

UNIT I

Octave adjustments may be necessary.

PART I – REPERTOIRE

In this unit you will develop skills improvising to the partimenti “Passamezzo antico” and “Romanesca” included in “Greensleeves.”

When first learning “Greensleeves,” cover the notation.

1. LISTEN to “Greensleeves” – melody (Track 1) and bass line (Track 2).
2. With the accompaniment (Track 3) SING the melody by ear with words and on a syllable such as “doo” and SING the bass line by ear on “doo.”
3. With the accompaniment (Track 3) PLAY the melody and bass line on your instrument with the appropriate style of articulation. Personalize the tune using expressive phrasing, dynamics, and tonal and rhythmic variation. Listen to an example on Track 4.

Greensleeves
Tracks 1-4


Greensleeves

Melody

Bass Line

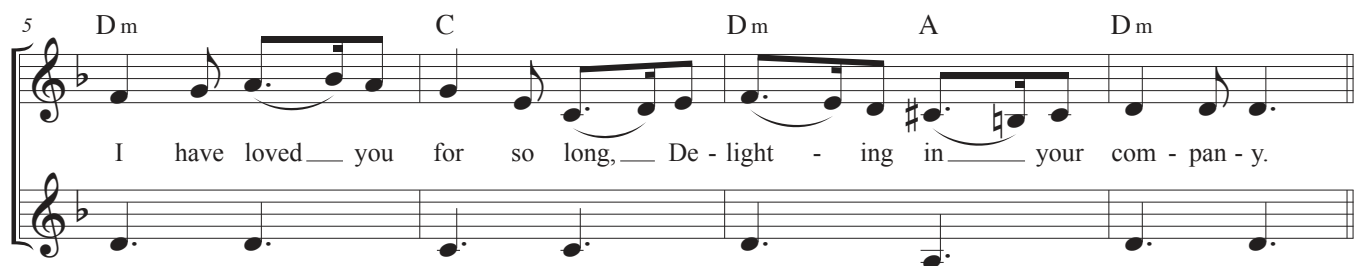
Dm C Dm A

A - las my love___ you do me wrong, to cast me off ___ dis - court - eous - ly; And



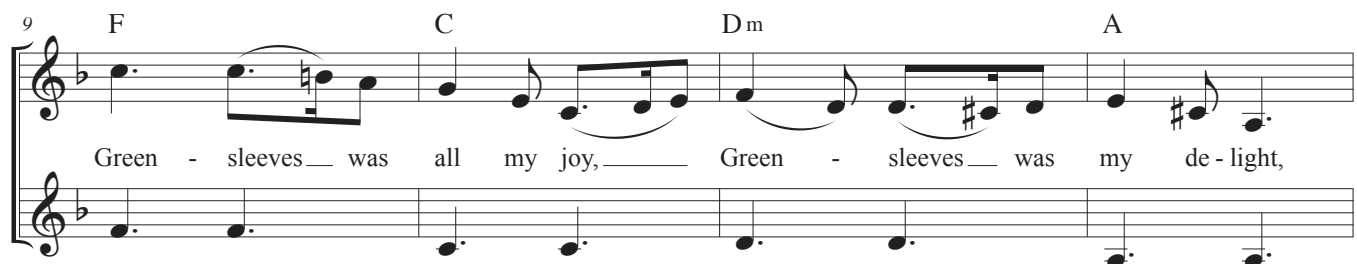
5 Dm C Dm A Dm

I have loved___ you for so long,___ De - light - ing in___ your com - pan - y.



9 F C Dm A

Green - sleeves___ was all my joy,___ Green - sleeves___ was my de - light,



13 F C Dm A Dm

Green - sleeves was my heart of gold,___ And who but my la - dy Green - sleeves.



PART 2 – PATTERNS AND PROGRESSIONS

RHYTHM PATTERNS AND SERIES OF PATTERNS FOR “GREENSLEEVES”

Learn the patterns by ear. Echo the patterns performed on the recording or by your teacher. When first learning the patterns, **cover the notation**.

