

Improvisation Supplement for [Freemusicdictations.net](http://freemusicdictations.net)

Chapter 1: Introduction to Rhythm Reading – Part 1

repeat then vary the motive

a a' b

Chapter 2: Introduction to Rhythm Reading – Part 2

repeat then vary the motive

a a' b

Chapter 3: Introduction to Rhythm Reading – Part 3

repeat then vary the motive

a a' b

Chapter 4: Melodies in C, G, and F – Part 1

Ch. 4
sing the scale using a rhythm

rhythm 1 rhythm 2 rhythm 3 your own
continue... continue... continue...

Chapter 5: Melodies in C, G, and F – Part 2



Chapter 9: Dots and Ties

[illegible]

Chapter 10: Leaps Within V

embellish the target notes

I V I V I I V I

Chapter 11: Compound Meter in Major Keys

use the suggested chords

I I V

I V I

Chapter 12: Minor Mode in Simple Meters

sing the scale using a rhythm rhythm 1 rhythm 2 your own

continue... continue...

Chapter 13: Minor Mode in Compound Meter – Part 1

make a parallel period form use melodic minor

you decide

Chapter 14: Minor Mode in Compound Meter – Part 2

use the suggested chords

i iv V i

Chapter 15: Sixteenths in Simple Meter

mostly stepwise motion

mostly stepwise motion

Chapter 16: Compound Meters

mostly stepwise motion

mostly stepwise motion

Chapter 17: Alto Clef

Outline the given chords; continue the rhythm or make your own

A^bM: I V I

Chapter 18: IV and ii

Using mostly stepwise motion and any combination of quarters, eighths, and sixteenths, connect the guide notes to create a melody

FM: I IV ii V

Chapter 19: V7

Continue the melody outlining the indicated chords

EM: V7 I

Chapter 20: Harmonic Progressions

Using dotted halves, dotted quarters, quarters, and eighths, elaborate on the following chords

Em: i iv or ii° V7 i

Chapter 21: Basslines

Elaborate the given chords using similar rhythms to the antecedent phrase

i iv V7 i

Chapter 22: Basic Harmonic Progressions in Major

Fill in missing measures; outline the given chords

BM: I IV V7 I

your choice 1-2 events

Chapter 23: Basic Harmonic Progressions in Minor

improvise a melody using mostly steps and the given chords; maintain the given meter

Dm: i VI iv V i

Chapter 24: Harmonic Progressions using V7 in Major

Complete the parallel period using a combination of steps and leaps; use mostly eighths and sixteenths; outline the suggested chords

AM: I V7

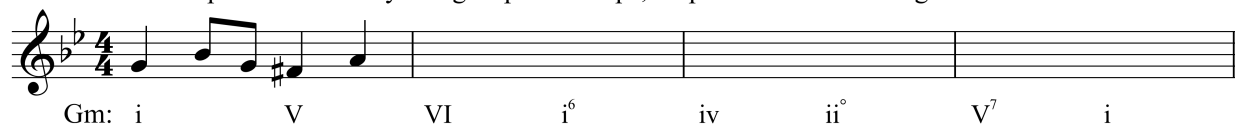


Chapter 25: Harmonic Progressions using V7 in Minor (two improvisations)

Improvise a melody using steps and skips; emphasize notes in the given chords

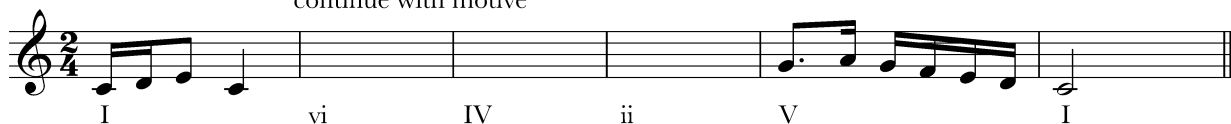


Improvise a melody using steps and skips; emphasize notes in the given chords



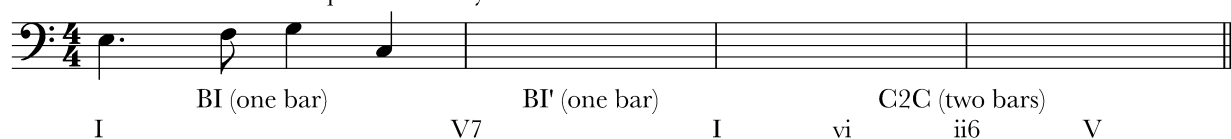
Chapter 26: Diatonic Melodies – No Sevenths or Tritones

