## MUSIC 150P B. Carson MUSICIANSHIP: Week 8 — Due March 5 & 7

## Wednesday, March 5

**1. Interval drills warm-up:** sing note-names and ascending interval qualities in a D-octatonic scale "D E F G Ab Bb B C" and C-octatonic scale "C D Eb F Gb Ab A B." Repeat each pair of pitches while pronouncing the interval name. Be prepared to start your pattern of ascending pairs on any note within the scale.

**2. Jazz-phrase sing-play:** An accompanying worksheet contains 9 II-V-I progressions in which II consists of a "3-7" or "3-7-9" voicing, and V consists of "7-3" or "7-3-6" voicing (where "6" is sometimes a re-spelled #5). In addition, you have been given a set of 12 compositions familiar to late-20th-c jazz musicians. Choose three of these compositions, and in each of them locate a II-V-I progression to interpret using a voicing pattern indicated here. Then extend the progression backward 3-5 additional chords, inventing an appropriate voicing of each chord, to connect to your chosen "cadence." Write down the result in your notebook and make a copy to submit in class (Wednesday March 5). Learn to accompany yourself *confidently* singing 2 of these 3 phrases.

3. Learn the two-handed scale rhythm below in B Aeolian and Bb lydian.



**4.** Play a draft of your "funk line," and a draft of one of the phrases written for your composition exercise due Monday March 10.

## Due Friday, March 7

**1. Unaccompanied sight-singing:** Practice sight-singing with materials from week 6 and with the 13 new charts given with today's assignment (also linked to the course calendar).

**2.** Arpeggiating melody exercise: Choose a piece from the fake book. Find ways to connect the chords progressing through either the "A" or the "B" of the form, using sung arpeggios. Try to make the connections between the chords as smooth/interesting as possible (no giant leaps, awkward intervals), and whenever you connect one arpeggio to another (from one chord to the next) check that it participates in a larger pattern through the phrase (so that the top "voice," for example, seems to form a single line). Write down the result *neatly* and be prepared to sing it confidently in class.

**3. Prepared singing:** Learn "Afternoon in Paris" or "Night in Tunisia" (your choice) entirely in chromatic solfegge, and perform it confidently, *a capela*.