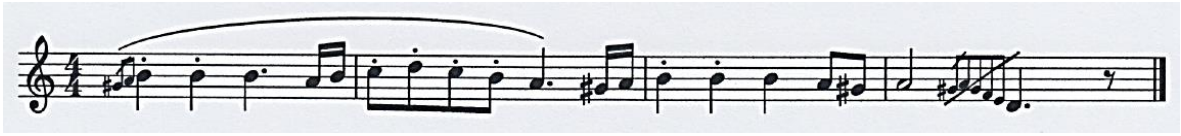
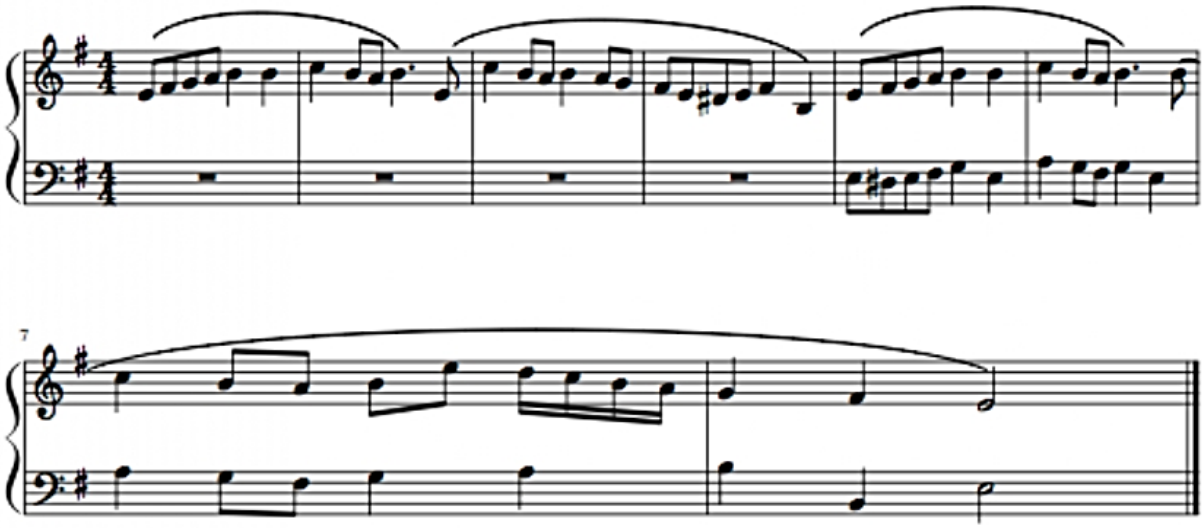
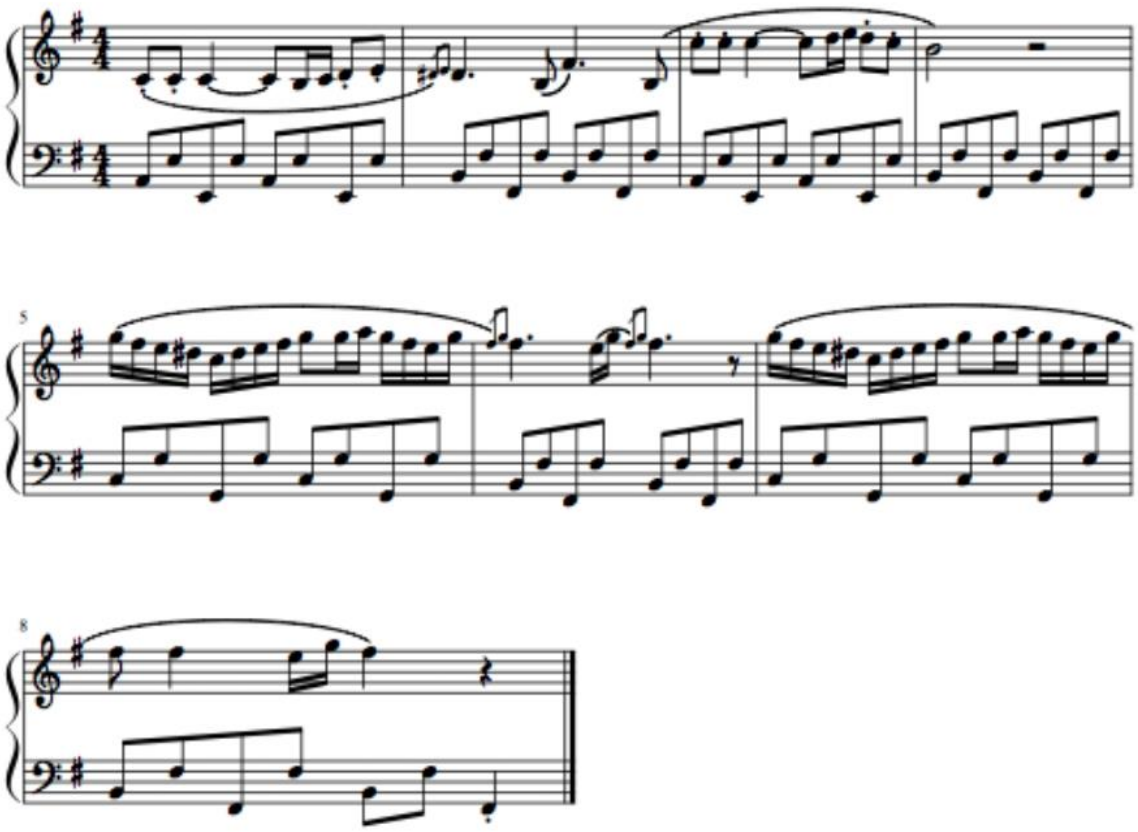
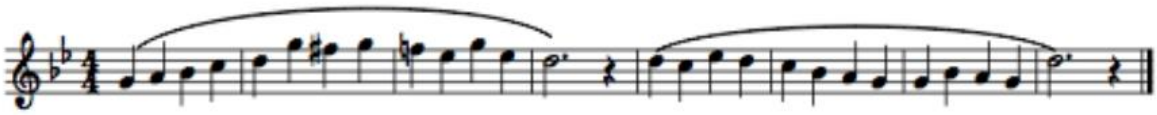
## B) Improvisation exercises

