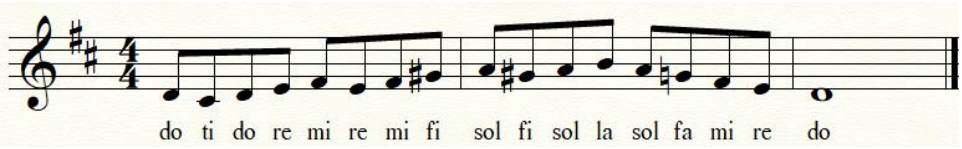
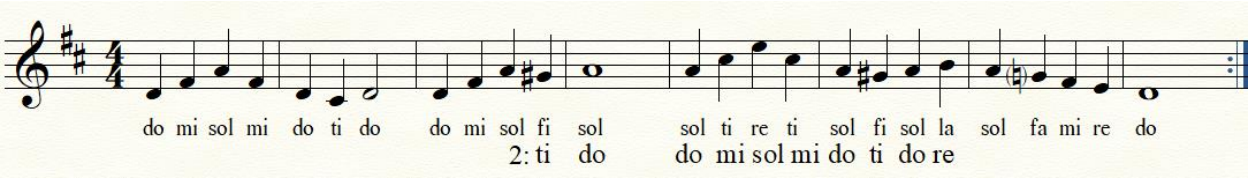
Unit 19 Sight Singing Assignment

1. **Warm-up: chromaticism & tonicization**

Sing and conduct. If you find it hard to get *fi* in tune, imagine that *sol* is the "goal" note and *fi* an embellishment of *sol*.

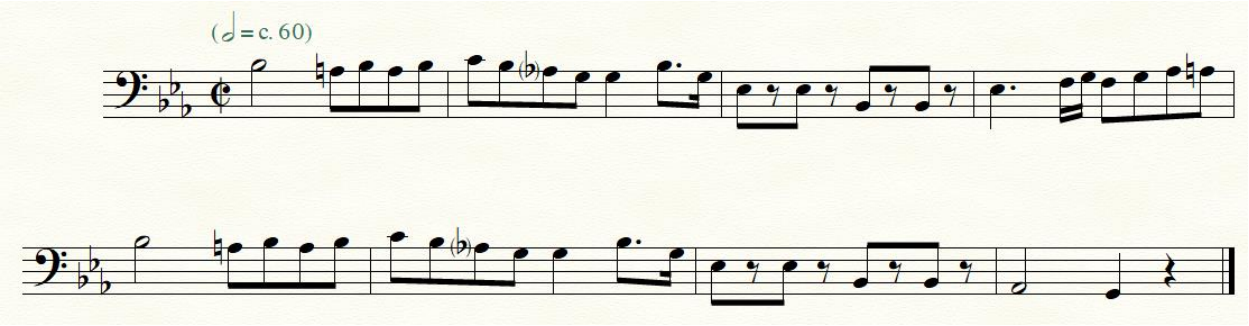


The presence of *fi* often implies the *ti* of a new key, whether this is a tonicization or an outright modulation. To prepare for our upcoming study of modulation, you should learn this excerpt two ways. The first time, sing the entire phrase in the key of D major. At the repeat, sing the part of the phrase that implies an A major tonicization using the solfege of A major (shown as the second line of text).

