

**VOICE, RHYTHM, and KEYBOARD SIGHT-READING**

**1. Sung arpeggios warm-up:** using any anchor note (see example on “D” at right), sing descending and ascending major seventh arpeggios in chromatic solfège.

**2. Sight-reading practice:** Using “Compilation I” of

materials from keyboard works of Ludwig Schytte and Cesar Franck, sight-read, and then repeat, approximately sixteen-32 bars per day. Practice discipline in scanning each passage before you begin, and strive to anticipate challenges to minimize errors. *The course calendar also includes additional “Melodia” materials for sight-singing practice*, to be tested every other week—continue your work with those materials.

**3. Prepared singing:** mm 8-19 of “Mild und Leise” from R. Wagner’s *Tristan und Isolde*, Act III. The text sounded-out with English pronunciation (“ch” = ch in “Bach”; the “r” in parentheses = shape mouth as though you’re on your way to the r, without pronouncing the r): “Meeld unt lyzuh vee erlechelt, vee das owguh holt er uh(r)fnet. Zayt eer froinduh, zayt eers nicht, immer lichter vee erloichtet, shtern umshtrahlet hoch zich hept? Zayt eers nicht?” The English translation in the score is pretty good.

**KEYBOARD**

1. Memorize the following progression, in E and Ab, with passing diminished seventh chords between each pair of half notes. As with last week, use vii<sup>o</sup>7 prior to each minor chord (or vii<sup>o</sup>65 when the goal is first-inversion), and vii<sup>o</sup>7 for each major chord (no passing chord is needed to the final whole note). Build each diminished chord by playing the desired bass note first (always a half-step below the goal note), and then playing the remaining three notes in the right hand. Then, descend in the right hand to the goal chord, as the bass ascends. *No voice-leading rules will be broken if correct notes for each chord are played under these guidelines.*

**SCALE RHYTHM 8**

2. Learn **scale rhythm 8** (hands together) in G major and g (natural) minor. As with weeks 4 & 5, playing both the accents and the rhythms correctly earns extra credit.

**3. Prepared piano:** Based on the model at right, prepare and play a simple chordal reduction of mm 8-19 of “Mild und Leise” from R. Wagner’s *Tristan und Isolde*, Act III *omitting notes in the piano accompaniment that double the voice*. The score is linked to the calendar, and also to Listening Assignment 3.