

- a. $\hat{1} \hat{3} \hat{5} \hat{8} \circ \hat{4} \hat{6} \hat{2} \hat{6} \circ \hat{5} \hat{7} \hat{5} \hat{2} \circ \hat{8} \hat{5} \hat{3} \hat{1}$
- b. $\hat{1} \hat{3} \hat{5} \hat{8} \circ \hat{3} \hat{5} \hat{8} \hat{3} \circ \hat{4} \hat{6} \hat{2} \hat{4} \circ \hat{5} \hat{7} \hat{5} \hat{4} \circ$
 $\hat{8} \hat{5} \hat{1}$
- c. $\hat{1} \hat{3} \hat{5} \hat{8} \circ \hat{4} \hat{6} \hat{2} \hat{4} \circ \hat{\#4} \hat{6} \hat{8} \hat{2} \circ \hat{5} \hat{7} \hat{2} \hat{5} \circ$
 $\hat{8} \hat{5} \hat{3} \hat{1}$
- d. $\hat{1} \hat{3} \hat{5} \hat{8} \circ \hat{4} \hat{6} \hat{2} \hat{4} \circ \hat{\#4} \hat{6} \hat{8} \hat{3} \circ \hat{5} \hat{7} \hat{2} \hat{5} \circ$
 $\hat{8} \hat{5} \hat{3} \hat{1}$
- e. $\hat{1} \hat{3} \hat{5} \hat{8} \circ \hat{4} \hat{6} \hat{2} \hat{4} \circ \hat{5} \hat{8} \hat{3} \hat{8} \circ \hat{5} \hat{7} \hat{2} \hat{7} \circ$
- f. $\hat{1} \hat{5} \hat{8} \hat{3} \circ \hat{2} \hat{4} \hat{7} \hat{2} \circ \hat{1} \hat{4} \hat{7} \hat{2} \circ \hat{1} \hat{3} \hat{8} \hat{1} \circ$
 $\hat{5} \hat{8} \hat{3}$
- g. $\hat{1} \hat{5} \hat{8} \hat{3} \circ \hat{5} \hat{7} \hat{2} \hat{4} \circ \hat{1} \hat{5} \hat{2} \hat{4} \circ \hat{1} \hat{5} \hat{8} \hat{3} \circ$

A25-2. Play a pitch that is low in your vocal range at a keyboard. Let this pitch be $\hat{1}$ in a minor key. Sing each of the following arpeggiations, either in the order given or in random order.

- a. $\hat{1} \hat{3} \hat{5} \hat{8} \circ \hat{4} \hat{6} \hat{2} \hat{6} \circ \hat{5} \hat{\#7} \hat{5} \hat{2} \circ \hat{8} \hat{5} \hat{3} \hat{1}$
- b. $\hat{1} \hat{3} \hat{5} \hat{8} \circ \hat{3} \hat{5} \hat{8} \hat{3} \circ \hat{4} \hat{6} \hat{2} \hat{4} \circ \hat{5} \hat{\#7} \hat{5} \hat{4} \circ$
 $\hat{8} \hat{5} \hat{1}$
- c. $\hat{1} \hat{3} \hat{5} \hat{8} \circ \hat{4} \hat{6} \hat{2} \hat{4} \circ \hat{\#4} \hat{\#6} \hat{8} \hat{2} \circ \hat{5} \hat{\#7} \hat{2} \hat{5} \circ$
 $\hat{8} \hat{5} \hat{3} \hat{1}$
- d. $\hat{1} \hat{3} \hat{5} \hat{8} \circ \hat{4} \hat{6} \hat{2} \hat{4} \circ \hat{\#4} \hat{\#6} \hat{8} \hat{3} \circ \hat{5} \hat{\#7} \hat{2} \hat{5} \circ$
 $\hat{8} \hat{5} \hat{3} \hat{1}$
- e. $\hat{1} \hat{3} \hat{5} \hat{8} \circ \hat{4} \hat{6} \hat{2} \hat{4} \circ \hat{5} \hat{8} \hat{3} \hat{8} \circ \hat{5} \hat{\#7} \hat{2} \hat{\#7} \circ$
- f. $\hat{1} \hat{5} \hat{8} \hat{3} \circ \hat{2} \hat{4} \hat{\#7} \hat{2} \circ \hat{1} \hat{4} \hat{\#7} \hat{2} \circ \hat{1} \hat{3} \hat{8} \hat{1} \circ$
 $\hat{5} \hat{8} \hat{3}$
- g. $\hat{1} \hat{5} \hat{8} \hat{3} \circ \hat{5} \hat{\#7} \hat{2} \hat{4} \circ \hat{1} \hat{5} \hat{2} \hat{4} \circ \hat{1} \hat{5} \hat{8} \hat{3} \circ$

