

**Wednesday, February 5**

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. Learn the **scale rhythm** below (written as E-flat mixolydian) and play it for two octaves (hands separately) in A mixolydian and C aeolian

SCALE RHYTHM 5



3. **Sung 7th-chord arpeggiations:** Emulate the week-three arpeggiation pattern using minor seventh chords instead of major seventh chords. Make sure your chromatic solfège is accurate.

4. **Prepared keyboard:** Learn to play a simple blues progression in G and E, using the following harmonic plan:

{ I I I I V IV I I V IV I V }

Invent a new “boogie bass line” of your own choice to play with it. This time, instead of singing an AAB blues lyric, sing a “stop-time” blues melody (no lyrics necessary), similar to “Hoochie Coochie Man,” the second tune of “Kay’s Lament” (beginning at 0’26” in the recording at < <http://www.youtube.com/watch?v=gGGpURDwdng>>) or a version of “Heartbreak Hotel” (modified to fill 12 bars instead of the 8 slow bars or 12 fast bars in the original). Play the boogie-bass line only for bars 5-12 of the form (beginning on the first “IV”); the first four bars of accompaniment should leave plenty of silence in each bar.

**Friday, February 7:**

1. **Tin-pan Alley “Sing-play”:** Choosing a voice-appropriate key (other than the original) in which to accompany yourself on the song that you analyzed for Analysis Project II (Due Monday, February 3).

2. **Sequence, extended:**

*First step:* Choose one of the following 3-bar sequential patterns—all of them are simplified *parts* of sequences learned in previous weeks. Transpose your chosen excerpt into a new key, and turn it into a 4-bar bridge, ending in a half cadence (or tonicization of V). In order to do this, you will need to add a bar somehow—and you can do that by lengthening any two chords. The 2 faded chords (A7 & D7, 2nd system on the right) were added to sequence “2”.

*Second step:* Write down a 4-bar “A section” in your chosen key, using only I, ii, and V—the simpler the better—including a goofy arpeggio (*picidae*) or scale fragment (*neanderthalensis*) over just three (any three) of those four bars.

*Third step:* Play and sing your A twice changing one of the endings (e.g. from 1^ to ^2 or 3^ or vice versa). Proceed to B (singing new versions of your arpeggio or scale rhythm), and then return to A. Congratulations! You just wrote a 1950s cartoon theme song! The neatly written **finished version** of this short AABA (including the melody) is **part of your in-class homework due Monday, February 3**.