

**PART II: CHAPTER 21**

Chromaticism: Secondary Dominants

**Improvisation Activities**

See Appendix D for details

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

- **Process:**
  - Basic: Divide class into teams of 5-8 individuals. Using the elements from Part II, Chapter 21.3, 21.3, 21.4, 21.5, 21.6, 21.7, and 21.8, 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 Chords—Major Mode

Raised Fourth Scale Degree, Major Mode

A B C

Lowered Seventh Scale Degree, Major Mode

D E F

Raised Tonic Scale Degree, Major Mode

G H I

Raised Second Scale Degree, Major Mode

J K L

Commonly Altered Chords—Minor Mode

Raised Fourth Scale Degree, Minor Mode

A B C

Lowered Second Scale Degree, Minor Mode

D E F

Raised Third Scale Degree, Minor Mode

G H I

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.
- Each additional student alternates patterns beginning with the first or last pitch.
- 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 21.3, 21.4, 21.5, 21.6, 21.7, and 21.8 located on the Oxford Learning Link.
- **Parameters:**
  - Tonal patterns to be selected from Part II, Chapter 21.3, 21.4, 21.5, 21.6, 21.7, and 21.8. 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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