

**PART II: CHAPTER 20**

Chromaticism: Nonharmonic Tones

**Improvisation Activities**

See Appendix D for details

**Pass the Pattern—Commonly Altered Nonharmonic Tones in Major and Minor Modes**

- **Process:**
  - Basic: Divide class into teams of 5-8 individuals. Using the elements from Part II, Chapter 20.3, the instructor or Student A sings a known tonal pattern on 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.

Commonly Altered Nonharmonic Tones—Major

Staff A: Raised Fourth Scale Degree, Major Mode

Staff B: Lowered Seventh Scale Degree, Major Mode

Staff C: Raised Tonic Scale Degree, Major Mode

Staff D: Raised Second Scale Degree, Major Mode

Staff E: Lowered Third Scale Degree, Major Mode

Staff F: Raised Fifth Scale Degree, Major Mode

Staff G: Raised Sixth Scale Degree, Major Mode

Commonly Altered Nonharmonic Tones—Minor

Staff 1: Raised Fourth Scale Degree, Minor Mode. Notes: A, B, C. The fourth degree (C) is raised to C#.

Staff 2: Lowered Second Scale Degree, Minor Mode. Notes: D, E, F. The second degree (B) is lowered to Bb.

Staff 3: Raised Third Scale Degree, Minor Mode. Notes: G, H, I. The third degree (B) is raised to B#.

Pass the Pattern, cont.

- Variation I: Each new statement (a) begins with either the first pitch or the last pitch 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 major and minor scales and altered chords, the statement (5-7 pitches) and response incorporate an (a) upper or lower neighbor tone, (b) a passing tone. 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 20.3 located on the Oxford Learning Link.
- **Parameters:**
  - Tonal patterns to be selected from Part II, Chapter 20.3. The instructor or team leader sets the tempo (one pitch per pulse) and 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).

*Additional Improvisation Activities*

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| <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> |
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