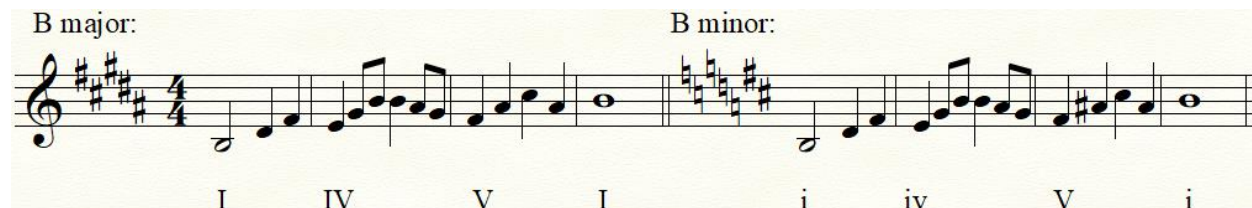


Unit 8 Sight Singing Assignment

Melodies Outlining Pre-Dominant Chord IV (and ii)

Sing through this exercise to familiarize yourself with I-IV-V-I, one of the most common chord progressions (in minor keys, i-iv-V-i).

B major: B minor:



The image shows two musical staves. The first staff is for B major, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of quarter notes: B2, C3, D3, E3, F#3, G#3, A3, B3, followed by a whole note B3. The second staff is for B minor, with a key signature of two sharps (F#, C#) and a 4/4 time signature. The melody consists of quarter notes: B2, C3, D3, E3, F#3, G#3, A3, B3, followed by a whole note B3. Below the staves, the chord progressions are labeled: I IV V I for B major and i iv V i for B minor.

I IV V I i iv V i

Contexts in Diatonic Repertoire

Conduct and sing using solfege.

Franz Schubert, Piano Trio D. 929, I.



A single musical staff in treble clef, key signature of three flats (Bb, Eb, Ab), and 3/4 time signature. The melody consists of quarter notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3, followed by two quarter rests.

Robert Schumann, *Kinderszenen* Op. 15, I.



A single musical staff in bass clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. The melody consists of quarter notes: B2, C3, D3, E3, F#3, G#3, A3, B3, followed by quarter notes: C4, D4, E4, F#4, G#4, A4, B4, C5.

Jacques Offenbach, *Orphée aux enfers* (1858), *Galop*



A single musical staff in treble clef, key signature of three flats (Bb, Eb, Ab), and common time signature. The melody consists of quarter notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3, followed by quarter notes: C4, D4, E4, F4, G4, A4, Bb4, C5. An asterisk is placed above the Bb4 note.



A single musical staff in treble clef, key signature of three flats (Bb, Eb, Ab), and common time signature. The melody consists of quarter notes: Bb2, C3, D3, E3, F3, G3, A3, Bb3, followed by quarter notes: C4, D4, E4, F4, G4, A4, Bb4, C5. An asterisk is placed above the Bb4 note.

*If you find it difficult to land on *ti* in the lower octave, practice it a few times an octave higher, i.e. so that the interval between *la* and *ti* is a major second (the inversion of Offenbach's minor seventh). Once you feel secure about the intonation of *ti*, try dropping the octave.

Duets

Practice both lines of the duets with a partner, and be prepared to sing either for your instructor.

Wolfgang Amadeus Mozart, "Ah! Maman, vous dirai-je!" K. 265

I IV 6/4 I V6 I vi ii6 V I

Joseph Haydn, String Quartet Op. 20 No. 3, III

Ludwig van Beethoven, Piano Trio Op. 1 No. 3, IV

George Frideric Handel, *Messiah* HWV 56, "Hallelujah Chorus"

Basslines

Johann Pachelbel, *Canon and Gigue for 3 Violins and Basso Continuo*



Johann Sebastian Bach, *Alle menschen müssen sterben* BWV 643



Johann Sebastian Bach, *Goldberg-Variationen* BWV 988, I.



Johann Sebastian Bach, *Allein zu dir, Herr Jesu Christ* BWV 33



Round of the Week:

Practice with one or more partners as a round, conducting and using solfege. Pay especial attention to the I-I-IV-I-IV-I harmonic patterns.

“O wie wohl ist mir am Abend” (German folk song)

