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A creative and aural method to teach improvisation as a supplement to horn pedagogy for applied lesson instructors

Daniel Allan Spencer
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A CREATIVE AND AURAL METHOD TO TEACH IMPROVISATION AS A
SUPPLEMENT TO HORN PEDAGOGY FOR APPLIED LESSON INSTRUCTORS

by

Daniel Allan Spencer

An Abstract

Of a thesis submitted in partial fulfillment
of the requirements for the
Doctor of Musical Arts degree
in the Graduate College of
The University of Iowa

May 2013

Thesis Supervisor: Associate Professor Jeffrey Agrell

ABSTRACT

Traditional instrumental pedagogy depends to a large extent on printed method books. This notation-based approach of current horn pedagogy can benefit from a supplementary and complementary method of aural and creative pedagogy, which enhances learning of aural skills, creativity, musicality, and technique on the horn. This document provides a step-by-step guide for applied horn teachers that will provide them with the necessary tools to teach students using aural and improvisatory techniques without musical notation as well as to become more comfortable with improvisation.

Abstract Approved:

Thesis Supervisor

Title and Department

Date

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Graduate College
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CERTIFICATE OF APPROVAL

D.M.A. THESIS

This is to certify that the D.M.A. thesis of

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To Cami and Kalee for being the students who were looking for something different out of their applied music experience and being willing to try something completely new.

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CHAPTER ONE

INTRODUCTION

The spontaneous invention and shaping of music while it is being performed is as old as music itself. The very beginnings of musical practice can scarcely be imagined in any form other than that of instantaneous musical expression – of improvisation.¹

E.T. Ferand, *Improvisation in Nine Centuries of Western Art Music: An Anthology*

Catalyst for the Method

Improvisation has a long-standing tradition in Western music but in current applied horn lessons improvisation is not often deemed an important aspect to complete musical development. There are, however, a number of recent studies that provide evidence of the importance of improvisation as a teaching tool. When looking at books and methods for teaching improvisation there are a limited quantity of publications in the field but none that focus on applied horn lessons. The history of improvisation as a standard aspect of Western music, studies showing the usefulness of improvisation in music teaching, the lack of published books or methods for horn applied lessons, as well as my own personal teaching experience has led me to create a step-by-step method for introducing improvisation to both the novice teacher and student.

¹ E.T. Ferand, *Improvisation in Nine Centuries of Western Music*, Cologne:

History of Improvisation

There are many music traditions in Western folk and popular styles where music is created without the use of music notation and where improvisation and aural interpretation are all-important.² Improvisation and an aural approach to pedagogy was an important part of Western art music from medieval times up until the middle of the nineteenth century, according to the foremost expert in the history of improvisation, Ernest Ferand:

There is scarcely a single field in music that has remained unaffected by improvisation, scarcely a musical technique or form of composition that did not originate in improvisatory performance or was not essentially influenced by it. The whole history of the development of music is accompanied by manifestations of the drive to improvise.³

Improvisation, as an essential skill for musicians, co-existed with the ability to read music notation in early Western Music. Systems of notation arose fairly early in Western civilization. Although there were forms of notation as far back as the Mesopotamian culture of 2000 B.C.⁴ and Ancient Greece from the 6th century B.C.,

² Robin Moore, "The Decline of Improvisation in Western Art Music: An Interpretation of Change," *International Review of the Aesthetics and Sociology of Music* 3.1 (1992): 61-84.

³ Ferand, 5.

⁴ Anne Kilmer, "Mesopotamia," *Grove Music Online*, Oxford Music Online, Oxford University Press, Web. 24 Jan. 2013, <<http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/18485>>.

music notation fell into disuse later around the end of the Roman Empire.⁵ One of the earliest European examples of musical notation is attributed to Notker of St. Gall in the 9th century, who used signs called neumes, to notate plainchant.⁶ This type of early notation showed the contours of the melody, which was useful to someone who already knew the melody, but was of little use to someone not familiar with it. Development of notational systems in the Middle Ages was in response to the need to record liturgical music.⁷

In the early 11th century, Guido of Arezzo introduced a new system based on a staff, which was adopted widely and relatively quickly because it made reading notation much easier and more exact than the old neume system.⁸ Guido used four parallel horizontal lines to indicate exact pitch, later this expanded to the current five lines by the 16th century. The staff system indicated pitch. The development of shaping notes

⁵ Thomas J. Mathiesen, et al, "Greece," *Grove Music Online, Oxford Music Online*, Oxford University Press, Web, 24 Jan. 2013, <<http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/11694pg1>>.

⁶ Richard L. Crocker, et al, "Sequence (i)," *Grove Music Online, Oxford Music Online*, Oxford University Press, Web, 24 Jan. 2013, <<http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/25436>>.

⁷ Ian D. Bent, et al, "Notation," *Grove Music Online, Oxford Music Online*, Oxford University Press, Web, 24 Jan. 2013, <<http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/20114pg4>>.

⁸ J. Smits van Waesberghe, "The Music Notation of Guido of Arezzo," *Musica Disciplina*, Vol. 5, 1951, 16.

differently to represent different rhythmic values was standardized by the 14th century, with barlines becoming standardized in the end of the 17th century.⁹

As notation systems developed and expanded use and influence, improvisation was still very important in Western art music. This started to change around the mid-19th century. Many iconic composers of the Baroque, Classical, and Romantic eras such as J.S. Bach, Mozart, Beethoven, Brahms, Chopin, Robert and Clara Schumann, Mendelssohn, Schubert, Liszt, Franck, and Saint-Saëns were known as expert improvisers.¹⁰ Numerous books and treatises on improvisation practice, such as those by Quantz, Hummel, and Czerny, evidences the importance of the pedagogy of improvisation among musicians of those eras.¹¹ However, music study and performance were limited to the courts, and knowledge and skills were largely passed on aurally.¹²

Instrumental music education in conservatories began at the end of the 18th century, like the Paris *Conservatoire*, which opened in 1795. These conservatories provided a new way for the middle class to acquire music skills and traditions. In the conservatories, notation began to assume increasing importance in pedagogy along with the “gradual replacement of the patronage musician ... the middle class performer.”¹³

⁹ Bent.

¹⁰ Robin Moore, “The Decline of Improvisation in Western Art Music: An Interpretation of Change,” *International Review of the Aesthetics and Sociology of Music* 23.1 (June 1992): 62-63.

¹¹ Christopher Azzara, “Improvisation,” in Colwell, Richard, and Richardson, Carol, *The New Handbook of Research on Music Teaching and Learning*, Oxford University Press, 2002, p. 176.

¹² Moore, 71.

¹³ Moore, 71.

The Paris Conservatory's horn teachers produced a plethora of method books in the first half of the 19th century, including Duvernoy's *Méthode pour le Cor* in 1803, Dominich's *Méthode de Premier et de Second Cor* in 1807, Dauprat's *Méthode de Cor Alto et Cor Basse* in 1824, Meifred's *Méthode pour le cor chromatique ou à pistons* in 1840, and Gallay's *Méthode pour le Cor* in 1842.¹⁴ These and subsequent methods used notation-based exercises to lead the player through a program of technical development, while improvisation did not play a part. Performance practices in the 19th century thus moved away from personal interpretation and toward reliance upon the authority of experts such as composers, teachers, conductors, method books, and scores.¹⁵

By the 20th century, the role of improvisation in Western art music had decidedly declined. Reemerging interest in teaching improvisation began in the 1940s, especially with young children.¹⁶ Dalcroze's and Orff *Schulwerk* are two prominent approaches where improvisation plays a central role in music education.

Jacques Dalcroze (1865-1950) had an approach to music education that led him to use movement with music. He called his approach eurhythmics, from the Greek roots *eu* and *rhythmos* meaning good flow.¹⁷ Dalcroze focused on three aspects for teaching well-developed musicianship: solfège, eurhythmics, and improvisation.¹⁸ "Jacques-Dalcroze

¹⁴ Kayla Nelson, <http://hornhistory.com/pedagogy.htm>; accessed 1-12-13.

¹⁵ Moore, 73.

¹⁶ Azzara, 176.

¹⁷ Virginia Mead, "More than Mere Movement Dalcroze Eurhythmics," *Music Educators Journal* 82.4 (1996): 38-41.

¹⁸ Mead, 39.

thought of improvisation as basic to life, as an expression of life, and as life itself.”¹⁹

Virginia Mead wrote of Dalcroze’s use of improvisation in her article in the *Music*

Educators Journal:

[Dalcroze] encouraged his students to discover the music within themselves and to express themselves musically through keyboard improvisation as they might express an idea through speech, an emotion through gesture, or a picture through painting. (This idea of music teaching, so often ignored, can be the real awakening of musical understanding and interest in students).²⁰

Carl Orff (1895-1982) was a German orchestral conductor and composer who was influenced by the Dalcroze method.²¹ This led to his founding of the Günther Schule in 1925 in Munich, where students performed improvised music and dance.²² Orff’s experiences at the school were captured in five volumes published 1930-33 called *Das Schulwerk – Musik für Kinder*.²³ The books comprise a practical guide for teachers to learn about music by improvising music. *Schulwerk* makes use of improvisation in rhythm, movement, and pentatonic scales.²⁴ In the Orff classroom, students use improvisation in almost every activity, helping to create a personal relationship to the musical concepts that are taught. Susan Banks writes of the student’s investment in music

¹⁹ R. M. Abramson, “Dalcroze-based improvisation,” *Music Educators Journal*, 66.5 (1980): 68.

²⁰ Mead, 38.

²¹ Janice Thresher, “The Contributions of Carl Orff to Elementary Music Education,” *Music Educator’s Journal* 50.3 (Jan. 1964): 43.

²² Thresher, 43.

²³ Thresher, 43.

²⁴ Judith Thomas, “Orff-Based Improvisation,” *Music Educators Journal* 66.5 (Jan., 1980): 58.

in her article “Orff-Schulwerk Teaches Musical Responsiveness” in the *Music Educator Journal*:

The more a child invests of him or herself in an activity, the more meaningful it will be. Orff compositions are created in whole or in part by the children involved and therefore have greater personal meaning for them.²⁵

The goal of the Orff-Schulwerk approach is to try and create a genuine aesthetic experience in music, often accomplished through the synthesis of different musical concepts using improvisation. The use of improvisation in this way helps to create enjoyment for the student in a responsive mode, motivating the student to participate in more musical experiences and learn musical skills and concepts.²⁶

The Manhattanville Music Curriculum Project, MMCP, ran from 1965 to 1970 and sought an alternative approach to contemporary music education practices in response to the problem of progressive attrition in students. The MMCP’s practice was that musical understanding came from personal musical experiences, exploring musical ideas and “feelings that give direction to their musical explorations.”²⁷ “The MMCP valued the processes of critical and reflective thought. In this view, knowing is a process of active construction and not just the passive acquisition of information and facts.”²⁸ In essence, the MMCP study emphasized the importance of experiencing music in the

²⁵ Susan Banks, “Orff-Schulwerk Teaches Musical Responsiveness,” *Music Educators Journal* 68.7 (Mar., 1982): 42-43.

²⁶ Banks, 43.

²⁷ Lenore Pogonowski, “A Personal Retrospective on the MMCP,” *Music Educators Journal* 88.1 (July 2001): 26.

²⁸ Pogonowski, 26.

classroom, in personal and creative ways, to best understand music and to foster interest in it. The MMCP found that the teacher's role should be to set up musical situations and challenges where the student can learn, rather than to simply deal out facts. The teacher is to act as a guide, a resource, and a model — someone who stimulates creative activity in the student.

It is not the teacher's prerogative to impose judgments but rather to cultivate them. The teacher's function is to stimulate, not dominate, to encourage, not control, to question far more than answer. Discovery may be guided but never dictated.²⁹

The MMCP study, as detailed in two documents, *MMCP Synthesis* and *MMCP Interaction*, suggested that to engage and motivate students, and thus combat widespread attrition in students studying instruments, a music curriculum needed to complement traditional training where students only listen to the great works from the past with opportunities for personal and expressive creative music in the present.

If [students] develop a view of music as a continuing art and a way of knowing, they have gained the substance and enthusiasm for continued personal discovery and growth that will enable them to deal with the ever-changing nature of music and of society throughout their lives.³⁰

As the MMCP found in the 1960s, a true comprehensive musicianship needs to include both the study of traditional repertoire and a balance of elements and learning procedures from aural tradition. Jeffrey Agrell's *Improvisation Games for Classical Musicians*, includes a chart listing some of the contrasting and complementary features of

²⁹ Ronald Thomas, *MMCP Synthesis*, Bardonia, NY: Media Materials, 1971, 21.

