

# CREATING A SAFE ENVIRONMENT FOR SPONTANEOUS MUSIC MAKING

Tch's Ed CD-1

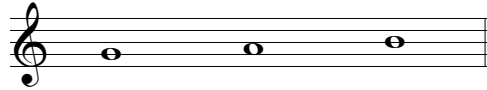
#26

## Down By The Station (JAZZ STYLE)

Extended  
Accom.

PRINCIPLE #1: KEEP IT SIMPLE (*Too many options can inhibit creativity*)

PROCEDURE 1: Direct students to "Use the tones G, A, and B"



PRINCIPLE #2: KEEP EVERYONE INVOLVED (*Peer observation can be intimidating*)

PROCEDURE 2A: Direct students to simultaneously improvise rhythmic variations on *Down By the Station*

PROCEDURE 2B: Teach everyone an 8-beat riff (melodic ostinato)  
(NOTE: Riffs may be improvised and taught to the class by the teacher or by students)

Example (As Notated)



Example (As performed in a swinging style  $\text{C} \text{ J } \text{J} = \text{G} \text{ J } \text{J}$ )



PROCEDURE 3: Direct students to "Repeat the riff until the music ends"

PRINCIPLE #3: ALLOW FOR SELF-SELECTION OF TASKS (*Absence of options can stifle creativity*)

PROCEDURE 4: When individual students are chosen or volunteer, suggest that they:

A. "Play the riff"



B. "Improvise the rhythmic variations on the riff, or"



C. "Improvise a rhythmic/melodic variation on the riff"



PRINCIPLE #4: AVOID COMMON CREATIVITY KILLERS INCLUDING EXPRESSIONS OF APPROVAL OR DISAPPROVAL, SURVEILLANCE, EVALUATION, REWARD SYSTEMS, AND COMPETITION

# SUMMARY OF STRATEGIES FOR CREATING MUSIC IMPROVISATIONS THAT ARE INTERESTING AND WELL-STRUCTURED

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#26

## Down By the Station

Extended Accom.

The Tune: *Down By the Station* (in a swinging style)

♩ = 6/8

1. Example of the use of *Rhythmic Subdivision* as an energizing strategy

2. Example of the use of *Sound and Silence* as an expressive strategy and structural element

3. Example of the use of *Repetition (Rhythmic)* and *Variation (Melodic)* as structural elements

4. Example of the use of *Repetition (Rhythmic)* and *Variation (Melodic)* as structural elements

5. Example of the use of *Musical Articulation* as an expressive strategy

6. Example of the use of *Musical Dynamics* as an expressive strategy

7. Example of the use of selected tones of the *Blues Scale* as an expressive strategy

8. Example of the use of selected tones of the *Blues Scale* as an expressive strategy

9. Example of the use of selected tones of the *Blues Scale* as an expressive strategy