

Performance Tip

Whether you work with a partner or in class, it is often more challenging (and fun) to perform the rhythm reading exercises with students reading different lines. This is a great way to hone your rhythmic ability and improve your overall musicianship. Try some of these suggestions:

- Perform rhythmic canons: one group begins, and successive groups enter on the same line after two measures, one measure, or even one beat.
- Have two groups each begin on a different line. Try using contrasting sounds such as hand tapping, vocalizations, or pen or pencil tapping.
- Perform a line of rhythm in three- or four-part harmony. Pick different notes of a chord (V⁷ works well, though any chord will do) and have members of the group sing the rhythm with their chosen pitches. For added entertainment, have the groups move up or down a semitone in successive measures!
- Perform rhythms in three- or four-part harmony as above, but have each group begin on different lines to create interesting cross-rhythms.

If you are working with a partner or in a small group, these exercises are often even more fun and challenging with one person per part.

Two-Part Rhythmic Transcription

So far we have been working on single-line rhythmic transcriptions with gradually increasing complexity. We have also begun work on two-part melodic dictations. We turn now to two-part rhythmic dictations with the following goals:

- to further hone your ability to distinguish two individual streams of musical events
- to improve your rhythmic transcription skills by having you focus on more complex rhythm patterns in two parts

These exercises will be played in one of two manners:

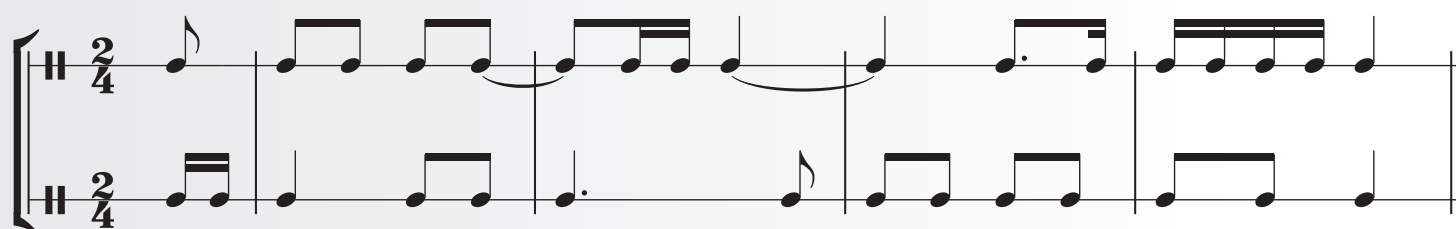
- as two-part melodies with more complex melodic and rhythmic structures (which may have rests and ties—your goal is to focus on the rhythm element)
- as two-part tapped rhythms using distinct sounds for each part (written without rests so that you must think of the durational value between each attacked sound)

The first rhythmic dictation is presented using a two-part melody. Transcribe only the rhythms for each part. The second is presented using two percussive sounds. These have no duration, but you must write out the rhythms as you do with single-line rhythms of this sort—use only ties and no rests.

Two-Part Rhythmic Dictation 12-1



Two-Part Rhythmic Dictation 12-2



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