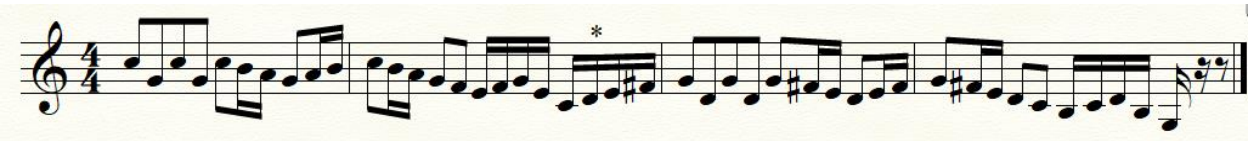
Unit 20 Sight Singing Assignment

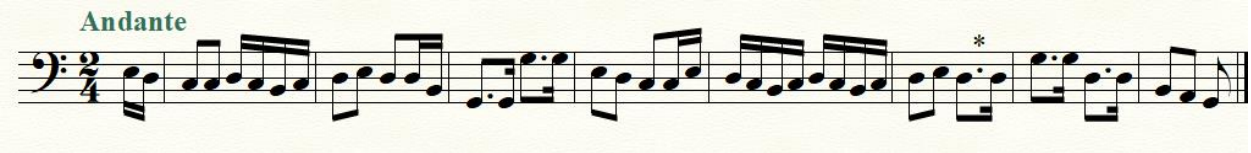
Melodic Solos: Modulation to the Dominant

The note marked by an asterisk is the "pivot" between the old and new keys. On this pitch, change your solfege to that of the new key. All examples modulate to the dominant. Some of them modulate back to the tonic (again indicated by an asterisk).

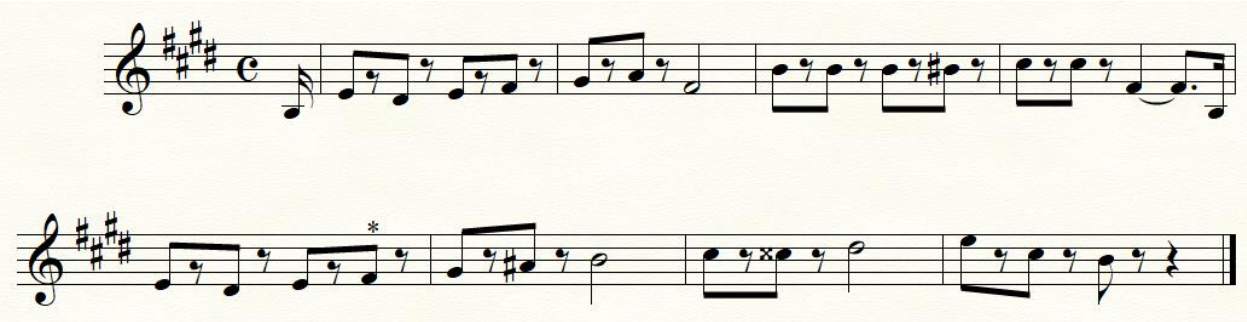
Johann Sebastian Bach, Concerto for Three Harpsichords BWV 1046, I.



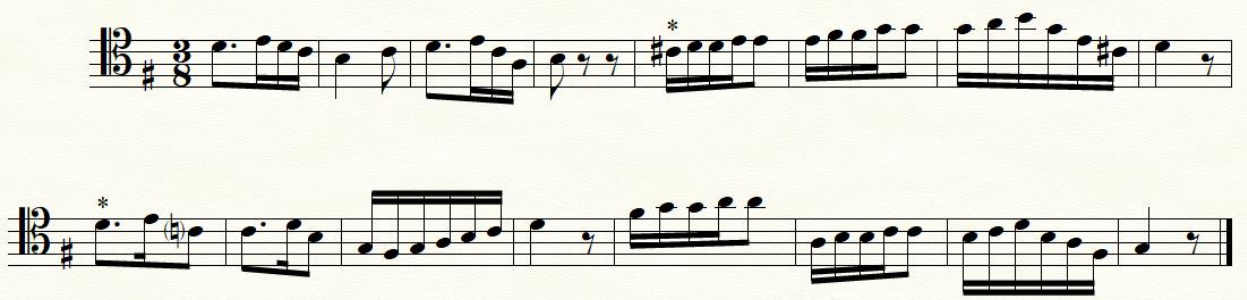
Wolfgang Amadeus Mozart, *Die Zauberflöte* K. 620, "Der Vogelfänger bin ich ja"



Ludwig van Beethoven, Piano Sonata Op. 14 No. 2, II.



