

Wednesday, January 22

1. Interval drills warm-up: sing note-names and *descending* interval qualities of a Lydian and Aeolian mode in F# and C. 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.)

SING-TAPS 4 & 5

4

5

2. Sing-taps: As last week; sing-taps with scale-degrees. The first should be “swung.” Put some spontaneous lyrics to one of them.

Sing-play

Choosing a voice-appropriate key (other than the original), invent a simple but imaginative keyboard part to accompany yourself singing the Stephen Foster song that you analyzed (due January 17). Sing in a clear voice, with pitches and rhythms carefully learned, and well-practiced pronunciation.

Friday, January 24

1. **Sequence sing-play:** invent a melody to sing with the following sequence (in E minor), transposed G minor, B minor, or F# minor:

2. Learn the **scale rhythm** below (note that *swing* is between a 1:1 and 1:2 ratio for eighth-note pairs), and play it for two octaves (hands separately) in Eb mixolydian and G aeolian.

SCALE RHYTHM 3
 Swing

3. **Sung seventh-chord arpeggiations.** Using solfegge, arpeggiate major seventh chords in four ways from any starting “do”:

do le fa ra do la fa mi do le so me do ti so mi
 bII7 IV42 bVI43 I65

do mi so ti do me so le do mi fa la do re fa le do
 I7 bVI65 IV43 bII42

4. **Prepared keyboard:** Learn “Blues progression 2,” in E, D, and C. Invent (but don’t write down) a good melody (lyrics optional) making creative use of mixolydian and blues scales (1st, blues-3rd, 4th, #4th, 5th, b7th) that can be sung over the progression in any key. Feel free to embellish both your singing and your playing.

BLUES PROGRESSION 2

17

21

25