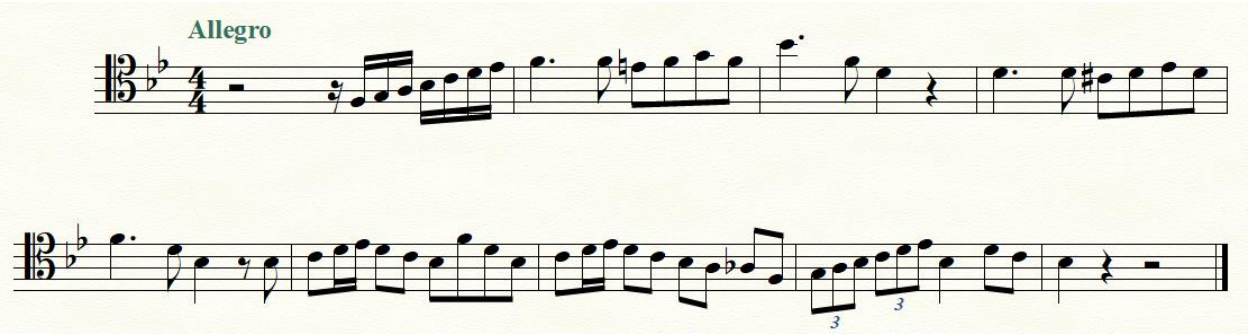


2. **Melodies with chromaticisms approached by step**

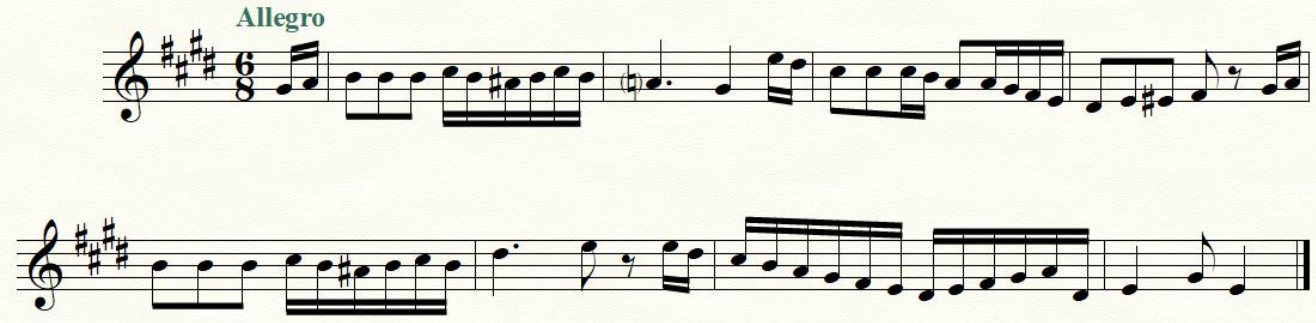
Wolfgang Amadeus Mozart, Piano Concerto No. 20, I. 466, II.



Hélène Liebmann, Sonata for Cello and Piano Op. 11, I.



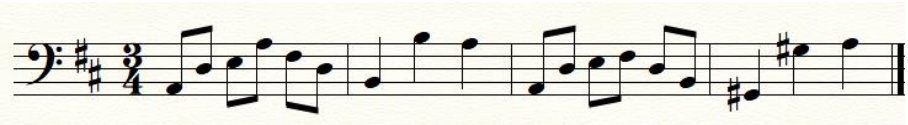
Wolfgang Amadeus Mozart, Clarinet Concerto K. 622, III.



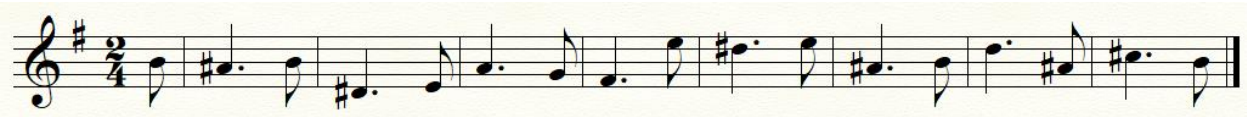
3. Melodies with chromaticisms approached by leap

If these excerpts initially seem difficult to sing, remember that the chromaticisms are intended as embellishments of the melody and harmony. Focus instead on the "signposts" of common chord patterns, and treat the chromatic tone as a stepping stone toward those harmonically important tones.

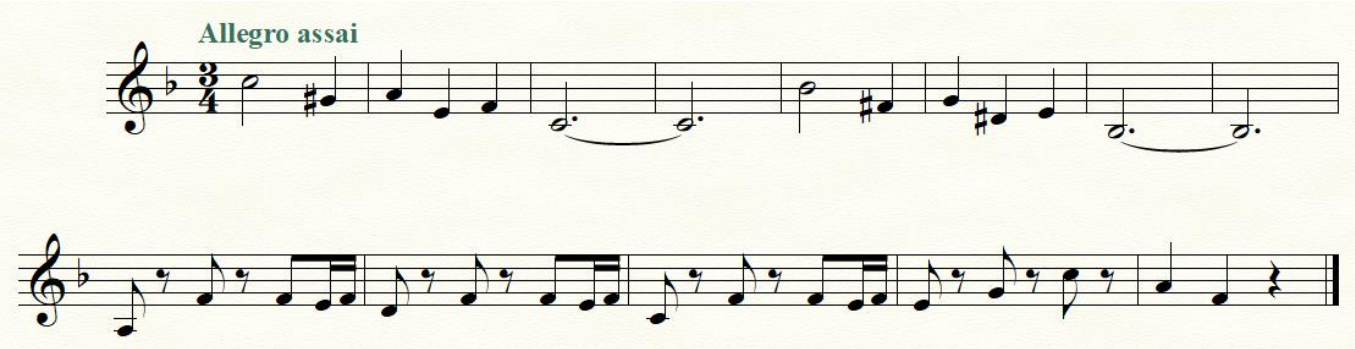
Johannes Brahms, Concerto for Violin and Cello Op. 102, II.



Johannes Brahms, Piano Concerto No. 2 Op. 83, IV.