Echo Rhythm Patterns for “Greensleeves”

Learning these patterns is similar to learning words in a language. Becoming familiar with these patterns will improve your vocabulary for improvising rhythms to this tune.

Greensleeves
Tracks 5-6

1. ECHO the patterns on the syllable “bah” – Track 5.
2. ECHO the patterns with rhythm syllables – Track 6. The rhythm syllables will help you to organize and remember the patterns.
3. ECHO the patterns on your instrument on D-LA. Use the style(s) of articulation appropriate for “Greensleeves.” Tracks 5 and 6.

The number (2) tells how many macrobeats (DU) are in a measure. The symbol (♩) indicates what kind of note is a macrobeat (DU). (♩ = DU; ♪♪ = DU DA DI; ♪♪ = DU TA DI)

Eight numbered musical notation patterns for Greensleeves in 2/8 time. Each pattern is on a single staff with a treble clef and a 2/8 time signature. The patterns are as follows:

- 1. ♩ | ♩ | ♩ | ♩ | ♩ | ♩ ||
- 2. ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ | ♩ ||
- 3. ♩ | ♩ | ♩ | ♩ | ♩ | ♩ ||
- 4. ♩ | ♩ | ♩ | ♩ | ♩ | ♩ ||
- 5. ♩ | ♩ | ♩ | ♩ ||
- 6. ♩ | ♩ | ♩ | ♩ | ♩ | ♩ ||
- 7. ♩ | ♩ | ♩ | ♩ | ♩ | ♩ ||
- 8. ♩ | ♩ | ♩ | ♩ ||

REPEAT AS NECESSARY

TONAL PATTERNS AND HARMONIC PROGRESSIONS

You have just learned to improvise rhythm patterns and phrases of rhythm patterns. Now, learn to improvise tonal patterns and harmonic progressions. Improve your tonal vocabulary by learning the following tonal patterns, first with a neutral syllable and then with solfège.

Learn the patterns by ear. Echo the patterns performed on the recording or by your teacher. When first learning the patterns, **cover the notation**.

Echo Tonal Patterns for “Greensleeves”

(D Minor – Tonic, Subtonic, Dominant, and Mediant;
F Major - Tonic, Dominant, and Submediant)

1. SING the following patterns with the syllable “bum” (Track 9).
2. Then, sing the same patterns with solfège (Track 10).
3. PLAY each pattern on your instrument (Tracks 9 and 10).

Establish Tonality
(Concert Pitch)

Greensleeves
Tracks 9–10

1 Dm

2 C

3 Dm

4 A

5 Dm

6 F

7 C

8 Dm

9 A

10 F

11 C

12 Dm

13 A

14 Dm

REPEAT AS NECESSARY

SING the Root and NAME the Function in D Minor

Greensleeves
Tracks 9–10

1. LISTEN to the tonal patterns performed on Tracks 9 and 10. After each pattern, SING the root of that function using tonal syllables, and immediately identify the harmonic function. In D Minor SING “LA” and “Tonic,” “SO” and “Subtonic,” “MI” and “Dominant,” “DO” and “Mediant,” “DO” and “Tonic,” “SO” and “Dominant,” “LA” and “Submediant.”

2. LISTEN again, and PLAY the roots on your instrument.

In D Minor, Dm = Tonic; C = Subtonic; A = Dominant; F = Mediant. In F Major, F = Tonic; C = Dominant; Dm = Submediant. In minor tonality, a Tonic pattern includes any combination of “LA DO MI”; a Subtonic pattern includes any combination of “SO TI RE”; a Dominant pattern includes any combination of “MI RE TI SI”; a Mediant pattern includes any combination of “DO MI SO.” In Major tonality, a Tonic pattern includes any combination of “DO MI SO”; a Dominant pattern includes any combination of “SO TI RE”; and a Submediant pattern includes any combination of “LA DO MI.”

