

PART II: CHAPTER 3

Diatonic Steps and Tonic Triad in the Natural Minor Scale; Simple Meters, Undivided Beat

Improvisation Activities

See Appendix D for details

Same or Different—Natural Minor

- **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 3.3. The class or individuals indicate whether the patterns were the same or different.

Same or Different Tonal Patterns (Natural Minor Scale)

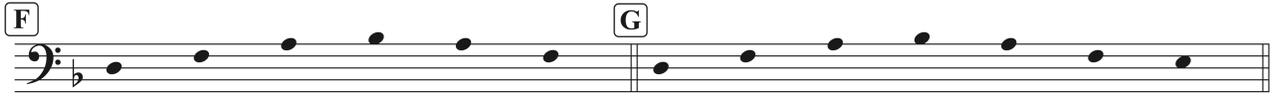
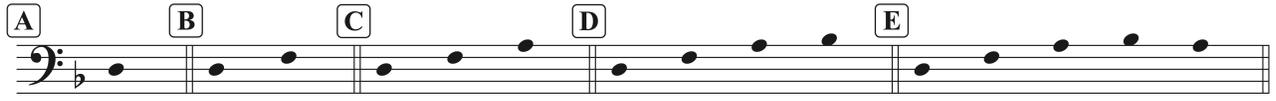
- Variation I: One team improvises on a neutral syllable while the other team(s) writes (dictates) each pattern.
- Variation II: Individually practice *Same or Different* using the MP3 tonal files found in Part II, Chapter 3, located on the Oxford Learning Link.
- **Parameters:**
 - Tonal patterns to be selected from Part II, Chapter 3.3.
 - 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.

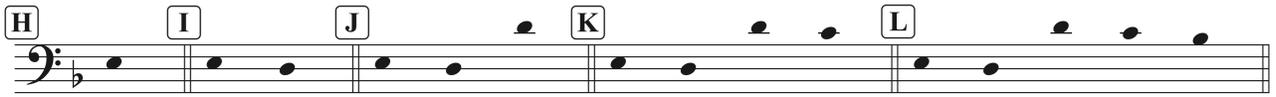
Add A Pitch—Natural Minor

- **Process:**
 - Divide class into teams of 5-8. Using tonal syllables/neutral syllable, and patterns from Part II, Chapter 3.3, 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 natural minor scale; Student C echoes the pitches sung by Student A and B and adds a different pitch in the natural 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 (Natural Minor Scale)



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 3.3.
 - 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—Natural Minor

- **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 3.3. 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.

Tonal Patterns with One Change



Tonal Patterns in Retrograde

- Variation I: Using the pitches in the natural minor scale, incorporate at least one skip (m3, M3, P4, P5) from the tonic triad in either direction (↑ ↓) and a step (M2). 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.

Tonal Variation I

- Variation II: Listen to each tonal pattern. After each pattern improvise a different pattern incorporating the indicated parameters in the natural minor scale.

Tonal Variation II

- Passing tone + Interval (M3, m3, P5, P4) in Tonic Triad.

Call

Response

- Upper Neighbor Tone + Interval (M3, m3, P5, P4) in Tonic Triad.

Call

Response

- Lower Neighbor Tone + Interval (M3, m3, P5, P4) in Tonic Triad.

Call

Response

- Passing Tone + Neighbor Tone + Interval (M3, m3, P5, P4) in Tonic Triad.

Call

Response

- Variation III: The instructor/Student A sings a call from Part II, Chapter 3.3; the entire class reproduces the same pattern as closely as possible (including accents, articulation and/or dynamics.) or repeats the pattern in retrograde (reverse). The instructor or a different team member sings a new call and the class reproduces the same pattern or the pattern in retrograde.