QUICK SWITCH

Q25-1.

R26-4.

R26-5.

R26-6.

ARPEGGIATION WORKSHOP

A26-1. Play a pitch that is at least a perfect fifth above the lowest note of your vocal range at a keyboard. Let this pitch be $\hat{1}$ in a major key. Sing each of the following arpeggiations, either in the order given or in random order.

- a. $\hat{1}$ $\hat{3}$ $\hat{5}$ $\hat{1}$ \circ $\hat{4}$ $\hat{6}$ $\hat{3}$ $\hat{5}$ \circ $\hat{4}$ $\hat{6}$ $\hat{2}$ $\hat{4}$ \circ $\hat{5}$ $\hat{7}$ $\hat{2}$ $\hat{4}$ \circ
 $\hat{1}$ $\hat{3}$ $\hat{1}$
- b. $\hat{1}$ $\hat{3}$ $\hat{5}$ $\hat{1}$ \circ $\hat{5}$ $\hat{7}$ $\hat{2}$ $\hat{4}$ \circ $\hat{6}$ $\hat{2}$ $\hat{4}$ \circ $\hat{6}$ $\hat{1}$ $\hat{3}$ \circ
 $\hat{4}$ $\hat{6}$ $\hat{1}$ $\hat{2}$ \circ $\hat{5}$ $\hat{7}$ $\hat{2}$ \circ $\hat{1}$ $\hat{5}$ $\hat{3}$ $\hat{1}$

- c. $\hat{1} \hat{3} \hat{5} \hat{1} \circ \hat{7} \hat{2} \hat{3} \hat{\#5} \circ \hat{6} \hat{1} \hat{3} \hat{6} \circ \hat{5} \hat{7} \hat{1} \hat{3} \circ$
 $\hat{4} \hat{6} \hat{1} \hat{4} \circ \hat{5} \hat{7} \hat{2} \hat{5} \circ \hat{1} \hat{5} \hat{3} \hat{1}$
- d. $\hat{1} \hat{3} \hat{5} \hat{1} \circ \hat{6} \hat{1} \hat{4} \hat{6} \circ \hat{6} \hat{1} \hat{\#4} \hat{1} \circ \hat{5} \hat{7} \hat{2} \hat{5} \circ$
 $\hat{1} \hat{3} \hat{5} \hat{1}$
- e. $\hat{1} \hat{3} \hat{5} \hat{1} \circ \hat{6} \hat{1} \hat{4} \hat{6} \circ \hat{6} \hat{1} \hat{2} \hat{\#4} \circ \hat{5} \hat{7} \hat{2} \hat{5} \circ$
 $\hat{1} \hat{3} \hat{5} \hat{1}$
- f. $\hat{1} \hat{3} \hat{5} \hat{1} \circ \hat{6} \hat{1} \hat{2} \hat{4} \circ \hat{6} \hat{1} \hat{\#2} \hat{\#4} \circ \hat{5} \hat{1} \hat{3} \hat{5} \circ$
 $\hat{5} \hat{7} \hat{2} \hat{4} \circ \hat{3} \hat{5} \hat{3} \hat{1}$

A26-2. Play a pitch that is at least a perfect fifth above the lowest note of your vocal range at a keyboard. Let this pitch be $\hat{1}$ in a minor key. Sing each of the following arpeggiations, either in the order given or in random order.