SOLFÈGE SHOULD ALWAYS BE SUNG—NOT SPOKEN

<p>1</p> <p>Dm</p> <p>“LA” “Tonic”</p>	<p>2</p> <p>C</p> <p>“SO” “Subtonic”</p>	<p>3</p> <p>Dm</p>	<p>4</p> <p>A</p> <p>“MI” “Dominant”</p>
<p>5</p> <p>Dm</p>	<p>6</p> <p>F</p> <p>“DO” D min: “Mediant” F maj: “Tonic”</p>	<p>7</p> <p>C</p> <p>“Subtonic” “Dominant”</p>	<p>8</p> <p>Dm</p> <p>“LA” “Tonic” “Submediant”</p>
<p>9</p> <p>A</p> <p>Dmin: “Dominant”</p>	<p>10</p> <p>F</p>	<p>11</p> <p>C</p>	<p>12</p> <p>Dm</p>
	<p>13</p> <p>A</p>	<p>14</p> <p>Dm</p>	

REPEAT AS NECESSARY

Improvise Tonal Patterns for “Greensleeves” (Tonic, Subtonic, Dominant, and Mediant Functions in D Minor; Tonic, Dominant, and Submediant Functions in F Major)

Greensleeves
Tracks 9–10

1. LISTEN again to the tonal patterns performed on Tracks 9 and 10.
2. After each pattern, IMPROVISE a different pattern with the same harmonic function with a neutral syllable (“bum” – Track 9).
3. After each pattern, IMPROVISE a different pattern with the same harmonic function with solfège (Track 10).
4. After each pattern, IMPROVISE a different pattern with the same harmonic function on your instrument (Tracks 9 and 10).

Example:

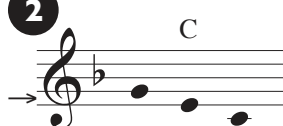
1 LISTEN



IMPROVISE



2 LISTEN



IMPROVISE



Continue with tonal patterns 3 through 14 (Tracks 9–10).

Passamezzo antico and Romanesca

ECHO and IMPROVISE Series of Patterns in D Minor

Improvise a series of patterns to make a harmonic progression in music is like speaking a sentence or phrase in language. **Anticipate** and **predict** the harmonic progression. Where does the harmony go and where might it go?

1. Using the syllable “bum,” ECHO (SING) the series of patterns on Track 11. Then, using the syllable “bum,” ECHO (SING) the series of patterns on Track 12.
2. Using solfège, ECHO (SING) the series of patterns on Track 13. Then, using solfège, ECHO (SING) the series of patterns on Track 14.
3. ECHO the series of patterns on your instrument (Tracks 11–14).
4. After each series of patterns, SING the bass line (roots) using solfège (Tracks 13 and 14).
5. After each series of patterns, PLAY the bass line (roots) on your instrument (Tracks 13 and 14).
6. After each series of patterns, IMPROVISE a different series of patterns over the same harmonic progression using solfège (Tracks 13 and 14), with a neutral syllable (“bum” – Tracks 11–12), and on your instrument (Tracks 11–14).

Greensleeves
Tracks 11–14

Example:
Passamezzo antico (Tracks 11 and 13)

1 LISTEN-ECHO

2 LISTEN-ECHO

Romanesca (Tracks 12 and 14)

3 LISTEN-ECHO

4 LISTEN-ECHO

Chord sequence: F, C, Dm, A, Dm

ROOTS

IMPROVISE

PART 3 – IMPROVISING MELODIC PHRASES

Sing improvised melodies to familiar repertoire.

1. Listen to Track 15. The performer sings the first phrase (antecedent phrase) of “Greensleeves”; instead of continuing with the original second phrase (consequent phrase), you hear an improvised melody that continues the harmonic progression. Listen to all antecedent phrases and improvised consequent phrases.

