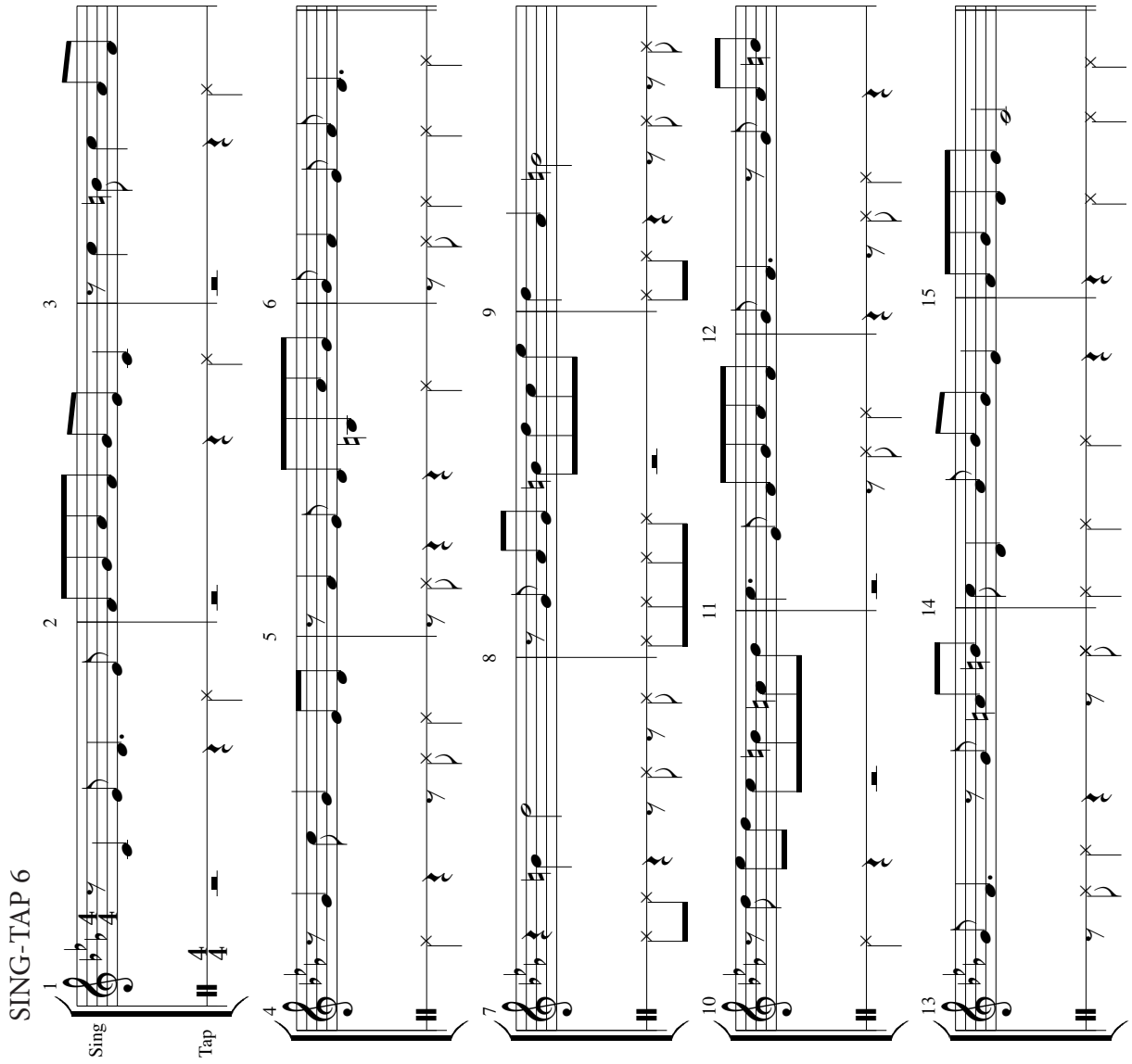
Due October 21 & 23

VOICE and RHYTHM

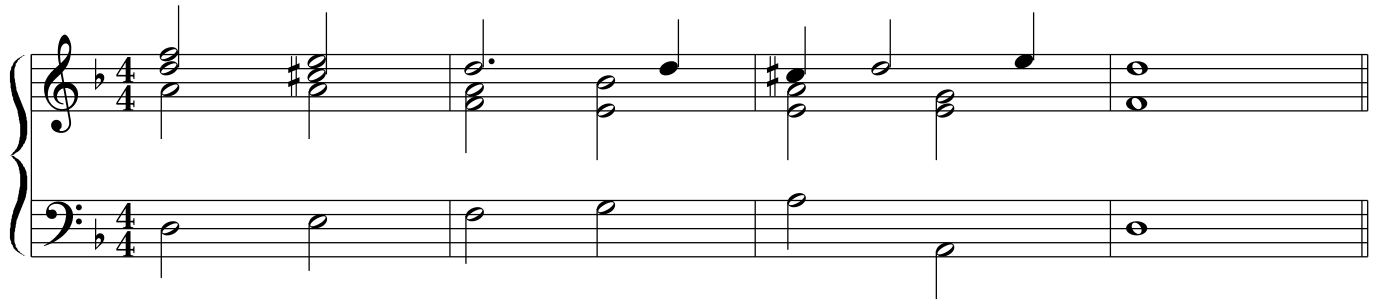
1. **Interval drills warm-up:** sing note names and *descending* interval qualities of the major scale in Ab and the harmonic minor scale in F# (use lowered 6^ amd raised 7^).

