

PART II: CHAPTER 6

Diatonic Steps and Tonic Triad in the Natural Minor Scale; Simple Meters, Eighth and Dotted Quarter Notes

Improvisation Activities

See Appendix D for details

Pass the Pattern—Tonal—Natural Minor

• **Process:**

- Basic: Divide class into teams of 5-8 individuals. Using the elements from Part II, Chapter 6.3, 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.

The image shows three staves of musical notation in the natural minor scale (B-flat major / G minor). Each staff contains four patterns labeled A through L. The patterns are as follows:

- A:** G4, A4, Bb4, C5, Bb4, A4, G4
- B:** G4, A4, Bb4, C5, Bb4, A4, G4
- C:** G4, A4, Bb4, C5, Bb4, A4, G4
- D:** G4, A4, Bb4, C5, Bb4, A4, G4
- E:** G4, A4, Bb4, C5, Bb4, A4, G4
- F:** G4, A4, Bb4, C5, Bb4, A4, G4
- G:** G4, A4, Bb4, C5, Bb4, A4, G4
- H:** G4, A4, Bb4, C5, Bb4, A4, G4
- I:** G4, A4, Bb4, C5, Bb4, A4, G4
- J:** G4, A4, Bb4, C5, Bb4, A4, G4
- K:** G4, A4, Bb4, C5, Bb4, A4, G4
- L:** G4, A4, Bb4, C5, Bb4, A4, G4

- 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.
- Variation III: Using the pitches in the natural minor scale, the statement (5-6 pitches) and response must incorporate (a) an upper neighbor or lower neighbor tone, (b) an ascending or descending interval (m3, M3, P5) in tonic triad (root position) and (c) a variety of ascending and descending steps (M2, m2). The response starts on either the last pitch or the first pitch of the statement as designated above.
- Variation IV: Using only the pitches in the minor tonic triad, the statement (4-6 pitches) and response must incorporate the pitches found in the first inversion (me—so—do^l or do—mi—la^b). The response starts on either the last or the first pitch of the statement as designated above. Incorporate the me—do^l (do minor) or do—la^b (la minor) ascending and descending intervals when possible.
- Variation V: Using only the pitches in the minor tonic triad, the statement (4-6 pitches) and response must incorporate the pitches found in the second inversion (so_l—do—me or mi_l—la—do). Start on either the last pitch or the first pitch of the statement as instructed. Incorporate the so_l—me (do minor) or mi_l—do (la minor) ascending and descending intervals when possible.
- Variation VI: Using the pitches in the natural minor 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 so_l—do^l (do minor) or mi_l—la^b (la minor) 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 VII: Individually practice *Pass the Pattern* using the MP3 tonal files found in Part II, Chapter 6, located on the Oxford Learning Link.
- **Parameters:**
 - Tonal patterns to be selected from Part II, Chapter 6.3; known elements include: natural minor scale, seconds, and tonic triad intervals in do minor (do^l and soⁱ) or la minor (la^l and miⁱ).
 - The instructor or team leader sets the tempo (one pitch per pulse) and establishes tonality.

Pass the Pattern—Melodic Improvisation—Minor

- Integrate rhythms in Simple Meter from Part I, Chapters 1-4 into the tonal parameters for *Pass The Pattern*.
 - Practice echoing the melodic patterns, B1-B32 found in Part II, Chapter 6.3.
 - 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.

1.

Tonal: Basic Pass the Pattern
Rhythm: Repeated and Moving Divided Beat

Musical notation for exercise 1, measures A-L, in 4/4 time with a key signature of one flat. The notation is presented on three staves. Each staff contains four measures, labeled A through L. The rhythm is a repeated and moving divided beat. The notes are: A (C4), B (D4), C (E4), D (F4), E (G4), F (A4), G (B4), H (C5), I (B4), J (A4), K (G4), L (F4).

2.

Tonal: Basic Pass the Pattern
Rhythm: Repeated and Moving Dotted Quarter-Eighth

Musical notation for exercise 2, measures A-L, in 4/4 time with a key signature of one sharp. The notation is presented on three staves. Each staff contains four measures, labeled A through L. The rhythm is a repeated and moving dotted quarter-eighth. The notes are: A (C4), B (D4), C (E4), D (F4), E (G4), F (A4), G (B4), H (C5), I (B4), J (A4), K (G4), L (F4).

Additional Tonal & Melodic Improvisation Activities

- **Same or Different**
See Part II, Improvisation-Chapter 2 for instructions; major
See Part II, Improvisation-Chapter 3 for instructions; minor
- **Call and Response**
See Part II, Improvisation-Chapter 2 for instructions; major
See Part II, Improvisation-Chapter 3 for instructions; minor
- **Add A Pitch**
See Part II, Improvisation-Chapter 2 for instructions; major
See Part II, Improvisation-Chapter 3 for instructions; minor
- **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.