³⁰ Pogonowski, 27.

both traditions.³¹ The side that is the basis for traditional music education is termed the literate tradition, which is based on notated music and writings about music. What's important here is the accurate re-creation of printed scores. The player is a "consumer" of music that was created by someone else. Instrumental pedagogy in this tradition is highly successful at teaching correct and efficient playing habits on the instrument and preparing the player to participate in ensembles like band, orchestra, and chamber music, as well as playing solos from the repertoire. Advantages include a vast body of literature and a wealth of pedagogical material. Possible shortcomings of the literate tradition include the lack of opportunity to create one's own music, not feeling comfortable to play at all without a printed score as a source, being dependent on set ensembles for playing opportunities, the lack of practical understanding of the theory behind the notes, and no or minimal ability to play by ear, compose, or improvise.

The other side of comprehensive musicianship, as described in Jeffrey Agrell's chart, is the aural tradition. Important here is the ability to spontaneously create music with coherent melody, rhythm, harmony, and form, as well as the ability to play a familiar tune by ear. The player is a creator, the producer of the music, not just a consumer. Imagination and invention are essential virtues of this approach. Mistakes are seen as opportunities to discover something new, and essential to the process of experimentation and exploration. The aural approach fosters versatility, flexibility and adaptability. Self-expression is an integral part of this experience, and the process is thus highly motivating and engaging. The player develops the ability to create their own music for their own tastes and needs and is not dependent on existing literature. Disadvantages

³¹ Jeffrey Agrell, *Improvisation Games for Classical Musicians*, Chicago: GIA Publications, 2007, 281-283.

to the aural tradition are that it is daunting for both teachers and students who have only had experience with the literate tradition, creative music sessions can seem chaotic while rethinking assessments required of traditional progressive models, and an exclusively aural approach neglects the ability to interpret written notation.

As the title states, comprehensive musicianship needs both approaches, both the literate and the aural approaches. For many years, instrumental teaching has been based largely on printed method books, solos, excerpts, and etudes, forming an almost entirely literate approach. A teacher may use more than one method book or etude collection, but the principle is the same. Most instrumental teachers, especially at lower levels, structure lessons from what has been laid out in printed method books.

Most method books for beginning horn players emphasize the literate approach with minimal focus on the aural approach. Robert Getchell's book, *Practical Studies for French Horn*, is simply a collection of etudes with no further instructional detail.³² The lack of an aural approach is also found in other beginning horn method books by pedagogues such as Kopprasch³³, Gally³⁴, and Pottag³⁵. Although many method books do not include an aural-based approach to horn pedagogy, creative music making is still recognized as a valuable part of a musician's education. The National Association of

³² Robert W. Getchell, *Practical Studies for French Horn*, Book 1, Van Nuys, CA: Alfred Music Publishing, 1985.

³³G. Kopprasch, *Sixty Selected Studies for French Horn*, Boston: C. Fischer, 1939, Musical score.

³⁴ Jacques F. Gally, *12 Etudes for Second French Horn, Op. 57*. San Antonio: Southern Music Co, 1900, Musical score.

³⁵ Max P. Pottag, *Preparatory Melodies to Solo Work for French Horn: Selected from the Famous Schantl Collection*, New York: Belwin, 1941.

Schools of Music (NASM) requires instruction in improvisation and recommends that it be taught in music classes from early general music through college. In the most recent NASM handbook, students are required to show creative/improvisatory skills with written compositions, electronic, or improvised music.

As composition/improvisation standards have evolved, there continues to be general agreement that building this competency both in students and in the work of music units represents a long-term effort worth undertaking for the good of the field. The Association understands that instant change on a matter of this kind is not possible, that the pace of change and improvement will vary from music unit to music unit, and that there will be much experimentation both within and among institutions. However, it is equally understood that if, over time, all institutions work to address the standard and thus build composition/improvisation competencies in their students, the capacities of all graduates will be enlarged for service to the field, its patrons, and its future students. It is important to note in this context that the music portion of the National Voluntary K-12 Standards for Arts Education includes composition and improvisation. The music teaching community as a whole seems to be in common accord on the importance of this competence to musical understanding and development. Each NASM institution is encouraged to develop a long-range approach, perhaps developing a set of staged aspirations for defining *basic* in terms of expected achievements for its graduates.³⁶

Although NASM and the National Association for Music Education, NAfME, vouch for and encourage the inclusion of improvisation in music curricula, very little has been done to describe how to incorporate non-jazz improvisation into applied horn lessons, especially true at the level this document is concerned with — horn study in the pre-college years. Students will reap the many benefits of this method, including improved aural skills, a deeper understanding of music theory and history, instrumental technique, expressiveness, ensemble playing, and stage presence. As noted in the MMCP

³⁶ *NASM Advisory: Composition/Improvisation*, 2010, National Association of Schools of Music, 1999, Web. 24 Jan. 2013, <[http://nasm.arts-accredit.org/site/docs/NASM Faculty](http://nasm.arts-accredit.org/site/docs/NASM_Faculty).

study, a creative approach motivates students through their creative engagement and personal expression, and attrition is diminished because the students have a sense of ownership of the music they create and perform. It is desirable and important for teachers and students to regain the benefits and advantages inherent in creative music. With this said, aural and literate approaches are not mutually exclusive. The two are both halves of a whole that make up complete musicianship.

Experts in the field have enumerated the many benefits of the aural creative approach. Renowned clinician, conductor and author, Edward Lisk stated in his book *Intangibles of Music Performance*:

Free form expression/improvisation and the removal of musical notation opens an avenue into an individual's expressive center. They become free to listen to what they are playing while making musical decisions about how the melodic line sounds. The significant changes in performance are due to the fact the mind is no longer consumed with a visual response to notation, only listening to the flow of notes being played.³⁷

Programs that have incorporated aspects of creative music study in the curriculum often point to significantly reduced attrition rate of young student musicians. For instance, in an interview with Marie Lambert-Chan in 2008, Sophie Lapierre, founder and director of the School for the Young at the University of Montreal, stated:

³⁷ Edward S. Lisk, *The Creative Director: Intangibles of Music Performance*, USA: Meredith Music Publications, 1996, 56.

The success of the School for Young People lies without doubt in its particular pedagogical approach, which focuses on the integration of creativity and improvisation in instrumental teaching within the current group. “This approach comes from the work of Noemie Robidas, one of our educational consultants who is a doctoral student in music education,” says M^{me} Lapierre. She noted that attrition is a major problem among children ages 10 to 12. Children are not able to spend hours working on their instruments, and they become discouraged. She [Robidas] had them work on their instruments more independently, encouraging them to play by ear, composing their own melodies and improvising. We [The School for Young People] integrated these methods into our teaching of group classes. Result: The rate of retention is much higher among tweens. “This kind of pedagogical approach makes better musicians because they learn to play their instrument with a completely different kind of curiosity than that engendered by more technical approaches...”³⁸

Violist, teacher, and Dalcroze scholar Nicole Brockmann stated in her book *From Sight to Sound: Improvisational Games for Classical Musicians* how the practice of creative music helps with performance anxiety and music understanding:

Improvisation is relevant for the practicing musician on several different levels. It will banish your inhibitions and free your creative powers. It will help you better understand how music is constructed, from both intellectual and aural perspectives. It will help you gain technical facility on your instrument. It may save you in a performance situation, in case of a memory slip or fumbled page turn. And because improvisation training will give you a heightened sense of control over the music you make, it might even help reduce performance anxiety.³⁹

LaDonna Smith, a performer and educator who serves on the Board of Directors of the International Society of Improvised Music, has been improvising and teaching with

³⁸ Marie Lambert-Chan, "The School for Young celebrates 15 years," *University of Montreal: Forum*. N.p., 10 Mar 2008, Web, 22 Aug 2012. <<http://www.nouvelles.umontreal.ca/archives/20072008/content/view/1118/230/index.html>>.

³⁹ Nicole Brockmann, *From Sight to Sound: Improvisational Games for Classical Musicians*, Bloomington: Indiana University Press, 2009, 8.

improvisation in her string classes for decades. Through her publications she summed up the necessity of creativity and improvisation in all musical instruction.

Students should be given the tools for thinking.
Students should be given the permission for feeling.
Students should be given the opportunity for invention.⁴⁰

Incorporating these three principles, she described lesson teaching with improvisation:

Musical creativity should be the first and foremost priority in the teaching of music. In every music lesson, there should be a time for improvisation, for invention, and a time for technical training, and development of the tools, which would include improvisational skills based on free and theoretical styles. These could come from western or eastern classical music, specific indigenous cultural practices as chosen by the individual, based on their interest or heritage, from pop or jazz, or from free improvisation.⁴¹

⁴⁰ LaDonna Smith, "Improvisation in Childhood Music Training and Techniques for Creative Music Making," *The Improvisor*, N.p., n.d. Web, 22 Aug 2012, <[http://www.the-improvisor.com/web ARTICLES/Improvisation & Education.html](http://www.the-improvisor.com/web_ARTICLES/Improvisation%20&%20Education.html)>.

⁴¹ Smith.

Purpose

Traditional applied teaching methods are often more notation-based and can turn the study of music into something of a visual art. This visual approach follows a progression that may not necessarily be the best for the horn student. For example, notation-based horn methods normally progress in the order of the number of sharps and flats: key of C, key of F, key of G, key of B^b, and so on. With horn beginners, however, it makes sense to start with the comfortable key of C and then go to nearby keys like B or D^b. The keys of F or G, which are either too high or too low for beginners, are often the first keys taught after C. The key of D^b major is not difficult to play if one does not look at the printed page. It is as simple as applying different fingerings, but D^b major can look complicated to the novice because it has five flats. Aural-based instruction develops musicianship directly from the aural side without visual distraction from the mechanism of playing. It allows the player to receive feedback from auditory and kinesthetic senses and provides greater flexibility for the teacher, who can supply instant instructional challenges required in each moment. Later, when students encounter other keys with more accidentals in print, students are not intimidated because they already have the scales under their fingers.

It has been my experience that many classically-trained musicians are uncomfortable with improvisation. By the time students reach college age, the very idea of creating one's own music is unfamiliar and frightening. I am interested in reframing the definition of improvisation so that both students and teachers see that creating one's own music is as natural as conversation. Everyone improvises each day when they talk to one another. They take what they know well in our language and rearrange it to express

something meaningful to each other, and then respond to what the other person says in return. Improvisation is identical, meaning simply that the player chooses the notes, which should be those that are comfortable and familiar to the improviser. The jazz idiom does not have to be the only musical opportunity for improvisation. If the perception of improvisation is expanded to mean that the performer chooses their notes and rhythms, any instrument at any level can take part, not just instruments common in jazz tradition.

The aural/creative approach is especially useful for novice players, since it is similar to how we all originally learned language as infants. First we listened a lot, and then experimented by producing sounds. Paying attention to which sounds had meaning and attempting many times, we gradually learned to say short words. Then we learned how to combine them to make longer and more complex sounds and sentences. In a relatively short time and by a completely aural process we learned to express ourselves fluently. This serves as a useful comparison for the study of the aural/creative side of instrumental pedagogy.

This step-by-step guide for horn teachers will provide them with the necessary tools to become more comfortable in improvising themselves and instructing students in improvisatory techniques with little musical notation. With a little time and dedication to this technique, teachers will discover that they can lead their students in creative musicianship relatively quickly and easily. These techniques can help develop a confident approach to performing, a creative mindset in the student, musical empowerment, technical skill, and aural musical development. This empowers students and teachers to enhance their own technical studies as well as create their own chamber music regardless of the current level of development of the participants.

The teacher should use this as a starting point for developing improvisation and creativity. As soon as the teacher is comfortable with the concept of teaching with this aural improvisation method, he should use his musical knowledge to structure his own lessons for each student's individual needs.

Like other developed pedagogical techniques a teacher has, improvisational teaching provides yet another way to reach students. Improvisation supplies something lacking in traditional training — it allows the student to be creative and to have the freedom to explore their instrument without worries of playing a wrong note. An aural approach makes an ideal supplement to convey material and procedures that are not easily notated. This proposed system of structured lessons provides a way to acquire those skills and procedures that are a part of every musician's training.

Outlining a method for private lessons that uses an aural/improvisatory approach creates an important first step toward helping teachers integrate these processes and principles along with printed materials in their instrumental lessons. The goal of this document is to add a complementary aural/creative component to traditional study — not to favor one approach over the other, but rather to point out the strengths and weaknesses of each and show how they complement each other.

Related Research

A number of studies on improvisation have been conducted across a broad scope of areas including music, theatre, dance, and business. These studies have shown a range of developments in the use of improvisation as a teaching tool to help develop self-efficacy, musical aptitude, communication skills, performance anxiety, and sight-reading. Studies in music have focused on middle school and high school instrumental music, flute pedagogy, elementary and intermediate piano pedagogy, and the collegiate horn studio. Studies in both theatre and business demonstrated the effectiveness of teaching improvisation in improving communication skills.

