

Voice and Rhythm

1. Interval drills warm-up: sing note names and ascending interval qualities of a major scale in A and melodic minor scale in G (use raised 6[^] and 7[^]). As with week 1, after singing each note with its name, repeat each pair of pitches while pronouncing the interval name, quality on the lower note, size on the upper. Be prepared to start your ascent on any pitch in the scale.

2. Sight-singing practice: Using pp. 41-44 of Melodia Book II (Third Series), sight-read, and then repeat, each of approximately three melodies per day, after your warm-up. Begin by grasping the passages' rhythmic features, then singing scale fragments, and tonic and dominant triads, in its main key. Find any unusual intervals and call them to mind aurally without singing. Inhale fully, and when you begin singing, take note of moments of insecurity, and return to them once each before your second try. Your goal is to sing them correctly and musically on the second attempt.

3. As with last week; sing-taps with scale-degrees.

SING-TAPS 2 & 3

2

3

3. Choose any key *except* A, C, or F—appropriate to your vocal range—in which to sing, with scale-degree numbers, the alto and soprano lines of PROGRESSION 1, while playing the other two voices, from memory. You may *not* play the sung voice. (In other words, in your chosen key please learn to play bass & alto while singing the soprano part, and learn to play bass and soprano while singing the alto part.) Extra credit: *without compromising your singing intonation*, elaborate on one of the voices in the piano with 2-3 thoughtful examples of non-chord tones P, Ch, App, or E, described on pp 39-43 of the Kent Kennan.

KEYBOARD

1. Memorize Progression 2 in Bb major and E major, and Progression 3 in D minor (as written) and C minor. What are some of the most obvious ways to modify these cadences?

PROGRESSION 2

PROGRESSION 3

Musical notation showing two keyboard progressions. Progression 2 is in Bb major, 4/4 time, consisting of three measures: Bb major chord, Eb major chord, and Bb major chord. Progression 3 is in D minor, 4/4 time, consisting of four measures: D minor chord, Eb major chord, D minor chord, and F major chord.

2. Learn the **scale rhythm** pattern below for two octaves (hands separately) in E natural minor and Db major.

SCALE
RHYTHM 2

Musical notation showing a scale rhythm pattern in E natural minor, 6/8 time. The pattern consists of eighth and quarter notes: quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note. etc.

3. In your Sonatina analysis assignment (due Friday the 13th), you'll be asked to write a "textural reduction"—an outline of harmonic movement that eliminates the work's distinctive rhythmic and motivic features. Using that reduction, make a playable chord progression similar to those found in task "1." of this assignment. Play it while singing the original melody that corresponds to the progression.

4. Practice sight-reading examples from Leopold Mozart's "Notenbuch für Wolfgang" (1762). As with sight-singing, prepare one phrase at a time, by learning its rhythmic profile in your head. Then loosely finger one or two scale fragments or arpeggios found within the passage. Breathe deeply, and then finally play slowly and steadily.