PART II: CHAPTER 15

I and V⁷ in Major and Minor Modes; Compound Meter, More Rhythms

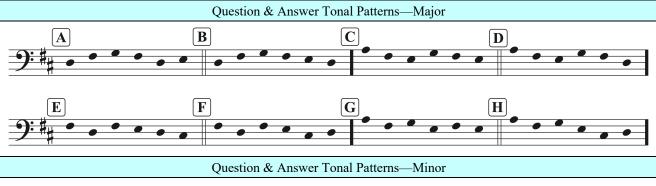
Improvisation Activities

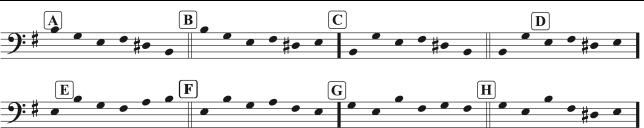
See Appendix D for details

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.





- 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.

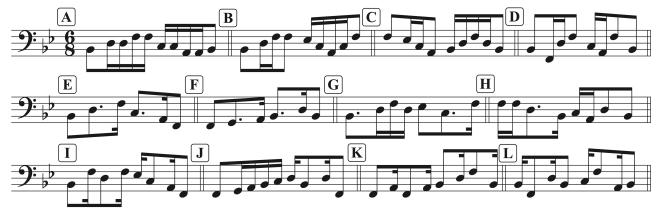
Pass the Pattern—Melodic Improvisation

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 15.3 and 15.5.
- 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.



Minor

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



- 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 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.

A.



В.



- 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 15.3 and 15.5.

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

Additional Improvisation Activities

- Call and Response

 Tonal and/or Melodic

 See Chapters 1-7 for instructions
- Add a Pitch See Chapters 1-7 for instructions
- Twisted Theme

 Tonal

 See Chapter 16 for instructions
- Same or Different

 Tonal and/or Melodic

 See Chapters 1-7 for instructions
- Ostinato Groove
 Tonal
 See Chapter 8 for instructions
 Melodic
 See Chapter 9 for instructions
- Pass the Pattern

 Tonal and/or Melodic

 See Chapters 1-7 for instructions
- Question & Answer

 Tonal and/or Melodic

 See Chapter 13 for instructions
- Harmonic Improvisation
 See Chapter 16B for instructions