

Orff Schulwerk Level III

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πBasic Orff Schulwerk, Level III

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I. General Expectations of Level III

1. Prompt regular attendance is necessary. Absence only in case of emergency or illness.
2. Home-assignments: Prepare and submit on time.
3. Practicum: 10 minute demonstration of teaching is required in Level III. Your assignment will be selected from a list. You will present in the second week.
4. Exam: A take home exam will be given and handed out a few days before the end of the course. It is due the last day. The focus will be on sequencing, philosophy, analysis, and terminology.

Level III is an opportunity for you to grow as a musician. You will better understand the inner workings of elemental music. You will develop as a more proficient teacher. You are in the last part of your formal education of the Orff Schulwerk Process. You will continue to grow and develop in your own educational setting with your students. “Being a teacher does not mean that one has all the answers. We learn as long as we teach (and live). Standing still is living death. (I think so anyway)”. (Brigitte Warner-Level III)

II. Course Syllabus

“Basic Orff Schulwerk” divides into three main aspects:

1. Rhythmic development.
2. Melodic development (the horizontal, successive sound – aspect)
3. Harmonic development (the vertical, simultaneous sound – aspect)
To these add
4. Ensemble (examples of the basic Orff-Schulwerk literature for analysis and study of the elemental style).
5. Improvisation and composition.

Since ensemble playing, improvisation and composition are part of the development of rhythm, melody and harmony and are practiced in each developmental stage, they are not listed as separate activities in the syllabus. The syllabus is based on the progress we make from day to day.

A. Prerequisites for Level III Studies

Limited review will be done on the following

1. Rhythm: The basic concepts of pulse, subdivisions (syllabication in speech), simple duple and triple meter, compound duple and triple (terminology), natural phrase length, organization of O.S. I, rhythmic section.
2. Melody: Concept of the five pentatonic modes, their sound characteristics and transpositions: understanding of differences between true anhemitonic and gapped diatonic melodies; knowledge of O.S. I literature; ability to improvise non-cadential melodies in the five pentatonic modes.

3. Harmony: Understanding of drone and ostinato and how they are organized in O.S.I Ostinato Exercises for Tuned Percussion Instruments (homo,mono, and polyrhythmic, simple, simple moving, double moving, melodic and polyphonic ostinato); ability to improvise over these patterns and arrange traditional songs in true Do and La pentatonic, as well as in gapped diatonics.

B. Rhythmic Exercises

1. Review of irregular compound meters (5 & 7) in movement and speech O.S. I & V.
2. Phrase: From regular and irregular phrase length
3. Meter change in speech and movement (also transferred to melody) O.S. III and V.
4. Irregular accents within a given meter in speech and movement (also transferred to melody). Hemiola. O.S. IV and V.
5. Choral speech freely metered (also vocal). Use of poetry.

C. Melodic Exercises. (Horizontal Concept)

1. Review: The diatonic modes and their sound characteristics; linearly conceived melodies in Ionian, Aeolian and Dorian (half steps as passing tones); Paraphony in intervals (diatonic thinking). Volumes II, IV.
2. Phrygian, Lydian, Mixolydian;
 - a. Melodies in which the half steps fa/fi, ti/te- are passing tones;
 - b. Harmonically conceived melodies. Volumes II, IV.

Sing a Joyful Song

Beth Melin Nelson *

Sing to life and sing to laugh - ter, sing to friends who are

gath - ered here Joy - ful - ly sing - ing in har - mo - ny,

lift your voi - ces to sound the cheer. So let us

sing a joy - ful song.

3. Embellishing of melodies: decoration of third, heterophony Counter melodies (descant) Volumes IV & V.
4. Analysis and arranging traditional songs.

C. Harmonic Exercises (Vertical Concept)

1. Review: Pitched accompaniment
2. Diatonic: Adjusting moving part of the drone or ostinato to melody and vice versa; beginning harmonic awareness-diatonic thinking) OS II, IV, sections 1.
3. Triads (triadic thinking)
Major and minor triads, analysis
Horizontal (non-functional) use: Paraphonic progressions in root position and inversions;
Fauxbourdon.
Choral recitativo OS II, IV sections 2 OS V

Vertical use (beginning harmonization with function); Shifting to neighboring triads; I-ii, i-VII OS II, IV, section 2.

4. Harmonization developed from paraphonic triad progressions; Decoration of the 3rd (melodic embellishment, see also C/3)
 - a. Embellishing of thirds
 - b. Varying of the bass line
The form of variation; chaconne (passacaglia) OS IV, V
5. Voicing of triads a third apart, an extension of simple moving drones;
I-vi in major (a 3rd down)
i-III in minor (a 3rd up)
OS IV
6. Triads a fourth apart: Tonic and dominant (a 4th down) in major and minor
Inversions and voicing
Xylophone pieces created with voiced triads
Timpani basses for melody making
Melodies to harmonize
OS III Dominant & Subdominant p. 12
OS III, IV
7. Triads a fourth apart; Tonic and subdominant (a 4th up) in major, minor, dorian (has major subdominant)
8. Elemental Cadence (tonic-subdominant-dominant-tonic)
Song arrangements, smaller and larger instrumental pieces
OS III, V.

SUGGESTED READING LIST:

1. The Orff Echo: Journal
2. Re-Echos:

Orff Re-Echoes, Book I Selections from "The Orff Echo" Vol. I-IX and the "Supplements."
Edited by Isabel McNeill Carley. Reprinted 2004.

Orff Re-Echoes, Book II Selections from "The Orff Echo" Vol. IX-XV and the "Supplements."
Edited by Isabel McNeill Carley.

3. Frazee, Jane. *Orff Schulwerk Today: Nurturing Musical Expression and Understanding*. New York: Schott Music, 2006.

4. Goodkin, Doug. *Play, Sing, & Dance: An Introduction to Orff Schulwerk*. Mainz: Schott, 2002.

Austrian Salutation

GRÜSS GOTT!