1. Harmonize the melody with chords of 3 or 4 notes (1 chord / measure) to create a sequence of 4 chords (a); then choose 4 other chords (some can be repeated) to create a second phrase (b). Invent a melody for a and b. Repeat the first phrase (a) and find 4 chords to end the piece (c) (4 phrases of 4 measures in total: a-b-a-c). Complete the melody.

2. Transpose the chords of your entire piece one tone above or below the original key. Modify the melody, the touch and/or the dynamics to create contrasts; create an ABA form by inserting the second part transposed (B) between the first part and the third (which is a repetition of the first).

1. Play the score.

2. Choose the rhythm cell of one of the first three measures:

    a. Play a melody (one voice) with this rhythm, alternating right and left hands.
    b. Repeat, this time add quarter or half notes with the other hand.
    c. Alternate hands each measure or every two measures. Create an expressive dialogue between the two voices.

3. Play the melody as written with the left hand; on measure 5, create a counterpoint in the right hand using parallel movement of the two voices (thirds or sixths), contrary movement, oblique movement (one voice moves, the other stays put) and parallel octaves.

**1.** Play the ostinato with the left hand, invent other melodies; adjust ostinato notes (harmonies) if the melody requires it. Transform the ostinato (first 3 notes) into a binary three-beat measure and create your own Bolero ...

**2.** Use the ostinato by transforming it rhythmically into a jump or a gallop.

1. Play the two phrases, start the first phrase again and complete with a last phrase concluding on the tonic.

2. Create a single bass voice in quarter notes, half notes and whole notes.

3. Add one or two sounds to these two voices to complete the harmony.

4. Change the character of the 4 phrases by creating rhythms or by transforming the measure into 12/8, or 6/8 (jig), into a slow waltz, a polka, a tango.