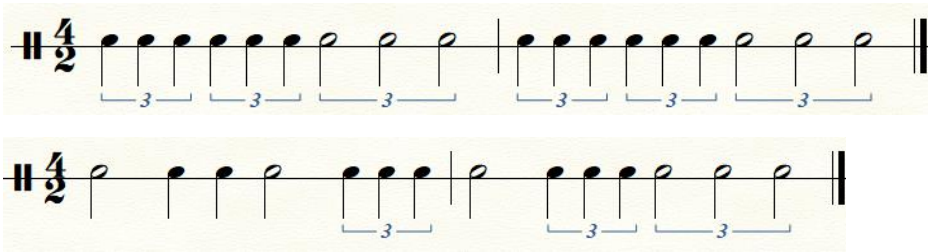
4. **More complicated examples**

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

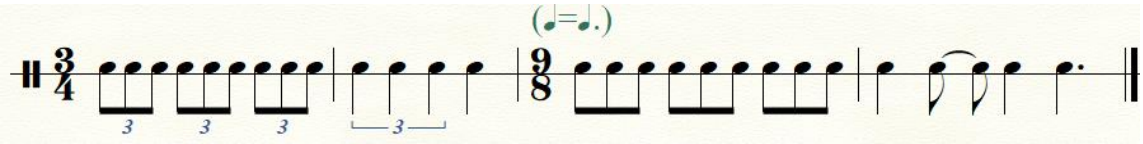


5. **Triplets that cross the beat**

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.

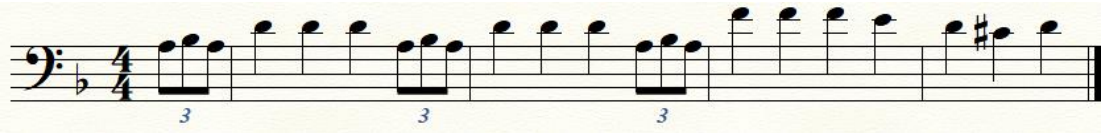


The next example features the same rhythm written two ways. The conducting tempo remains constant over the meter change, as indicated in the score.

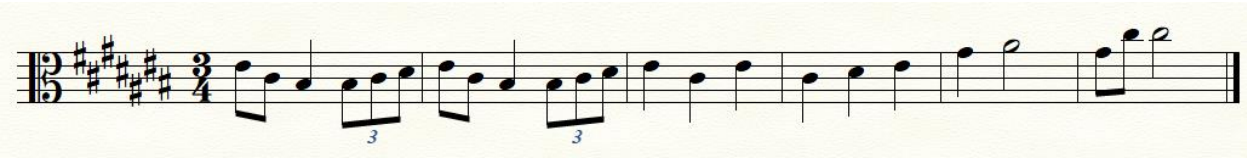


6. **Melodic Examples**

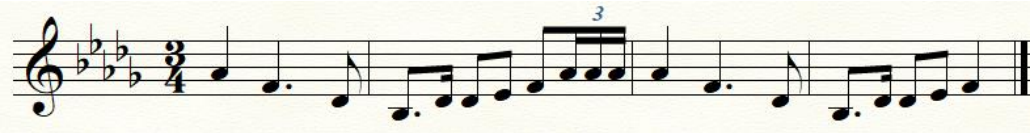
Johannes Brahms, Rhapsody Op. 79 No. 2



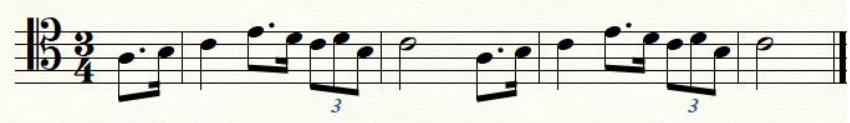
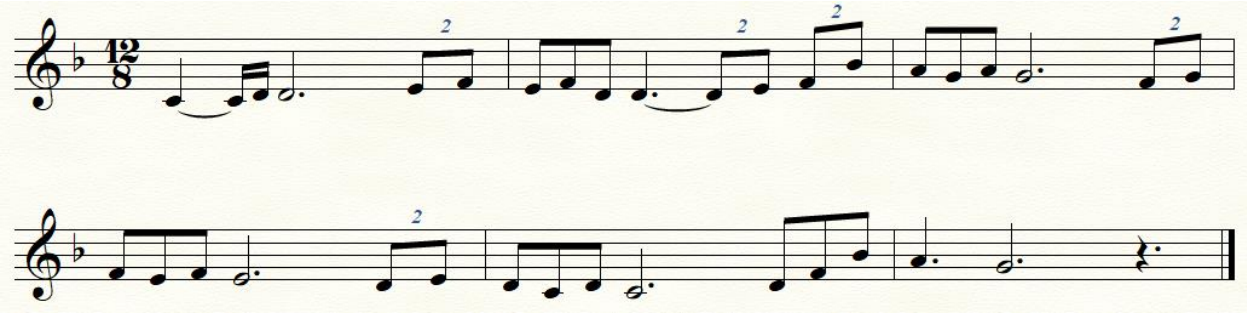
Johannes Brahms, String Quintet Op. 88, II.



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



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



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