(God's Greeting)

0

one

*Grüss Gott, Hel - lo, **wie geh-tes Ih - nen,

Grüss Gott, Hel - lo and How are you?

Bon-jour, How goes it? Bon - jour - no, sha - lom, a -

- lo - ha, Bue-nos Di - as, Whats Hi.
Happen-ing, and

Fine

D. C. al Fine

*Each greeting should be done by one individual. Teachers can ask from the students suggestions for greetings to be put in the "B" sections. Each student can be responsible for calling out his greeting.

OCT 2398

GRUSS GOTT:

Explore the piece through movement.

Add the accompaniment.

Process the left hand of the AX part through body percussion

Body of the Lesson/Visual:

T: sing measures 1-8 with lyrics.

S: will clap macro beats will T sings once more

T: teach lyrics

T: explore the bass line on the xylophone

CHECK THE CLEF this is bass clef

F_F_Bb C F_ (Pat (F), Pat, Clap(Bb), Snap(C), Pat: singing, F, F, G, A, F

T: Add the lyrics: "hel-lo how are you" (to the rhythm of the bass line)

S: play BX continue singing "Hel-lo, how are you?" while the rest of the class sings the original melody.

T: will guide the to play the note C with two hands using two mallets for the B section of the song – tremolo.

T: guide the students to find the glissando at the end of the B section.

T: teach the words to the B section to the class with the visual.

T: Guides the students to explore the AX part.

1. G, F, G, F, D, E, F (left hand part)

Seated on the floor:

G=snap

F=clap

E=pat

D=floor

2. Explore the 3rds in the right hand. Have the students move up and down the instruments with the right hand – 2 mallets. Focus the warm up towards the A/C third. Have them explore how to get the second Bb/C- they should discover – turning the hand will help.

3. How do you get the two hands? It is a practice skill that will take a few session for the students to learn the muscle memory. Once they get it, it is a sheer delight!

GIVE YOUR STUDENTS TIME TO PRACTICE!

CREATE a Greeting Section using greeting in various languages.

I. Philosophical Questions

What is Orff-Schulwerk?

1. Meaning of name: Schooling in music (apprenticeship)
 Schooling through working
 Learning through doing
2. Educational philosophy: Teaching the musical concepts in an evolutionary sequence which resembles in a very general way the historical development.
 monophony before polyphony
 speaking before singing
 paraphony before functional harmony

Orff did not strictly follow historical development, because history is not a consistent and logical step-by-step development. He combines primal elements of music-making with the concepts of Western music culture.

Reading: RE-ECHOS I, pages 3-13, 14-24, 63-70

RE-ECHOS II, articles starting on p26, 29, 52, 57, 83

3. Practical application of the philosophy leads to a logical teaching sequence (what to teach when), and to a teaching process (how to teach).
 - a. Characteristics of elemental music in general (tribal and primal music cultures)
 - b. Similarities of OS elemental music to primal music (gather the characteristics we talk about in class)
 - c. General teaching sequence: development of the musical concepts of rhythm, melody, and harmony

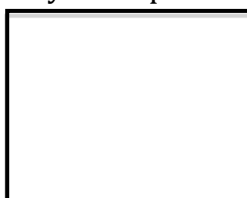
II Rhythmic Review

What has been learned in the previous levels, and in which order it should be taught to children.

1. Pulse: from movement
2. Subdivisions of the pulse: Individual rhythm patterns with the help of language (individual words or names) as a kind of codification, similar to Greek poetic meters. However, whereas in Classical Greece these meter codes were a help since there existed no rhythmic notation, in OS the symbols of rhythmic notation will soon take the place of words as rhythmic codes. Notation can be introduced to the children as soon as they have internalized the different building blocks (in connection with word patterns). Introducing rhythmic notation is an important developmental step, because it is the beginning of the abstraction of rhythm into a separate musical entity: rhythm can now also exist by itself, without being chained to speech.

Stick notation is too limited and an unnecessary detour. From the very beginning, have children listen to, and be aware of, the stronger and weaker syllables and/or beats.

3. Meter: Basic meters are duple and triple (strong-weak, and strong-weak-weak). Remember that the duple meter rhythmic patterns of 3-syllable words work in even pulse in triple just as well:



Write in the building bricks.

Introduce triple meter only after the children are secure in duple meter and can improvise a phrase.

The speech exercises in OS I are notated according to natural speech tempo; duple meter in quarter note count, triple meter in 8th note count. The absence of time signatures shows that Orff was aware of the ambiguity of notating rhythmic speech we must, however, use some type of time signatures to make the children aware of the difference between duple and triple meter. Marking the meter with the number first, then adding the note value of the pulse note, followed by adding the number once the children have been introduced to fractions in grade 2.

Musical Example: Teddy Bear

TEDDY BEAR

Ted-dy bear Ted-dy bear turn a - round

Ted-dy bear Ted-dy bear touch the ground

Ted-dy bear ted-dy bear show your shoe

Ted-dy bear Ted-dy bear that will do!

Explore this piece with a jump rope and find the pulse

4. Compound meter: counting in 4 is combined duple meter, counting in six is combined triple meter. There are no secondary accents in speech; a syllable or word is either accented or unaccented, strong or weak; nothing in-between.

5. Phrase: Defining the length of a natural phrase by the number of meter patterns, rather than by the number of measures is easier to remember. A natural phrase is always 4 meter patterns long, no matter what the meter is. Before going into full phrase length with children, start with half-phrases

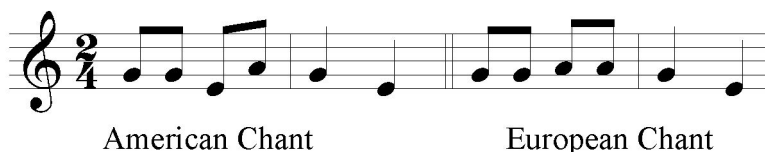
6. Rhythmic section of OS I: usable for many years as it shows the entire rhythmic development in sequential

7. Speech Exercises p 50-52 OS I. In general, duple meter results in a more clipped recitation, triple meter in a more flowing one. Sometimes, one will be more satisfying than the other.

