

PART II: CHAPTER 13

I and V⁷ in Major and Minor Modes; Half Note = Beat Unit

Improvisation Activities

See Appendix D for details

Question & Answer (Antecedent & Consequent)—Tonic and Dominant Chord Tones

- **Process:**
 - Basic: Divide class into teams of 4-8. The instructor reviews the following: A *phrase* is a musical sentence. Some phrases seem to ask questions (*antecedent*) while other phrases seem to answer the question (*consequent*). Antecedent/question phrases sound unfinished and usually end with a half cadence (progressive cadence) while consequent/answer phrases sound finished. A *period* consists of two phrases, joined together in a coherent succession. [antecedent phrase + consequent phrase = a musical conversation.]
 - Student A improvises a tonal phrase that forms a question. Student B improvises an answer to the question. Students C and D, etc. engage in the same question & answer process.

Question & Answer Tonal Patterns—Major

Question & Answer Tonal Patterns—Minor

- Variation I: One team improvises on a neutral syllable while the other team(s) writes (dictates) each pattern.
- Variation II: Frequently a question-answer phrase also has a *motive* or *theme*, some variation on the motive/theme, framed by a cadence. Student A incorporates a motive or theme into their original question. Student B improvises an answer that incorporates the motive or theme.
- **Parameters:**
 - Tonal patterns to be selected from Part II, Chapter 9.3 and/or 9.7 (Major); Chapter 10.3 and/or 10.7 (Minor).
 - 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 (5-8 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.

Pass the Pattern—Melodic Improvisation

- **Process**

- Integrate rhythms in Simple Meter from Part I, Chapters 1-17 into the tonic-dominant tonal patterns.
- Review melodic patterns in Part II, Chapter 13.3 and 13.5.
- 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.

Major

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

Major key melodic improvisation patterns (A-I) in bass clef, 4/4 time. Each pattern is 4 measures long. Patterns A, B, and C include triplets. Patterns D, E, and F include quarter notes and eighth notes. Patterns G, H, and I include quarter notes and eighth notes.

Minor

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

Minor key melodic improvisation patterns (A-I) in treble clef, 4/4 time. Each pattern is 4 measures long. Patterns A, B, and C include triplets. Patterns D, E, and F include quarter notes and eighth notes. Patterns G, H, and I include quarter notes and eighth notes.

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

- **Parameters**

- 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.
- 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).

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 Improvisor 4) in bass clef, G major, 4/4 time. The notation includes four measures of music, labeled 1 through 4. Improvisor 1 has a melodic line with notes G, A, B, G, A, B, G, A, B, G. Improvisor 2 has a rhythmic pattern of eighth notes. Improvisor 3 has a rhythmic pattern of eighth notes. Improvisor 4 has a rhythmic pattern of eighth notes.

B.

Musical notation for section B, showing four improvisers (Improvisor 1 to Improvisor 4) in treble clef, G minor, 4/4 time. The notation includes four measures of music, labeled 1 through 4. Improvisor 1 has a melodic line with notes G, A, B, G, A, B, G, A, B, G. Improvisor 2 has a rhythmic pattern of eighth notes. Improvisor 3 has a rhythmic pattern of eighth notes. Improvisor 4 has a rhythmic pattern of eighth notes.

- 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.

• **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, Chapter 9.3 and/or 9.7 (Major); Chapter 10.3 and/or 10.7 (Minor).
- Melodic patterns to be selected from Part II, Part II, Chapter 13.3 and 13.5.

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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