Greensleeves
Track 15

Example:

Greensleeves

Melody: Dm, C, Dm, A

Improvise: Dm, C, Dm, A, Dm

Melody: F, C, Dm, A

Improvise: F, C, Dm, A, Dm

Greensleeves
Track 16

- Listen to Track 16. After hearing the first phrase (antecedent phrase) of “Greensleeves,” continue the harmonic progression of the tune and sing a second phrase (consequent phrase) that is different from the original melody. Continue in a similar manner with the remaining phrases. (Track 16).
- Perform in a similar manner on your instrument (Track 16).

Now, you try:

Melody

Improvise

Melody

Improvise

Greensleeves
Track 27

- Improvise both antecedent and consequent phrases to the harmonic progression of the tune (Track 27).

PART 4 – LEARNING TO IMPROVISE
TONALLY RHYTHMICALLY EXPRESSIVELY
SEVEN SKILLS

Before you begin the Seven Skills, review “Greensleeves” (Tracks 1–4).

1. SING and PLAY the melody.
2. SING and PLAY the bass line (roots).

Greensleeves
Tracks 1–4,
17

Skill 1

1. Listen to Track 17. The performer improvises rhythm patterns to the bass line of “Greensleeves.” Learn to sing and play this example.

Example:

Greensleeves

Chords for Greensleeves (D minor):
 Line 1: Dm, C, Dm, A, Dm, C, Dm, A, Dm
 Line 2: F, C, Dm, A, F, C, Dm, A, Dm

2. Improvise rhythm patterns to the bass line of “Greensleeves.” SING your improvisation with the neutral syllable “doo,” and then PLAY it on your instrument (Track 17 or 27).

Skill 2

1. Establish tonality in concert D minor and SING each of the parts for the harmonic functions of “Greensleeves” (Tracks 18 and 19).
2. Play each part on your instrument.

Greensleeves
Tracks 17–19,
27

When in a group setting, each student should select a part to sing and play for **Skills 3** and **4**. When performing alone, start with the bass line (chord roots – **Skill 1**) and then be sure to perform **Skills 3** and **4** using the other parts as well.

Examples – 4 Parts:

Passamezzo antico

Greensleeves
Track 18

LA, TI, SI	Dm	C	Dm	A	Dm
MI, SO	MI	SO	MI	MI	MI
DO, RE, TI	DO	RE	DO	TI	DO
Bass Line	LA	SO	LA	MI	LA
	i	VII	i	V	i
	TONIC	SUBTONIC	TONIC	DOMINANT	TONIC

Romanesca

Greensleeves
Track 19

LA, TI, SO, SI	F	C	Dm	A	Dm
MI, SO	MI	SO	MI	MI	MI
DO, RE, TI	DO	RE	DO	TI	DO
Bass Line	DO	SO	LA	MI	LA
	III	VII	i	V	i
	MEDIANT	SUBTONIC	TONIC	DOMINANT	TONIC
	F Major: I	V	vi		
	TONIC	DOMINANT	SUBMEDIANT		

Skill 3

Learn the harmonic rhythm for “Greensleeves” using the pitches from the harmony in Skill 2. SING every part. PLAY these parts on your instrument (Track 27).

Skill 4

Using a neutral syllable (e.g., “doo”), improvise rhythm patterns to the harmonic progression using pitches learned in Skill 2. Select a part and improvise rhythm patterns. Do this with each part. Interact with the melody (#1) and other parts (Track 27). First SING, then PLAY these parts on your instrument. Listen to Track 17 for an example using the bass line.

Greensleeves
Tracks 17, 27

Greensleeves

1 MELODY

Musical notation for the melody of Greensleeves, measures 1-15. The key signature has one flat (Bb) and the time signature is 6/8. The melody is written on a single staff. Chord symbols are placed above the notes: Dm, C, Dm, A, Dm, C, Dm, F, C, Dm, A, F, C, Dm, A, Dm.