ASSIGNMENT: Speech Exercise p. 52, 3,5,6,12 both duple and triple meter. Remember that speech accents must always fall on the strong beats in both duple and triple meter. Remember – prosody.

III. Melodic Review

1. Call: falling minor third
2. Chant *s-m-l* This appears in two basic forms and is varied only through the rhythm of the texts. The texts are usually half-phrase length.



The chant should be used in the formulas above. Any variation will result in an unnatural melody. This is used for singing. Instrumental exploration should be explored with the full pentatonic.

3. Melodic development - call and chant: Extend downwards to the tonic- *do*. Use *re* as a passing tone ALWAYS! Then add the upper tonic. Develop above C2 (Do untransposed) when the children's voices can reach it. Using full octave *la transposition to E*.

Keep all Do-tunes with the call and chant pitches as the core, spend lots of time exploring this. Reference OS I you will explore many songs that contain this core. Let this be your guideline.

PENTATONIC MELODIES

Within Orff Schulwerk, we will find there are many different ways of referring to the tonal center of a melody. One should recognize the pitch set to determine the tonal center.

Do pentatonic melodies may be referred to as "Do pentatonic on C" or "C based pentatonic on C", "C pentatonic" or the C pattern. This pitch arrangement uses the full tonic triad and has major sound. The drone pitches would be C and G.

Re pentatonic melodies can be referred to as "Re pentatonic on D", "C pentatonic re based", or "D pattern." The scale has no 3rd, therefore the major/minor connection is avoided. The drone pitches are D and A. Spielbuch für Xylophone Band I: p. 7 #12.

Mi pentatonic melodies can be referred to as "Mi pentatonic on E", "C pentatonic, mi based", or "E pattern". This scale has no 5th above the tonic, therefore the drone pitches are E and A. Spielbuch für Xylophone Band I: p. 7 #11.

Sol pentatonic melodies can be referred to as "So pentatonic on G", "C pentatonic, so based", or the "G pattern". This scale has no 3rd, but it does contain the 5th above the root. There are several examples in folk literature. The drone pitches are G and D.

Spielbuch für Xylophone Band I: p. 20 #38 Set text to the melody. Choose a theme and use word chains or phrases based on the theme.


p. 12 #28, the A section explores the sol pentatonic scale to a syncopated rhythm. M 9-12 is a challenge. How will you process this?

La pentatonic melodies can be referred to as "la pentatonic on A", "C pentatonic, la based", or the "A pattern". This scale contains the complete minor triad. There are many examples in folk literature. The drone pitches are A and E.

EXPLORING *do, re, mi, sol, la* pentatonic

Using the rhyme

Using a simple rhyme such as Pease Porridge from Level II is a great way to review the untransposed pentatonic scales.



Pease por-ridge hot! Pease por-ridge cold! Pease por-ridge in the pot nine days old!

5

Some like it hot! Some like it cold some like it in the pot nine days old!

Explore the 5 untransposed-pentatonic modes: *do, re, mi, sol, la*

Begin the lesson exploring the barred instruments.

Warm up is very important.

1. Begin off of the instruments.
2. Explore the floor, air, how to move the mallets freely.
3. Once the students demonstrate fluid movement and proper hold, it is time to go to the barred instruments.
4. Invite them to "copy me" The leader/teacher places the mallets on their head antenna style, make many shapes with the mallets>
5. "Copy Me" Leader/Teacher plays all around on the bars, inviting the students to echo.
6. You may explore chance sound with bubbles, this is a fun way to warm up the musicians.
7. Once the students are warmed up, take off the "f" and "b" bars, it is time to explore the rhyme.
8. Say the rhyme/chant. Invite the students to chant.
9. Leader/Teacher plays the rhythm on each bar of the bars, C-D-D-G-A- etc.

What are the ingredients of Peas Porridge? Use them to create a composition.

- 1 pound whole dried peas
(split dried green peas may be substituted)
- 1/3 pound slab bacon, cut in 1/2-inch cubes
- 2 medium-size carrots, scraped and diced
- 2 medium-size onions, peeled and chopped
- 2 small white turnips, peeled and diced
- 1 tablespoon chopped fresh sage, mint or summer savory, or 1 teaspoon dried sage
- 1 tablespoon butter or oil
- Salt and freshly ground black pepper to taste
- 1/2 cup light cream or half-and-half,
- Minced fresh mint or savory for garnish

Peas Porridge Hot

Pentatonic Xylophone Exploration

do pentatonic on C



re pentatonic on D



mi pentatonic on E



sol pentatonic on G



la pentatonic on A



WHAT IS PEAS PORRIDGE ?

TRANSPPOSED MODES

Each and every pentatonic scale can be transposed to a new starting pitch. The do pentatonic scale is not always found in C, the re pentatonic scale is not always found in D, etc.

There are 5 different “spellings” that can be used to create pentatonic on the barred instruments.

CDE GA

FGA CD

GAB DE

DEF# AB

Bb CD FG

Within each of these “spelling” arrangements, any of the pitches could be used as the home tone. Therefore, there are really 25 different pentatonic scales possible using only these 5 arrangements of pitches.

La on D
D fga cd

La on E
e gab de

Re on G
ga cd fg

Sol on D
de gab d

ASSIGNMENT: EXPLORE writing out *do, re, mi, sol, la* TRANSPPOSED mode.

