

PART II: CHAPTER 12

i and V⁷ in Minor Mode; Other Rhythms in Simple Meters

Improvisation Activities

See Appendix D for details

Same or Different—Tonic and Dominant Chord Tones

- **Process:**
 - Basic: Divide class into teams of 5-8. The instructor or Student A sings a known tonal pattern (neutral syllable or tonal syllables); Student B echoes the pattern exactly or improvises a similar but different pattern that uses the elements from Part II, Chapter 10.3 and/or 10.7. The class or individuals indicate whether the patterns were the same or different.

Same or Different Tonal Patterns

- Variation I: One team improvises on a neutral syllable while the other team(s) writes (dictates) each pattern.
- Variation II: Individually practice *Same or Different* using the MP3 tonal files found in Part II, Chapter 10.3 and/or 10.7, located on the Oxford Learning Link.
- **Parameters:**
 - Tonal patterns to be selected from Part II, Chapter 10.3 and/or 10.7.
 - The instructor designates the tonality (major, minor, modal), tonal functions (minor pentachord, harmonic minor scale, etc.), chord tones (tonic, dominant, etc.) and non-chord tones (passing tones, upper and lower neighbor tones, etc.), length of the tonal pattern (3-6 pitches), then reviews known tonal patterns and establishes the tonality and tempo (one pitch per pulse).

This improvisation activity assesses comprehension of aural/oral skills.

Call and Response—Tonic and Dominant Chord Tones

- **Process:**
 - Basic: Divide class into teams of 5-8. The instructor or Student A musically sings a tonal pattern on a neutral syllable or tonal syllables from Part II, Chapter 10.3 and/or 10.7. Student B (a) repeats the pattern as closely as possible, (b) makes only one change in the pattern, or (c) repeats the pattern in retrograde (reverse); Students C and D, etc. engage in the same process.

Call and Response: One Change

Call and Response: One Change, cont.

Musical notation for Call and Response: One Change, cont. The notation is in bass clef with a key signature of one flat (Bb). It consists of four measures, each containing a sequence of notes: I (Bb, C, D, E, F), J (Bb, C, D, E, F), K (Bb, C, D, E, F), and L (Bb, C, D, E, F).

Call and Response: Retrograde

Tonic to Dominant Chord Tones

Musical notation for Call and Response: Retrograde, Tonic to Dominant Chord Tones. The notation is in bass clef with a key signature of one flat (Bb). It consists of six measures, each containing a sequence of notes: A (Bb, C, D, E, F), B (Bb, C, D, E, F), C (Bb, C, D, E, F), D (Bb, C, D, E, F), E (Bb, C, D, E, F), and F (Bb, C, D, E, F).

Tonic to Dominant-Seventh Chord Tones

Musical notation for Call and Response: Retrograde, Tonic to Dominant-Seventh Chord Tones. The notation is in bass clef with a key signature of one flat (Bb). It consists of six measures, each containing a sequence of notes: A (Bb, C, D, E, F), B (Bb, C, D, E, F), C (Bb, C, D, E, F), D (Bb, C, D, E, F), E (Bb, C, D, E, F), and F (Bb, C, D, E, F).

- Variation I: Each new call (a) begins with either the first pitch or the last pitch or (b) alternates the first and last pitch of the previous call.
- Variation II: Using the pitches in the minor scales, incorporate at least one skip (m3, M3, P4, P5) from the tonic and dominant chords in either direction ($\uparrow \downarrow$) and a step. Student B must start on the last pitch sung by Student A, Student C must start on the last pitch sung by Student B, etc.
- Variation III: Listen to each tonal pattern. After each pattern improvise a different pattern incorporating the indicated parameters in the minor scales.
 - Passing tone + Interval (M3, m3, P5, P4) in Tonic and Dominant Chords.
 - Upper Neighbor Tone + Interval (M3, m3, P5, P4) in Tonic and Dominant Chords.
 - Lower Neighbor Tone + Interval (M3, m3, P5, P4) in Tonic and Dominant Chords.
 - Passing Tone + Neighbor Tone + Interval (M3, m3, P5, P4) in Tonic and Dominant Chords.

Call and Response, cont.

- Variation IV: Tonal: Each new call begins with either the first pitch or the last pitch of the previous call as designated by the instructor or team leader.
- Variation V: One team improvises on a neutral syllable using the basic process while the other team(s) writes (dictates) the patterns.
- Variation VI: 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/dominant chord tones using the cards in PII, Improvisation, Chapter 1 or a white board/ipad.
- Variation VII: Individually practice *Call and Response* alternating the three options listed in the basic process, using the MP3 tonal files found in Part II, Chapter 10.3 and/or 10.7, located on the Oxford Learning Link.
- **Parameters:**
 - Tonal patterns to be selected from Part II, Chapter 10.3 and/or 10.7. The instructor designates the tonality (major, minor, modal), tonal functions (major/minor scales, etc.), chord tones (tonic, dominant, etc.) and non-chord tones (passing tones, upper and lower neighbor tones, etc.), length of patterns (3-6 pitches), then reviews known tonal patterns and establishes the tonality and tempo (one pitch per pulse).
 - Remember to perform the patterns (a) with inflective expression (foundation of phrasing) and (b) while moving to meter, macro beat, or micro beat (facilitates understanding of rhythm).

