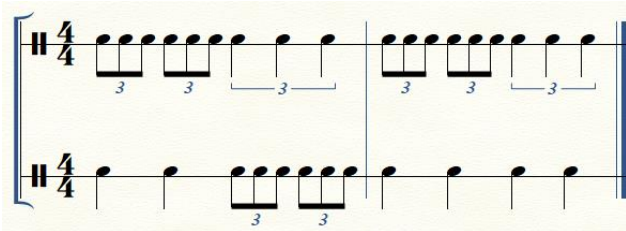


# Unit 18 Sight Singing Assignment

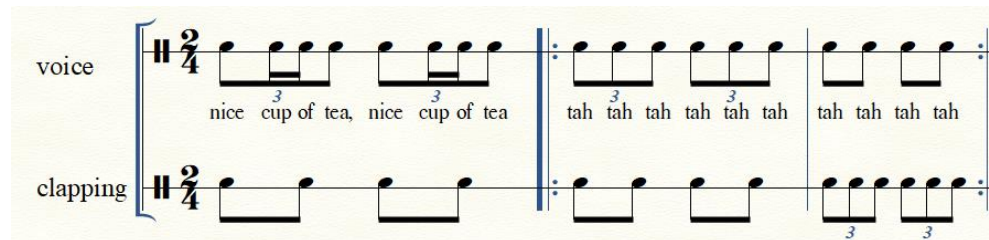
## 1. Rhythmic Duets in Polyrhythms, 2:3 and 3:2

Learn this 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 image shows two staves of music in 4/4 time. The upper staff contains two measures of eighth notes. The first measure has a triplet of eighth notes, followed by two eighth notes, and another triplet of eighth notes. The second measure has a triplet of eighth notes, followed by two eighth notes, and another triplet of eighth notes. The lower staff contains two measures of eighth notes. The first measure has a quarter note, followed by an eighth note, and then a triplet of eighth notes. The second measure has a quarter note, followed by an eighth note, and then a triplet of eighth notes.

In the next example, the introductory measure demonstrates the “big picture” (composite) rhythmic pattern of what two against three sounds like, using the mnemonic “nice cup of tea.” 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.



The image shows two staves of music in 2/4 time. The upper staff is labeled 'voice' and contains two measures of music. The first measure has the lyrics 'nice cup of tea, nice cup of tea' with a triplet of eighth notes under 'cup' and another triplet under 'tea'. The second measure has the lyrics 'tah tah tah tah tah tah' with a triplet of eighth notes under the first 'tah' and another triplet under the second 'tah'. The lower staff is labeled 'clapping' and contains two measures of music. The first measure has a quarter note, followed by an eighth note, and then a quarter note. The second measure has a quarter note, followed by an eighth note, and then a quarter note.

## 2. Rhythmic Duets in Polyrhythms, 3:4 and 4:3

The introductory measure uses the mnemonic “pass the bread and butter” to show the “big picture” rhythm of three against four. Measure 2 breaks down the polyrhythm into subdivisions that show the “common factor” of three and four - that is, 12. Measure 3 spells out the exact note values we incur if we attempt four equal note values within 3/4. Measure 4 sounds exactly the same as measure 3, just using an alternative form of notation that you will often come across in music scores.



The image shows two staves of music in 3/4 time. The upper staff is labeled 'voice' and contains four measures of music. The first measure has the lyrics 'pass the bread and but-ter' with a quarter note under 'pass', an eighth note under 'the', a quarter note under 'bread', and a quarter note under 'but-ter'. The second measure has the lyrics 'tah tah tah tah' with a quarter note under the first 'tah', an eighth note under the second 'tah', a quarter note under the third 'tah', and a quarter note under the fourth 'tah'. The lower staff is labeled 'clapping' and contains four measures of music. The first measure has a quarter note, followed by an eighth note, and then a quarter note. The second measure has a quarter note, followed by an eighth note, and then a quarter note. The third measure has a quarter note, followed by an eighth note, and then a quarter note. The fourth measure has a quarter note, followed by an eighth note, and then a quarter note.

The second example reverses the roles so that the voice chants three beats and the hands clap four.

pass the bread and butter tah tah tah

### 3. Melodic Duets With Polyrhythms

Please practice with a partner, and be prepared to sing either part as a duet with your instructor.

Maurice Ravel, String Quartet in F Major (1903), II.

Assez vif, très rythmé

Frédéric François Chopin, 3 *Nouvelles Études* B. 130, No. 2

Allegretto

Wolfgang Amadeus Mozart, Piano Concerto No. 21, K. 467, II.

**Andante**

**4. Harmony: Introduction to Secondary Dominants & Tonicization**

Practice changing your solfege from that of the home key to that of the tonicized key. If you find it hard to make the switch, build some intermediary steps from the scales of the “old” and “new” keys to help you navigate from note to note. In the C minor example, be careful to sing B-flat and not B-natural in the second measure.

do mi sol sol<sub>I</sub> ti re fa mi re do mi sol mi do  
I V7/IV tonicization of IV

do mi sol sol<sub>I</sub> ti re fa mi re do mi sol mi do  
I V7/V tonicization of V

do me sol sol<sub>i</sub> ti re fa mi re do mi sol mi do  
i V7/III tonicization of relative major