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CD TRACKS

TRACK	DESCRIPTION	TRACK	DESCRIPTION
1	First Ride (Eugene Friesen/Tim Ray)	27	E Progression
2	Night Sounds	28	A Progression
3	Waterphone	29	D Progression
4	Opening Box of Chocolates	30	G Progression
5	C Drone Improv Demo	31	D/F Dorian Improv Demo
6	C Drone	32	D/F Dorian
7	F Drone	33	G/B \flat Dorian
8	B \flat Drone	34	C/E \flat Dorian
9	E \flat Drone	35	G \sharp /B Dorian
10	A \flat Drone	36	C \sharp /E Dorian
11	D \flat /C \sharp Drone	37	F \sharp /A Dorian
12	G \flat /F \sharp Drone	38	E and G Phrygian
13	B Drone	39	Hocketing # 1
14	E Drone	40	Hocketing # 2
15	A Drone	41	Hocketing # 3
16	D Drone	42	Hocketing # 4
17	G Drone	43	Hocketing # 5
18	C Progression Improv Demo	44	C Harmonic Minor Etude in G (Figure 9.6)
19	C Progression	45	Mode of Melodic Minor Progression (Figure 9.11)
20	F Progression	46	Double Harmonic Major Progression (Figure 9.16)
21	B \flat Progression	47	Blues Play-Along (Figure 12.1)
22	E \flat Progression	48	II V I Improv Play-Along in Major (Figure 15.8)
23	A \flat Progression	49	II V I Improv Play-Along in Minor (Figures 15.10 and 15.14)
24	D \flat /C \sharp Progression		
25	G \flat /F \sharp Progression		
26	B Progression		

INTRODUCTION FOR TEACHERS

Classical players today work in a world that is vastly different from the world our teachers lived in and prepared for. And our students will inhabit a musical world that is far different than our own.

With the growing prevalence of sounds, instruments, and styles from the world over, the tastes of contemporary listeners change quickly. Our students, even the most diligent, are not immune from the listening habits of their peers and are themselves deluged by a new world of music through games, radio, television, and the Internet.

Music that may have inspired us to become musicians—music from the noble pantheon of Western composers and beyond—is today simply one color of the dazzling musical palette surrounding us.

While most responsible teachers have never promised even the most hard-working students a challenge-free musical career, it's even more challenging today. As the listening habits of a diverse audience become increasingly varied, continue to shift quickly with contemporary trends, musicians must become more innovative and creative to expand their repertoires and styles.

Even young students know this. They know the excitement they hear a song from their favorite movie or video game defines their peer group, music that ushers them into

This book was born from three core beliefs. First, **of music through our instruments playfully creative musician.** Throughout this book, engaged to participate with the material regarding play-alongs can be part demonstrated and enjoyed in including you.

Second: A player explore, learn, or music, whether game theory engaged or



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CHAPTER 3

Rhythmic Accompanying

Thus far, we've been emphasizing the intuitive side of playing: finding "the zone." We will be returning to that consistently, but now it's time to begin looking at some elements of musical craft and applying them creatively.

Children love art supplies. When they are first introduced to wonderful things like watercolors, clay, brushes, glitter, markers, and finger paints, they explore them with all their senses. Of course, they are stimulated by the colors, but just as much by the touch, smell, and even taste of them! It is nothing less than a full-body experience—a total immersion into the multi-sensory realm of art. Children's art is not necessarily confined to the paper in front of them; it becomes part of their clothing and their environment (on the walls!), and if you dare to come close, their artistic creation will be all over you, too!

As you play with the elements of music as presented in this book, you will always be invited and expected to discover the sensation of each element in your own way. I will suggest some starting points, but there is no right or wrong way to integrate this learning. Your way will be the best.

Any suggestion regarding the linear sequence of activities is only a suggestion. In the important work of cultivating a child's creativity, and as you reel toward something far more significant than following a prescribed path, your intuition will ultimately be your passer. You are the musician.

I've been talking about rhythm, but only one part of the rhythmic accompaniment.

For the most part, the fun and the few



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Here's an example using C as the root.

