# **Improvisation**

## Part I: Chapter 12

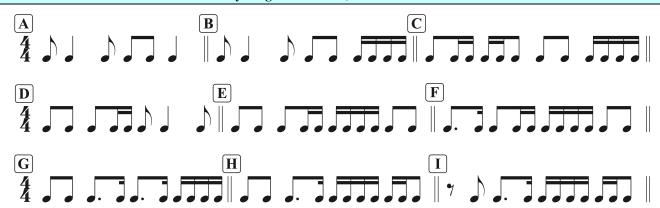
Simple Meter—Quarter Note = Beat Unit; Subdivided Beats

## Anything You Can Do, I Can Do Better

#### • Process:

- The instructor or Student A chants a known rhythm pattern; Student B echoes the pattern exactly except they must change the last rhythm component following the rules below;
- Student C must change the first rhythm component following the rules below and then echo the rest of Student B's pattern exactly;
- Student D chants a new rhythm pattern; and student E echoes the pattern exactly except they must change the last rhythm component, etc.
- Rules:
  - The last rhythm element must move to a rhythm of equal value/duration.
    - Elongated rhythm (ta-ah) = two beat rhythm (ta-ta, ta-a-di) or elongated rest;
    - Beat (ta) = ta-di or borrowed division, etc. or beat rest.
  - Rests must move back to its corresponding note (beat function rest moves to the beat function note). For example, quarter rest must move back to a quarter note).

### Anything You Can Do, I Can Do Better



The goal is to develop spontaneous, rapid, automatic reaction to what is heard.

- Variation I: A particular rhythm is designated as a wild card (for example elongated beats or divided beats). The next student is free to ignore the rules and improvise at will;
- Variation II: Chant on rhythm syllables or a neutral syllable (bum);
- Variation III: One team improvises on a neutral syllable while the other team(s) writes (dictates) each pattern;
- Variation IV: Integrate accents, articulations and/or dynamics.
- Variation V: Individually practice *Anything You Can Do, I Can Do Better* using the MP3 rhythm files found in Part I, Chapter 12.3, located on the Oxford Learning Link.

## • Parameters:

• The patterns must be selected from Part I, Chapter 12.3. The instructor or team leader designates the length of pattern (3-4 beats, 1-2 measures), meter (simple-duple, triple, or quadruple), physical motion (metric motion, heel march, down—up with hands/arms) and then sets the tempo and sets the tempo.

## Additional Improvisation Activities

- Call and Response
  See Chapter 2 for instructions
- Pass the Pattern
  See Chapter 3 for instructions
- Add A Rhythm See Chapter 2 for instructions
- Ostinato Groove
  See Chapter 6 for instructions
- Same or Different
  See Chapter 2 for instructions

#### • Parameters:

- See the indicated chapter on the Oxford Learning Link, Improvisation-Part I for instructions.
- Rhythm patterns to be selected from Part I, Chapter 12.3 (Subdivided Beat, Borrowed Beat, Divided Beat, Beat, Elongated Beat, Sustained Beat, etc.). The instructor designates the meter (simple-duple, triple or quadruple), physical motion (metric motion, heel march, and/or down-up motion with hands) and then sets the tempo.
- 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).

The ability to improvise is a skill that can be learned!

Improvisation promotes sensory and perceptual encoding, memory storage and recall, motor control and performance monitoring.