

PART II: CHAPTER 10

i and V⁷ in Minor Mode; Simple and Compound 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.

Add A Pitch—Tonic and Dominant Chord Tones

- **Process:**
 - Divide class into teams of 5-8. Using tonal syllables/neutral syllable, and patterns from Part II, Chapter 10.3 and/or 10.7, student A sings the tonic, third or fifth of the tonic chord (reference tones); Student B echoes the pitch and adds a different pitch in the melodic minor scale; Student C echoes the pitches sung by Student A and B and adds a different pitch in the harmonic minor scale; Student D echoes the pitches by Student A, B and C and adds a different pitch in the minor pentachord; etc.
 - The instructor or team leader guides students to find an appropriate place to conclude the tonal line on a progressive cadence or a terminal cadence. The student beginning a new phrase selects a reference tone to begin the phrase; etc.

Add A Pitch

Phrase 1, Progressive Cadence

Phrase 2, Terminal Cadence

- 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:**
 - 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 (pentachord, major/minor scale, etc.), chord tones (tonic, dominant, etc.) and non-chord tones (passing tones, upper and lower neighbor tones, etc.), then reviews known tonal patterns and establishes the tonality and tempo (one pitch per pulse).

This activity also works musical memory!

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: Retrograde

Call and Response: One Change

The image shows three staves of musical notation in bass clef, each containing four measures labeled A through L. The notation shows various melodic patterns in a minor key, including intervals like M3, m3, P4, and P5.

- Variation I: Each new call (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 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 (↑ ↓) 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.
- 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 9.3 and/or 9.7, 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.

The image shows three staves of musical notation in bass clef, each containing four measures of a tonal pattern. The patterns are labeled A through L. Each measure contains a single note, and the patterns are designed to be passed from one student to the next, starting with the last note of the previous pattern.

- 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 minor scales and tonic and dominant chords, 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 and dominant chords (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 IV: Individually practice *Pass the Pattern* using the MP3 tonal files found in Part II, Chapter 10.3 and 10.7, located on the Oxford Learning Link.

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

- **Parameters:**

- Tonal patterns to be selected from Part II, Chapter 10.3 and 10.7; known elements include: minor scales, and tonic-dominant chord tones. The instructor or team leader sets the tempo (one pitch per pulse) and establishes tonality.

Pass the Pattern—Melodic Improvisation

- **Process:**

- Integrate rhythms in Simple Meter from Part I, Chapters 1- 4 and Compound Meter from Chapter 5 into the tonal parameters for *Pass The Pattern*.
- 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.

Pass The Pattern—Melodic, cont.

Parameters: Pattern must start on last pitch and last rhythm element of previous pattern.

Ostinato Groove—Tonal

• **Process:**

- Divide class into teams of 4-8 individuals. Student A sings a repeated tonal ostinato on tonal syllables. The first measure must contain pitch elements in the tonic triad and non-harmonic tones, the second measure contains pitch elements in the dominant triad and the third measure must contain pitch elements in the tonic chord tone. Student B adds a second three-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 on the team are singing their repeated ostinato patterns.

<i>Parameters:</i>	<i>Tonic Chord Tones Non-Harmonic Tones</i>	<i>Dominant (V/V7) Chord Tones</i>	<i>Tonic Chord Tones</i>
Improvisor 1			
Improvisor 2			
Improvisor 3			
Improvisor 4			

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

• **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 tonal ostinato (3-5 pitches per measures), then reviews known tonal and rhythm patterns and establishes the tonality and tempo.

Parameters, cont.

- Tonal patterns to be selected from Part II, Chapter 9.3 and 9.7.

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

Ostinato Groove—Melodic

• **Process:**

- The instructor or Student A sings a repeated three-measure ostinato on tonal syllables. The first and third measures of the ostinato must contain pitch elements in the tonic triad, the second measure 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 three-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.

The musical notation shows four staves, each labeled 'Improvisor 1' through 'Improvisor 4'. All staves are in bass clef, key of D major (one sharp), and 6/8 time. Each staff contains a three-measure ostinato pattern. The first measure of each pattern is the tonic triad (D4, F#4, A4). The second measure is the V/V⁷ chord (F#4, A4, B4, D5). The third measure is the tonic triad (D4, F#4, A4). The patterns are: Improvisor 1: D4, F#4, A4 | F#4, A4, B4 | D4, F#4, A4. Improvisor 2: D4, F#4, A4 | F#4, A4, B4 | D4, F#4, A4. Improvisor 3: D4, F#4, A4 | F#4, A4, B4 | D4, F#4, A4. Improvisor 4: D4, F#4, A4 | F#4, A4, B4 | D4, F#4, A4.

- 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 three measure ostinato patterns.

• **Parameters:**

- The instructor designates the tonality (major, minor, modal), 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 (1-3 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, Chapter 10.3 and 10.7.

<i>Additional Improvisation Activities</i>		
<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