Calling it *do* Pentatonic on D = D-E-F# A-B D

ASSIGNMENT:

1. Complete the following Transposed Pentatonic Scales:

Leave the box empty when skipping a note name.

La pentatonic on E

Sol Pentatonic on D

Mi Pentatonic on A

Re Pentatonic on G

Do Pentatonic on F

Sol Pentatonic on C

Re Pentatonic on A

Mi Pentatonic on F#

<i>E</i>							
<i>D</i>							
<i>A</i>							
<i>G</i>							
<i>F</i>							
<i>C</i>							
<i>A</i>							
<i>F#</i>							

2. Write out the scales below on the staff provided.

3. Compose a transposed pentatonic melody using *re, mi, or sol*.

Your melody must include

1. At least 16 measures

2. Simple binary form

3. Write the melody for: soprano or alto recorder, Alto Glockenspiel, or Alto Xylophone.

INSECT CANON – Pieces and Processes Steven Calantropio

1. Begin exploring the rhythm with colors. Eighth notes=purple, quarter notes=pink, single eighth= green
2. Transfer this to body percussion
3. Focus on new speech to focus more clearly on the building bricks, hence caterpillar, etc. WE explored and landed here with an already composed composition for the sake of the abridged process.

A: *Praying Mantis, Praying Mantis*
Hornet Beetle, Stink bug Cricket
Gross and icky, gross and icky
Pretty Little Firefly

B: *Ant wasp mosquito*
Nature is so cool.

4. Explore the form: A A B B A
5. Explore the Canon on the instruments. All exploring the tonality of *mi* pentatonic on E. Lots of stepwise patterns, lots of ascending and descending.
6. Played in canon in large group, then we listened as it was scored by 2 students on AX & BX
7. Body percussion was revisited with “more” body sounds and performed in canon.
8. What made the piece elemental? Remember the simplicity of the many eighth notes. What happened with m1 and m2 in the B section? It was *almost* a **palindrome**!
9. Reflect on the simplicity of the elemental rhythm and melody. Why did it work so well in canon?
10. Explore to extend the piece ELEMENTARIA p. 74 makes suggestions:
 - Repeating a piece, when possible an octave higher
 - repeating at a different dynamic level
 - playing a piece alternately as solo and tutti
 - playing a piece alternately between different instrumental groups
 - playing the same sequence of notes but in a different rhythm or with a different time signature: $\frac{3}{4}$ instead of $\frac{2}{4}$ time, etc.
 - the inclusion of small percussion for occasional accents
 - including rhythmic interludes or episodes
 - using the pieces to accompany various movement sequences.

Are there more? You decide and build your own list!

MELODIC EXPANSION with Examples from OS I.

1. *Falling minor third*, growing out of speech accents:
Tinker Tailor
Explore: One, Two, Tie my Shoe (*not in the volumes*)
2. *Chant*: Bobby Shafto
Wee Willie Winkie
Ring Around
Bye Baby Bunting
3. *Chant-centered tunes* (addition of C1 and C2)
Early to Bed p. 18
The Baker p. 18
The Day is Now Over p. 19
4. No more chant centered:
 - a. Range no more than an octave
The Cock's on the Housetop, p. 45 (C1-A2)
 - b. Extend to E2: (tunes are often in the plagal range)
Lady Mary Ann p. 22 (G1-E2)
Alleluia p. 28 (C1-E2)
The Cuckoo p. 34 (C1-E2)
Curly Locks p. 47 (C1-E2)
5. Extend to G2
Old Agnus McTavish p. 37

ACTIVITY:**Melodies to be Completed** OS I p. 79.

Create various ostinati to accompany melodic improvisation using the barred instruments as well as the recorder.

Large group experience, followed by small group experience.

Using the other Pentatonic keys F-G (transposed)

and a-d-e la, explore question and answer.

Volume I focus on *Do*- untransposed.

Speech / melody exploration through improvisation (Q/A)

Vol. I *Come to Me* p. 57, # 15



Come to me and tell me, who broke the win-dow Well, won't you an-swer me!

- Explore speaking (A section) (*Come to Me*) responding using different emotional voice timbre to the text (accusatory, denial, remorse, etc.)
- Create a body percussion accompaniment to the text (A section)
- Divide into pairs, improvising vocal response (speech only) to defend or accept responsibility for the broken window.

Add melody

- Repeat above, vocally improvising in chosen mode.
- Class creates melody for the text. Transfer body percussion accompaniment to tuned or untuned percussion.
- Vocal improvised responses now must be sung rather than spoken.
 - Add gesture, facial expression to reinforce your response.
 - Consider taking vocal part out and only respond through gesture/movement. Class guesses what was being said.

Forms of Elemental Accompaniment

A study in Ostinato Patterns

From the historical viewpoint pitched accompaniment to melody appears relatively late. Music cultures around the world accompaniment to melody has stayed rhythmic. Only Western music culture has developed harmony with function. . Early pitched accompaniment exists in the form of drones (bordun). This constitutes an important developmental step, because the drone ties the melody to a certain tonality. Drone accompaniment is the beginning of harmonic awareness and development.

In Elemental Music the drone accompaniment is introduced almost immediately- as soon as the children play on the barred instruments. First, all the tunes are set over a never-changing harmony, the tonic triad sound. Later a change of harmony occurs through the use of simple moving drones, but these changes are fleeting and have no function.

Volume I of OS contains the entire development of the drone and ostinato accompaniment in the section Ostinato Exercises for Tuned Percussion Instruments Explore these, improvise and write elemental melodies.

III. Arranging Pentatonic Folksongs

True pentatonic modes are, basically, pre-harmonic. They are horizontally oriented and melodically conceived. Do and La occur most frequently. In Appalachian Folk Songs, re and sol are the tonal center. New England and Cowboy Songs are often Do and some La.

Many traditional pentatonic songs have certain problems, which can make arrangements in elemental style with ostinato accompaniment difficult.