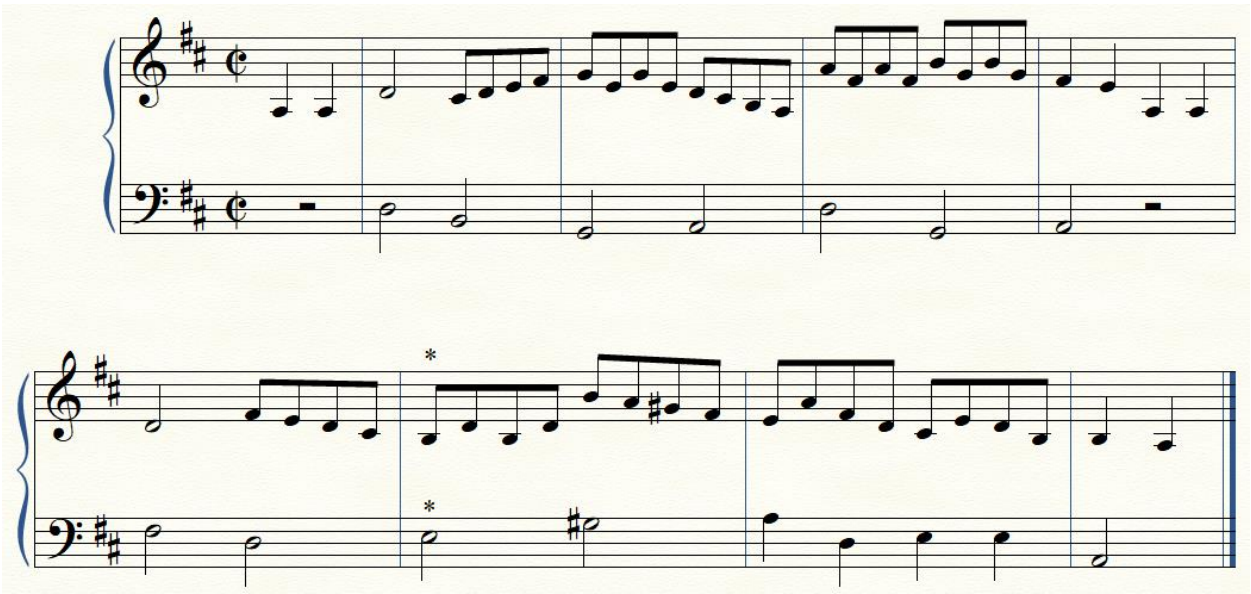
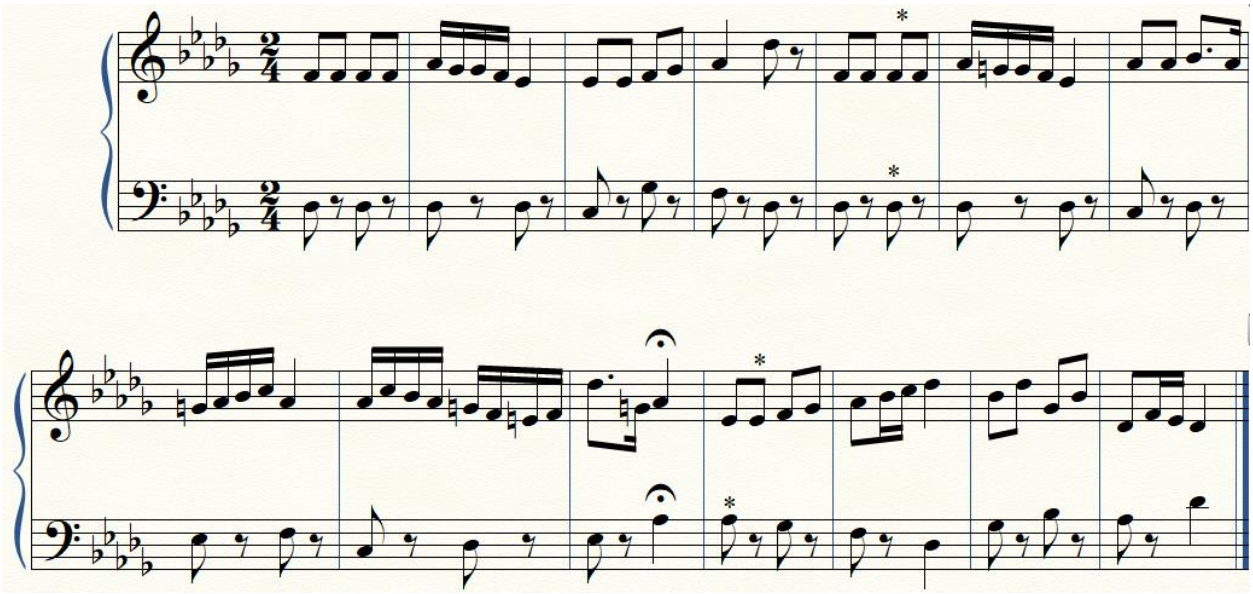
Wolfgang Amadeus Mozart, Cassation in D Major, K. 100/62a, III.



Duets: Modulations to the Dominant

Sometimes the presence of a second part makes it *easier* to switch over your solfege to the new key. Practice with a partner, paying special attention to the intervals and chords created between the parts. Be prepared to sing either part at your lesson.

Wolfgang Amadeus Mozart, Piano Sonata K. 284, III.



Franz Schubert, “Heidenröslein” D. 257