The musical score is written for piano in 4/4 time. It consists of three systems of two staves each (treble and bass clef). The chords and notes are as follows:

- System 1:**
 - Measure 1: C- (C4, E4, G4 in treble; F3, C3 in bass)
 - Measure 2: F- (F4, A4, C5 in treble; C3, F3 in bass)
 - Measure 3: Bdim7 (B4, D5, F5, A5 in treble; B3, D3, F3, A3 in bass)
 - Measure 4: D-7b5/C (D4, F4, Ab4, C5 in treble; C3, F3 in bass)
 - Measure 5: C- (C4, E4, G4 in treble; F3, C3 in bass)
- System 2:**
 - Measure 6: AbMaj7 (Ab4, C5, Eb5, Gb5 in treble; Ab3, C3 in bass)
 - Measure 7: D-7b5 (D4, F4, Ab4, C5 in treble; C3, F3 in bass)
 - Measure 8: G7(b9) (G4, Bb4, D5, F5, Ab5 in treble; G3, Bb3, D3, F3 in bass)
 - Measure 9: Eb+(add9) (Eb4, Gb4, Bb4, D5, F5 in treble; Eb3, Gb3, Bb3, D3 in bass)
 - Measure 10: AbMaj7 (Ab4, C5, Eb5, Gb5 in treble; Ab3, C3 in bass)
- System 3:**
 - Measure 11: F- (F4, A4, C5 in treble; C3, F3 in bass)
 - Measure 12: G7(b9)/F (G4, Bb4, D5, F5, Ab5 in treble; G3, Bb3, D3, F3 in bass)
 - Measure 13: G7sus4,6 (G4, Bb4, D5, F5, Ab5 in treble; G3, Bb3, D3, F3 in bass)
 - Measure 14: G7(b9) (G4, Bb4, D5, F5, Ab5 in treble; G3, Bb3, D3, F3 in bass)
 - Measure 15: Csus4 (C4, F4, G4, C5 in treble; C3, F3 in bass)
 - Measure 16: C- (C4, E4, G4 in treble; F3, C3 in bass)

Fig. 9.5. C Harmonic Minor Tune

Of course, you can use any note of the harmonic minor scale as your tonal root, and some interesting music will result. Here's a piece using the C harmonic minor scale in its fifth mode. In other words, G is our tonal center, but our scale is C harmonic minor. You can play this melody with the play-along on track 44 of the CD and/or improvise your own melodic inventions.

Be wary trying the C harmonic minor scale to improvise on this, but you can take note of other pitches that you enjoy. Of course, you can make your own play-along at your own tempo, in your own preferred style, and in any key.



TRACK 44

The musical score for 'C Harmonic Minor Etude in G' consists of five staves. The first staff begins with a G7 chord, followed by an AbMaj7 chord, and ends with a G7 chord. The second staff starts with an F-7 chord, followed by an EbMaj7#5 chord, a D-7b5 chord, and ends with an F-7 chord. The third staff begins with a G chord, followed by a 'Fine' marking, then a C-(Maj7) chord, and ends with a Bdim7 chord. The fourth staff starts with an AbMaj7 chord, followed by an EbMaj7#5 chord, and ends with an F-7 chord. The fifth staff begins with an EbMaj7#5 chord, followed by an AbMaj7 chord, a D-7b5 chord, and ends with a 'D.C. al Fine' marking.

Fig. 9.6. C Harmonic Minor Etude in G

This is an example of how to use the mode of an interesting scale to create some lovely, surprising, and mysterious music. When you create your own music, there is no limit to how you can mix and match the scales, modes, and keys.

MELODIC MINOR

The melodic minor scale is a minor scale that features two notes raised a half step, requiring the use of accidentals: the sixth and seventh scale degrees.



Fig. 9.7. A Melodic Minor Scale

As was discussed, the sharpened 7th is the third of the dominant chord in that key. The sharpened 6th scale degree has traditionally been used to smooth the scale approach to the raised 7th, the leading tone, and 3rd of the dominant chord. The raised 6th, then, is the difference between the harmonic and the melodic minor scale. The melodic minor does not have that large step, the augmented second—the Arabic-sounding interval between the 7th and 6th.

CHAPTER 10

Pentatonics

Breaking the octave into five notes instead of seven (diatonic scale) or twelve (chromatic scale) creates a melodic scale that can be applied creatively in a variety of harmonic contexts.

The traditional way of creating a pentatonic scale goes like this: Beginning with a root note, rise up by successive fifths until you have five notes.



Fig. 10.1. Rising Fifths

If you place these pitches sequentially within an octave, you have:



Fig. 10.2. G Major Pentatonic

We now have a scale—G major pentatonic, in this case—which includes the following tones: a root, major second, major third, perfect fifth, major sixth, octave. This is a pleasing scale that has created a world of lovely melodies, including, for example, “Amazing Grace”:



Fig. 10.3. “Amazing Grace” in G