

## Wednesday, January 29

**1. Interval drills warm-up:** sing note-names and *ascending* interval qualities of a mixolydian and dorian mode in D and Bb. Repeat each pair of pitches while pronouncing the interval name. As follows: “Bb-C, major-second, Bb-D, major-third, Bb-Eb perfect fourth...” etc. Be prepared to start your pattern of ascending pairs on any note within the scale.

**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-Taps 6 &amp; 7 (Jay Arms)

6

5

7

10

14

## 3. Sing-play

Choosing a voice-appropriate key (other than the original) in which to accompany yourself on the song that you wrote for the AABA project due January 24.

Friday, January 31

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

SEQUENCE 3 (Ittai Rosenbaum)

The musical notation for Sequence 3 consists of two systems of four measures each. The first system is numbered 2, 3, and 4. The second system is numbered 5, 6, 7, and 8. The notation is in treble and bass clefs.

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 4

The musical notation for Scale Rhythm 4 shows a rhythmic pattern in treble and bass clefs. The pattern consists of eighth notes and quarter notes, with a swing feel indicated by the note values.

3. **Sung 7th-chord arpeggiations:** Emulate last week's arpeggiation pattern using dominant (major-minor) seventh chords instead of major seventh chords. Make sure your chromatic solfège is accurate.

4. **Prepared keyboard:** Learn “Blues progression 2,” in Bb, and A. Modify the voicings in at least two of the chords, and invent (but don't write down) with a “boogie bass line” of your own choice to play with it. Bring an accurately written version of the bass line to lab with you. Examples will be given in class. Extra credit: sing a simple AAB blues lyric while playing.

BLUES PROGRESSION 2

The musical notation for Blues Progression 2 shows a sequence of chords in treble and bass clefs. The progression is in 4/4 time and features dominant seventh chords. The notation is numbered 17, 21, and 25.