- a. $\hat{1} \hat{3} \hat{5} \hat{1} \circ \hat{4} \hat{6} \hat{3} \hat{5} \circ \hat{4} \hat{6} \hat{2} \hat{4} \circ \hat{5} \hat{7} \hat{2} \hat{4} \circ$
 $\hat{1} \hat{3} \hat{1}$
- b. $\hat{1} \hat{3} \hat{5} \hat{1} \circ \hat{5} \hat{7} \hat{2} \hat{4} \circ \hat{6} \hat{2} \hat{4} \circ \hat{6} \hat{1} \hat{3} \circ$
 $\hat{1} \hat{2} \circ \hat{5} \hat{7} \hat{2} \circ \hat{1} \hat{5} \hat{3} \hat{1}$
- c. $\hat{1} \hat{3} \hat{5} \hat{1} \circ \hat{7} \hat{2} \hat{3} \hat{5} \circ \hat{6} \hat{1} \hat{3} \hat{6} \circ \hat{5} \hat{7} \hat{1} \hat{\#3} \circ$
 $\hat{4} \hat{6} \hat{1} \hat{4} \circ \hat{5} \hat{7} \hat{2} \hat{5} \circ \hat{1} \hat{5} \hat{3} \hat{1}$
- d. $\hat{1} \hat{3} \hat{5} \hat{1} \circ \hat{6} \hat{1} \hat{4} \hat{6} \circ \hat{6} \hat{1} \hat{\#4} \hat{1} \circ \hat{5} \hat{7} \hat{2} \hat{5} \circ$
 $\hat{1} \hat{3} \hat{5} \hat{1}$
- e. $\hat{1} \hat{3} \hat{5} \hat{1} \circ \hat{6} \hat{1} \hat{4} \hat{6} \circ \hat{6} \hat{1} \hat{2} \hat{\#4} \circ \hat{5} \hat{7} \hat{2} \hat{5} \circ$
 $\hat{1} \hat{3} \hat{5} \hat{1}$
- f. $\hat{1} \hat{3} \hat{5} \hat{1} \circ \hat{6} \hat{1} \hat{2} \hat{4} \circ \hat{6} \hat{1} \hat{3} \hat{\#4} \circ \hat{5} \hat{1} \hat{3} \hat{5} \circ$
 $\hat{5} \hat{7} \hat{2} \hat{4} \circ \hat{3} \hat{5} \hat{3} \hat{1}$

QUICK SWITCH

Q26-1.

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71.4 [i to II]

♩ = 84

Musical notation for exercise 71.4, showing two staves in bass clef with a 4/4 time signature. The first staff contains a melodic line starting on G2, moving through various intervals and accidentals. The second staff contains a bass line with chords and moving bass notes.

Melodic Transcription

71.5 [I to III]

Franz Schubert, German Dance, D. 365, No. 32, mm. 1–16 (1821)

Musical notation for exercise 71.5, showing two staves in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The first staff contains a melodic line starting on G4. The second staff contains a bass line with chords and moving bass notes.

71.6 [I to VI]

Franz Schubert, Waltz, D. 365, No. 14, mm. 1–16 (1821)

Musical notation for exercise 71.6, showing two staves in treble clef with a 3/4 time signature and a key signature of three flats (Bb, Eb, Ab). The first staff contains a melodic line starting on G3. The second staff contains a bass line with chords and moving bass notes.

ACCOMPANIED MELODIES

SING ONE VOICE and PLAY THE OTHER ON THE PIANO

Musical score for measures 1-7. The score is in 2/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part includes triplets and dynamic markings: *mp*, *fz*, *p*, *fz*, *p*, *f*, and *dim. p*. Measure numbers 1 through 7 are indicated above the staff.

Musical score for measures 8-10. The score continues in 2/4 time with two flats. It features a vocal line and a piano accompaniment. The piano part includes triplets and dynamic markings: *ppp* and *ppp*. Measure numbers 8, 9, and 10 are indicated above the staff.

Allegro

Musical score for measures 1-6 of the **Allegro** section. The score is in 2/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part includes triplets and dynamic markings: *ppp* and *ppp*. Measure numbers 1 through 6 are indicated above the staff.