Tutorial 3F: More About Patterns

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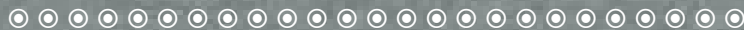## Welcome! In this tutorial you'll learn how to:

1. Get melodic variety in patterns
2. Get rhythmic variety in patterns
3. Use short patterns to build phrases

Enjoy the learning!

Other Level 3 Tutorials

3A: More Melodic Color

3B: Melodic Connections

3E: Melodic Patterns

3H: Rhythmic Development

3K: Dominant Alterations

3L: Learning Standard Tunes

▶ The next step in using melodic patterns is to use melodic and rhythmic variety. There are a number of techniques to help you do this, and in time you'll be developing patterns into effective phrases.

Part 1 – Melodic Variety in Patterns

A) How do I get melodic variety in my patterns?
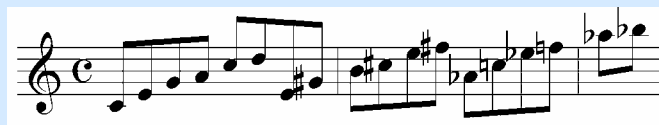
* For more melodic variety in your patterns, you can use:

• A longer motif and sequences in the pattern

• "Pulling" sequences

• Non-harmonic tones

B) How do I use longer motifs and sequences?

*Longer motifs and sequences make longer patterns that are harder to remember but are great for variety.

1-bar motif and 1-bar sequence, diatonic pattern

6-note pattern (transposing, major third)

*You can also use patterns built on groups of 5 or 7 notes. See Using Patterns of 5- or 7-Groups in Tutorial 5D: *Rhythmic Freedom, Part 2*. For examples of 6-note patterns, see 3-Note and 6-Note Contours in Tutorial 2D: *Three and Four*.

▶ **TRY IT –** <u>Basic</u>: Create a motif of eight 8th-notes with a mixed contour & several skips; add a linked diatonic sequence. <u>Medium</u>: Add a linked, transposing sequence. Challenge: Add a transposing sequence (not linked).

*In a "pulling" pattern, the *first* notes of the sequences moves opposite from how the notes move *within* each sequence ("pulling" away from the first note). This creates energy, as the pattern sounds like it moves in two directions.

*Below are examples of pulling patterns. In the first example, the G, A, and B move up while the interior notes move down; in the second example, the G, F, and E move down as the interior notes move up.

(Part 1 – Melodic Variety in Patterns)

*Pulling sequences use only ascending or descending contours, not mixed contours – that way the overall trend of the pattern (up or down) is easier to recognize.

▶ **TRY IT –** Create an ascending pulling pattern w/ diatonic sequences. Then create a descending pulling pattern with transposing sequences. Then use an 8-note motif.

B) How do I use non-harmonic tones in sequences?

*You can use non-harmonic tones for some notes in a sequence. For example, a pattern based in C Major can use any non-harmonic tone (C#, Eb, Ab, or Bb).
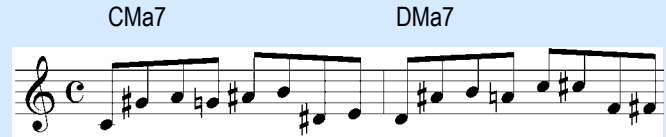

Diatonic linked pattern, NH tone (Bb)

CMa7   BMa7
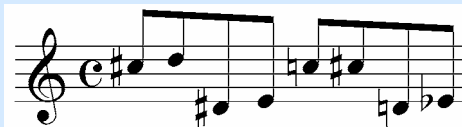
Transposing pattern, NH on downbeats

*The full-measure pattern below uses non-harmonic tones in a transposing pattern.

CMa7   DMa7

▶ **TRY IT –** <u>Basic</u>: Create a 4-note ascending diatonic pattern with one non-harmonic tone in the motif. <u>Medium</u>: Use a 4-note descending transposing pattern. <u>Challenge</u>: Use an 8-note transposing pattern with two non-harmonic tones.

## Part 2 – Rhythmic Variety in Patterns

A) How do I get rhythmic variety in my patterns?

• Use other rhythms besides eighth-notes

• Vary the rhythms from sequence to sequence

• Start each motif and sequence on offbeats instead of downbeats

Below are patterns that use 3 notes per motif, not 4. The first example mixes eighths and quarters; the second example uses ties into beat 3 and beat 1.

*You can also vary rhythms (and notes) in sequences (a good way to develop with patterns):

1===== 2===== 3======= 4========= 5====

► **TRY IT** – <u>Basic</u>: Create a pattern with two 8th-notes and a quarter- note. <u>Medium</u>: Create a pattern with a different rhythm (not all 8th-notes). <u>Challenge</u>: Create a four-beat pattern with a different rhythm (not all 8th-notes).

B) How do I use non-harmonic tones in sequences?

*An offset pattern starts off the beat, such as on the "and" of beat 1 or of beat 4 (see *Offset Contours* in Chapter 2B: *Melodic Shape*s.) Below are two descending offset patterns. The first example starts after beat one; the second one starts before beat one.

*Here is an example of an offset pattern that uses a different rhythm:

► **TRY IT** – Basic: Create a pattern with sequences of four eighth-notes; start on the "and" of 1. <u>Medium</u>: Start on the "and" of 4. <u>Challenge</u>: Start on the "and" of 1 or "and" of 4.
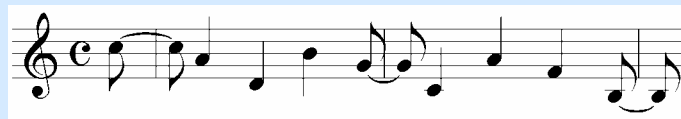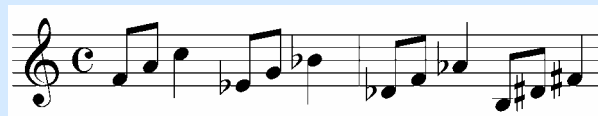
Part 3 – Using Short Patterns

A) What are short patterns?

*You can use 2-note or 3-note sequences to build patterns. The same basic techniques apply: diatonic or transposing; pulling, or linked sequences; and alternate rhythms or offset.

*Here are some patterns built on 2-note sequences:
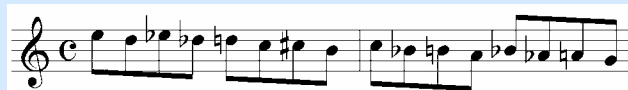
*Here are some patterns built on 3-note sequences:

▶ **TRY IT** – Create a 2-note offset pattern that uses upward skips. Then create a transposing 3-note pattern with a 3-note contour. Then create a diatonic 3-note pattern that pulls and descends.

That's all for Tutorial 3F!

There is no quiz for this Tutorial.