Multiple studies conducted in the music classroom have noted differing results. Lois Veenhoven Guderlan discovered that 5th graders did not demonstrate significant improvement in their musical aptitude when taught in a large group classroom setting.⁴² William Rowlyk found similar results to those of Lois Veenhoven Guderlan in his study of 7th and 8th grade instrumental music students.⁴³ However, David Stringham's study of large group classroom settings of high school students established quantitative and qualitative data that revealed that high school students had success improvising and further developed as musicians in the process.⁴⁴ Steven Bingham also found these

⁴² Lois Veenhoven Guderlan, "Effects of Applied Music Composition and Improvisation Assignments on Sight-Reading Ability, Learning in Music Theory and Quality in Soprano Recorder Playing," Northwestern University, 2008, 159.

⁴³ William Terry Rowlyk, "Effects of Improvisation Instruction on Nonimprovisation Music Achievement of Seventh and Eighth Grade Instrumental Music Students," Temple University, 2008, 86.

⁴⁴ David Andrew Stringham, "Improvisation and Composition in a High School Instrumental Music Curriculum," University of Rochester, Eastman School of Music, 2010, 107.

positive results in his study “The Development and Evaluation of an Improvisation Module for Beginning Bands”.⁴⁵ Bingham determined with his module, students improved in their abilities to improvise as well as enjoyed the process of improvising.⁴⁶

In 2010 Joseph Pignato found in schools in New York there was a lack of instructional material for teaching improvisation in the classroom setting. Pignato also found in his study that the current cultural belief system surrounding improvisation helps to create an even larger challenge to teachers in implementing improvisation in their music classrooms.⁴⁷ Pignato noted that the negative belief system surrounding improvisation comes not only from the teachers, but also of the entire school community, colleagues, supervisors, and parents.⁴⁸

Theatrical improviser Clayton Drinko’s findings in implementing improvisation as a teaching tool discussed the need for bringing instruction to a more familiar area for the students rather than to where the teachers felt most comfortable.⁴⁹ This concept is exemplified in Leslie Hart’s study in the collegiate horn studio.⁵⁰ To approach improvisation with her group of collegiate horn players she used a common aspect of

⁴⁵ Steven Lee Bingham, "The Development and Evaluation of an Improvisation Module for Beginning Bands," University of Florida, 2007, 108.

⁴⁶ Bingham, 111-112.

⁴⁷ Joseph Michael Pignato, "An Analysis of Practical Challenges Posed by Teaching Improvisation: Case Studies in New York State Schools," Boston University, 2010, 256.

⁴⁸ Pignato, 257.

⁴⁹ Clayton Deaver Drinko, "Improvisation for the Mind: Theatrical Improvisation, Consciousness, and Cognition," Tufts University, 2012, 179.

⁵⁰ Leslie J. B. Hart, "Improvisation in the Collegiate Horn Studio," University of Rochester, Eastman School of Music, 2011, 17.

horn study, the orchestral excerpt. Through this study she found that not only did the students become more comfortable performing the excerpts but they also became much more comfortable with the concept of improvising.⁵¹

A study on flute improvisation completed by John Savage found that musical improvisation games were a successful way to help introduce improvisation to middle school and high school flutists.⁵² The concept of games also aligns with Drinko's concept of the students' comfort zones. The concept of a game is easily accessible for almost any level of understanding and helps to connect music and improvisation. Similar to music improvisation games Yawen Chyu developed a systematic approach to creative music making by focusing on smaller musical components to focus and foster the students' creativity in elementary and intermediate piano pedagogy.⁵³

April Koeller-Hajos answered the question of how much time and experience is necessary for successful teaching of improvisation in her document "Improvisation in an Intermediate Instrumental Music Setting." She found that using simple instructions, non-improvisers could successfully teach improvisation.⁵⁴ In her study of large group classroom teaching, she found that over a year, ten minutes of a forty-five minute session were enough to allow students to gain knowledge and experience in improvisation.

⁵¹ Hart, 35.

⁵² John C. Savage, "A Phenomenology of Contemporary Flute Improvisation: Contextual Explications of Techniques, Aesthetics, and Performance Practices," New York University, 2010, 172-176.

⁵³ Yawen Eunice Chyu, "Teaching Improvisation to Piano Students of Elementary to Intermediate Levels," The Ohio State University, 2004, 36-38.

⁵⁴ April Koeller-Hajos, "Improvisation in an Intermediate Instrumental Music Setting," Silver Lake College, 1999, 135.

David Montano's research on the effect of improvisation on rhythmic sight-reading accuracy of group piano students found that students that participated in an improvisation treatment demonstrated greater achievement in terms of rhythmic accuracy than students that did not receive the improvisational treatment.⁵⁵ A similar study performed by Gary McPherson showed a high correlation between the ability to improvise and the ability to sight-read at a high level.⁵⁶ Jeffrey Arterburn's "Communication and the Art of Improvisation" shares the conclusion that improvisational skills help people to deal better with arising challenges in the workplace.⁵⁷ This same finding provides evidence for the conclusions of Montano and McPherson due to the similar challenge that arises from sight-reading. Patrick Davison's study on improvisation reported the highest amount of gained confidence for instrumental music in the student's sight-reading ability.⁵⁸

Student growth in self-efficacy has been studied and monitored in multiple studies focusing on musical improvisation. Patrick Davison found that students had a significant

⁵⁵ David Ricardo Montano, "The Effect of Improvisation in Given Rhythms on Rhythmic Accuracy in Sight Reading Achievement by College Elementary Group Piano Students," University of Missouri - Kansas City, 1983, 99-100.

⁵⁶ Gary McPherson, "Evaluating Improvisational Ability of High School Instrumentalists," *Bulletin of the Council for Research in Music Education* 119 (Winter 1993/1994): 11-20.

⁵⁷ Jeffrey D. Arterburn, "Communication and the Art of Improvisation," University of Kansas, 2012, 7.

⁵⁸ Patrick Dru. Davison, "The Role of Self-Efficacy and Modeling in Improvisation: The Effects of Aural and Aural/notated Modeling Conditions on Intermediate Instrumental Music Students' Improvisation Achievement," Ph.D. diss., University of North Texas; 2006, 78.

increase in self-efficacy scores following improvisation instruction.⁵⁹ Davison also believed that "...a student with confidence in band may be influenced to set higher goals, expend greater effort, and be more resilient when experiencing difficulties. Additionally, band students with positive self-efficacy beliefs may be influenced to think self-enhancingly and optimistically."⁶⁰ Similarly, David Hirschorn reported similar increases in self-efficacy in his study of vocal improvisation with adolescent choral musicians.⁶¹ Students of John Caslor's study, improvisation in large group ensembles, believed that they had gained better aural awareness and aural confidence through group improvisation.⁶² This confidence, acquired through improvisation, has been effectively summarized by Jeffrey Arterburn:

People are apt to disguise or hold back on being more spontaneous largely because of fear of judgment; they are bound by the dialectic of Approval/Disapproval. If one is bound by these external factors, then that person is less likely to be as open about themselves or their ideas as they might like to be. The practices of listening, suspending judgment, approaching ideas and encounters with a "Yes, &..." attitude, and being honest bestow the confidence necessary to overcome the fear that inhibits the spontaneity that serves to reveal more about the individual who is spontaneous and hence be more capable of solving problems as they arise. This is why businesses and organizations across the country are enlisting the help of improvisers to improve the communication environment within their institutions.⁶³

⁵⁹ Davison, 77.

⁶⁰ Davison, 77.

⁶¹ David N. Hirschorn, "Vocal Improvisation and the Development of Musical Self-Efficacy and Musical Self-Image in Adolescent Choral Musicians," Georgia State University, 2011, 202-203.

⁶² Jason Caslor, "*Spontaneous Improvisation with Large, Public School Instrumental Ensembles*," D.M.A. diss., Arizona: Arizona State University; 2010, 116.

⁶³ Arterburn, 45-46.

Arterburn also states:

Where the script limits the response of the player, improv frees the player to respond according to the logic of his/her own perspective, thus providing the player confidence in that logic when the player finds it to work in the scene.⁶⁴

While these quotes are not speaking directly of musical improvisation, the concept holds true for all types of improvisation. With this gain in student confidence and self-efficacy, it is not hard to understand how Robert Allen found in his study, "Free Improvisation and Performance Anxiety among Piano Students," that improvisation may help reduce performance anxiety in elementary, middle, and high school piano students.⁶⁵

What may be the greatest aspect found in the research of improvisation is that of the enjoyment that students have for this skill. In Nancy Beitler's study of "The Effects of Collaborative Reflection on the Improvisation Achievement of Seventh and Eighth Grade Instrumental Music Students," she found that 7th and 8th grade band students improved their improvisation techniques. While at first the students were afraid of playing in front of people, they discovered that creating their own music was quite rewarding and exciting. The students also found that improvising with others allowed them to communicate musically and openly.⁶⁶

⁶⁴ Arterburn, 49.

⁶⁵ Robert Gail Allen Jr., "Free Improvisation and Performance Anxiety among Piano Students," Boston University, 2010, 145.

⁶⁶ Nancy S. Beitler, "The Effects of Collaborative Reflection on the Improvisation Achievement of Seventh and Eighth Grade Instrumental Music Students," The Pennsylvania State University, 2012, 64-70.

This is the expected result when approaching improvisation with a well-outlined plan, like in the aforementioned documents. This plan implements a slow-paced, piece-by-piece introduction to improvisation. Limitations are provided to help create a safe learning environment, and each of the studies is taught with a positive attitude for improvisation.

Existing Materials

Jeffrey Agrell's *Improvisation Games for Classical Musicians* revealed accumulated information from the first five years of his course, *Improvisation for Classical Musicians*.⁶⁷ This book contains explanatory material and resources, with the bulk of the text containing over 500 improvisation games suitable for any instrument and a wide variety of ability levels. This is a collection of very useful material for music educators and performers. However it is not a progressive method and is not focused on the particular needs of horn players or using improvisation in lessons in any systematic way.

Nicole Brockmann authored another book of improvisational games for classical musicians entitled *From Sight to Sound: Improvisational Games for Classical Musicians*.⁶⁸ This book also does not focus on horn or applied lessons, and uses a number of written out musical examples for students, including folk tunes and other written out materials.

⁶⁷ Jeffrey Agrell, *Improvisation Games for Classical Musicians*, Chicago: GIA Publications, 2007.

⁶⁸ Nicole Brockmann, *From Sight to Sound: Improvisational Games for Classical Musicians*. Bloomington: Indiana University Press, 2009.

Creative Music Making by William Cahn provided examples for using creativity in multiple musical situations.⁶⁹ While this book includes many musical environments, the amount of specific focus given to any single musical environment is limited to only a brief overview and launching pad for creative music making.

Julie Lyonn Liebermann's book *The Creative Band & Orchestra* was designed to help incorporate improvisation into larger ensembles.⁷⁰ This book is useful for group study, but not as a guide to integrate improvisation into private lessons.

In 2004, James Oshinsky wrote *Return to Child*, which outlined the method for teaching improvisation with techniques developed over several decades by cellist David Darling. Oshinsky's book contains three large sections.⁷¹ The first section included an introduction to improvisation and different exploration exercises for piano and strings, the second section focused on leading improvisational gatherings, and the third section contained appendices and details how to organize school residencies on improvisation. This book is another broad look at improvisational techniques and games.

Tony Wigram's *Improvisation: Methods and Techniques for Music Therapy Clinicians, Educators, and Students* is a book that followed a progression for developing improvisation in music therapy.⁷² It spent little time on how to start improvising but provided much information on ways of improvising appropriate to music therapy. This

⁶⁹ William L. Cahn, *Creative Music Making*, New York: Routledge, 2005.

⁷⁰ Julie Lyon Lieberman, *The Creative Band & Orchestra*, Newtown, CT: Huiksi Music, 2003.

⁷¹ James Oshinsky, *Return to Child*, Goshen, CT: Music for People, 2004.

⁷² Tony Wigram, *Improvisation: Methods and Techniques for Music Therapy Clinicians, Educators, and Students*, New York: Jessica Kingly Publishers, 2004.

progressive method is excellent for certain kinds of improvisation, but is of broad musical scope with no particular instrumental focus that would be useful in private lessons.

Pianist Mildred Portney Chase wrote *Improvisation: Music from the Inside Out* in 1988.⁷³ Although this book covered the concept of improvisation and creating music it also provided an overview of many musical concepts of improvisation. It does not, however, go into great detail on how to communicate the concepts in teaching.

While these are books that specifically address the teaching of classical improvisation to students, they do not focus on a single instrument's specific challenges or provide progressive methods for the further development of improvisational comfort and skill in horn players. A number of articles and dissertations speak of the need for specific instruction of classical improvisation but few attempt to provide the step-by-step applied lesson instruction. Jazz improvisation is flooded with technique books and instructional methods but they do not address improvisation in a classical sense.

