

VOICE and RHYTHM

1. **Interval drills warm-up:** sing note names and *descending* interval qualities of the major scale in F# and the harmonic minor scale in C (use lowered 6[^] raised 7[^]).

2. **Sight-singing practice:** Using pp. 96-99 of Melodia Book II (Fifth Series), sight-read, and then repeat, each of approximately three melodies per day, after your warm-up. As last week, your goal is perfect rendering on the second attempt.

3. **Sing-taps with scale-degree numbers or names:**

SING-TAPS 4 & 5

4

Voc. Tp.

Voc. Tp.

5

Voc. Tp.

Voc. Tp.

4. Choose any key *except* D minor, C minor, A minor, or E minor—appropriate to your vocal range—in which to sing, with scale-degree numbers, the *middle two* parts of this extension of PROGRESSION 3 (from week 2). In each case, sing the chosen middle part while playing the three remaining parts (and not the sung part), from memory. Extra credit: elaborate on the *sung* part with 2-3 thoughtful examples of non-chord tones P, Ch, App, or E, described on pp 39-43 of the Kent Kennan. reading.

KEYBOARD

1. Learn to use inversions of “secondary” $vii^{\circ}7/$ (as shown in bar 3 below) and $V7$ chords as passing chords within last week’s “Progression 2.” When modifying the written “vii”s below, create a $V65$ on beat 2 and $V43/IV$ on beat 4. **Perform the progression with both types of passing chord, in last week’s key of E and the new key of G, at a steady, moderate tempo.** Feel free to introduce rhythmic variety and ornamentation to the soprano part.

PROGRESSION 2, revoiced; then repeated with passing $vii^{\circ}65$ (/iv and /IV)

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

SCALE RHYTHM 3

3. **Sing-play:** First (a) **Make a good textural reduction of two consecutive phrases of your Schumann/Schubert song** (each ending with some kind of cadence, at about 10-12 chords in total length for the two phrases).

-- Write your reduction out *neatly* for purposes of lab discussion.

Second, after having sung through the song, determine a transposition of the melody (not the original key) that’s suitable for your voice. Transpose your reduced phrases (part a) into that key, and then (b) **make a good, easily playable keyboard part from them, similar to those you made from the Mozart Sonata last week.**

-- Use that reduced keyboard part to accompany yourself singing those phrases on solfeggio or scale-degree numbers.

4. **Sight-reading practice:** continue with examples from Leopold Mozart’s 1762 “Notenbuch für Wolfgang” (about two per day) and Mozart’s Viennese Sonatinas (about 3-4 times a week), progressing to later examples in each set. As before, prepare yourself mentally, and plan rhythms and fingerings, prior to beginning each passage.