Often, these problems have to do with the form of a song.

Specific Problems:

Do – Mode: Strong 2nd scale degree calls for harmonization with dominant, or with the substitute of the dominant triad, the supertonic triad. As long as the strong 2nd degree occurs regularly, ostinato or moving drone patterns can be found (Run Children Run). However, this pitch occurs frequently as phrase endings, or just before the final. Such tunes have strong cadential feeling and are no more a true pentatonic (“gapped diatonic”)

What do you do about “gapped diatonic”?

In the beginning only choose tunes with the supertonic as passing tone. Next (in a sequence which aims at teaching the children vertical listening), find tunes in which the supertonic appears at regular intervals which make possible the use of moving drones or ostinato to adjust to the problematic pitch (Run Children). In other cases where the supertonic appears only once or twice, such as at phrase endings and final endings, broken drones in which the drone fifth coincides with the supertonic pitch in the melody can be found; other possibilities are moving drones, 5th to 5th, or root to 2nd, or double-moving the two drone pitches work also. This technique may cause parallels. Musically speaking, it is not the best solution.

Finally, it is also possible to avoid an isolated, stressed supertonic altogether, by eliminating it from the tune through a little change.

There are very few songs in OS I with strong cadential feeling. Here are a few: p. 22, p. 101 #12, BS P. 44 BOOMFALLERA.

LA-MODE: The incompatible note is the 4th degree-again the *re*. La is easier to work with than *Do*, because it has no 2nd degree and the 7th is only mildly cadential.

Difficult - *La* -tune “*Go To Sleep*” because of one very strong 4th scale degree. The tune swings between major and minor, and since it ends on F, not D, might be mistaken for the transposed *Do*. It is however, a transposed *La*: The ending on F is on a weak syllable: the strong syllable is on D. The best way to arrange this type of tune is to pick up in the accompaniment the ambiguity of the mode, by swinging from major to minor-use a simple moving drone, root moving to subtonic.

Sol – Mode: In Sol tunes the most exposed melody pitches seem to be the 1st, 4th, and 6th scale degrees. The 4th and 5th are in dissonance with a bordun. The mode is often mistaken for a plagal Do, the tonic on the 4th degree of Sol, and with the melody ending

on the fifth, instead of the tonic:

Sol: 1 2 4 5 6 8 most often used pitches Do plagal on C most important pitches.

Use sol songs unaccompanied.

Use a pedal point

Treat the melody as a plagal Do.

The page contains ten sets of five horizontal lines each, arranged vertically. These lines are intended for musical notation, likely for a five-part setting or a similar musical exercise. Each set of lines is separated by a small gap from the one above and below it.

The Keys to Canterbury p. 18

WITH 7 Notes

The earliest printed copy of that tune is found in Haliwell's *Popular Rhymes and Nursery Tales* (1849). The volume consists of nursery rhymes that he collected from "oral traditions." The tune was known in both England and Scotland. It is also known in the Appalachians. It was used in some areas as a two team singing game.

DESCRIPTION: The young man comes to the girl and offers her his love or other gifts if she will marry him. She scornfully refuses. After several similar exchanges, he typically offers his MONEY. She accepts. He withdraws the offer: "You love my money but... not me"

OS IV analyze the accompaniment.

OS IV p 6 # 6 – Aeolian

p. 18 #8

FORMS OF ELEMENTAL MUSIC ACCOMPANIMENT

The General term Ostinato refers to a repeated pattern.

Speech ostinato	repeated word or short phrase patterns.
Movement ostinato	repeated movement patterns
Rhythmic ostinato	repeated rhythmic motifs
"Sound" ostinato	the pattern is made through different body sounds or percussion

The term "pitched ostinato" is general and does not specify the different types.

1. Drones or borduns- pre-forms of ostinato
2. Ostinato

Ostinato Exercises for Tuned Percussion Instruments OS I

Demonstrate the entire sequential development of pitched accompaniment. Because they appear in Vol I they are pentatonic. However, the basic principals involved apply also to diatonic modes although they are not spelled out in such detail in the other volumes.

A. Drone types

The drone and ostinato exercises in Vol I are organized in two ways: rhythmically and harmonically: homo-rhythmic (both hands at the same time), mono-rhythmic(alternating hands-cross over patterns), poly rhythmic (two hands move rhythmically independent).

Drone pitches effect harmony in three ways: simple drone: no other pitches, simple moving drone: one of the two drone pitches move, double moving: both of the drone pitches move.

A drone pattern should be heard at least 4 times in order to qualify as an ostinato.

Layered Ostinati

Many patterns are stacked on top of each other to form a large "carpet" of sound. As one instrument after another enters, the dynamics build up in a steady crescendo, and may decrease in the same manner by having the instruments drop out gradually.

Re Hexatonic

Ah Poor Bird



2. Ah, poor bird, Take your flight. Far above the sorrows of this dark night.
3. Ah, poor bird, As you fly. Can you see the dawn of tomorrow's sky?

OS IV p 6 # 6

La Hexatonic explore "B"

Re Hexatonic you will find examples of re pentatonic in
Spielbuch fur Xylophone III p. 32 #29, p. 34 # 30

MELODIC STUDIES

Review of the Diatonic Modes

DO	Ionian			DO	RE	MI	FA	SOL	LA	TI	DO
LA	Aeolian	LA	TI	DO	RE	MI	FA	SOL	LA		
DO	Lydian			DO	RE	MI	FI	SOL	LA	TI	DO
LA	Dorian	LA	TI	DO	RE	MI	FI	SOL	LA		
DO	Mixolydian			DO	RE	MI	FA	SOL	LA	TE	DO
LA	Phrygian	LA	TE	DO	RE	MI	FA	SOL	LA		

HUMPTY DUMPTY IN THE MODE!