My Experience

My instrumental education followed a conservatory teaching method using etude books, solos, duets, and other method books. In the years I have been teaching private lessons I have had considerable experience teaching students using these same methods. When teaching with these methods only, students' results in self-efficacy, sight-reading, and confidence had been mixed. This was especially noticed with younger students.

As a trumpet student in middle school, I did not enjoy practicing because it was not exciting. My private teacher asked me to stop taking lessons because I wasn't

⁷³ Mildred Portney Chase, *Improvisation: Music from the Inside Out*, Berkeley: Creative Arts Book Company, 1988.

serious enough. When instructing horn students, they were not practicing as much as I would have liked them. It was a frustrating situation for both the student and me. It was when I came to study at the University of Iowa with Jeffrey Agrell that I had the opportunity to learn how to supplement traditional methods with a creative approach.

I did not have much experience in improvisation until I took Professor Agrell's class "Improvisation for Classical Musicians." Prior to taking this course, I had always considered myself a methodical musician. I was assigned etudes and solos and would work on them and come back the next week and check them off to move on to the next piece. This is an appropriate part of an advanced student's study, but as I was to discover, this was not appropriate for younger students. The traditional way needs a complementary approach to meet the students' needs and help them learn.

It was around this same time that I started teaching a very shy eighth grader who had limited interest in practicing. This spurred me to consider using creative music to engage her and to help her succeed. Besides using the written studies in the method books, we started playing more by ear and developing her horn technique through aural challenges and improvisation games. My music theory background helped me create studies that enabled her to make progress and enjoy the motivation that comes with the satisfaction of creating one's own music. Stephen Nachmanovitch describes this well in his book, *Free Play*:

This is what classically trained musicians feel when they discover that they can play without a score. It is like throwing down a crutch. ... it can be debilitating to depend on the creativity of others. When this creative power that depends on no one else is aroused, there is a release of energy, simplicity, enthusiasm.⁷⁴

⁷⁴ Stephen Nachmanovitch, *Free Play: Improvisation in Life and Art*, New York: Penguin Putnam Inc., 1990, 50.

After studying with Professor Agrell for three years and teaching my own pre-college studio utilizing creative improvisational and aural techniques, I developed ways of incorporating these in private lessons without completely neglecting the literate teaching approach. These experiences were by and large successful. I observed increased motivation when using improvisation supplements without completely replacing written materials in lessons. Instead, it creates an active aural training experience for the student. Being able to generate their own music helps students gain a better understanding of music. I believe that this aural/creative method outlined as a supplement in the teaching of young players is an important offering to the horn world that could be successfully adapted for other instruments as well.

Limitations

This method is written for the pre-college applied lesson setting and for the horn only, although I will use terminology that should be understandable to all brass musicians. I have not focused on jazz improvisation or motivic improvisation, nor did I try to create a method for large ensemble use. The level of difficulty and terminology will be appropriate for a music teacher who has likely never improvised classically before but has a foundation in Western music.

While this method is designed to be used in horn lessons, it easily adaptable to other instruments in developing skills in classical improvisation. Any instrumental teacher and student could follow this method's progression, but some of the aspects are designed specifically for horn players.

CHAPTER TWO

AN OVERVIEW OF TOOLS FOR THE METHOD

Basic Principles

One challenge for the young horn player is that their early musical emphasis is visual and valve based which distracts the student from the aural and kinesthetic feedback of playing the horn. Since the primary pitch range of beginning horn methods is between the 3rd and 8th harmonics many students have trouble playing the correct written notes outside of the 4th, 5th, and 6th harmonics due to their close intervallic relationship to one another. The lack of early focus on developing control of the harmonic series can attribute to this lack of early success for beginning horn players and could be one of the contributing causes for the horn to be one of the instruments with the highest attrition rates.⁷⁵ The beginning horn students lack of success in playing the correct pitches can also lead composers to write less interesting parts for young hornists, which may also exacerbate attrition. Music notation is not abandoned entirely in an aural/creative approach, just integrated in a different way. This is characterized by working on aspects of technique and music first without notation and then later introducing notation based on what the student can already do. For example, complex rhythms that would be difficult for a young player to decipher can be approached more quickly aurally, and can then immediately be related back to previous rhythmic knowledge by viewing the notation. Frustration levels are much lower with this approach, while personal satisfaction and enjoyment of playing are much higher, which could help reduce attrition.

⁷⁵ Mitchel W. Henson, "A Study of Drop-Outs in the Instrumental Music Programs in the Fulton County and City of Atlanta School Systems," The Florida State University, 1974, 52.

Exercises for valve horn should be done in all twelve keys, although the method does not use the whole octave scale at first. The method will focus on acquiring fluency in a limited part of a scale and/or a limited group of scales or scale types, but in all keys. Unlike traditional methods, which concentrate on presenting almost all material in only a limited number of keys, this approach guides the student into near-equal capability in all keys. This teaching model will not only allow for providing the student with greater flexibility in improvisation, but will also be useful in subsequent horn playing endeavors.

This method will focus on building through success. The teacher needs to observe a gradual progression of challenges for the student so that the student will have to continually put forth effort to achieve each success. To help achieve continued success the teacher must be attentive to the student's abilities and growth, and then adjust the exercises appropriately. These challenges could include rhythmic complexity, added pitch availability, and/or other technique variables. It is much more difficult to achieve this kind of progression using exclusively printed sources. Each student has a unique set of strengths, weaknesses, and learning styles. This approach empowers the teacher to create appropriate material as the student progresses. There is no way to predict every situation one may encounter with the student. The teacher must be attentive to the student's abilities and growth, then adjust the exercises appropriately. They might, for example, stay on the same exercise, but play it in different keys for weeks. This approach will help to create a personalized learning experience.

Call and Response

Each lesson begins with a call and response exercise. These are not printed exercises for the teacher to read and play to the student, but instead require the teacher to invent them on the spot within the given parameters described in the exercise. The call and response begins with the student and teacher facing each other, to help establish contact between the student and teacher. The teacher begins by using rhythm only. In later exercises pitches are added and the face-to-face contact can help the students observe the fingerings for different keys. Once the student responds correctly, the calls gradually increase in difficulty by adding more and/or quicker notes, syncopation, varied articulation, and wider dynamic ranges. Extended techniques, which are often difficult to notate and interpret but easy to play, can also be introduced. Call and response is an excellent way to develop the student's ear in instant recognition of pitch and other parameters of melody and harmony while correlating it with instrumental technique. At some point, the teacher and student switch roles. As the caller, the student also has the chance to develop her own creative abilities as she invents new material and then immediately perform it. This creative sharing between the student and teacher creates a dialogue to build from rather than simply to follow a rote learning style.

It is important in the call and response sections that the teacher keeps the call short at first. This may begin as simple as a two beat call and response or a one measure call and response. The teacher should take care to make the progression of difficulty very slight between calls so that the student experiences as much success as possible. The point is not to trick or overwhelm the student, but to lead her to gradually acquire more skill and progress to more challenging material with success. The student will reach her

limit at some point, but it is important to structure the exercises so that the student experiences both continual challenge and continual success through appropriately gradual increasing of the level of difficulty. Both the challenge and the success motivate the student to continue to do more, leading to further improvement and building self-confidence. If the student is having difficulty with a particular call, repeat it for her to try again. If she still cannot manage it, then the call was too difficult and should be simplified.

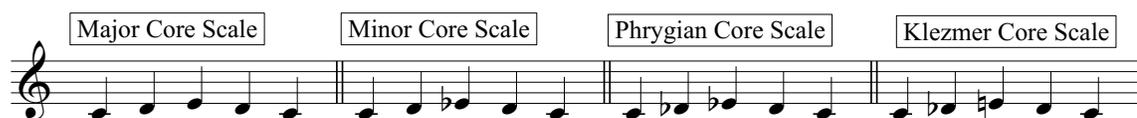
Scales

Limitations are a key component to teaching with creativity and improvisation. One of the first sets of limitations that will be used is pitch based. This will include limiting to certain pitches within the harmonic series or limiting to certain scales. Limitations or restrictions make it easier to choose and enable a player to begin improvising quickly. Also, more time spent on a smaller set of pitches helps to ensure a deeper learning of those pitches.

One example of the usefulness of smaller pitch sets is with beginning horn students who have braces. Having braces can often hinder a student's range and technical development. Notation-only approaches take no account of this, and they also almost all go too high, too soon, and too often. This frustrates any player this age and is nearly impossible for a student with braces. The aural/creative approach allows the teacher to match the material to the range and ability level that the student can manage with braces or any other hindrance. A teacher who only uses printed material might be able to find acceptable, but there is no guarantee of finding appropriate music to match the braces-

wearer's limitations. A teacher who is familiar with the aural/creative approach can fine-tune and customize his or her teaching to match each specific student very quickly.

The first focus for valve study is the Core Scale. Professor Jeffrey Agrell defines this scale as the first three notes of any scale type.⁷⁶ The forms that I will be explaining in this text are designated as major, minor, Phrygian, and klezmer.



Example 2.1: Core Scales

These short scales are the musical ABCs for the novice horn player. Achieving fluency in these scales comes relatively quickly because of their brevity. Familiarity with these four types makes later learning of longer scales much easier since all scales are made up of these building blocks. Study of these four scales forms the foundation of valve technique. Core Scales are learned with awareness of the scale degree numbers rather than just rote memorization. The major Core Scale is $\hat{1}$, $\hat{2}$, and $\hat{3}$. Each Core Scale in turn has one note different from the previous one, which facilitates learning. The minor Core Scale is $\hat{1}$, $\hat{2}$, and lowered- $\hat{3}$. The Phrygian Core Scale is $\hat{1}$, lowered- $\hat{2}$, and lowered- $\hat{3}$. The klezmer Core Scale is $\hat{1}$, lowered- $\hat{2}$, $\hat{3}$. Since they are so short, even novice horn players can learn these three-note scales relatively quickly in all keys.

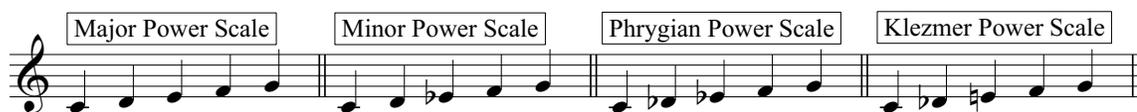
Another way to deepen understanding of the scales is awareness of the distances between notes. For example, a major Core Scale consists of two whole steps and the

⁷⁶ Jeffrey Agrell, "Shortcut Culture." *Horn Insights*. 22 November 2010, Web 3 Dec. 2012, <<http://horninsights.com/2010/11/22/shortcut-culture/>>.

minor scale is built with a whole step and a half step. Students should be familiar with both descriptions, scale degree and distance between notes. Core Scales can and should be learned also in notation, but first acquaintance with the scales happens with minimal or no reference to the printed page, just as children become fluent in spoken language before they learn to recognize the printed symbols of the words.

When Core Scales are mastered, adding two notes creates the next practical unit of horn technique study. The first five notes of any scale are designated by Professor Agrell as Power Scales.⁷⁷ The five-note Power Scale, as a slight extension of the already-learned Core Scales, can be learned relatively quickly in all keys, major and minor. Facility in Power Scales will then be a stepping-stone later to the learning of octave, and longer, scales.

As with the Core Scales, knowledge of scale degrees is prescribed for Power Scale study as well. Each of the four Core Scales that will be used in this method will only need the addition of scale degrees $\hat{4}$ and $\hat{5}$.

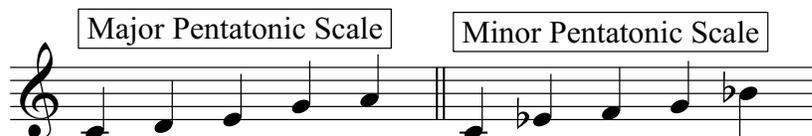


Example 2.2: Power Scales

After the four types of Power Scales have been comfortably integrated into the student's technique in all keys, the next technical topic should be anhemitonic-pentatonic scales. These scales are the primary components of most American folk songs. Because the pentatonic major scale, $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{5}$, $\hat{6}$, is similar to the previously mastered Power

⁷⁷ Jeffrey Agrell, "Shortcut Culture." *Horn Insights*. 22 November 2010, Web 3 Dec. 2012, <<http://horninsights.com/2010/11/22/shortcut-culture/>>.

Scales, the student is able to extend their technique relatively easily. Pentatonic scales enable the student to create harmonious melodies very easily. After learning pentatonic major, $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{5}$, $\hat{6}$, the student can go on to learning the minor pentatonic, $\hat{1}$, lowered $\hat{3}$, $\hat{4}$, $\hat{5}$, lowered- $\hat{7}$. Both pentatonic scales offer considerable and enjoyable opportunities to further develop technique while increasing knowledge and aligning it with instrumental technical command. Pentatonic scales are an excellent bridge between simpler exercises and playing actual music with all its considerable variety and challenges. Pentatonic scales are also ideal material for student/teacher improvisational duets since there are no sharp dissonances in the combination of any two tones.



