

## PART II: CHAPTER 19

### Other Diatonic Triads and Seventh Chord in Major and Minor Modes

#### Improvisation Activities

See Appendix D for details

#### Pass the Pattern—Other Diatonic Triads in Major and Minor Modes

- **Process:**
  - Basic: Divide class into teams of 5-8 individuals. Using the elements from Part II, Chapter 19.3 (Major) and 19.7 (Minor), 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.

#### Major Mode

Supertonic Chord Tones

Mediant Chord Tones

Submediant Chord Tones

Leading Tone Chord Tones

#### Minor Mode

Supertonic Chord Tones

Mediant Chord Tones

Submediant Chord Tones

Leading Tone Chord Tones

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.
- Variation II: One team improvises on a neutral syllable while the other team(s) writes (dictates) each pattern.
- Variation III: Individually practice *Pass the Pattern* using the MP3 tonal files found in Part II, Chapter 19.3 (Major) and 19.7 (Minor), located on the Oxford Learning Link.
- **Parameters:**
  - Tonal patterns to be selected from Part II, Chapter 19.3 (Major) and 19.7 (Minor); known elements include: minor scales, 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).

**Ostinato Groove—Tonal**

- **Process:**
  - Divide class into teams of 4-8 individuals. Student A sings a repeated four-measure tonal ostinato on tonal syllables. The first measure must contain pitch elements in the tonic triad and non-harmonic tones, the second and third measures contains pitch elements in the indicated chords, and the fourth measure contain pitch elements in the V/V<sup>7</sup> 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 four-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.

Major Mode—Supertonic Chord Tones

Parameters:

Tonic Chord Tones  
Non-Harmonic Tones

Subdominant  
Chord Tones

Supertonic  
Chord Tones

Dominant Chord Tones  
Resolved to Tonic Chord Tone

The musical notation shows four improvisors (1-4) in G major (two sharps). The notation is organized into four columns corresponding to the parameters: Tonic Chord Tones / Non-Harmonic Tones, Subdominant Chord Tones, Supertonic Chord Tones, and Dominant Chord Tones Resolved to Tonic Chord Tone. Each improvisor's line shows a sequence of notes across these four measures.

Major Mode—Submediant Chord Tones

<i>Parameters:</i>	<i>Tonic Chord Tones Non-Harmonic Tones</i>	<i>Submediant Chord Tones</i>	<i>Subdominant Chord Tones</i>	<i>Dominant Chord Tones Resolved to Tonic Chord Tone</i>
Improvisor 1				
Improvisor 2				
Improvisor 3				
Improvisor 4				

Practice improvising with Mediant and Diatonic Seventh Chord Tones in the Major Mode.

Minor Mode—Supertonic Chord Tones

<i>Parameters:</i>	<i>Tonic Chord Tones Non-Harmonic Tones</i>	<i>Subdominant Chord Tones</i>	<i>Supertonic Chord Tones</i>	<i>Dominant Chord Tones Resolved to Tonic Chord Tone</i>
Improvisor 1				
Improvisor 2				
Improvisor 3				
Improvisor 4				

Minor Mode—Submediant Chord Tones

<i>Parameters:</i>	<i>Tonic Chord Tones Non-Harmonic Tones</i>	<i>Submediant Chord Tones</i>	<i>Subdominant Chord Tones</i>	<i>Dominant Chord Tones Resolved to Tonic Chord Tone</i>
Improvisor 1				
Improvisor 2				
Improvisor 3				
Improvisor 4				

Practice improvising with Mediant and Diatonic Seventh Chord Tones in the Minor Mode.

Ostinato Groove, cont.

- 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 18.3.

*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"> <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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