

MUSICIANSHIP: FINAL — December 7 (Review December 5)

Please schedule a precise 15-minute time (on Thursday, December 7 ) for your individual final exam within the constraints given by Sarang on a sign-up sheet later this week. You may not be tested on every part of all six tasks below; Sarang will cover some of everything, and may emphasize areas in which you've needed improvement. Your attendance at the Dec. 8 meeting is mandatory.

**1. Keyboard tonicizations:** Following the models given in weeks 6-9, in the keys of A-flat major, F# minor, and G minor, be prepared to emphasize any diatonic function by approaching it with a secondary diminished chord built on a root 1/2 step below that function, and follow it with a similar 2ndary dim. approach to V (for major), or to K64/v->V/v (for minor). For example, in major, if prompted with "vi," you would play vii°7/vi, vi, vii-half-diminished-7/V, V. In minor, if prompted with "v," you would play vii°7/v, v, vii°7/ii, K64/v, V/v.

**2. Omnibus:** Memorize the "omnibus" progression below in D minor and E minor (as instructed in week 9), and in the written key of C. Each transposition of this 12-chord progression "tonicizes" four keys spaced at minor thirds, so by learning it three keys, you've learned the full chromatic spectrum; you should be able to begin with any +6 chord or any K64 in minor.

**3. Scales:** Learn **scale rhythm 8** (hands together) in Eb major, **scale rhythm 9** in B harmonic minor, and **rhythm 10** in C# natural minor. As in previous weeks, the rhythms (shown in abbreviated form on the right) are repeated but shift in relation to the scale positions themselves, as you ascend parallel, diverge, converge, and then descend in parallel again. As before, accurate rhythm is required; adding the accents without disturbing the tempo earns extra credit.

**4. Sing-play:** Using a practical reduction of the piano part, accompany yourself singing m 7-17 of Richard Strauss' "Allerseelen," op. 10, no. 8. You may use the reduction printed on the next page, or modify it to match your keyboard abilities, as long as you fully realize the essential harmony in the keyboard. *Extra credit: continue for an additional four bars, to m 21.*

**5. Sung arpeggios:** using *Major seventh:*

any anchor note, sing descending and ascending major seven, minor seven, and half-diminished seven, arpeggios in chromatic solfège. Descending examples are shown.

*Minor seventh:*

**6. Sight singing and keyboard sight-reading practice:**

Using compilations I & II of materials from keyboard works of Ludwig Schytte and Cesar Franck, and "Melodia" materials from weeks 8 and 9, prepare for final sight-singing and keyboard sight-reading tests.

*Half diminished seventh:*

When practicing, consider your weaknesses in previous lab meetings (accuracy of meter and key? foresight of rhythmic features? steadiness of tempo?), and strive to demonstrate improvement in those areas.

Sing-play (4.): reduction of Richard Strauß — Opus 10 No. 8 “Allerseelen” — mm 7-17.

Stell' auf den Tisch die duftenden Re-se-den die letz-ten ro-ten A-stern tra-gen über-bei und lass uns

The first system of the handwritten musical score consists of two staves. The upper staff is a vocal line with lyrics written above it. The lower staff is a piano accompaniment. The music is in 3/4 time and features a key signature of one sharp (F#). The lyrics are: "Stell' auf den Tisch die duftenden Re-se-den die letz-ten ro-ten A-stern tra-gen über-bei und lass uns". The notation includes various note values, rests, and dynamic markings such as *pp*.

wie der von der die-be-re-den, wie einst im Mai.

The second system of the handwritten musical score continues the vocal and piano parts. The lyrics are: "wie der von der die-be-re-den, wie einst im Mai." The notation includes various note values, rests, and dynamic markings such as *pp*. The music maintains the 3/4 time signature and the key signature of one sharp.

**Approximate pronunciation:** Shtell owf den Tisch dee duftenden  
Rehsehden, dee lets-den rote-en Ashten trahg hehr-bye,

Unt lass oons veeder fon der Leeba reh-den, vee aynst im Mai.