Example 2.3: Pentatonic Scales

Adding one note to the minor pentatonic scale, between $\hat{4}$ and $\hat{5}$, gives the Blues Scale: $\hat{1}$, lowered- $\hat{3}$, $\hat{4}$, raised $\hat{4}$, $\hat{5}$, lowered- $\hat{7}$. Although the horn is not normally considered to be a standard jazz instrument, nevertheless a player can sample the Blues Scale to get a taste of the style. And, like the pentatonic scales, the Blues Scale is also an engaging choice for duets.



Example 2.4: Blues Scale

Patterns

Pattern exercises can be employed to develop flexibility and deeper knowledge of any scale. In this method patterns are decorated scale steps played in diatonic sequence ascending, usually though not invariably an octave, and then descending. A good one to start with is $\hat{1}, \hat{7}, \hat{1}$ which embellishes each scale tone with its lower neighbor. This shape is often inverted in the descending version $\hat{1}, \hat{2}, \hat{1}$. Adding variations of articulation, dynamics, and note value can enhance pattern play with further challenges and variety. Students start with a simple pattern and then progress to longer patterns.

The image shows two musical patterns on a single staff each. The first pattern, labeled 'Scale Pattern 171', is in 12/8 time and consists of an ascending sequence of eighth notes followed by a descending sequence of eighth notes. The second pattern, labeled 'Scale Pattern 121', is also in 12/8 time and follows a similar structure but with a different rhythmic grouping.

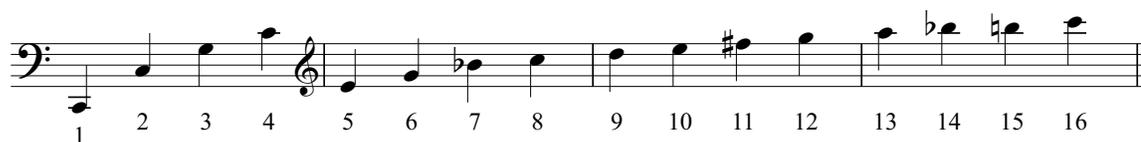
Example 2.5: Scale Patterns $\hat{1}, \hat{7}, \hat{1}$ and $\hat{1}, \hat{2}, \hat{1}$

Patterns work well as launching pads for musical exploration for one player alone or two players together. Students should be encouraged to improvise with friends or by themselves to help develop their aural skills, creative imagination, confidence, and technique. Novices should use limited materials, like Core or Power Scales. Early efforts do well to be focused more on creating interesting rhythms and imitation than trying to use a wide range of pitches. Improvising using patterns and limited pitches can also be

very effective in furthering technical development. The teacher might begin by joining the student to see how many different ways they can play a limited set of pitches such as Core or Power Scale, triads, or a limited range of the harmonic series. Another way of improvising is to first pick a scale and a key to work on. Then listen to what happens, react, and follow the line wherever it leads, in style, articulation, dynamics, range, note values, and so on. This way of exploring scales can be a challenging, rewarding, and a highly engaging way to play scales. The main reason for this is that what is created often sounds more like music than a traditional scale. Patterns are more like music than ascending and descending scales because they are more elaborate, but playing them the same way every time can also become mindless and boring. Adding variants serve to keep the mind alert, aware, and adapting. The teacher or student can also add interest to an improvisation by experimenting with different styles, such as a march, dirge, fanfare, lullaby, or any other musical style.

The use of improvised duets between the student and the teacher helps create a sense of comfort and connection in creative music making for the student. Having a duet partner and a model for the student is an effective guide, inspiration, and motivation in this kind of creative performance. Each player has the chance to learn the role of the soloist, constructing melodies and producing the primary line, and the accompanist, constructing rhythmic, harmonic, and melodic backgrounds for the soloist.

Harmonic Series



Example 2.6: Horn in F Harmonic Series

Acquiring control of moving around the harmonic series is important for all brass musicians, but may be the most important for the horn player. Since more of the horn player's range is in the upper part of the harmonic series where notes are occurring more closely together, horn students have a more difficult time finding pitches compared to other brass instrumentalists. Horn players' first notes are often on the 4th, 5th, or 6th harmonic while trumpet, for example, starts on the 2nd or 3rd harmonic. This is the difference of having a perfect fifth between notes for the trumpet and only having a major or minor 3rd between notes for horn players. Rather than delaying acquiring skill in moving around the harmonic series by using valves in their early development, students need to spend time from the beginning familiarizing themselves with how to maneuver through it and understand the physical feeling of each placement of the pitches.

Tunes

Playing familiar tunes by ear is a very useful and effective part of aural education. Students learn the elements of music by playing intervals, instrumental technique, music theory, form, harmony, as well as learning to construct and experiment with melodies. Students can learn about how to accompany and ways to construct various types of accompaniment. Students also learn about style through playing tunes. With tunes the teacher can work on many elements of technique: slurring, tonguing, scales, arpeggios, rhythm, pulse, and low-range to name a few. Certain tunes can even be played using the harmonic series alone. Musicians can play tunes alone or play in a social setting with others, such as the teacher, another horn player or two, or any other musician. All of this can be done without notation.

Following the progression of the scales and other techniques, teachers can implement simple tunes within the scalar parameters. With a simple melody in mind such as “Mary had a Little Lamb,” the student and teacher can work out the melody in a comfortable key, such as C major. Once the student knows the tune in one key, she can gradually learn it in all keys. The teacher can then encourage the student to take the tune and, gradually over time, add embellishments, variations, countermelodies or even a bass line. The next progression would be to repeat everything in minor. All of these possibilities and enrichments can start with one simple tune. Even a 7th grader can learn to play a simple tune like “Mary Had a Little Lamb” in all keys, both major and minor modes, as well as start learning to embellish and vary the tune.

Accompaniments

Improvisers at any stage of their development can and should play with others, and this necessitates learning how to invent accompaniments. There are several basic types of accompaniment that work well for novices such as a drone, pulsed drone, and ostinato. With the drone, one player plays a comfortable, low, and long tone, while the other invents a melody to play over it. For example, Player 1 plays a drone on middle C, C4, while Player 2 creates a solo using any of the Core or Power Scales in C. The soloist may also experiment with major, minor, Phrygian or klezmer scales for variety. The soloist is also free to solo using F horn harmonics only. Playing the drone gives the student practice in breath control, embouchure stability, tone, and endurance. Just as playing a long tone in the repertoire, the context of the duet in an improvisation makes the activity much more engaging. Playing as a soloist allows the student to practice intonation, various scales as well as develop rhythm and expressive playing. Each role should simply be reversed from time to time to allow for both aspects of the music making to be experienced by both the teacher and the student.

The next level is the pulsed drone. Here, instead of a long tone, the accompanying player plays a tone using a repeating rhythm, which could be repeating quarter notes or more complex syncopated rhythms, depending on the level of the player. The addition of the rhythm adds interest for the player as well as developing the player's sense of pulse and rhythm. The rhythm of the pulsed drone also adds both rhythmic support and challenge for the soloist, who now must adapt the rhythmic content of their solo to the underlying pulse.

The next option after the pulsed drone is the use of an ostinato. While the pulsed drone is a type of ostinato that is confined to one note, most ostinatos make use of several notes within a repeated rhythmic pattern. Ostinatos are common features of many styles of music from marches to tangos, and are a quick and easy way to create a satisfying duet. While the student will develop the ability to create more complex ostinatos with time, the teacher should model very simple examples at the start.

The image displays five musical examples of ostinatos in 4/4 time, each on a single staff with a treble clef and repeat sign:

- Pulsed Drone 1:** A single dotted quarter note on G4.
- Pulsed Drone 2:** A single quarter note on G4.
- Rhythmic Ostinato:** A sequence of notes: quarter note G4, eighth note A4, eighth note B4, quarter note C5, quarter note B4, eighth note A4, eighth note G4, quarter note F4.
- March Ostinato:** A sequence of notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- Clave Ostinato:** A sequence of notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

Example 2.7: Ostinatos

Accompaniments do not have to be performed on the horn. It is also a good idea to switch to percussion now and then. This is both an aid to develop a deeper sense of rhythm and pulse and provides a chance to rest the embouchure. Percussion instruments may consist of small inexpensive instruments such as mini-maracas, tambourine, claves, bongo drums, and so on, but there are other even less expensive percussion sources such as household objects or body percussion.

The piano is another musical option for variety. Many musicians and music teachers have at least some familiarity with piano, and many teaching studios have such an instrument. One can play a drone, pulsed drone, or ostinato on the piano. One can also rap a percussion part on the side, one can play a bass line, a chord progression, a melody line, a countermelody, or spell out chords and make arpeggios. One may also use the

piano as a visual reference for students to see the layout of the keys to help them visualize how scales are constructed. The piano layout can help the student to see where whole and half steps are. The teacher can invent interesting accompaniments using rhythms and a few chords to back up the students solo. The addition of something like this adds a considerable measure of depth and attractiveness to what the student is playing. The teacher should do most playing on the horn, but having access to a piano, or any other instrument, adds a new dimension to the student's experience.

Soloing

The idea of playing a solo improvisation can be intimidating to the student at first, but even a little exposure tends to help eliminate fear. It is useful if the teacher gives a simple demonstration first. Limitations for the soloist, such as using a Core Scale, Power Scale, or the harmonic series, helps make the novice soloist comfortable, sparing them from the paralysis that can occur with too many choices. It is possible that the student will stray from the limitations as the piece develops which is normal.

Students are sometimes fearful about missing notes when they first attempt creating spontaneous music. It is a good idea to remind the student that she should choose notes that feel safe and comfortable and that unexpected results, called mistakes in other contexts, are opportunities to learn or discover something new that might otherwise remain undiscovered.

CHAPTER THREE

LESSONS

Unit One: Introduction to Creative Music

These lessons are not intended to be for the entire lesson for the younger student, but they are to be used as supplements to traditional printed material to help further creative, aural, technical, and musical development. Each of these lessons offers suggestions on how to guide the younger student in the part of their study that is done without music. The creative part of the lesson is normally at the beginning and/or end of the lesson, which may be used as warm-up or in place of playing written duets.

Lesson One: Rhythm

Musicianship requires an excellent ability to be able to feel and match a rhythmic pulse. Since rhythm and pulse are at the heart of all music making creative music starts there as well. Improvisation and aural pedagogy methods offer a direct and effective path to acquiring rhythmic skills. With this in mind we begin our training with rhythm practice.

Exercise 1: The Pulse

Set a metronome to a moderate tempo such as 92 BPM. Both teacher and student clap hands to the beat until a high degree of precision is attained. Try it both with eyes open, watching the metronome light beat, and eyes closed.

Variations and additional suggestions:

- Step and clap at the same time.
- Clap on beats 1 and 3 only or beats 2 and 4 only

- Alternate teacher/student clapping, e.g. teacher on beats one and three, student on beats two and four and vice-versa.
- Repeat at faster tempos, e.g. 96, 106, 120, 132, 144
- Turn off the metronome and have the student establish a steady beat
- Tap the edge of a music stand with a pencil. If the student's tapping coincides exactly with the metronome click, the tapping will cover the metronome sound. If the tap is even slightly off, the click will be audible.
- Improvised solos or duets with clapping alone. Students can experience creating music this way almost immediately without having to worry about missing a note.

After some experience in matching and maintaining a set tempo or pulse by clapping, have the student repeat with a note (e.g. F4) on the horn.

Exercise 2: Rhythmic Call and Response

Clap one 4/4 measure, starting with four quarter notes, and have the student clap your rhythm back in the next measure. Continue this alternation. Each time, make the rhythmic challenge slightly harder. Continue until the student reaches their limit of accurate imitation. Repeat, switching roles. *Variation:* make the Call a longer pattern, possibly 6 or 8 beats. Each time is separate and of unique length, not a regular alternation of 4/4 measures. When you feel that the student has attained a satisfactory level of imitating rhythms, repeat, switch roles and repeat.



Example 3.1: Rhythmic Call and Response

Exercise 3: Instrument Call and Response

Repeat the Rhythmic Call and Response exercise above, this time using the instrument; the player is restricted to one note (e.g. F4).

When you feel that the student has achieved sufficient skill, have them lead.

Variation: each player may choose his or her own pitch independently.

When the student seems comfortable creating a measure of rhythms, change the response from an echo to a rhythmic answer that seems to complete the phrase. The teacher starts with a simple 4 beat rhythm and the student then performs an answering four beat rhythm.

Lesson Two: Rhythm Review, Two Pitches

Building on the rhythmic work of the last lesson, we will start by reviewing some simple rhythmic call and response.