The goal is to develop spontaneous, rapid, automatic reaction to what is heard.

Pass the Pattern—Tonic and Dominant Chord Tones

- **Process:**
 - Basic: Divide class into teams of 5-8 individuals. Using the elements from Part II, Chapter 10.3 and/or 10.7, the instructor or Student A sings a known tonal pattern (neutral syllable or tonal syllables). Student B improvises a similar but different tonal pattern that **MUST** start with the **last** pitch of the pattern chanted by Student A. Student C improvises a similar but different tonal pattern that **MUST** start with the **last** pitch sung by Student B.

- Variation I: Each new statement (a) begins with either the first pitch or the last pitch of the previous statement or (b) alternates the first and last pitch of the previous statement.
- Variation II; One team improvises on a neutral syllable while the other team(s) writes (dictates) each pattern.

Ostinato Groove—Melodic

• **Process:**

- The instructor or Student A sings a repeated four-measure ostinato on tonal syllables. The first and fourth measures of the ostinato must contain pitch elements in the tonic triad, the second and third measures must contain pitch elements in the V/V⁷ chord. Keep in mind that the ostinato must stay the same throughout the groove.
- Student B adds a second four-measure ostinato following the same parameters as student A.
- One at a time, the other students enter in the same way, until all the students are singing their repeated ostinato patterns.

A.

Musical notation for section A, showing four improvisers (Improvisor 1 to 4) in 2/4 time. The notation includes bass clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music is divided into four measures, numbered 1 through 4. Improvisor 1 has a melodic line with notes G2, A2, B2, C3. Improvisor 2 has a rhythmic pattern of eighth notes. Improvisor 3 has a melodic line with notes G2, A2, B2, C3. Improvisor 4 has a rhythmic pattern of eighth notes. The notation includes repeat signs at the end of each measure.

B.

Musical notation for section B, showing four improvisers (Improvisor 1 to 4) in 2/4 time. The notation includes bass clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music is divided into four measures, numbered 1 through 4. Improvisor 1 has a melodic line with notes G2, A2, B2, C3. Improvisor 2 has a rhythmic pattern of eighth notes. Improvisor 3 has a melodic line with notes G2, A2, B2, C3. Improvisor 4 has a rhythmic pattern of eighth notes. The notation includes repeat signs at the end of each measure.

- Variation I: Repeat above process singing the ostinato on a neutral syllable.
- Variation II: One team improvises on a neutral syllable while the other team(s) writes (dictates) each of the four measure ostinato patterns.

Ostinato Groove—Melodic, cont.

• **Parameters:**

- The instructor designates the tonality (major, minor), tonal functions (major scale, natural/harmonic/melodic minor scale, etc.), chord tones (tonic/dominant, etc.) and non-chord tones (passing tones, upper and lower neighbor tones, etc.), length of the melodic ostinato (1-4 measures), meter (simple, compound), then reviews known tonal and rhythm patterns and establishes the tonality and tempo.
- Tonal patterns to be selected from Part II, Chapters 10.3 and 10.7.
- Melodic patterns to be selected from Part II, Chapter 12.3, 12.4 and 12.5.

This improvisation activity assesses comprehension of aural/oral skills and develops independent harmony skills.

Additional Improvisation Activities

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| <ul style="list-style-type: none"> • Call and Response
<i>Tonal and/or Melodic</i>
See Chapters 1-7 for instructions • Add a Pitch
See Chapters 1-7 for instructions • Twisted Theme
<i>Tonal</i>
See Chapter 16 for instructions | <ul style="list-style-type: none"> • Same or Different
<i>Tonal and/or Melodic</i>
See Chapters 1-7 for instructions • Ostinato Groove
<i>Tonal</i>
See Chapter 8 for instructions
<i>Melodic</i>
See Chapter 9 for instructions | <ul style="list-style-type: none"> • Pass the Pattern
<i>Tonal and/or Melodic</i>
See Chapters 1-7 for instructions • Question & Answer
<i>Tonal and/or Melodic</i>
See Chapter 13 for instructions • Harmonic Improvisation
See Chapter 16B for instructions |
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Benefits of Improvisation

Develops:

- Readiness for learning to read and write;
- Rapid, automatic reaction to what is heard;
- Vocabulary;
- Self-efficacy (efficiency and ability) with the materials;

Demonstrates:

- Comprehension of higher-order skills;
- Musical independence;
- Transfer of learning;

Promotes:

- Higher-order abilities, problem solving, decision making and choice;
- Sensory and perceptual encoding, memory storage and recall; motor control, performance monitoring;
- Creativity and musical expression;
- Musical collaboration and social interaction.