

**PART II: CHAPTER 15**

I and V<sup>7</sup> 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.

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 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/V<sup>7</sup> 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.

**Moderato**

Improvisor 1

Improvisor 2

Improvisor 3

Improvisor 4

B.

**Allegretto**

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 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***

- |   |  |   |
|---|--|---|
| <ul style="list-style-type: none"> <li>• <b>Call and Response</b><br/><i>Tonal and/or Melodic</i><br/>See Chapters 1-7 for instructions</li> <li>• <b>Add a Pitch</b><br/>See Chapters 1-7 for instructions</li> <li>• <b>Twisted Theme</b><br/><i>Tonal</i><br/>See Chapter 16 for instructions</li> </ul> | <ul style="list-style-type: none"> <li>• <b>Same or Different</b><br/><i>Tonal and/or Melodic</i><br/>See Chapters 1-7 for instructions</li> <li>• <b>Ostinato Groove</b><br/><i>Tonal</i><br/>See Chapter 8 for instructions<br/><i>Melodic</i><br/>See Chapter 9 for instructions</li> </ul> | <ul style="list-style-type: none"> <li>• <b>Pass the Pattern</b><br/><i>Tonal and/or Melodic</i><br/>See Chapters 1-7 for instructions</li> <li>• <b>Question &amp; Answer</b><br/><i>Tonal and/or Melodic</i><br/>See Chapter 13 for instructions</li> <li>• <b>Harmonic Improvisation</b><br/>See Chapter 16B for instructions</li> </ul> |
|---|--|---|