Warm-up: Review

Review the rhythmic call and response using one note. Make sure the student matches the pulse that you establish. Keep the length of the call relatively short. A single four beat measure will suffice.

Exercise 1: Two Note Call and response

Choose any comfortable two pitches that are adjacent to each other in the C major scale. Perform the call and response exercise using these pitches.

Once the student is comfortable with this it is again time to get the student's creative juices flowing by having them be the Caller for you.

Exercise 2: Two Note Harmonic Series Call and Response

To simplify note choice and to develop pitch accuracy, choose two adjacent harmonics and work on call and response. *Variation:* Have the student be the caller and the teacher respond.

Lesson Three: Harmonic Series (HS) flexibility, 4-5 and 5-6



Example 3.2: F-Horn Harmonics 4-5-6

The most fundamental aspect of horn technique is developing the control of moving fluently and accurately between harmonics. Understanding the role of the harmonic series in horn technique is essential. Young horn players who use only traditional method books are often unaware of what each valve does and why. They have only been taught to use a certain fingering for each note. It is important that the player understand that the real instrument they are learning is not one horn, not two as the name double horn would imply, but fourteen horns. There are fourteen different fingering combinations, although two of them overlap (F:0 and T:13, and F:2 and T:123). A “horn” is a length of tubing, and each length has the same harmonic series but a different fundamental pitch. The player must learn how to maneuver ascending and descending each harmonic series. Building on our previous lessons and beginning with two adjacent harmonic notes, we now focus on acquiring control of horn technique through the harmonic series.

Horn in:

The image shows two staves of musical notation for a horn. The first staff starts with a box labeled 'Horn in:' followed by a box containing 'F'. Below the staff are boxes for 'E', 'Eb', 'D', 'Db', 'C', and 'B'. The second staff starts with a box containing 'Bb', followed by boxes for 'A', 'Ab', 'G', 'Gb', 'F', and 'E'. Each note is written on a treble clef staff with a single eighth note. Below each note are the fingerings '4' and '5'. The notes are: F (4, 5), E (4, 5), Eb (4, 5), D (4, 5), Db (4, 5), C (4, 5), B (4, 5), Bb (4, 5), A (4, 5), Ab (4, 5), G (4, 5), Gb (4, 5), F (4, 5), E (4, 5).

Example 3.3: HS 4-5 in All Horns

Warm-up: Two-Note HS Call and Response Review

Exercise 1: Change the Horn Length; Call and Response Part I, HS 4-5

This exercise involves call and response using the adjacent pair of harmonics 4 and 5. Move through as many of the different horn lengths (fingerings) as are possible for the student (we use fingerings from both “sides” of the F/B^b double horn; traditional horn methods use only the F side). This exercise with a beginner will expose them to a wider range than would be covered in band class or in most method books with minimal strain. This is a useful way to focus on the exact skill set necessary for acquiring flexibility between harmonics, and opens the door for building the correct foundation of flexibility.

Exercise 2: Change the Horn Length Call and Response Part II, HS 5-6

Repeat the exercise, beginning with a comfortable horn length (such as F horn, E horn, or E^b horn, i.e. F:0, F:2, F:1), and work the 5th and 6th harmonics in call and response. This is a comfortable way to start stretching young students’ range using the proper techniques necessary.

Unit Two: The Major Mode

Lesson Four: The Core Scale, Major, Diatonic Movement



Example 3.4: Major Core Scale

As stated earlier, the Core Scale is defined as the first three scale tones. There are four basic types (designated as major, minor, Phrygian, klezmer). Any type of octave scale can be constructed from these scales, so this unit is highly effective as a basic building block of scale practice for young students. Since the unit is very short, Core Scales can be learned quickly in all keys. Since our approach to scale practice is aural, young players can play in keys that are in the most comfortable range for their level of development regardless of the number of sharps or flats. For instance, C is usually the most comfortable key for a beginner; the keys of F or G commonly follow using notation because they look visually simple, but the most comfortable key for the young hornist would be next to C, such as B or D^b. The same goes for minor keys.

Exercise 1: First exercises with the Major Core Scale (= scale degrees $\hat{1}$, $\hat{2}$, $\hat{3}$; in C = C, D, E).

- Do the Call and Response exercise as described above, but this time use the C Core Scale.
- Play up and back at various speeds and articulations (all slurred, all tongued, mixed).
- Play up and back using accents every two and later every three notes.
- Play up and back using the long-short-short rhythm.
- Repeat in adjacent keys (i.e. B major, D^b major, B^b major, D major).

Exercise 2: Adjacent Core Scale Duet

Start with the C major Core Scale (C D E). Either player may change direction at will, remaining diatonic using no leaps. For rhythms, players may stick to one note value, for example, quarters or eighths, or improvise rhythms at will. You should also copy your rhythms, and you will be imitating some of theirs. Imitating each other helps to encourage careful listening, and listening is central to improvisation. Listen and understand, listen and adapt. Each player should also listen and imitate their own rhythms and melodic shapes: since this makes choice easier and adds to the unity of the piece. The goal is to work on technique and the basis of music in musical ways. Repeat the exercise in other major keys: B, D^b , B^b , and D.

Exercise 3: Adjacent Core Scale Tune

Have the student figure out a simple version of “Mary had a Little Lamb” aurally using the C Major Core Scale. Once they find it in one key have them play it in some other or all other keys.

Lesson Five: Major Core Scale with Leaps

It is time to add another aspect for the student to choose. In lesson three we started using the Core Scale with adjacent stepwise motion, now it is time to explore another option, the leap.

Exercise 1: Call and Response Warm-up

Warm-up the student's ears by selecting a major Core Scale and do some call and response. Start with adjacent movement. Try several keys. Return to C and work in some skips, i.e. mixing diatonic movement with leaps. This is the next step in aural development: having the student differentiate between stepwise movement and leaps. Repeat in other nearby keys.

Exercise 2: Core Scale Duet

Start with call and response as a familiar warm-up. Then play a duet. Pick a Major Core Scale and a style. Suggestions: Lullaby. March. Fanfare. Each style requires different approaches to articulation, rhythm, and dynamics. Repeat in several keys. Note how variety increases flexibility, focus, and motivation in both student and teacher.

Exercise 3: Programmatic Core Scale Duet

To add some direction and a dash of fun to this improvisation, add a programmatic element to this duet. Ask the student to think of a color and an animal, for example, a purple elephant. Then, using the Core Scale, create the Purple Elephant Duet. The adjective plus animal improvisation starter is an example of using programmatic elements to make note choices easier. Use these seed ideas to start a piece and then let the

music happen. This might be a good time to start the habit of reviewing what just happened after the piece has ended. This discussion is a kind of analysis that helps aural memory, awareness, and understanding of how music is constructed, including melody, harmony, and form.

Lesson Six: Core Scale, Major, Drone

It is important in classical improvisation to establish a common pulse and key as a basis for unity among performers and throughout the piece itself.

Depending on the student's level of comfort on the instrument there are multiple options for creating a supporting musical foundation for others to build upon. The pulsed drone is the one I have found to work best as an introduction to this.

The pulsed drone creates a rhythmic beat that gives the student soloist a solid and comfortable framework to create melodies in. It helps to create some variation in the music not only in the solo voice but also in the accompaniment. Again, as music makers and listeners we can take cues from the changes that happen in the accompaniment to influence what we are doing as soloists.

Warm-up: Call and Response

Exercise 1: Major-Core-Scale, Student Pulse Drone, and Teacher Solo

Start with C major and have the student play the tonic pitch in some kind of repeating rhythmic pulse. This can be as simple as repeating quarter notes, or it could consist of complex syncopated rhythms. Even young players can create fairly complex rhythms when notation is not a factor. It is a good idea to use a metronome to give the young player a steady pulse to aid in rhythmic control. Over the pulsed drone the teacher

creates a short solo only using the three notes of the major Core Scale in different octaves.

Exercise 2: Major Core Scale, Student Solo, Teacher Pulsed Drone

Repeat Ex. 1, but switch roles. Have the student choose a new key. The teacher then invents some kind of repeating rhythmic pulse on the tonic, but in the low range allowing the student to improvise in a comfortable octave. Repeat this exercise in several different keys.

Exercise 3: Simple Tune with Drone

Here the student uses the major core scale to discover a simple tune while you play a pulsed drone. Ask the student to play “Hot Cross Buns” or another familiar tune in C and then have them play it again in other keys. Once they are comfortable with the tune, show them how they can vary the tune with rhythm or ornamentation and then have them try it while you play a pulsed drone.

Lesson Seven: Core Scale, Major, and Ostinato

We continue to develop our knowledge of building accompaniments plus introducing more variation in the piece. Explain to the student what an ostinato is, take a short idea and repeat it, then demonstrate a simple rhythmic ostinato.

Warm-up: Call and Response with Single-Note Rhythmic Ostinato



Example 3.5: Single Note Ostinato

Exercise 1: Major Core Scale, Student-Rhythmic-Ostinato, and Teacher Solo

The teacher picks a key and lets the student develop a rhythmic ostinato accompaniment on the tonic pitch. The teacher then creates a short solo using the Core Scale of the key chosen. Repeat, switching roles.

Exercise 2: Moving between foreground and background during the piece.

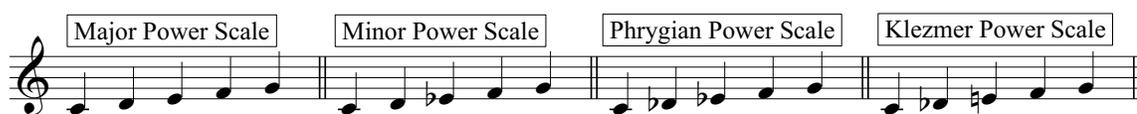
This is an exercise to develop the ability to switch from foreground to background (solo to accompaniment) during the piece. Start by choosing a key. Have the student start the piece with an ostinato; the teacher then plays a solo line over it. At some point the teacher changes to a rhythmic ostinato. The student should then start playing a solo line. When the student finishes soloing, they should then switch back to an ostinato. Keep actively changing roles until the piece comes to an ending. Note: the time spent in the foreground may be any length. For this exercise, experiment with fairly brief times. Start with around fifteen seconds or so, and then gradually decrease the time to about five seconds. Use a cutoff gesture to conclude the piece when it feels like time to end it. This exercise, like many of the exercises here, could be repeated in different keys over the course of several lessons to develop and deepen fluency.

Lesson Eight: Expanding the Scale: The Major Power Scale



Example 3.6: Major Power Scale

The student by now should have a fair amount of experience in all major Core Scales that fall in a comfortable range, which may not be much higher than C5. Many students in this age group have braces for several years, which makes a creative approach to study the material very effective and versatile, especially in a braces-unfriendly instrument like the horn with its small mouthpiece rim. Fortunately, it is easy to create limited-range material for the braces-wearer. Adding scale degrees $\hat{4}$ and $\hat{5}$ to the Core Scale gives us the next unit of study. The Power Scale is a five-note scale which has four forms: major ($\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{4}$, $\hat{5}$; in C: C D E F G), minor ($\hat{1}$, $\hat{2}$, lowered- $\hat{3}$, $\hat{4}$, $\hat{5}$), Phrygian ($\hat{1}$, lowered- $\hat{2}$, lowered- $\hat{3}$, $\hat{4}$, $\hat{5}$), and klezmer ($\hat{1}$, lowered- $\hat{2}$, $\hat{3}$, $\hat{4}$, $\hat{5}$).



Example 3.7: Four Types of Power Scales

The Power Scale constitutes very useful and efficient material for the study of technique, and serves as a building block to build longer scales later. The addition of two more notes allows for a further development of technique as well as an extension of opportunities in improvisation. It should be noted that the five-note major Power Scale contains within it the major triad, adding the possibility of working on arpeggios, another technical building block and the basis of harmony (keyboard instruments also use the Power Scale and triad as a fundamental unit of melodic and chord technique and knowledge, sometimes called “Tune-Ups”).

Exercise 1: Unison Power Scales

Choose a moderate tempo. Teacher and student play in unison up and down a Power Scale in C in quarter notes, taking care to match the pulse.

Variation 1: Increase the tempo.

Variation 2: Switch to 8th notes, but slow the tempo down again.

Variation 3: Vary the articulation: all slurred, all tongued, and mixed.

Example 3.8: Varied Articulations

Variation 4: Vary the dynamics: loud, soft, hairpin.

Variation 5: Repeat in other comfortable keys (B, D^b, B^b, D, etc.).

Variation 6: Repeat any/all in canon. The student starts, the teacher joins in after two, three, or four notes.

Variation 7: Repeat adding accents every two or three notes. For extra challenge, have one-player use duple accents and the other player triple accents.

Once the student can recognize both the pulse and the freedom of adjacent movement through the Power Scale move on to the next exercise.