The musical score consists of seven staves of music in 8/8 time, written in treble clef. The melody is composed of eighth and sixteenth notes, with some rests. The key signature is one flat (B-flat). The score is divided into two systems: the first system contains the first six staves, and the second system contains the seventh staff, which is preceded by a measure rest labeled '43'.

- A. Introduce the 4th degree of the major diatonic (F in untransposed Do Ionian on C)
Teaching at its best involves the children in a process of exploration and creation.
The teacher facilitates and allows children to explore.
1. Introduce one half step at a time, developing the hexatonic, explore each hexa chord.
 2. Use the half steps as passing tones.
 3. Use *do* or *la* as a starting point.

Parallelism PARAPHONY

This is an elemental practice in more part music (harmony in a general sense). This practice occurs all over the world and in folk music. In Western art music paraphony applies only to Gregorian Chant and is done entirely with perfect intervals. In elemental music we use the term more loosely, indicating parallel movement of any constant interval. In Elemental music of the Schulwerk the intervals of the 3rd and 6th are explored first. These are the harmonizing intervals. Once both half steps are introduced paraphony in 4ths and 5ths should be added. See examples in OS IV.

Explore all the intervals; use the terms consonant, dissonant, and perfect. Explore inversions; an interval never changes its harmonic identity when it is inverted.

B. Transposition Serves to Explain Half steps.

Explore OS II p. 44 #1. This is a hexachordal tune in C. Transpose it to F without changing any bars. You will find that the B – 4th degree is dissonant. With children this is a most exciting exploration. It helps them to understand the half steps with their ears! Where is the half step? You will find with your students that they will explode! They are excited to use the “other” B!

Transpose it to A and explore Aeolian.

C. General Concept of the Diatonic Modes.

The only mode B- Locrian is not used because it does not lend itself to harmonic considerations at all. It is an archaic mode of classical Greece and still found in their folksongs).

Our scales are made up of 7 consecutive notes. The half-steps E-F and B-C recur in each scale, but every time on a different scale number.

	1	2	3	4	5	6	7	8
IONIAN	C	D	E	F	G	A	B	C
DORIAN	D	E	F	G	A	B	C	D
PHRYGIAN	E	F	G	A	B	C	D	E
LYDIAN	F	G	A	B	C	D	E	F
MIXOLYDIAN	G	A	B	C	D	E	F	G
AEOLIAN	A	B	C	D	E	F	G	A
LOCRIN	B	C	D	E	F	G	A	B

EXPLORE THE MODES: To truly understand the modes you must focus on melody. Learn a tune in G-Major and then play it in every mode, using G as the tonal center. When improvising in the modes be sure to have explored good examples of each mode first. Be sure the pitches of the tonic triad are sounding on the accented beats.

HARMONIC DEVELOPMENT

EXPLORE: OS II & IV Short Instrumental Pieces. Become familiar with these, analyze, explore, transpose. OS II #1 p. 9, explore various accompaniment patterns.

AEOLIAN

OS IV Short Pieces for Barred Instrument, starting on p. 4

Aeolian melodies with strong supertonic: The drone fifth will eliminate dissonances.

Stucke für Flöte und Trommel p. 15 # 2: without harmonic accompaniment. Hand Drum

ASSIGNMENT:

Explore: OS IV #4 p. 5 A-section accompaniment is a pedal point or drone 5th.

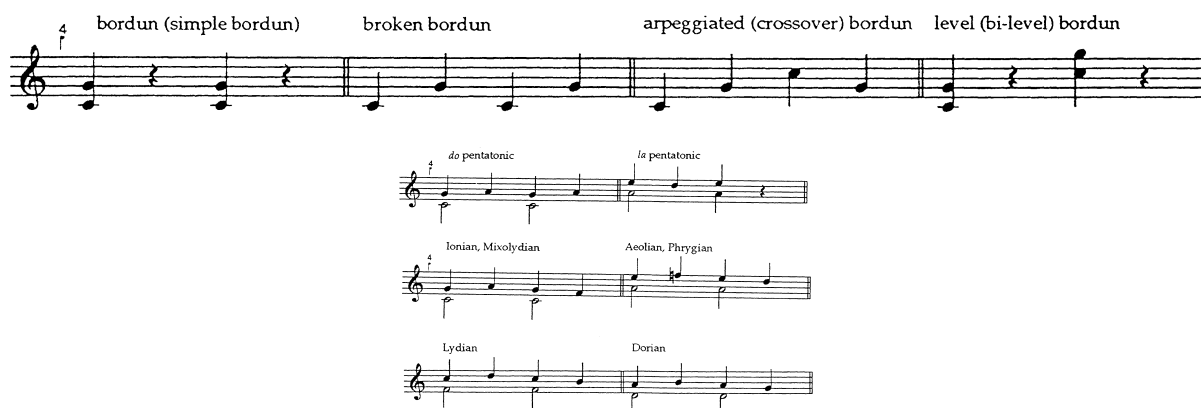
1. Play through the piece
2. Extend the form.
3. Create a dance.
4. Add small hand percussion, consider hand drum and one other instrument.
5. Write it out. Submit one arrangement per group. ([Aeolian Exploration Template](#))

PIECES: EXPLORATION**EXPLORE OS IV #5 p. 5**

1. Find where the supertonic occurs on the strong beat.

2. Improvise simple-moving, broken drone patterns.

Use the pieces in the book as a springboard for more exploration, improvisation, and composition.

**Spielbuch für Xylophone II: p 18 #17****I'm LOST!**

A

DO YOU KNOW THE WAY TO SAIL BACK HOME? (repeat)

DO YOU KNOW THE WAY?

YES, I KNOW THE WAY!

