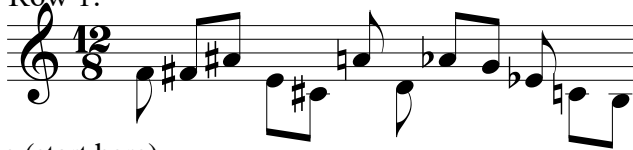



# Unit 30 Sight Singing Assignment

Rows (reference only)

Row 1:  Row 2: 

Exercise (start here)


Row 1

  
mi - nor se - cond ma - jor third, aug - men - ted fourth, mi - nor third, mi - nor sixth, per - fect fifth,

  
di - mi - nished fifth, mi - nor se - cond, ma - jor third, mi - nor third, mi - nor se - cond.

Row 2

  
mi - nor se - cond, mi - nor third, mi - nor se - cond, ma - jor se - cond, mi - nor se - cond, per - fect fourth,

  
ma - jor third, mi - nor se - cond, mi - nor se - cond, mi - nor se - cond, ma - jor third.

## Melodic Solos: Atonal Melodies by Second Viennese School Composers

Conduct and sing on “la” (do not attempt to use solfege). If you have trouble getting from note to note, create an exercise for yourself like this week’s warm-up, moving between notes by using their intervallic relation. You have by now sung so many intervals that this will not be difficult. Once you understand the shape of the melody, aim for fluent, lyrical phrasing.

Anton Webern, *5 Lieder aus Der siebente Ring* Op. 3, No. 2



Sehr fließend ♩ = 100

Berg’s opera *Wozzeck* is often thought of as a 12-tone composition, but it predates the codification of Arnold Schoenberg’s 12-tone serial technique. Even though this aria is technically atonal, Berg’s quasi-Romantic style recalls earlier styles of music.

Alban Berg, *Wozzeck* Op. 7, Act I, Scene 3 (adapted)



The next excerpt utilizes the 12-tone technique, but Berg arranges the row in a way that suggests diatonicism. Use your experience in singing diatonic music to find your way from note to note.

Alban Berg, *Der Wein* (1929)