2. **Sight-singing practice:** Using pp. 90-93 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. (Minor correction: last week's pages were 86-89, not 96-99 as printed in the assignment.)

3. Sing-tap with scale-degree numbers or names:



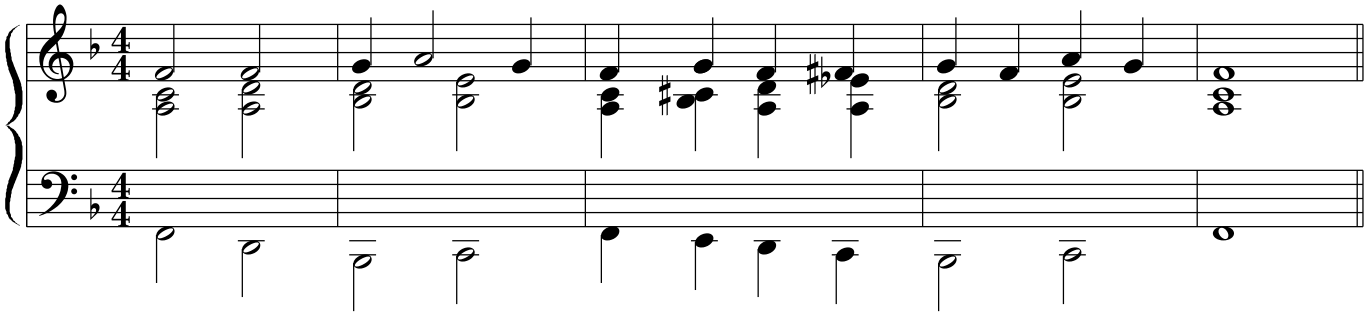
4. Choose a new key *except* D minor, C minor, A minor, or E minor—appropriate to your vocal range—in which to sing, with scale-degree numbers, the *top and bottom* parts of this extension of PROGRESSION 3 (from week 2). In each case, sing the chosen outer voice while playing the three remaining parts (and not the sung part), from memory. When singing the bass, you may need to transpose to a higher register. 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

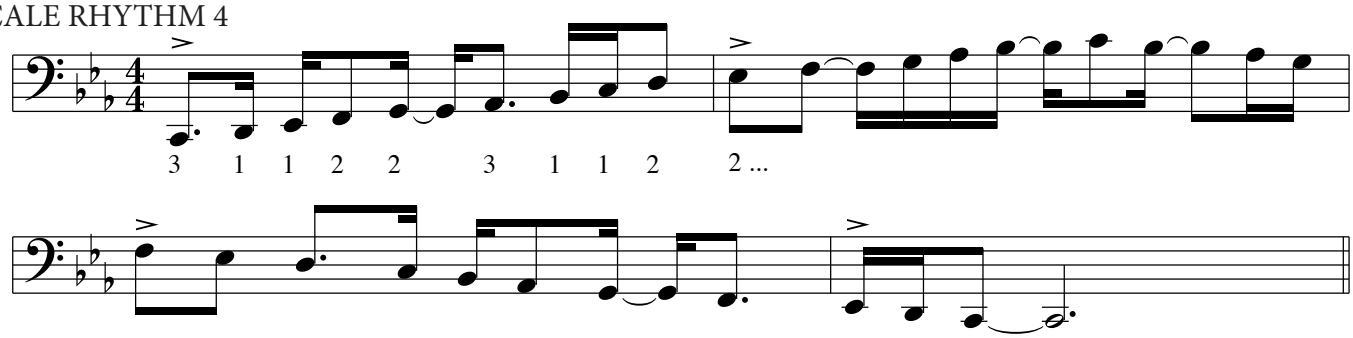
1. Learn to use inversions of "secondary" vii°7/ (as shown in bar 3 below) and V7 chords as passing chords within "Progression 2." This time, in bar 3, modify the written "vii"s to create a V43/vi on beat 2 and V42/ii on beat 4. **Perform the written progression and the new modified progression in G and A, at a steady, moderate tempo. Extra credit: add effective, graceful ornamentation.**

PROGRESSION 2, revoiced; then repeated with passing vii°65 (/iv and /IV)



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

SCALE RHYTHM 4



3. **Sing-play:** Using your transposed keyboard reduction of two Schumann or Schubert phrases **(part b of last week),** accompany yourself singing those phrases using the German text. Consult < http://joycep.myweb.port.ac.uk/pronounce/> when in doubt about German pronunciation; remember that w = v, v = f, ä = "eh", ö = the "e" in "burger," ei = "ai", and ie = "ee." The ü sound is made by putting your whole face in position for an "ee" sound and then changing only the lips to an "oo" shape.

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.