

MUSICIANSHIP: Week 2 — Wednesday, January 15

Interval drills warm-up: sing note-names and *descending* interval qualities of a Mixolydian or Aeolian scale in Eb, or A. Repeat each pair of pitches while pronouncing the interval name. As follows: “Eb-Db, major-second, Eb-C, minor-third, Eb-Bb perfect fourth. Be prepared to start your descent on any pitch in the scale. (A mixolydian could begin on C#, for example.)

Voice & Rhythm: As last week; sing-taps with scale-degrees. Put some spontaneous lyrics to one of them.

SING-TAPS 2 & 3

2

3

Sing-play

Choose two verses from among the following listening-list tracks: Memphis Minnie’s “I’m Not a Bad Girl,” Fats Domino’s “The Fat Man,” Kay Starr’s “Kay’s Lament,” or — a challenge — Louis Jordan’s “Blue Light Boogie,” and **accompany yourself singing them using a version of “Blues Progression 1” from Week 1.** Choose a new key (not C, A, or F) appropriate to your voice, and don’t choose a tune that you used for your “Archeology of Rock and Roll” assignment. You may add new rhythm to the progression, but *stick to the given chord progression, even though it is not exactly like the one originally associated with your chosen melody.* Be prepared to discuss situations where the new chords require you to alter the melody.

BLUES PROGRESSION 1

Friday, January 17

1. **Sequence sing-play:** accompany yourself in an impromptu sung melody (no syllables required), with the following sequence (in C), transposed to G and F:

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2. Learn the **scale rhythm** pattern below for two octaves (hands separately) in F mixolydian and D aeolian.

SCALE RHYTHM 2

3. **Sung seventh-chord arpeggiations.** Using solfège, arpeggiate the progression I7 (major seven), V7/IV, V7/VII, V65, I7 in skips, as follows:

Then sing the same progression one “inversion” higher:

4. **Prepared keyboard:** Invent a very simple left-hand pattern to elaborate this blues progression, in its original key (C), and transposed to F.

BLUES PROGRESSION 2

[17]

[21]

[25]