

PART II: CHAPTER 5

Diatonic Steps and Tonic Triad in the Major Scale; Simple Meters, Dotted Quarter Note

Improvisation Activities

See Appendix D for details

Pass The Pattern—Tonal—Major

• **Process**

- Basic: Divide class into teams of 5-8 individuals. Using the pitches in the major scale, the statement (5-6 pitches) and response must incorporate (a) a passing tone, (b) an upper neighbor or lower neighbor tone, (c) an ascending or descending interval in the tonic triad (s₁—d—m—s—d^l) and (d) a variety of ascending and descending steps (M2, m2). The response may start on either the last pitch or the first pitch of the statement.

- Variation I: One team improvises on a neutral syllable while the other team(s) writes (dictates) each pattern.
- Variation II: Using only the pitches in the major tonic triad, the statement (4-6 pitches) and response must incorporate the pitches found in the first inversion (mi—so—do^l). The response starts on either the last or the first pitch of the statement as instructed. Incorporate the mi—do^l ascending and descending intervals when possible.
- Variation III: Using only the pitches in the major tonic triad, the statement (4-6 pitches) and response must incorporate the pitches found in the second inversion (so₁—do—mi). Start on either the last pitch or the first pitch of the statement as instructed. Incorporate the so₁—mi ascending and descending intervals when possible.
- Variation IV: Using the pitches in the major scale, the statement (5-6 pitches) and response incorporate an (a) upper or lower neighbor tone, (b) a passing tone, (c) an ascending/descending interval in the tonic triad with either a so₁—mi or mi—do^l and (d) a variety of ascending and descending steps (M2, m2). The response may start on either the last or the first pitch of the statement as designated.
- Variation V: One team improvises on a neutral syllable or tonal syllables while the other team(s) labels the non-harmonic chord tones (passing tone, upper/lower neighbor) and/or tonic chord tones using the cards in PII, Improvisation-Chapter 1 or a white board/ipad.
- Variation VI: Individually practice *Pass the Pattern* using the MP3 tonal files found in Part II, Chapters 2.3, located on the Oxford Learning Link.

Remember to improvise with inflective expression (foundation of phrasing).

Pass the Pattern, cont.

- **Parameters:**
 - Tonal patterns to be selected from Part II, Chapter 2.3; known elements include: major scale, seconds, and intervals in the tonic triad (including do¹ and so¹).
 - The instructor or team leader sets the tempo (one pitch per pulse) and establishes tonality.

Pass the Pattern—Melodic Improvisation—Major

- Integrate rhythms in Simple Meter from Part I, Chapters 1-2 into the tonal parameters for *Pass The Pattern*.
 - Practice echoing the melodic patterns, A1-A40 found in Part II, Chapter 4.3.
 - The instructor or team leader designates (a) basic tonal or a tonal variation, (b) the meter, (c) number of measures, (d) physical motion (metric motion, heel march, and/or down-up motion with hands), (e) sets the tempo and (f) establishes tonality.

Tonal: Basic Pass the Pattern

Rhythm: Repeated and Moving Divided Beat and Repeated and Moving Dotted Quarter-Eighth

The ability to improvise is a skill that can be learned!

Additional Tonal & Melodic Improvisation Activities

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| <ul style="list-style-type: none"> • Same or Different
See Part II, Improvisation-Chapter 2 for instructions; major
See Part II, Improvisation-Chapter 3 for instructions; minor | <ul style="list-style-type: none"> • Call and Response
See Part II, Improvisation-Chapter 2 for instructions; major
See Part II, Improvisation-Chapter 3 for instructions; minor | <ul style="list-style-type: none"> • Add A Pitch
See Part II, Improvisation-Chapter 2 for instructions; major
See Part II, Improvisation-Chapter 3 for instructions; minor |
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- **Parameters:**
 - See the indicated chapter on the Oxford Learning Link, Improvisation-Part II for instructions.
 - Remember to perform the patterns with inflective expression (foundation of phrasing).

Improvisation develops rapid, automatic reaction to what is heard.