

PART II: CHAPTER 22

Chromaticism: Modulation

Improvisation Activities

See Appendix D for details

Twisted Theme

• **Process:**

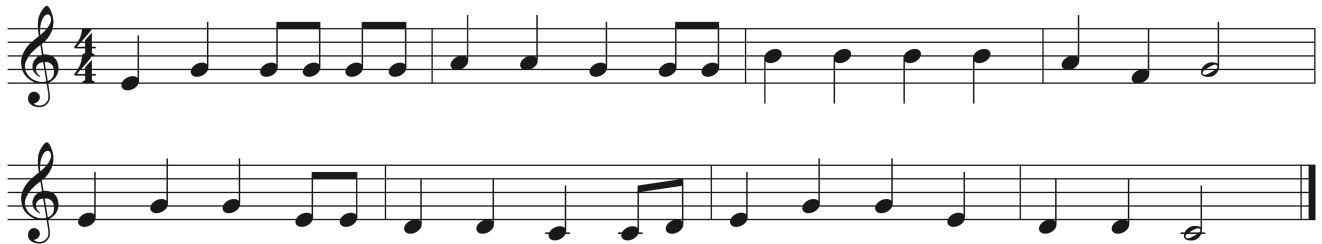
- Option 1: Divide class into teams of 4-8. Using the phrases drawn from a known rote song, each participant varies the tonal pitches and/or tonality but keep the same rhythm and meter; Student A sings on tonal syllables and twists phrase 1; Student B sings on tonal syllables and twists phrase 2. Students C and D each twists a phrase, etc.

Some students are not ready to improvise melodically so to build skills and combat fear small groups can work together to twist their assigned phrase. For example: Group A works together to twist phrase 1; simultaneously Group B, C and D twist their assigned phrases. Groups then join together to perform the twisted song.

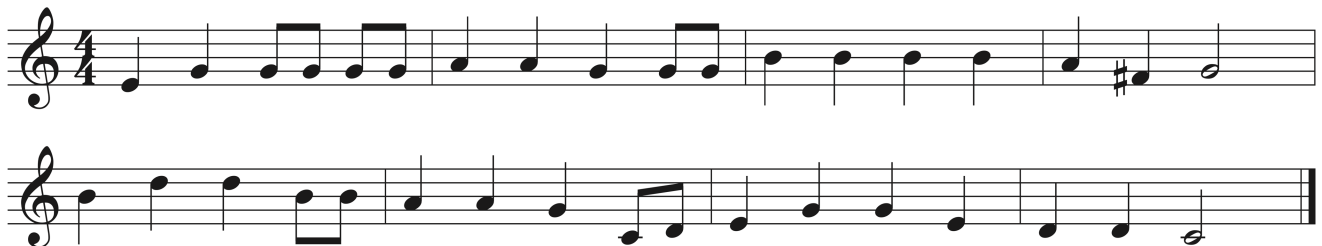
If possible, integrate tonicization, a temporary shift to a new tonic, or a modulation to a new tonic. Keep in mind that one improviser may find that the tonicization is strong enough to make a convincing modulation, while another listener may not.

Bayou Sara

A. Original Song



B. Tonicization/Modulation



- Option 2: Divide class into teams of 4-8. Using the phrases drawn from a known rote song, each participant varies the rhythms and/or meter but keep the same pitches.

Twisted Theme, cont.

- Variation I: Student A sings on a neutral syllable (bum) and twists phrase 1; Student B sings on a neutral syllable and twists phrase 2. Students C and D each twist a phrase while singing on a neutral syllable.
- Variation II: One team improvises on a neutral syllable (bum) while the other team(s) writes (dictates) the phrase. Students C and D each twist a phrase, and the other team(s) dictates the phrases, etc.
- **Parameters:**
 - The instructor designates the tonality (major, minor, modal), tonal functions (major/minor scales, etc.), chord tones (tonic, subdominant, dominant, etc.) and non-chord tones (passing tones, upper and lower neighbor tones, etc.), then reviews known tonal and/or rhythm patterns and establishes the tonality and tempo.
 - Remember to perform (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.

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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