

**PART II: CHAPTER 9**

I and V<sup>7</sup> in Major Mode; Simple and Compound Meters

**Improvisation Activities**

See Appendix D for details

**Same or Different—Tonic and Dominant Chord Tones**

- **Process:**
  - Basic: Divide class into teams of 5-8. The instructor or Student A sings a known tonal pattern (neutral syllable or tonal syllables); Student B echoes the pattern exactly or improvises a similar but different pattern that uses the elements from Part II, Chapter 9.3 and/or 9.7. The class or individuals indicate whether the patterns were the same or different.

Same or Different Tonal Patterns

- Variation I: One team improvises on a neutral syllable while the other team(s) writes (dictates) each pattern.
- Variation II: Individually practice *Same or Different* using the MP3 tonal files found in Part II, Chapter 9.3 and/or 9.7, located on the Oxford Learning Link.
- **Parameters:**
  - Tonal patterns to be selected from Part II, Chapter 9.3 and/or 9.7.
  - 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 (3-6 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.*

**Add A Pitch—Tonic and Dominant Chord Tones**

- **Process:**
  - Divide class into teams of 5-8. Using tonal syllables/neutral syllable, and patterns from Part II, Chapter 9.3 and/or 9.7, student A sings the tonic, third or fifth of the tonic chord (reference tones); Student B echoes the pitch and adds a different pitch in the melodic minor scale; Student C echoes the pitches sung by Student A and B and adds a different pitch in the harmonic minor scale; Student D echoes the pitches by Student A, B and C and adds a different pitch in the minor pentachord; etc.
  - The instructor or team leader guides students to find an appropriate place to conclude the tonal line on a progressive cadence or a terminal cadence. The student beginning a new phrase selects a reference tone to begin the phrase; etc.

Add A Pitch

Phrase 1, Progressive Cadence

Phrase 2, Terminal Cadence

- Variation I: One team improvises on a neutral syllable using the process listed above while the other team(s) writes the patterns (dictates) the patterns.
- Variation II: Integrate accents, articulations and/or dynamic into the rhythm patterns.
- **Parameters:**
  - Tonal patterns to be selected from Part II, Chapter 9.3 and/or 9.7.
  - The instructor designates the tonality (major, minor, modal), tonal functions (pentachord, major/minor scale, etc.), chord tones (tonic, dominant, etc.) and non-chord tones (passing tones, upper and lower neighbor tones, etc.), then reviews known tonal patterns and establishes the tonality and tempo (one pitch per pulse).

*This activity also works musical memory!*

**Call and Response—Tonic and Dominant Chord Tones**

- **Process:**
  - Basic: Divide class into teams of 5-8. The instructor or Student A musically sings a tonal pattern on a neutral syllable or tonal syllables from Part II, Chapter 9.3 and/or 9.7. Student B (a) repeats the pattern as closely as possible, (b) makes only one change in the pattern, or (c) repeats the pattern in retrograde (reverse); Students C and D, etc. engage in the same process.

Call and Response: Retrograde

Call and Response: One Change

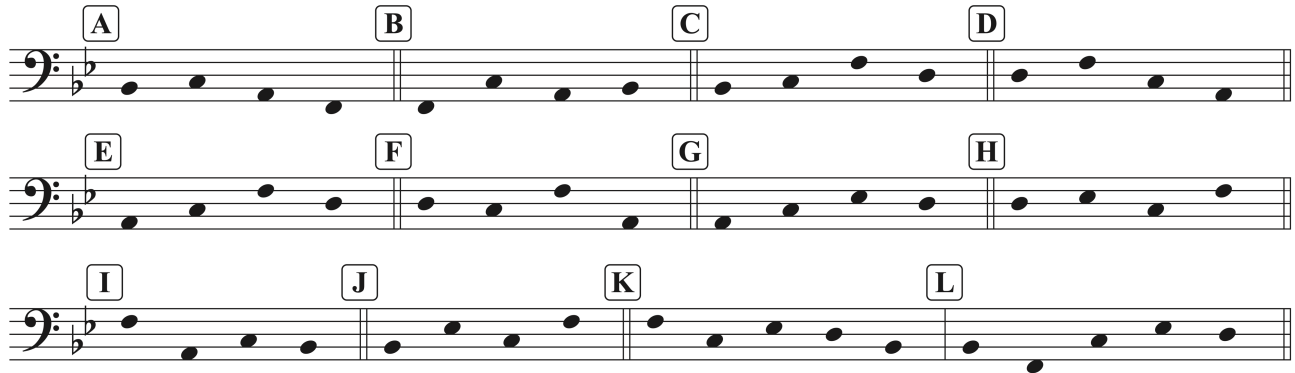
- Variation I: Each new call (a) begins with either the first pitch or the last pitch or (b) alternates the first and last pitch of the previous call.
- Variation II: Using the pitches in the major scale, incorporate at least one skip (m3, M3, P4, P5) from the tonic and dominant chords in either direction (↑ ↓) and a step. Student B must start on the last pitch sung by Student A, Student C must start on the last pitch sung by Student B, etc.
- Variation III: Listen to each tonal pattern. After each pattern improvise a different pattern incorporating the indicated parameters in the major scale.
  - Passing tone + Interval (M3, m3, P5, P4) in Tonic and Dominant Chords.
  - Upper Neighbor Tone + Interval (M3, m3, P5, P4) in Tonic and Dominant Chords.
  - Lower Neighbor Tone + Interval (M3, m3, P5, P4) in Tonic and Dominant Chords.
  - Passing Tone + Neighbor Tone + Interval (M3, m3, P5, P4) in Tonic and Dominant Chords.
- Variation IV: Tonal: Each new call begins with either the first pitch or the last pitch of the previous call as designated by the instructor or team leader.
- Variation V: One team improvises on a neutral syllable using the basic process while the other team(s) writes (dictates) the patterns.
- Variation VI: One team improvises on a neutral syllable or tonal syllables while the other team(s) labels the non-harmonic chord tones (passing tone, upper/lower neighbor) and/or tonic/dominant chord tones using the cards in PII, Improvisation, Chapter 1 or a white board/ipad.
- Variation VII: Individually practice *Call and Response* alternating the three options listed in the basic process, using the MP3 tonal files found in Part II, Chapter 9.3 and/or 9.7, located on the Oxford Learning Link.
- **Parameters:**
  - Tonal patterns to be selected from Part II, Chapter 9.3 and/or 9.7. The instructor designates the tonality (major, minor, modal), tonal functions (major/minor scales, etc.), chord tones (tonic, dominant, etc.) and non-chord tones (passing tones, upper and lower neighbor tones, etc.), length of patterns (3-6 pitches), then reviews known tonal patterns and establishes the tonality and tempo (one pitch per pulse).
  - 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 goal is to develop spontaneous, rapid, automatic reaction to what is heard.*