Exercise 2: Adjacent Power Scale Duet

The procedure is the same as Ex. 1, except that each player may start on any tone and turn around at any time. Movement is restricted to moving stepwise – no leaps!

Variation: Add improvised rhythms – each player chooses their own rhythms.

When the student has convincingly demonstrated independence in this scale it is time to go on to a new key. The final goal is, as ever, to do all technique in all keys eventually.

Exercise 3: Major Power Scale Call and Response

The teacher plays one measure of 4/4, using the C Power Scale and starting on the tonic. The student echoes what was played immediately in the next measure. The teacher should take care to 1) stay diatonic – no leaps and 2) increase the difficulty of each subsequent call only slightly. After a while, switch roles. Repeat in other keys.



Example 3.9: Possible Call and Response

Lesson Nine: Power Scale, Major with Leaps

Warm-up: Tunes, Varying Rhythm, Call and Response

Take a simple familiar tune, perhaps one that you have already used, and vary some of the rhythms while still outlining the melody. After the teacher has done a bit of the calling with this, have the student do the same thing with the teacher as the responder.

Variation: repeat in other keys.

Exercise 1: Power Scale Duet

Two roles: solo and accompaniment. Student starts with “marching” quarter notes, C Power Scale notes only, and move up and down at will to create the accompaniment. Then the teacher solos. Switch at some point having the teacher play the quarter note accompaniment down an octave.



Example 3.10: “Marching” Quarter Notes

Variation 1: No set delineation of roles; play freely, but imitate the other player.

Variation 2: Repeat in other keys.

Variation 3: Accompaniment may omit quarter notes here and there at will – but take care to keep the pulse.

Idea: the teacher may also play the marching quarter notes down an octave. This keeps it out of the register of the soloist and also makes it more like a bass line, while clearly establishing the pulse and key.

Exercise 2: Rhythmic Motive Power Scale Duet

To help create unification in this duet we will use a rhythmic motive. One rhythmic motive you could reference to the student is Beethoven’s *Symphony No. 5* and its famous repeated four-note motive. Start simply; use short-short-short-long as the first motive; use it as often as possible. Pitch choices limited to the C Power Scale. Try other rhythms and keys later.

Lesson Ten: Power Scale, Major, and Pulsed Drone

Warm-up: Tune, Call and Response

For this warm-up we will use another familiar tune but with the Major Power Scale. One tune that could be used is Beethoven's "Ode to Joy" theme. The teacher starts as caller and calls out short sections of the tune, which the student immediately imitates. Continue until the student has learned each section of the tune. Then have the student try to play the complete tune. Once this is done repeat in other keys.

Exercise 1: Major Power Scale, Student Pulse Drone, and Teacher Solo

Start with C major. The student plays a repeated rhythm of his/her choosing on the tonic. Then the teacher creates a short solo using only the five notes of the major Power Scale in a different octave in a higher octave.

Exercise 2: Major Power Scale, Student Solo, Teacher Pulsed Drone

Start with C major (or any other key of the student's choice). The teacher plays a pulsed drone on low C (C3), allowing the student to improvise in a comfortable octave. Repeat this exercise in several (or all) other keys.



Example 3.11: Pulsed Drone, C3

Lesson Eleven: Power Scale, Major, and Ostinato

Warm-up: Call and Response

Exercise 1: Major-Power-Scale, Student-Rhythmic-Ostinato, and Teacher Solo

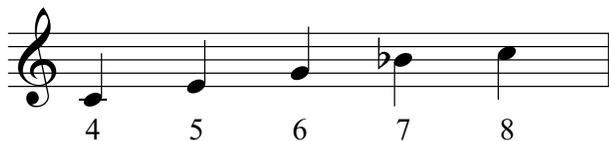
The teacher chooses a key and lets the student develop a rhythmic ostinato on the tonic pitch. The teacher then creates a short solo using the Core Scale of the key chosen.

Repeat the exercise switching soloist and accompanist roles as well as changing the key.

Exercise 2: Two-Power Scale Duet

This duet begins like exercise one above but the teacher chooses different Power Scales in the key the student chooses. For example, if the student chooses F major then the teacher may use C major, D minor, B^b major. There are a number of possibilities, which allow for more variety in the music. These keys are consonant because they share many of the same notes.

Unit Three: Harmonic Series 4-5-6-7-8



Example 3.12: Harmonic Series Numbers 4-5-6-7-8

Lesson Twelve: Adjacent Movement 4-5-6

Warm-up- Call and Response

In the warm-up of the harmonic series call and response, begin with the open F horn. Make sure the student is able to control moving between harmonics. Once this is demonstrated in one key, move through as many keys as are comfortable for the student to help develop strength and flexibility in the embouchure.

Exercise 1: HS Call and Response Duets, Adjacent

Using the 4th, 5th, and 6th harmonics, beginning with F horn and continuing through other “horns” or fingerings, create a simple rhythmic duet using a 4-beat call and response.



Example 3.13: HS 4, 5, and 6 Adjacent Call and Response

- Play up and back at various speeds and articulations (all slurred, all tongued, mixed).
- Play up and back using accents every two and later every three notes.
- Play up and back using the long-short-short rhythm.

- Repeat in adjacent horns (i.e. E horn, E^b horn, D horn)
- Allow the student to be the caller once they have had enough experience with Call and Response and seem comfortable with the procedure.

Exercise 2: Adjacent HS Duet

Free HS Adjacent Duet. Rules: Start with F Horn HS 4-5-6. Either player may change direction at will moving to adjacent harmonics only. Rhythms: players may stick to one note value (quarters, eighths) or improvise rhythms at will. Remind the student that it is a good idea for each player to copy rhythmic and articulation patterns as well as pitch patterns from the other. Repeat the exercise in other horns: E, E^b, D, D^b, and C (i.e. fingerings: F: 2, F: 1, F: 1-2, F: 2-3, F: 1-3). The B^b side of the horn can produce horns in: B^b alto, A, A^b, G, G^b, and F (i.e. fingerings B^b: 0, B^b: 2, B^b: 1, B^b: 1-2, B^b: 2-3, B^b: 1-3).

Another option for an adjacent HS duet could be to have one player create an accompaniment using harmonics 4-5-6 for example, while the other solos over a free choice of harmonics (2-3-4-5-6-7-8 etc.). The idea: turn exercises into accompaniments and add solo.

Lesson Thirteen: Adjacent and Leap Movement 4-5-6

Exercise 1: Call and Response Duets, Leaps

Using the 4th, 5th, and 6th harmonics in any key, create a simple rhythmic duet with a 4 beat call and response with leaps.



Example 3.14: HS 4, 5, and 6 Leaping Call and Response

- Play up and back at various speeds and articulations, all slurred, all tongued, and mixed.
- Play freely through HS 4, 5, and 6 using accents every two, and later every three, notes.
- Play up and back using the long-short-short rhythm.
- Repeat in adjacent horns such as E horn, E^b horn, or D horn.

Exercise 2: Leap HS Duet

Play a free HS duet using both leaps and adjacent movement. Start with the student playing F horn harmonics 4-5-6 and the teacher playing B^b alto horn harmonics 4-5-6. This will create some harmonic variety in the piece being created. As in Lesson Eleven, copy as much material from each other as possible. Material to exchange could be rhythms, melodic shapes, articulations, and dynamics.

Repeat the exercise in other horns: E, E^b, D, D^b, C. Feel free to try many different horn lengths to create many different colors of sounds and acquire command of the harmonic series in different ranges. Embrace the clash of the possible dissonance as a new choice in music. This is a good opportunity to discuss the value of tension and release in improvisation in particular and in music in general.

Lesson Fourteen: HS 4-5-6-7-8

Exercise 1: Call and Response Stretch.

Start out with the comfortable 4-5-6 adjacent movements that the students have experienced in the last two lessons and then slowly expand their range into the 7th and 8th harmonics.



Example 3.15: HS 4, 5, 6, 7, and 8 Call and Response

- Play up and back at various speeds and articulations (all slurred, all tongued, mixed).
- Play freely through HS 4, 5, 6, 7, and 8 using accents every two and later every three notes.
- Play up and back using the long-short-short rhythm.
- Repeat the exercise in other horns: G^b, G, A^b, E, E^b, and D.

Exercise 2: Rhythmic Motive Duet

Choose any short rhythmic motive and create a short piece using the flexibility obtained through HS 4-5-6-7-8. Remind the student to start where they are comfortable. Later, encourage them to gradually go to the limits of their comfort zone. To subtly remind them of the importance of imitation (i.e. careful listening), lead by example by imitating their rhythms and melodic shapes.

Repeat this through many horns and several rhythmic motives.

Unit Four: The Minor Mode

The next logical step in the development of the improvising classical musician is acquiring familiarity with the minor mode. We will accomplish this by introducing the minor mode much as we introduced the major mode, i.e. with a methodical approach that is calculated to produce consistently successful efforts. The minor Core Scale is only one note different from the Major Core Scale and consists of the first three notes in the minor scale, scale degrees $\hat{1}$, $\hat{2}$, and lowered- $\hat{3}$; in C: C, D, E \flat .



Example 3.16: Minor Core Scale

Lesson Fifteen: Adjacent Movement Minor Core Scale

Exercise 1: Adjacent Core Scale Call and Response

- Do the Call and Response exercise as described above, but this time use the C minor Core Scale.
- Play up and back at various speeds and articulations (all slurred, all tongued, mixed).
- Play up and back using accents every two and later every three notes.
- Play up and back using the long-short-short rhythm.
- Repeat in adjacent keys (i.e. B minor, D \flat minor, B \flat minor, D minor)

Exercise 2: Adjacent Core Scale Duet

Using any of the previous concepts for creating a duet work with the student in the minor Core Scale. Here are some examples of choices for creating duets:

- Ostinato Duet
- Programmatic Duet (Student chooses an adjective and a noun)
- Free Duet (start playing; discover the rules as you go)
- Rhythmic Motive Duet
- Trade-off Duet
- Multiple-Key Duet (Student in one key and the teacher in another)

Change keys for every new duet.

Lesson Sixteen: Leap Movement Minor Core Scale

Warm-up: Minor Core Scale Tune

Take a simple tune that is normally in the major mode such as “Twinkle Twinkle Little Star” or “Mary Had a Little Lamb”, and have the student play it in the minor mode. Repeat in several (or all) keys.

Exercise 1: Free movement Call and Response Minor Core Scale

Start with the adjacent movement call and response and then add leaps every once in a while. Then switch places: student calls, teacher responds. Repeat this in other keys.

Exercise 2: Free Minor Core Scale Duet

Ask the student what type of duet they would like to play. If they cannot think of something right away, give them some choices from the list in Lesson Fourteen. Have them take as much of the leadership role in this exercise as possible. The more experience they have in leading, the better they will understand the process of creating music. Encourage them to explore, test the limits of, their comfort zone as much as possible.

Lesson Seventeen: Core Scale, Minor, Drone.

Warm-up: Call and Response

We are now ready to give the student more responsibility for internalizing the beat by using an unpulsed drone. This will require the student to maintain the beat themselves while they solo. If they cannot stay with the beat and do not seem particularly aware of it, record them and play it back to them to help them hear the lack of consistency. Spend more time with the metronome, a rhythmic loop, or play percussion. Playing percussion (even tapping on a table or desktop) is a simple and effective way to develop a better sense of pulse and rhythm. Horn players are traditionally mainly focused on pitch considerations; playing unpitched percussion provides both a break from this emphasis as well as developing a deeper integration of a solid rhythmic sense.

Exercise 1: Minor Core Scale, Student Drone, and Teacher Solo

Start with a C minor Core Scale. Have the student play the tonic pitch as a drone. Over the drone the teacher creates a short solo only using the three notes of the minor-Core Scale in a different octave, adding interest through rhythms, articulation, and dynamics.

Exercise 2: Minor Core Scale, Student Solo, and Teacher Drone

Repeat Ex. 1, but switch roles. Have the student choose a new key. The teacher then creates the drone, allowing the student to improvise in a comfortable octave.

Repeat this exercise in several different keys.

Lesson Eighteen: Minor Core Scale, Major, and Ostinato

This exercise continues to develop the ear of the student in the minor mode.

Slowly going through these different lessons helps the student discover what sounds good and what sounds less good in their minor modal performing.

Warm-up: Call and Response Minor Core Scale

Exercise 1: Minor Core Scale, Student-Rhythmic-Ostinato, and Teacher Solo

The teacher picks a key and lets the student develop a rhythmic ostinato accompaniment on the tonic pitch. The teacher then creates a short solo using the Core Scale of the key chosen. Repeat, switching roles and keys.