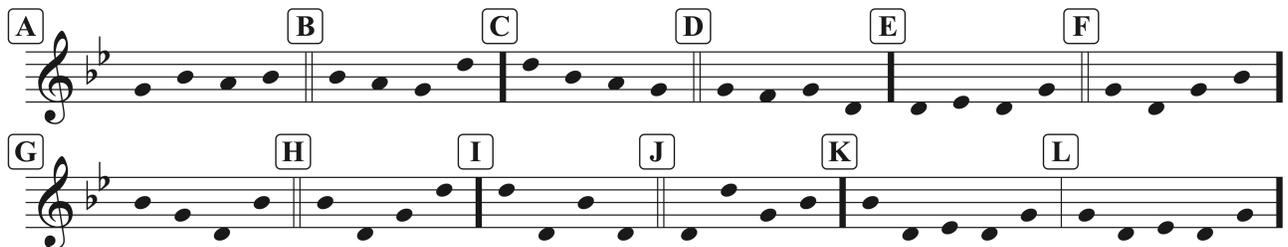
Call and Response, cont.

- 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.¹
- 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 3, located on the Oxford Learning Link.
- **Parameters:**
 - Tonal patterns to be selected from Part II, Chapter 3.3. The instructor designates the tonality (major, minor, modal), tonal functions (major/minor pentachord, major/minor scale, 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).²

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

Pass the Pattern—Natural Minor

- **Process:**
 - Basic: Divide class into teams of 5-8 individuals. Using the elements from Part II, Chapter 3.3, 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 **first** pitch sung by Student B. Each additional student alternates patterns beginning with the first or last pitch.



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

¹ Dimhoff. *Improvisation games*.

² Edwin Gordon, *Basics of Vocal and Instrumental Harmonic Improvisation* (Chicago: GIA Publications, 2013), 11–12; Azzara and Grunow, iv–v. See page 12 for definition of macro and micro beat.

Pass The Pattern, cont.

- Variation II: Using the pitches in the minor pentachord, the statement (3-6 pitches) and response must incorporate (a) a passing tone, (b) an ascending or descending interval (M3, m3, P5) in the tonic triad in la minor (la—do—mi) or the tonic triad in do minor (do—me—so) and (c) a variety of ascending and descending steps (M2, m2). The response starts on either the last pitch or the first pitch of the statement as designated above.
- Variation III: Using the pitches in the natural minor scale, the statement (5-6 pitches) and response must incorporate (a) an upper neighbor or lower neighbor tone, (b) an ascending or descending interval (m3, M3, P5) in tonic triad (root position) and (c) a variety of ascending and descending steps (M2, m2). The response starts on either the last pitch or the first pitch of the statement as designated above.
- Variation IV: Using only the pitches in the minor tonic triad, the statement (4-6 pitches) and response must incorporate the pitches found in the first inversion (me—so—do[|] or do—mi—la[|]). The response starts on either the last or the first pitch of the statement as designated above. Incorporate the me—do[|] (do minor) or do—la[|] (la minor) ascending and descending intervals when possible.
- Variation V: Using only the pitches in the minor tonic triad, the statement (4-6 pitches) and response must incorporate the pitches found in the second inversion (so_|—do—me or mi_|—la—do). Start on either the last pitch or the first pitch of the statement as instructed. Incorporate the so_|—me (do minor) or mi_|—do (la minor) ascending and descending intervals when possible.
- Variation VI: Using the pitches in the natural minor scale, 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 triad with either a so_|—do[|] (do minor) or mi_|—la[|] (la minor) and (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 VII: Individually practice *Pass the Pattern* using the MP3 tonal files found in Part II, Chapters 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 3.3; known elements include: natural minor scale, seconds, and tonic triad intervals in do minor (do[|] and so_|) or la minor (la[|] and mi_|).
 - The instructor or team leader sets the tempo (one pitch per pulse) and establishes tonality.

Pass the Pattern—Melodic Improvisation—Natural Minor

- Integrate rhythms in Simple Meter from Part I, Chapters 1 into the tonal parameters for *Pass The Pattern*.
 - Practice echoing the melodic patterns, B1-B20 found in Part II, Chapter 3.3.
 - 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.

