

## VOICE and RHYTHM MID-TERM

- Interval drills warm-up:** sing note names and *ascending* or *descending* interval qualities of the major scale in D# (note the double sharps!) and the harmonic minor scale in Db (use lowered 6<sup>^</sup>—a double flat—and raised 7<sup>^</sup>).
- Sight-singing practice:** Using pp. 95-98 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.
- Sing-tap with scale-degree numbers or names:** choose two sing-taps from among weeks 1-4 to perform perfectly at a confident, high tempo, with control, and with slight rubato.
- Choose a new key *except* E, F, G, A, or C—appropriate to your vocal range—in which to sing, with scale-degree numbers, either of the inner voices in the passing-vii<sup>o</sup> keyboard progression from weeks 3 & 4. In each case, sing the chosen inner voice 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 and/or modify tones in the diminished chords by half steps to alter their function. (all but one of the inner-voice tones on beats 2 and 4 of bar 3 present such opportunities).

The image shows a musical score for a keyboard progression in 4/4 time, featuring a passing-vii<sup>o</sup> chord progression. The score is written for a grand staff (treble and bass clefs) and consists of eight measures. The key signature has one flat (Bb). The progression is as follows:

- Measure 1: Treble clef has a whole note chord (F4, A4, C5); Bass clef has a whole note chord (Bb3, D4, F4).
- Measure 2: Treble clef has a whole note chord (F4, A4, C5); Bass clef has a whole note chord (Bb3, D4, F4).
- Measure 3: Treble clef has a whole note chord (F4, A4, C5); Bass clef has a whole note chord (Bb3, D4, F4).
- Measure 4: Treble clef has a whole note chord (F4, A4, C5); Bass clef has a whole note chord (Bb3, D4, F4).
- Measure 5: Treble clef has a whole note chord (F4, A4, C5); Bass clef has a whole note chord (Bb3, D4, F4).
- Measure 6: Treble clef has a whole note chord (F4, A4, C5); Bass clef has a whole note chord (Bb3, D4, F4).
- Measure 7: Treble clef has a whole note chord (F4, A4, C5); Bass clef has a whole note chord (Bb3, D4, F4).
- Measure 8: Treble clef has a whole note chord (F4, A4, C5); Bass clef has a whole note chord (Bb3, D4, F4).

## KEYBOARD MID-TERM

1. Learn to use three inversions of  $\text{vii}^\circ 7/$  (as shown in bar 4 & 5 below) as passing chords within “Progression 3.” Learn to modify the *last* passing  $\text{vii}^\circ 7$  to form either Fr or Ger +6. **Prepare to play the written progression in all three versions, in both F minor and B minor, at a steady, moderate tempo.** Extra credit: add effective, graceful ornamentation.

PROGRESSION 3, revoiced, repeated with passing  $\text{vii}^\circ 7$  inversions, & embellished with K64.

(Note: When the progression begins again in bar 4, the diminished chords are added at the points marked by these three arrows.)

Modify  $\text{vii}^\circ 7/V$  to form Ger +6 or Fr +6.

i  $V_{4/3}^7$   $-6$   $i_6$   $ii_6$  V  $(\text{vii}^\circ 6/5/V)$   $(\text{vii}^\circ 4/3)$   $(\text{vii}^\circ 7/V \text{ or } +6)$

2. Learn the **scale rhythm** pattern below for two octaves (hands separately) in F major and f melodic minor. Playing without the accents is acceptable; playing with accents earns extra credit.

## SCALE RHYTHM 5

2 2 3 1 1 2 2 3 1 1 ... etc.

3. **Sing-play:** Add an additional phrase to your transposed keyboard reduction of two Schumann or Schubert phrases—**preferably forming a coherent, consecutive passage**—and accompany yourself singing those phrases using the German text. Accept feedback from your TA: where necessary, strive to improve the keyboard reduction, enliven your sense of rhythm, and sing both accurately and confidently. Strive to communicate the essence of the song in a casual and direct way. 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. In syllables beginning with “sp” and “st,” the s is pronounced “sh.”

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.