Exercise 2: Minor Mode Foreground Background Duet

This exercise is much like lesson seven, where we first learned to change roles, but in the minor mode. Start by choosing a key. Have the student start the piece with an ostinato with the teacher creating a solo line. At some point the teacher changes to a rhythmic ostinato. As soon as the student notices this, they should start playing a solo line. When they are finished soloing, they should switch back to an ostinato. Keep actively changing roles until the piece is finished. Note: the time spent in the foreground may be of any length but start by experimenting with fairly brief times at first.. Start with

around ten seconds or so, and then gradually decrease the time to about three or four seconds. Repeat in different keys.

Lesson Nineteen: The Minor Power Scale



Example 3.17: Minor Power Scale

Exercise 1: Unison Power Scales

Choose a moderate tempo. Teacher and student play in unison up and down a Power Scale in C minor in quarter notes, taking care to match the pulse.

Variation 1: Increase the tempo.

Variation 2: Switch to eighth notes, but slow the tempo down again.

Variation 3: Vary the articulation: all slurred, all tongued, and mixed.

Variation 4: Vary the dynamics: loud, soft, crescendos, and decrescendos.

Variation 5: Repeat in other comfortable keys (B, D^b, B^b, D, etc.).

Once the student can recognize both the pulse and the freedom of adjacent movement through the minor Power Scale move on to the next exercise.

Exercise 2: Adjacent Power Scale Duet

Same as Ex. 1, except that each player may start on any tone and turn around at any time. Movement is restricted to moving diatonically – no leaps!

Variation: Add improvised rhythms – each chooses their own rhythms.

When the student has demonstrated fluency in this scale, it is time to move on to a new key.

Exercise 3: Minor Power Scale Call and Response

The teacher plays one measure of 4/4, using the C Power Scale and starting on the tonic. The student echoes what was played immediately in the next measure. The teacher should take care to stay diatonic, using no leaps, and increase the difficulty of each subsequent call very slightly each time. After a while, switch roles.

As ever, repeat in other keys

Lesson Twenty: Power Scale, Minor with Leaps

Warm-up: Call and Response

Warm-up the student's ears with some Call and Response. The Call is limited to the C minor Power Scale. Start with adjacent movement and then work in some skips.

Switch roles after a while. *Variation:* repeat in other keys.

Exercise 1: Power Scale Duet

Two roles: solo and accompaniment. Student starts with “marching” quarter-notes accompaniment using the C major Power Scale only, ascend and descend at will. The teacher solos using any notes in the C major power scale. When the teacher is done with

the solo role start playing the marching quarter notes in a lower octave to signal the student to act as the soloist..

Variation 1: No set delineation of roles; play freely, but imitate the other as much as possible.

Variation 2: Repeat in other keys.

Variation 3: Accompaniment may omit quarter notes here and there at will – but take care to keep the pulse.

Exercise 2: Rhythmic Motive Power Scale Duet

Start simply; use Short Short Long as the first motive; use it as often as possible.

Pitch choices limited to the C minor Power Scale. Try other keys later.

Lesson Twenty-one: Power Scale, Minor, and Pulsed Drone.

Warm-up: Minor Tune

Taking the “Ode to Joy” melody or any other five-note melody, switch its mode to minor. Repeat in different keys.

Exercise 1: Minor Power Scale, Student Drone, and Teacher Solo

Start with C minor. The student holds the tonic drone. Then the teacher creates a short solo using only the five notes of the major Power Scale in a different octave.

Exercise 2: Minor Power Scale, Student Solo, and Teacher Drone

Start with C minor (or any other key of the student's choice). The teacher plays a tonic drone on low C (C3), allowing the student to improvise in a comfortable octave. Use the drone opportunity to show how other pitches work well as drones such as the dominant and subdominant. You can show the student that you can switch to the dominant or subdominant and back to the tonic to create variety. This is a great way to help develop some scale degree vocabulary as well as pitch importance in the key. Repeat this exercise in several different keys.

Lesson Twenty-two: Power Scale, Minor, and Ostinato

Warm-up: Call and Response

Exercise 1: Minor Power Scale, Student-Rhythmic-Ostinato, and Teacher Solo

The teacher picks a key and lets the student develop a rhythmic ostinato on the tonic pitch and the teacher then creates a short solo using the Core Scale of the key chosen. Repeat the exercise with switching the soloist and the accompanist as well as switching the key.

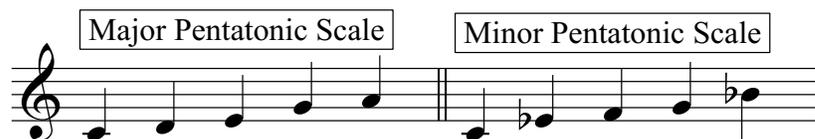
Exercise 2: Two Power Scale Duet Part II, Student Minor.

This duet will begin like exercise one but the teacher will play in a consonant harmonic key to the key the student chose. For example, if the student chooses C minor then the teacher may use, E^b major, F minor, or B^b major. There are many possibilities, which allow for more variety in the music.

Unit Four: Wrap-up

After completing units three and four, you should have a good grasp on the systematic process of teaching students different Core and Power Scales. You can use the same system for the klezmer and Phrygian Core and Power Scales.

Unit Five: Anhemitonic-Pentatonic Scales



Example 3.18: Pentatonic Scales

Anhemitonic, no half steps, pentatonic scales are built using five notes that are not closer than a whole step apart. The two most popular scales this builds are the major pentatonic and minor pentatonic modes. The major pentatonic mode is built with scale degrees $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{5}$, and $\hat{6}$. The minor pentatonic mode is built with scale degrees, $\hat{1}$ lowered- $\hat{3}$, $\hat{4}$, $\hat{5}$, and lowered- $\hat{7}$. One of the great benefits of creating music using either these two modes is that they do not allow for any sharp dissonance since there are no half-step differences in pitch.

Lesson Twenty-three: Major Pentatonic, Adjacent Movement

Warm-up: Call and Response, Major Power-Scale

Exercise 1: Call and Response, Major Pentatonic, Adjacent

Start with an explanation of the difference between the major Power Scale and the major pentatonic scale using scale degrees, i.e. $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{4}$, $\hat{5}$; vs. $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{5}$, $\hat{6}$; Using a comfortable key, play some major pentatonic call and response using only adjacent movement.

Exercise 2: Major Pentatonic Duet, Adjacent

Use any of the previously described duet formats to create a duet using the major pentatonic scale with adjacent movement.

Lesson Twenty-four: Major Pentatonic, Leap Movement

Warm-up: Call and Response, Major Pentatonic, Adjacent

Exercise 1: Call and Response, Major Pentatonic, Adjacent and Leaps

Develop the student's aural skills with respect to the major pentatonic mode by starting with adjacent movement and eventually use some leaps. Once you see that the student has achieved a decent ability in responding, switch roles and let them do the Call.

Exercise 2: Major Pentatonic Tune

Have the student play "Amazing Grace" using the C Major Pentatonic scale. If the student is having problems help them as minimally as possible. Repeat in different keys and feel free to vary rhythm and/or articulations.

Exercise 3: The Major Pentatonic Solo

Now that we have done a good amount of creating music in duet situations, we want to have the student create their own solo music. Start by demonstrating: pick a major pentatonic scale and perform a short free solo, then have the student do the same thing. To help give them more direction, you can provide a program such as a title, adjective/noun or other descriptor for their solo. You can also have them come up with a rhythmic motive to build their solo on.

Lesson Twenty-five: Minor Pentatonic, Adjacent Movement

Warm-up: Call and Response, Major Pentatonic

Exercise 1: Call and Response, Minor Pentatonic, Adjacent

Reminder: The minor pentatonic is made up of scale degrees: $\hat{1}$, lowered- $\hat{3}$, $\hat{4}$, $\hat{5}$, lowered- $\hat{7}$. Much like the first exercise in the major pentatonic, introduce the student to the minor pentatonic mode by doing some adjacent call and response.

Exercise 2: Minor Pentatonic solo, Adjacent

Build off of the last lessons solo exercise by having the student solo in the minor mode with adjacent movement only. Ask the student what types of limitations they will use in making this solo, rhythm, pitch, and tempo. Put the ownership of this solo as much on the soloist as possible. If they need help creating limitations remind them of different possibilities for creating a comfortable creative palate.

Lesson Twenty-six: Minor Pentatonic, Leap Movement

Warm-up: Call and Response, Minor Pentatonic, Adjacent

Exercise 1: Call and Response, Minor Pentatonic Adjacent and Leaps

Build comfort in the student's aural skills in the minor pentatonic mode by doing call and response. Feel free to switch the roles so that the student is the caller and is showing some proficiency at using leaps in the minor pentatonic mode.

Exercise 2: Free Duet, Minor Pentatonic

Decide on a key and create music. Just start playing! Do not take time to talk it over, just create. If the student hesitates, just start a piece on your own and invite them to join you. Repeat with the student starting the piece.

Lesson Twenty-seven: Blues Scale, Adjacent Movement



Example 3.19: Blues Scale

The blues scale is a six-note scale with only one note being added to the minor pentatonic scale. The scale degrees for the blues scale are as follows: $\hat{1}$, lowered- $\hat{3}$, $\hat{4}$, raised- $\hat{4}$, $\hat{5}$, lowered- $\hat{7}$. Adding this scale to the student's technical repertoire may open the door to jazz improvisation, or at least more jazz-flavored improvisation.

Warm-up: Call and Response, Minor Pentatonic

Exercise 1: Discovering the Blues Scale

Start by playing the blues scale for the student and explain that the scale is just the minor pentatonic scale plus one note. See if the student can figure out which note is being added to make the blues scale and have the student then play the blues scale and describe the scale degrees in the scale.

Exercise 2: Call and Response, Blues Scale, Adjacent

Now that the student has used their aural skills to determine the blues scale, practice moving through the blues scale using call and response. Remember to take turns both as the caller and the responder.

Lesson Twenty-eight: Blues Scale, Leap Movement

Warm-up: Call and Response, Blues Scale, Adjacent

Exercise 1: Call and Response, Blues Scale, Adjacent and Leap

Expand the possibilities of using the blues scale by allowing for leaps in the call and response exercises. As always with call and response exercises, keep it simple at first and make it more difficult as you go along. Remember to have the student be the caller as well as the responder.

Exercise 2: Blues Scale Duet

Have a jam session with the student in a blues style. Pick a key and have a good time creating music.

Unit 6: Forms and Moving Forward

Lesson Twenty-nine: Using Musical Forms

Warm-up: Call and Response

Exercise 1: ABA Duet

We can use simple forms to help give us musical direction and continuity. An ABA form simply requires the performer to create music, do something new musically, and then be able to return to the first musical idea. Select a key and create a duet where you are the lead voice in the A sections and the student is the lead voice in the B Section. Now do the same thing but change who has the A section and who has the B section.

Exercise 2: ABA Solo

Now that the student has a simple understanding, let them create a solo using the formal parameters. This will help them create a longer piece with more continuity and musical interest.

Lesson Thirty: The Student as the Teacher

There is no better way to learn about something than to have to teach it to someone else. For the final lesson, have the student lead the creative part of the lesson. Have them lead a call and response warm-up in any style they want. Have them decide on the type of music to create, whether it is a solo or duet, what the limitations are, if any [there are always limitations, even if you do not discover them until after you start]. This exercise will demonstrate their proficiency in the ability to create music with other

musicians. This opens the door for them to create music with friends and family, getting back to the original concept of music, development of technique, expression, and fun.

CHAPTER FOUR

SUMMARY AND SUGGESTIONS FOR FURTHER APPLICATIONS

This creative approach is nothing new to music, historically speaking, but is simply a rebirth of what used to be a standard way of making music and combining it with the applied lesson focus of today's conservatory method. This guide takes a step toward supplying teachers with ways to integrate aural and creative methods into their applied lessons. With the availability, flexibility, and customizable nature of these lessons, teachers should be able to apply these concepts quickly and painlessly, and begin noticing the musical benefits afforded to both themselves and their students. As Douglas Hill states in his book *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*,

The usual interpretation of [the teacher student relationship] is that the teacher is responsible for the imparting of knowledge to the student, and the respectful student is to respond to these directives, memorize them, and thus learn. I believe strongly that while teaching a person about musical performance the private instructor needs to develop a 'respond-ability' to the timely needs of the student while imparting the appropriate knowledge. The student, in turn, must accept much of the responsibility for the actual learning by bringing all that he or she knows into each lesson.⁷⁸

We the teachers must have as many avenues for responding to the student's needs as possible; this method offers ways to do just that.

Although horn is the emphasis here, a creative and aural approach to applied lesson teaching would be beneficial for teachers and students of all instruments. The lessons in this document can be easily adjusted to fit any instrument. While the harmonic

⁷⁸ Douglas Hill, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*, Miami: Warner Brothers Publications, 2001, 88.

series exercises fit the horn the best, all the rest of the exercises follow music theory principles that are the same on any instrument.

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