### **PART II: CHAPTER 19**

Other Diatonic Triads and Seventh Chord in Major and Minor Modes

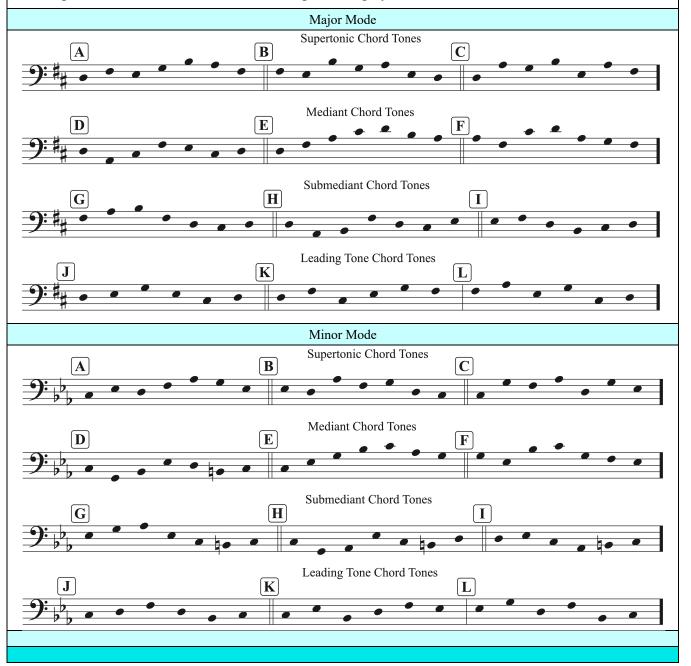
# **Improvisation Activities**

See Appendix D for details

## Pass the Pattern—Other Diatonic Triads in Major and Minor Modes

### Process:

• Basic: Divide class into teams of 5-8 individuals. Using the elements from Part II, Chapter 19.3 (Major) and 19.7 (Minor), the instructor or Student A sings a known tonal pattern on tonal syllables. Student B improvises a similar but different tonal pattern that <u>MUST</u> start with the last pitch of the pattern chanted by Student A. Student C improvises a similar but different tonal pattern that <u>MUST</u> start with the last pitch sung by Student 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: Individually practice *Pass the Pattern* using the MP3 tonal files found in Part II, Chapter 19.3 (Major) and 19.7 (Minor), located on the Oxford Learning Link.

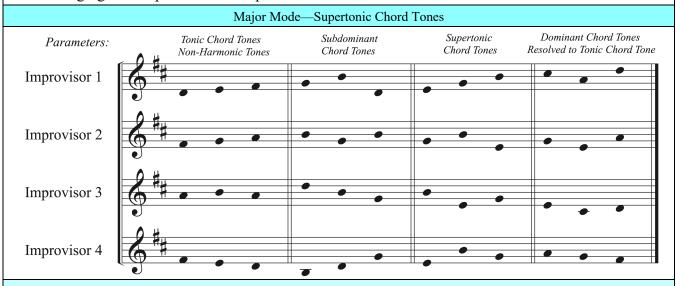
### • Parameters:

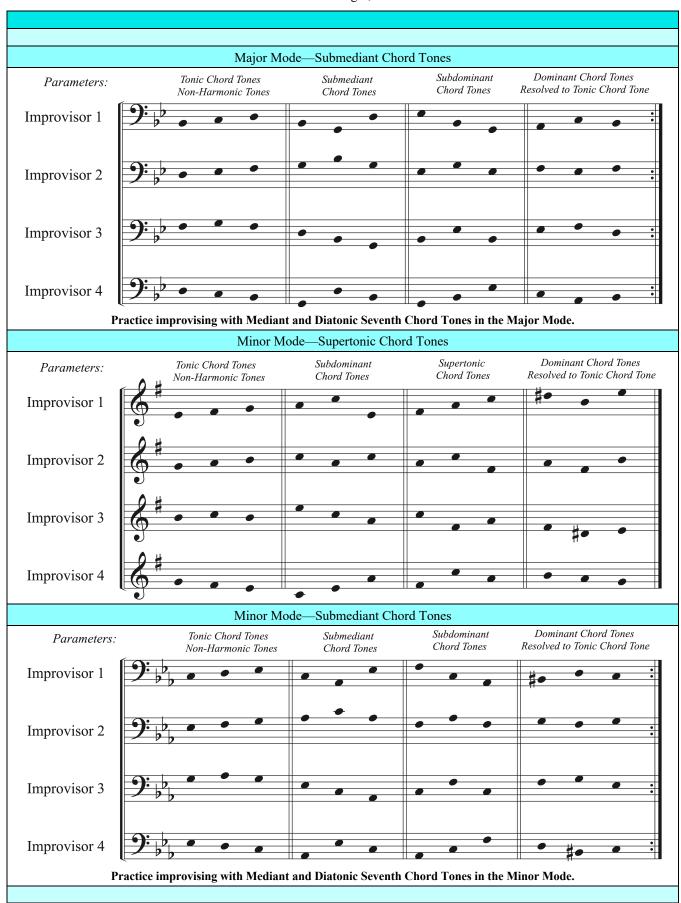
- Tonal patterns to be selected from Part II, Chapter 19.3 (Major) and 19.7 (Minor); known elements include: minor scales, and tonic-subdominant-dominant chord tones. The instructor or team leader sets the tempo (one pitch per pulse) and establishes tonality.
- Remember to perform the patterns (a) with inflective expression (foundation of phrasing) and (b) while moving to meter, macro beat, or micro beat (facilitates understanding of rhythm).

#### Ostinato Groove—Tonal

#### Process:

- Divide class into teams of 4-8 individuals. Student A sings a repeated four-measure tonal ostinato on tonal syllables. The first measure must contain pitch elements in the tonic triad and non-harmonic tones, the second and third measures contains pitch elements in the indicated chords, and the fourth measure contain pitch elements in the V/V<sup>7</sup> chord resolving to a tonic chord tone. 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 on the team are singing their repeated ostinato patterns.





## Ostinato Groove, cont.

- 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.
- Tonal patterns to be selected from Part II, Chapter 18.3.

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