HURRY UP AND TELL ME HOW TO GO! (repeat A section)

B

FIRST GO NORTH AND THEN YOU STOP -LOOK

FIRST GO NORTH AND THEN YOU STOP

THEN GO EAST or WEST then STOP AT THE HARBOR

GO SOUTH YOU'RE ALMOST THERE! (repeat B section)

1. Explore through movement and speech
2. Speech and movement in canon
3. Explore the piece on the barred instruments: see the text below to "guide" the exploration. Sometimes this can help. You can teach the patterns through the first learned text.

A

STAY ON F AND PLAY UNTIL YOU STOP (repeat)

STAY ON F JUMP UP

STEPPING DOWN TO C

A COMES NEXT THEN

FINISH UP THIS PART

B

MOVE AROUND AND STAY UP HIGH - - LOW

MOVE AROUND AND STAY UP HIGH

GOING ROUND AND MOVING DOWN TO THE BOTTOM

OH, MY YOU'RE ALMOST THERE (repeat section B)

OS IV #9 p. 6 Meter Change Dance: this may be a review –

In teaching children, your first Aeolian tunes would not have a strong supertonic. The same is true of the 4th scale degree, which is not concordant with the drone fifth. When you begin to introduce the students to the concept of adapting accompaniment to tune or vice versa, focus on one incompatible pitch as at time, such as the supertonic which can be “harmonized” by breaking the drone or by an organ point on the fifth scale degree as in the example OS IV #9 p. 6.

Adapting to a stressed 4th scale degree: The stress does not necessarily mean that it is a strong count. Emphasis can also be felt when this pitch is equal in note value to other pitches in the measure.

EXAMPLES in OS IV: 9. Pieces for Recorders p. 24

#1: The moving pitches of the drone 5-6 are in parallel 6ths motion with the tune. The use of thirds or sixths moving parallel with the tune is the most useful device possible. Usually it is the drone 5th which does the moving, whereas the drone root stays stationary. This may cause occasional dissonances within the moving drone pattern itself. But it is okay. The children at this point have not been introduced to true 3-part writing, but only familiar with intervals, their sounds and their use. For this reason, only the drone fifth and the tune are taken into consideration. The most usable intervals for this purpose are the 3rd and 6th, because they are harmonizing intervals.

The following pieces in this group deal with the same idea

#4 p. 25

C'était Anne de Bretagne p. 27

The drone fifth does the moving in parallel sixths, with some exceptions. The idea of a moving drone pattern is left behind. The fifth simply follows the melody line without regard to pattern. It becomes a second melody line over a pedal point on the tonic.

IONIAN

OS II, Part I

Seven Little Instrumental Pieces p. 9 – deal with the same idea of beginning adjustment of two parts. Only the F has been introduced at this point and appears first only either in the tune or in the moving drone part. These are pieces that you should study to better understand how to set up improvisation with your students.

Twelve Little Ostinato Pieces p. 14

The accompaniment consists of melodic ostinato. Aside from #1 which is in two parts only, the following examples use two-part accompaniment. Although these two parts are rhythmically independent from one another one of them is always a drone root. In later pieces in this group, the drone pitch is dropped and the 3rd voice is another melodic ostinato. We now have true 3-part elemental polyphony (elemental, because patterns are used). The progressive complexity of these little pieces, ordered in such a beautiful, logical order of difficulty. These pieces are little jewels.

The introduction of the B in the scale starts on p. 42

Ten Little Ostinato Pieces p. 44, are sequenced similarly to the earlier pieces. The complexity increases because there are more pitches - 7. More possibilities in writing 3 parts.

ASSIGNMENT: Write a 3-part polyphonic piece: melody and two ostinati accompaniments.

FORM: AB or ABA, each section consisting of two phrases. Do not change the ostinato in B.

Score for any instruments. ([see Ionian 3-part Template](#))

Melodic Ostinato examples in Do pentatonic on C. These examples can be transposed.



DORIAN

Just we explored in Aeolian: use only simple drones, there are no incompatible pitches on strong counts. The Dorian 6th (major) seems to be set most frequently against the 4th degree (G). It also sounds well with the tonic note, also resulting in 3rds and 6ths.

OS IV p. 48 #22. Pieces for Recorders # 2 and #3 use broken drone patterns, but also incorporate melodic movement to the Dorian 6th, a new idea that could be the focus of an improvisation session. Both Aeolian on D and untransposed - Dorian are good practice pieces for the Alto recorder. OS IV p. 24 we explored earlier in Aeolian?

Yonder sits a fair young Damsel OS IV p. 62 Explore the accompaniment

1. Listen first to the recording, keeping a steady beat.
2. What is the song about?
3. Explore the variety of accompaniment employed for each section.
4. How can you use this piece without the C# raised 7th?

