

VOICE, RHYTHM, and KEYBOARD SIGHT-READING

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

2. **Keyboard Sight-reading practice:** Using

“Compilation II” 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 for week 10.*

3. **Prepared singing:** Sing mm 7-26 of Richard Strauss’ “Allerseelen,” op. 10, no. 8 in chromatic solfège. (You may write the syllables in the score.)

KEYBOARD

1. Memorize the “omnibus” progression below in D minor and E minor. Each group of three chords consists of a chromatically rising +6 that passes through K64, and then exchanges positions with the bass to become the root.

2. Learn **scale rhythm 10** (hands together) in F# major and F melodic minor. As before, accurate rhythm is required; adding the accents without disturbing the tempo earns extra credit.

SCALE RHYTHM 10

3. **Sing-play:** Using a keyboard reduction, accompany yourself either singing the entire melody (no repeats needed) of Fanny Hensel’s “Mainacht” (using a German verse of your choice) or mm 8-Wagner’s “Mild und leise” (*Liebestod*) mm 8-24.