2 BASS LINE; IMPROVISE RHYTHM

Musical notation for the bass line of Greensleeves, measures 1-15. The key signature has one flat (Bb) and the time signature is 6/8. The bass line is written on a single staff with a slash through the notes to indicate improvisation. Chord symbols are placed above the notes: Dm, C, Dm, A, Dm, C, Dm, A, Dm, F, C, Dm, A, Dm, F, C, Dm, A, Dm.

3 IMPROVISE RHYTHM

Musical notation for improvising rhythm for Greensleeves, measures 1-15. The key signature has one flat (Bb) and the time signature is 6/8. The notation shows a slash through the notes to indicate improvisation. Chord symbols are placed above the notes: Dm, C, Dm, A, Dm, C, Dm, A, Dm, F, C, Dm, A, Dm, F, C, Dm, A, Dm.

4 IMPROVISE RHYTHM

Dm C Dm A Dm C Dm A Dm

9 F C Dm A F C Dm A Dm

5 IMPROVISE RHYTHM

Dm C Dm A Dm C Dm A Dm

9 F C Dm A F C Dm A Dm

Skill 5

Greensleeves
Track 20

1. Listen to Track 20. The performer improvises tonal patterns to the harmonic progression using macrobeats. Learn to sing and play this example.

Example:

Dm C Dm A Dm C Dm A Dm

9 F C Dm A F C Dm A Dm

Greensleeves
Tracks 20, 21,
27

2. Using macrobeats improvise (SING, then PLAY on your instrument) tonal patterns to the harmonic progression (Track 20 or 27).

Skill 6

1. Listen to Track 21. The performer improvises tonal patterns and rhythm patterns to the harmonic progression. Learn to sing and play this example.

Example:

Musical notation for Example 1, Greensleeves. The piece is in 6/8 time and the key of D minor. The harmonic progression is: Dm, C, Dm, A, Dm (measures 1-5); C, Dm, A, Dm, F, C (measures 6-11); Dm, A, F, C, Dm, A, Dm (measures 12-18).

2. Improvise (SING, then PLAY on your instrument) tonal patterns and rhythm patterns to the harmonic progression (Track 21 or 27).

Skill 7

1. Listen to Track 22. The performer improvises by decorating and embellishing the melodic material in **Skill 6**. Learn to sing and play this example.

Greensleeves
Tracks 21, 22,
27

Example:

Musical notation for Example 2, Greensleeves. The piece is in 6/8 time and the key of D minor. The harmonic progression is: Dm, C, Dm, A, Dm (measures 1-5); C, Dm, A, Dm, F, C (measures 6-11); Dm, A, F, C, Dm, A, Dm (measures 12-18).

2. Decorate and embellish the melodic material in **Skill 6**. Improvise melodies to the harmonic progression (Track 22 or 27). Learn to SING and PLAY the solos provided (Tracks 23, 24, 25, and 26).

IMPROVISE to “Greensleeves” (Track 27). See page vi for suggestions about developing meaningful improvisations.

Greensleeves
Tracks 22–27

PART 5 – READING AND WRITING

Rhythm Writing

1. Write the patterns from page 2 and notate improvised patterns. Establish meter and remember to group the notes into patterns and phrases before writing them.

1 ———— | ———— | ———— || 2 ———— | ———— ||

3 ———— | ———— || 4 ———— | ———— ||

5 ———— | ———— || 6 ———— | ———— ||

7 ———— | ———— || 8 ———— | ———— ||

2. Write the series of patterns from page 4 and notate an improvised series of patterns.

1 ———— | ———— | ———— | ———— ||

2 ———— | ———— | ———— | ———— ||

3 ———— | ———— | ———— | ———— ||

4 ———— | ———— | ———— | ———— ||

Tonal Writing

1. Write the patterns and chord symbols from page 5 and notate improvised patterns.

14 numbered musical staves (1-14) for pattern writing. Each staff begins with a treble clef and a key signature of one flat (Bb). The staves are arranged in a grid: 1-4 in the first row, 5-8 in the second, 9-12 in the third, and 13-14 in the fourth. Each staff has a right-pointing arrow at the beginning, indicating the starting point for writing.

