

## Got Galumph? Technology Rescues the Long Lost Art of Improvisation

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### 1) Improvising on a Traditional Folk Melody

**Example: *Heigh Ho! Nobody Home, English Round***

#### Strategies

- Galumph with E minor scale
  - A way to enliven the ear, hands, and mind to the scale (alapa of Indian raga as inspiration)
  - Partner or group improvisation or use pre-recorded disk with empty spaces for improvisation
- Create an ensemble: bass line and ostinati framed around the melody (percussion: optional)
- Record the bass line and percussion part: use for individual and/or group improvisation: Round Robin
- Improvise using the 2-measure ostinati as rhythmic and melodic framework
  - Use pre-recorded disk with ostinati inserts

#### Other

- Improvise accompaniments from harmony

<p><b><u>Bass Line</u></b> Voice: Jazz Guitar</p>
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#### Other

- Ear Training: Listen to peers' galumphs to determine the type of pattern used
- Use galumphs as a springboard to composition; students record their galumphs as "sketches" for compositions

### 3) **Critical Listening: *Peace Piece* by Bill Evans**

**Example:** Improvisation with a harmonic ostinato accompaniment

#### Strategies

- Critical listening to identify elements of improvisation
- Identification and discussion of elements of improvisation with individual student or group
- Record the ostinato accompaniment (or instructor pre-records)
- Improvise applying the elements discussed above

#### Other

- Create other harmonic ostinati for improvisation

### 4) **Improvising on a Classic Melody**

**Example:** *Nocturne in Bb Minor, Op. 1, No. 1, Frédéric Chopin*

#### Strategies

- Student records the accompaniment on one track
- Analyze the melody: operatic melody with *fioritura*, portato, operatic sighs
- Improvise using scale, arpeggios, etc.

#### Other

- Apply to other classical pieces
- Use as an aid to memorization; skill of improvisation provides security in performance

### 5) **Introducing a Repertoire Piece through Harmonic Improvisation**

**Example:** *Full Moon Rising, Dennis Alexander*

#### Strategies

- Introduce harmonic progression noting sequential pattern
- Record the accompaniment with a style and auto-bass accompaniment
- Improvise using only chord tones
- Find a motive for the first 2 measures (use both non-chord and chord tones; experiment with starting on different tones of the seventh chord, e.g., R, 3, 5, 7)
- Melodic sequence of motive
- Individual, partner, and group improvisation

#### Other

- Sight-read the actual piece using the recorded auto-bass accompaniment
- Analyze sequential patterns of melody

### 6) **Creating a Musical Painting**

#### Strategies

- Free improvisation: find a title, a mood, or a feeling to use as an inspiration for an improvisation

- Framework: experiment with the sound of the piano and the different elements of music to create an original “musical painting” that expresses your title.
- Non-judgmental: focus is NOT on creating a “good” or “right” improvisation
- Record and listen to your improvisation: reflect/discuss how you used different music elements and the piano

## 7) **It Only Takes Two Chords!**

**Example:** Improvising with tonic and dominant using auto-bass accompaniment

### Strategies

- Identify style, meter, harmonic structure
- Record the accompaniment with automatic bass and style
- Improvise motives, phraselets, and phrases
  - Use only chord tones
  - Expand to include non-chord tones
  - Question/Answer phrases; different phrase structures

### Other

- Develop fluency and flexibility by transposing to other keys; use the transpose function on keyboard
- Gradually add in other chords
- Experiment with different styles

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## Discography

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