

VOICE and RHYTHM

1. **Sung arpeggios warm-up:** treat any one starting note (“A” in the example below) as a fixed anchor, and sing all four dominant seventh chord inversions above it. Name scale degrees as though the root of each chord were 5[^] (the “tonic” is different with each chord). *Keep a steady rhythm and sing without interruption through the four bars.* You do not need to be aware of the key; the ‘analysis’ and key signatures below the score is included only to help clarify how the function changes from one measure to the next.

V⁷/D: 5 7 2 4 V₅⁶/Bb: 7 2 4 5 V₃⁴/G: 2 4 5 7 V₂⁴/E: 4 5 7 2

2. **Sight-singing practice:** Using pp. 143-146 of *Melodia Book II (Seventh Series)*, sight-read, and then repeat, each of approximately three melodies per day, after your warm-up. *Prepare* before singing—do not begin until you understand the chromatic intervals indicated.

3. **Prepared singing:** Fanny Mendelssohn Hensel’s “*Die Mainacht*,” using chromatic *solfege*. You may choose whatever key you feel is best suited to your voice. The range is wide, so try to use falsetto where necessary; you may alternatively choose a moment or two to switch registers. The score is linked to the calendar, and also to Listening Assignment 2, and the solfege syllables have been added to the score. Learn the entire melody with rhythmic confidence and accurate dynamics.

KEYBOARD

1. Memorize the following progression, in G and F, with passing diminished seventh chords between each pair of half notes. Use vii^o7 prior to each minor chord (or vii^o65 when the goal is first-inversion), and vii^o7 for each major chord (no passing chord is needed to the final whole note). The bass will always ascend by (chromatic) step in this exercise; the best voice leading in stepwise-moving bass will result from contrary (descending) or oblique motion in the upper voices.

I ii iii IV V vi ii₅⁶ V8-7 I

2. Learn **scale rhythm 7** (hands together) in G major and g (natural) minor.

SCALE RHYTHM 7

3. **Prepared piano:** Fanny Mendelssohn Hensel’s “*Die Mainacht*” op. posth. 9 (*Sechs Lieder*) no. 6mm 4-11 + m 12 beat 1. Play steadily and with accurate dynamics. Non-pianists may eliminate the octave doublings in the left hand. The score is linked to the calendar, and also to Listening Assignment 2.