### Pass the Pattern—Tonic and Dominant Chord Tones

• **Process:**

Basic: Divide class into teams of 5-8 individuals. Using the elements from Part II, Chapter 9.3 and/or 9.7, the instructor or Student A sings a known tonal pattern (neutral syllable or 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.



- Variation I: Each new statement (a) begins with either the first pitch or the last pitch of the previous statement 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 scale and tonic and dominant chords, the statement (5-6 pitches) and response incorporate an (a) upper or lower neighbor tone, (b) a passing tone, (c) an ascending/descending interval in the tonic and dominant chords (d) a variety of ascending and descending steps (M2, m2). 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 9.3 and 9.7, located on the Oxford Learning Link.

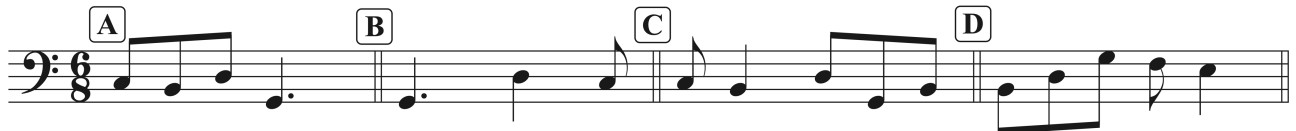
*Remember to improvise with inflective expression (foundation of phrasing).*

• **Parameters:**

- Tonal patterns to be selected from Part II, Chapter 9.3 and 9.7; known elements include: major scale, and tonic-dominant chord tones. The instructor or team leader sets the tempo (one pitch per pulse) and establishes tonality.

### Pass the Pattern—Melodic Improvisation

- Integrate rhythms in Simple Meter from Part I, Chapters 1- 4 and Compound Meter from Chapter 5 into the tonal parameters for *Pass The Pattern*.
- 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.



Pass The Pattern—Melodic, cont.

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

The image shows 12 patterns of melodic sequences, labeled A through L, arranged in three rows of four. Each pattern is written in bass clef with a 6/8 time signature. The patterns are connected by a double bar line, indicating that each pattern must start on the last pitch and last rhythm element of the previous pattern.

**Ostinato Groove—Tonal**

• **Process:**

- Divide class into teams of 4-8 individuals. Student A sings a repeated tonal ostinato on tonal syllables. The first measure must contain pitch elements in the tonic triad and non-harmonic tones, the second measure contains pitch elements in the dominant triad and the third measure must contain pitch elements in the tonic chord tone. 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 on the team are singing their repeated ostinato patterns.

*Parameters:*

|  |                           |                        |                    |
|--|---------------------------|------------------------|--------------------|
|  | <i>Tonic Chord Tones</i>  | <i>Dominant (V/V7)</i> | <i>Tonic</i>       |
|  | <i>Non-Harmonic Tones</i> | <i>Chord Tones</i>     | <i>Chord Tones</i> |

The image shows four staves of musical notation for improvisers 1 through 4. The key signature is G major (one sharp). The notation is divided into three measures by vertical bar lines. The first measure is labeled 'Tonic Chord Tones Non-Harmonic Tones', the second 'Dominant (V/V7) Chord Tones', and the third 'Tonic Chord Tones'. Each staff shows a sequence of notes corresponding to these categories.

- 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.

Parameters, cont.

- Tonal patterns to be selected from Part II, Chapter 9.3 and 9.7.

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

**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.

- 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 three 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 (1-3 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 9.7.

| <i>Additional Improvisation Activities</i>  |   |   |
|---|---|---|
| <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> |