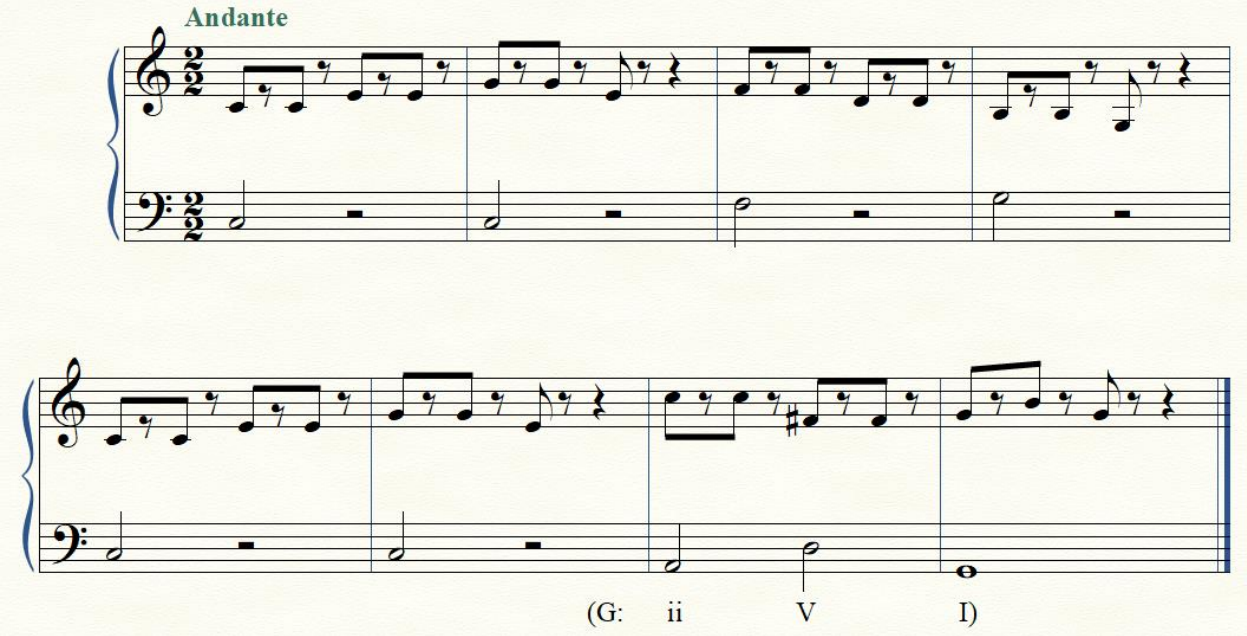
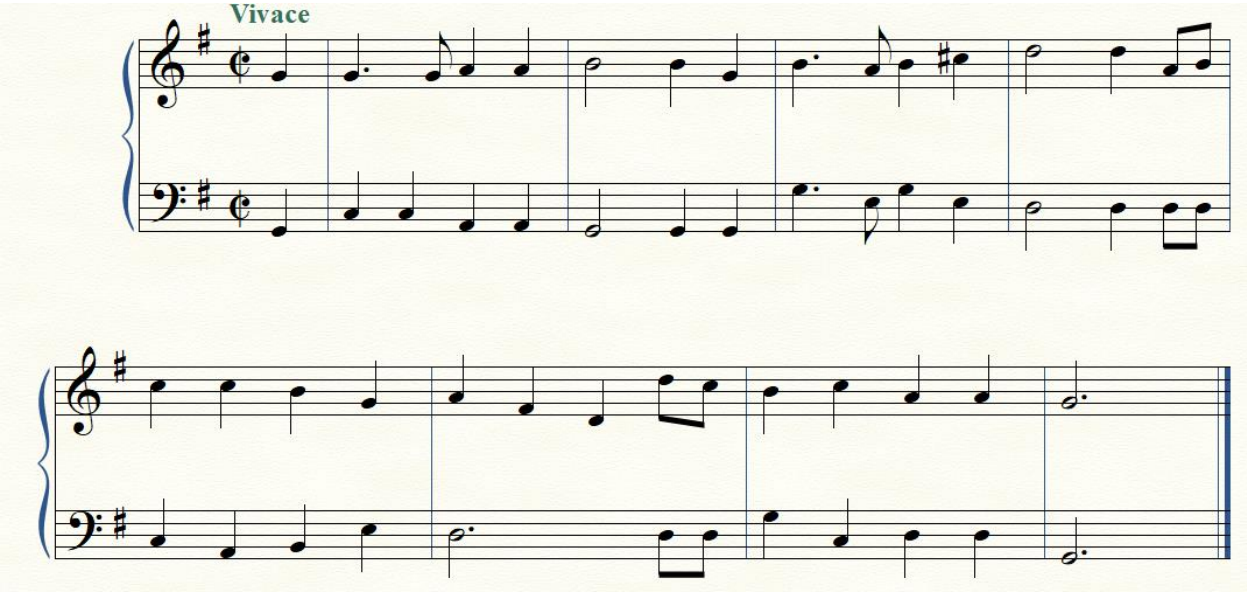
Wolfgang Amadeus Mozart, Symphony No. 33, K. 319, I.



4. Duets with tonicizations

Please prepare with a partner, and be prepared to sing either part at your sight singing lesson. Conduct and sing using solfege.

Joseph Haydn, Symphony No. 94 Hob. 1:94, II.



Thomas Morley, “Now is the Month of Maying” (1595)