2. Write the series of patterns and chord symbols from pages 8 and 9 and notate an improvised series of patterns for the progression.

4 numbered musical staves (1-4) for pattern writing. Each staff begins with a treble clef and a key signature of one flat (Bb). The staves are arranged vertically. Each staff has a right-pointing arrow at the beginning, indicating the starting point for writing.

IMPROVISE – READ – COMPOSE

READ “Greensleeves” and IMPROVISE to the harmonic progression (Track 27). SING and PLAY the melody and/or bass line on your instrument. Also, COMPOSE other melodies using the harmonic progression indicated and the tonal and rhythm vocabulary that you have learned.

Greensleeves

1 MELODY

Musical notation for the melody of Greensleeves, measures 1-12. The key signature is one flat (Bb) and the time signature is 6/8. The melody is written on a single staff with treble clef. Chords are indicated above the notes: Dm, C, Dm, A, Dm, C, Dm, F, C, Dm, A, F, C, Dm, A, Dm.

2 BASS LINE

Musical notation for the bass line of Greensleeves, measures 1-12. The key signature is one flat (Bb) and the time signature is 6/8. The bass line is written on a single staff with bass clef. Chords are indicated above the notes: Dm, C, Dm, A, Dm, C, Dm, A, Dm, F, C, Dm, A, F, C, Dm, A, Dm.

3 IMPROVISE

Musical notation for the improvise section of Greensleeves, measures 1-12. The key signature is one flat (Bb) and the time signature is 6/8. The notation consists of two staves with treble clef. The notes are replaced by diagonal slashes, indicating improvisation. Chords are indicated above the staves: Dm, C, Dm, A, Dm, C, Dm, A, Dm, F, C, Dm, A, F, C, Dm, A, Dm.

4 COMPOSE

Musical notation for the compose section of Greensleeves, measures 1-12. The key signature is one flat (Bb) and the time signature is 6/8. The notation consists of two staves with treble clef. The staves are empty, indicating a space for composition. Chords are indicated above the staves: Dm, C, Dm, A, Dm, C, Dm, A, Dm, F, C, Dm, A, F, C, Dm, A, Dm.

PART 6 – LEARNING SOLOS

Listen to Tracks 23–26. The performers play an interpretation of the melody followed by an improvised solo. Learn to sing and play the solo performed on the recording. Use the space provided to notate solos. Analyze the solos for vocabulary and ideas to incorporate into your own improvised solos. See page vi for suggestions about developing meaningful improvisations. Perform with the accompaniment on Track 27.

Greensleeves
Tracks 23–27

Greensleeves

The musical score for Greensleeves is presented in two parts: a melody and a guitar accompaniment. The melody is written on a single staff in 6/8 time, starting with a treble clef and a key signature of one flat (B-flat). The guitar accompaniment is written on a single staff in the same time and key signature, with a 6/8 time signature. The melody consists of 27 measures, and the guitar accompaniment consists of 27 measures. The melody is written in a single line, and the guitar accompaniment is written in a single line. The melody is written in a single line, and the guitar accompaniment is written in a single line. The melody is written in a single line, and the guitar accompaniment is written in a single line.

Melody:

Measures 1-5: Dm, C, Dm, A, Dm
Measures 6-10: C, Dm, A, Dm, F, C
Measures 11-15: Dm, A, F, C, Dm, A, Dm
Measures 16-20: Dm, C, Dm, A, Dm
Measures 21-25: C, Dm, A, Dm, F, C
Measures 26-27: Dm, A, F, C, Dm, A, Dm

Guitar Accompaniment:

Measures 1-5: Dm, C, Dm, A, Dm
Measures 6-10: C, Dm, A, Dm, F, C
Measures 11-15: Dm, A, F, C, Dm, A, Dm
Measures 16-20: Dm, C, Dm, A, Dm
Measures 21-25: C, Dm, A, Dm, F, C
Measures 26-27: Dm, A, F, C, Dm, A, Dm