continue with motive



Chapter 27: Diatonic Melodies – All Intervals

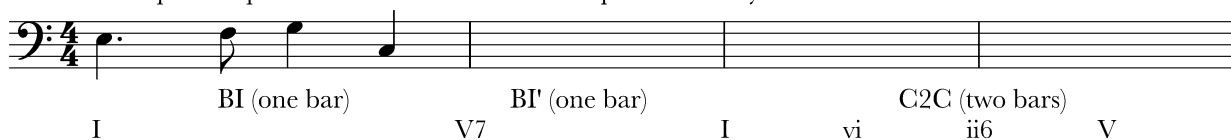
repeat then vary the motive

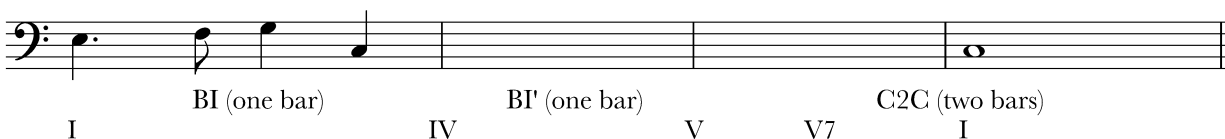


Chapter 28: Diatonic Melodies – vi and VI

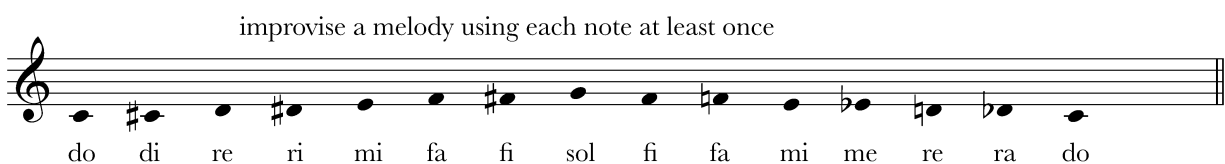
make a parallel period form

repeat then vary the motive

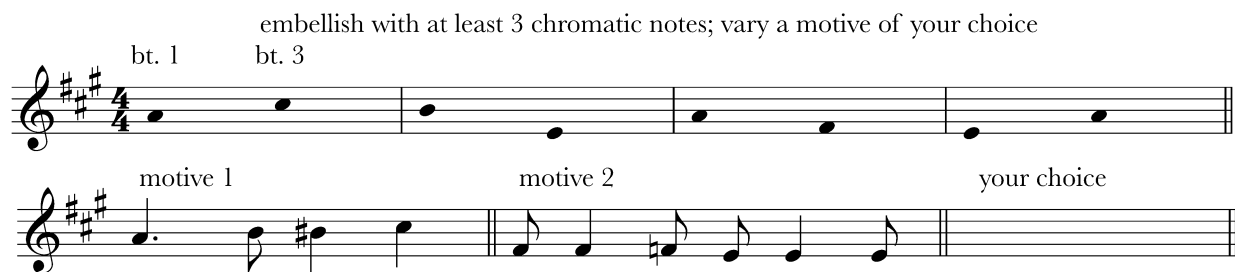




Chapter 29: Short Chromatic Melodies

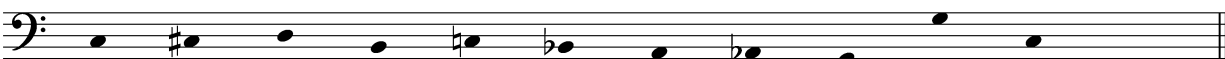


Chapter 30: Longer Chromatic Melodies



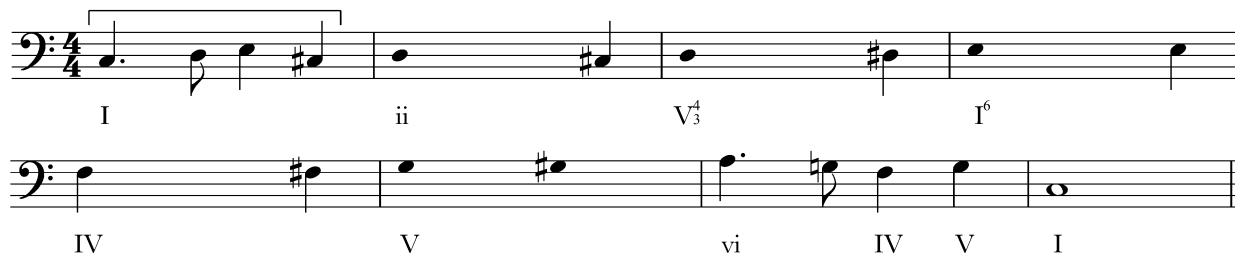
Chapter 31: Short Chromatic Basslines

sing with a rhythm of your choice in 2/4, 3/4, 4/4, or 6/8 time



Chapter 32: Longer Chromatic Basslines

vary the motive; stay consistent with the Roman numerals



Chapter 33: Chromatic Duets

add chromatic and diatonic notes to the framework (one part at a time)

