

## Improvisation

### Part I: Chapter 5

Compound Meter—Dotted Quarter Note = Beat Unit; Divided Beat

#### Call and Response

• **Process:**

- Basic: Divide class into teams of 5-8. The instructor or Student A musically chants a rhythm pattern on a neutral syllable or rhythm syllables from Part I, Chapter 5.3. 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 engage in the same process.

#### Rhythm Patterns with One Change

#### Rhythm Patterns in Retrograde

*This activity also works musical memory!*

- Variation I: The instructor/team member sings/chants a call from Part I, Chapter 5.3; the entire class reproduces the same pattern as closely as possible (including accents, articulation and/or dynamics.) or repeats the pattern in retrograde (reverse). The instructor or a different student chants a new call and the class reproduces the same pattern or the pattern in retrograde.
- Variation II: One team improvises on a neutral syllable using the basic process while the other team(s) writes (dictates) the patterns.
- Variation III: Instructor or team leader indicates the beat function element [elongated beat, beat, divided beat, subdivided beat, borrowed beat, etc.] to audiate. The instructor/Student A chants a pattern from Part I, Chapter 5.3 on rhythm syllables or a neutral syllable. The next student echoes the patterns chanting on rhythm syllables or a neutral syllable audiating (silent singing) the prescribed beat function element.

CALL                      RESPONSE

A. Audiate beat function rhythms in the pattern.

CALL                      RESPONSE

B. Audiate beat division function rhythms in the pattern.

**Improvisation develops technical skills, aural skills and music reading ability.**

Audiate Beat Function Element, cont.

CALL                      RESPONSE

C. Audiate single, beat division function rhythms in the pattern.

CALL                      RESPONSE

D. Audiate double, beat division function rhythms in the pattern.

- Variation IV: Individually practice *Call and Response* alternating the three options listed in the basic process, using the MP3 rhythm files found in Part I, Chapter 5, located on the Oxford Learning Link.
- **Parameters:** Rhythm patterns to be selected from Part I, Chapter 5.3 (Divided Beat, Beat, Elongated Beat, Sustained Beat). The instructor or team leader designates length of patterns (1-2 measures), the meter (compound-duple, triple or quadruple), physical motion (metric motion, heel march, and/or down-up-up motion with hands) and then sets the tempo. Rhythm patterns to be selected from Section 5.3.
  - 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.*

**Add A Rhythm**

- **Process:**
  - Basic: Divide class into teams of 5-8. Using rhythm syllables, Student A chants a known two beat rhythm pattern from Part I, Chapter 5.3. Student B echoes the pattern and adds a different two beat rhythm pattern; Student C echoes the patterns chanted by Student A and B and adds a different two beat rhythm pattern; Student D echoes the patterns chanted by Student A, B and C and adds a different two beat rhythm pattern; etc. 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).

Add A One Beat Rhythm Pattern

- Variation I: One team improvises on a neutral syllable using the process listed above while the other team(s) writes the patterns (dictates) the patterns.
- Variation II: Integrate accents, articulations and/or dynamic into the rhythm patterns.
- **Parameters:**
  - Rhythm patterns to be selected from Part I, Chapter 5.3. The instructor designates the meter (compound-duple, triple or quadruple), physical motion (metric motion, heel march, circular hand/arm motion, and/or down-up-up motion) and then sets the tempo.
    - 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).

*This activity also works musical memory!*

**Same or Different**

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

Same or Different Rhythm Patterns

A B C D  
E F G H

- Variation I: One team improvises on a neutral syllable while the other team(s) writes (dictates) each pattern.
- Variation II: Student A chants a known rhythm pattern; Student B echoes the pattern exactly or improvises a similar pattern on his/her instruments.
- Variation III: Individually practice *Same or Different* using the MP3 rhythm files found in Part I, Chapter 5, located on the Oxford Learning Link.

- **Parameters:**
  - Rhythm patterns to be selected from Part I, Chapter 5.3 (Divided Beat, Beat, Elongated Beat, Sustained Beat). The instructor designates the meter (compound-duple, triple or quadruple), physical motion (metric motion, heel march, and/or down-up-up motion with hands) and then sets the tempo.
    - 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).

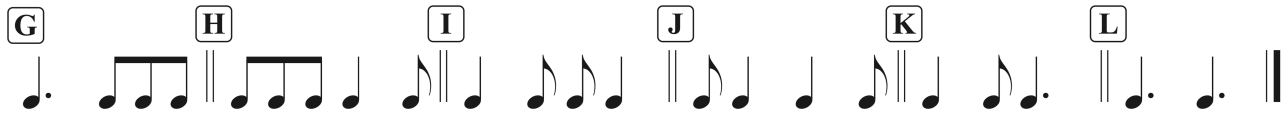
*Remember that one of the primary goals is to create interesting and musical rhythms.*

**Pass the Pattern**

- **Process:**
  - Basic: Divide class into teams of 5-8. Using the elements from Part I, Chapter 5, the instructor or Student A chants a known rhythm pattern (neutral syllable or rhythm syllables). Student B improvises a similar but different rhythm pattern that MUST start with the last rhythm element in the pattern chanted by Student A. Student C improvises a similar but different rhythm pattern that MUST start with the last rhythm element chanted by Student B. Each additional student's pattern must start with the last element. 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).

Pass the Pattern – Basic

Pass the Pattern – Basic, cont.



- Variation I: The instructor or Student A chants a known rhythm pattern (neutral syllable or rhythm syllables). Student B improvises a similar but different rhythm pattern that MUST start with the last rhythm element in the pattern chanted by Student A. Student C improvises a similar but different rhythm pattern that MUST start with the first rhythm element chanted by Student B. Each additional student alternates tasks.
- Variation II: One team improvises on a neutral syllable while the other team(s) writes (dictates) each pattern.
- Variation III: Individually practice *Pass the Pattern* using the MP3 rhythm files found in Part I, Chapters 5, located on the Oxford Learning Link.
- **Parameters:**
  - Rhythm patterns to be selected from Part I, Chapter 5.3 (Divided Beat, Beat, Elongated Beat, Sustained Beat). The instructor designates the meter (compound-duple, triple or quadruple), physical motion (metric motion, heel march, and/or down-up-up motion with hands) and then sets the tempo.
    - 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).