

Rhythm Labeling/Performing

This rubric can be used independently or in conjunction with the Sight-Singing Developmental Rubric; within that rubric, this is the final prerequisite skill.

List of prerequisites for Sight-Singing (as part of the Sight-Singing Developmental Rubric)

1. Matching pitch
2. Singing scale in tune
3. Singing simple alternating solfege pattern of 'Do, Mi, Sol' followed by 'Do, Re, Mi'
4. Aural training Sheet
5. Note-Reading/Labeling
6. **Rhythm Labeling/Performing**

This rubric positively states what a singer is able to do. A singer remains on a level until they have successfully completed that level, although it is possible to score a student between levels as improvement is recognized. For example, a singer could be at a Level 1.5 if they can complete some, but not all of the tasks.

Instructions for administering the assessment/working on this skill:

Included in your packet are a series of 8 measure sight-reading examples, courtesy of [Sight Reading Factory](#). Listed below is how the written exercises generally align with the rubric.

SIGHT READING FACTORY LEVELS	Choral Clarity RUBRIC
Level 1 & 2	Level 1
Level 3	Level 2-3
Level 4	Level 3-4
Level 5	Level 4-5

After completing Level 1 of the rubric using Levels 1 & 2 with Sight Reading Factory, students should begin accounting for all subdivided rhythms. This means in a 4/4 example, every measure should have 1+2+3+4+ placed, regardless of whether there are 8 eighth notes in the measure or 1 whole note.

For Level 4 and Level 5, Sight Reading Factory has provided 10 exercises in 4/4 time, 10 exercises in 3/4 time, and 10 exercises in 6/8 time. Above each measure, students are asked to write out the rhythm, aligning the beat numbers to the notation.

In 6/8 time, students must account for all 6 beats, writing 123456 in each measure. Since no notes are faster than the eighth note in any of these examples, students should not subdivide.

A final note:

Rhythm labelling should be thought of as a puzzle. Sometimes a beginning student could forget the value of a note; let's use a dotted quarter note, for example. Rather than guess for the entire measure, it is suggested that the student moves to the end of the measure to figure out what they do know. If an exercise is in 3/4 time, they should know that every measure has 1+2+3+, so the very first symbol in any measure is '1' and the last thing they see in the entire measure is + (1+2+3+). By working either forwards or backwards in a measure, students develop the rhythmic problem-solving skills.

Rhythm Labeling/Performing Rubric

Name of singer _____

Date _____

Level 1

Yes Almost No

Singer can recognize the time signature and where the number is that tells them how many beats are in a measure			
Singer can understand that the quarter note gets the beat in 3/4 and 4/4 time.			
Singer can recognize a quarter note, half note, dotted half note, and whole note, knowing how many beats each note gets. They understand that each note remains the same in $\frac{3}{4}$ and 4/4 time			

Level 2

Yes Almost No

Singer begins each measure by labeling 1 at the top of the first note or rest. They complete the correct number of beats, just not lined up correctly. This means that in every measure, they have the correct number of beats (1+2+3+4+, or 1+2+3+, etc). <i>Note: It is highly recommended that students who have yet to conceptualize rhythm, are asked to do this first, even if each number is randomly placed above each measure. After doing this in each measure, they can "slide" the beats over to the appropriate place.</i>			
Singer can recognize eighth notes as well as eighth rests and quarter rests.			

Level 3

Yes Almost No

Singer can correctly label any rhythm that does not have synocation. In other words, the singer can correctly label all rhythms with the exception of dotted quarter notes and notes that come after an eighth rest.			
Singer can recognize a dotted quarter note and verbally explain that is the length of 3 eighth notes (1+2).			
Singer will always have the correct number of beats labeled in each measure, even if a syncopated rhythm is incorrectly labeled.			
In 6/8 time , Singer understands there are 6 beats and unlike 3/4 and 4/4 time, the eighth note gets the beat.			
In 6/8 time , Singer understands to count to 6 by just using the numbers (123456) with no subdivision because there are no notes faster than the eighth note in these exercises.			

Level 4	Yes	Almost	No
Singer can correctly and consistently label the rhythm for all 2/4,3/4,4/4 exercises. This includes all syncopated rhythms that begin off the beat and dotted quarter notes.			
Singer can understand syncopated rhythms that begin with an eighth rest.			
Singer can subdivide beats consistently from start to finish, and can problem solve any tricky rhythm that uses the notes and rests that they have been taught.			
Singer can speak the rhythm while tapping the eighth note in 3/4 or 4/4 time. Metronome marking should be 60 bpm for the quarter note.			
In 6/8 time: Singer can tap the eighth notes while successfully speaking the rhythm. Metronome marking should be 120 bpm for the eighth note.			
<p>In 6/8 time: Singer understands that the dotted quarter note gets the larger beat. They can see groupings of beats 123 and then beat 456. This allows them to visually subdivide each measure, also making labeling simple as each of the two large beats only offer several different rhythmic options.</p> <p><i>Each of the two larger dotted quarter note beats (123 or 456) can only have quarter note/rest followed by an eighth note/rest, and eighth note/rest followed by a quarter note/rest, or three eighth notes/rests.</i></p>			

Level 5

Yes Almost No

Singer can speak the rhythm in 3/4 and 4/4 while tapping the quarter note beat. Metronome marking should be 60 bpm for the quarter note. All subdivisions occur internally.			
In 6/8 time: Singer can speak the rhythm while tapping the dotted quarter note beat. Metronome marking should be 40 bpm for the dotted quarter note. All subdivisions occur internally.			
*If singer is working on the note-reading rubric as well and has labelled the solfege below the pitches: they can correctly speak the solfege pitches in rhythm while tapping the appropriate larger beat.			