beat: 1 3

I vi IV V vi ii⁶ V I

Chapter 34: Applied Dominants of V

repeat then vary the motive

I BI (one bar) V⁷/V BI' (one bar) V⁷ C2C (two bars) I

Chapter 35: Applied Dominants of IV and iv

repeat then vary the motive

I BI (one bar) V₂⁴/IV BI' (one bar) IV₆ V⁷ C2C (two bars) I

Chapter 36: Secondary Dominants of ii

repeat then vary the motive

I BI (one bar) V_s⁶/ii BI' (one bar) ii V⁷ C2C (two bars) I

Chapter 37: Review of Applied Dominants

repeat then vary the motive; try multiple applied chords

The exercise consists of two staves in 4/4 time. The first staff contains four measures with the following chords: I, V^7/IV (with vii^{o7}/IV below it), IV, and V^7/ii (with V_s^6/ii and vii^{o7}/ii below it). The second staff contains five measures with the following chords: ii, V^7/V (with vii^{o7}/V below it), Cad_4^6 , V^7 , and I.

Chapter 38: Syncopation and Hemiola

Create a consequent phrase using rhythms similar to the given antecedent

The exercise is in 2/4 time. The first staff shows a rhythmic antecedent phrase in bass clef with a key signature of two sharps (F# and C#). The second staff shows a harmonic sequence in bass clef with the same key signature, consisting of four measures with chords: I, vi, ii^6 , and V.

Chapter 39: Applied Dominants of vi and VI

Complete the phrase by improvising on V^7/vi in the blank measure

The exercise is in 3/8 time. The first staff shows a phrase in treble clef with a key signature of two sharps (F# and C#). It consists of four measures: the first measure has a half note, the second measure is blank, and the third and fourth measures each have a half note. The second staff shows a continuation of the phrase in treble clef with the same key signature, consisting of two measures: the first measure has a half note, and the second measure has a half note.

Chapter 40: Neapolitan

Improvise a phrase outlining the given chords; repeat the given rhythm from m. 1

The exercise is in 4/4 time. The first staff shows a phrase in bass clef with a key signature of two sharps (F# and C#). It consists of four measures: the first measure has a half note, the second measure has a half note, the third measure has a half note, and the fourth measure has a half note. The second staff shows a continuation of the phrase in bass clef with the same key signature, consisting of four measures: the first measure has a half note, the second measure has a half note, the third measure has a half note, and the fourth measure has a half note.

Chapter 41: Modal Mixture

Improvise a phrase using the given rhythm; outline the chords using a mix of steps and leaps

DM: I \flat VI iv I

Chapter 42: Augmented Sixth Chords

Practice arpeggiated three ways: Italian +6, then French +6, then German +6 in the missing measure

It+6, Fr+6, Ger+6 V

Chapter 43: Review of All Chromatic Chords

Emphasize the following chords: use the given rhythm

use a rhythm of your choice

E^bM:

V
I

 IV V I

Chapter 45: Modulations to Other Keys in Major

Complete the modulation from I to vi; use similar rhythms to the opening; emphasize the given chords

FM: I V I Dm:

ii
iv

V i

Chapter 46: Modulations from Major with Chromatic Chords

Complete the modulation from I to ii; use mostly simple arpeggiations or move by step

GM: I V/ii ii V I Am:

ii
i

 V/V V i

Chapter 47: Modulations from Minor

Complete the modulation from i to III; use mostly simple arpeggiations or move by step

Dm: i iv V FM:

i
vi

 IV V vi IV V I

Chapter 48: Multiple Modulations in Minor

Modulate from i to III, then v; follow the given chords and move mostly by step

Em: i vi V I IV V Bm: I iv V i V i

GM: vi

Chapter 49: Modulations with Multiple Applied Chords (two improvisations)

Modulate from i-v while emphasizing the given chords; tend to move by step

Gm: i V7/iv iv V/V V i

Dm: i V V/iv iv V V7 i

iv

Modulate from i-III while emphasizing the given chords; tend to move by step

Bm: i V7/iv iv V

DM: i V I V/V V7 I

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