

PART II: CHAPTER 17

I, IV and V⁷ in Major Mode; Simple and Compound Meters

Improvisation Activities

See Appendix D for details

Pass the Pattern—Tonic, Subdominant and Dominant Chord Tones

• **Process:**

- Basic: Divide class into teams of 5-8 individuals. Using the elements from Part II, Chapter 17.3, 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.

- 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 scale and tonic, subdominant and dominant 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 17.3, 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 17.3; known elements include: major scale, 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).

Pass the Pattern—Melodic Improvisation

- **Process**

- Integrate rhythms in Simple and Compound Meters from Part I, Chapters 1-21 into the tonic-subdominant-dominant tonal patterns in Part II, Chapter 17.3.
- Pattern must start on last pitch and last rhythm element of previous pattern.

Simple Meter

Compound Meter

- Variation I: Repeat above process singing on a neutral syllable.
- Variation II: One team improvises on a neutral syllable while the other team(s) writes (dictates) each pattern.

- **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—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 subdominant triad and the third measure must contain pitch elements in the V/V⁷ 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 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:

	Tonic Chord Tones Non-Harmonic Tones	Subdominant Chord Tones	Dominant Chord Tones Resolve to Tonic Chord Tone
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 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 17.3.

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

Additional Improvisation Activities

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