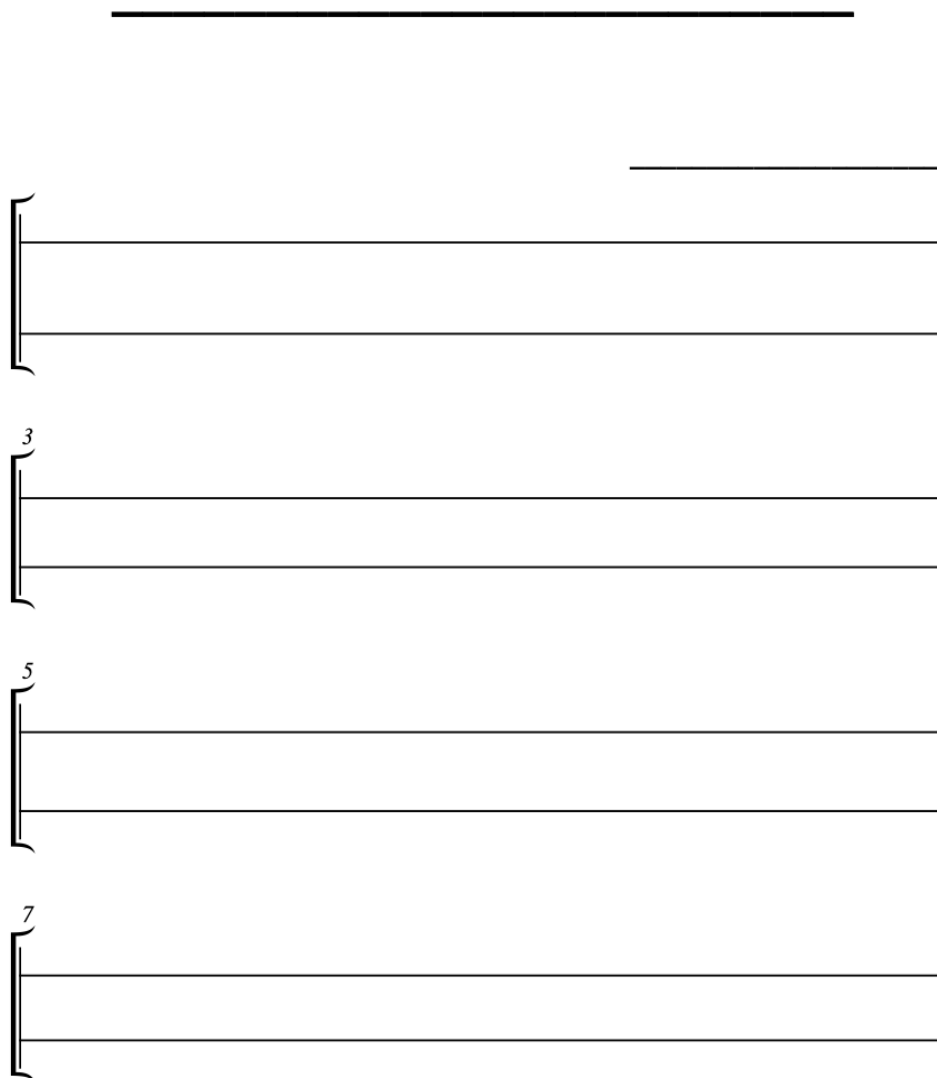
ASSIGNMENT:
RHYTHMIC EXERCISES
IRREGULAR METERS

“Early to Bed”

Early to bed and early to rise makes a man healthy, wealthy, and wise.

Benjamin Franklin

1. Set in duple, triple, 3+2 (5), 3+2+2 (7)
2. Add a complementary rhythmic ostinato, first with body percussion, then with hand drums.
3. Add movement and complementary ostinato.

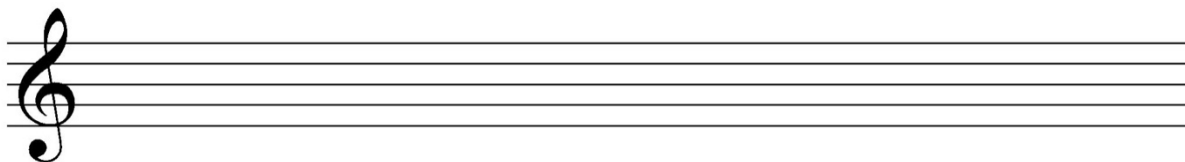


HARMONIC DEVELOPMENT

Study of Triads

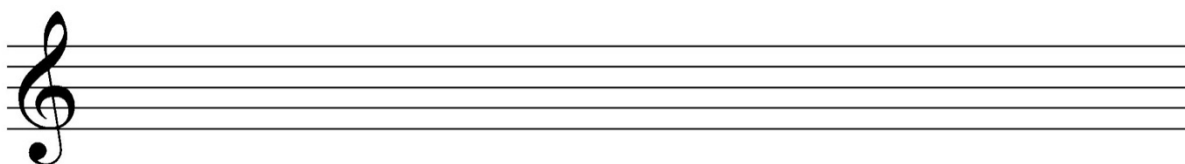
Build triads on each scale note of a specific, untransposed mode: Ionian, Aeolian: there are 7 triads, three major and three minor and one diminished.

IONIAN: Start on C



I ii iii IV V vi vii

AEOLIAN: Start on A



i ii III iv v VI VII

When using parallel triad progressions vocally and instrumentally, stay mostly stepwise; avoid large leaps and of course, the diminished triad. The barred instruments are best suited for triad exploration because the student can play all three parts together. Once the children understand the concept and have played paraphonic triads on the barred instruments you can also use vocal music or recorder, where three parts have to be divided between players.

OS II

Two pieces with paraphonic triads in root position.

King Herod p. 92 The melody is old German, the text taken from an English Carol. The piece is easy, with a hemiola in the postlude.

Gloria – p 107. This is a simplified version of the Gloria of Orff/Keetman's Christmas Story. It is not a good demonstration piece, as the idea of paraphonic triads is not carried through consistently.

OS IV

There are more examples here. It is of significance that they are not placed in Part II.

Triads, but in the first part where the modes are introduced. It shows clearly, that paraphonic triad movement is a horizontal device and has nothing to do with what we understand to be "harmonizing."

The Bridge p. 38 Paraphonic triads in voice and instruments accompany a sung recitativo. They serve as a kind of harmonic ostinato although not all patterns occur 4 times.

The Cuckoo p 41: The vocal paraphony is supported by barred instruments. The cuckoo-call is heard in the postlude, faintly and trembling.

Dance p 84: A wonderful wild dance piece in Phrygian mode. Considerable playing skills needed.

RECITATIVO

Choral Recitativo OS IV p 60 A Dorian piece, transposed to E. The text is not usable, but the choral recitativo in genera is another possibility when working with texts.

Unmetered, sung speech. The texts are usually prose. It appeared first when opera was developed – Monteverdi, Gesualdo, etc. It was used in the cantata and oratorio. The tone of the recitation is the fifth, and it drops to the tonic at the end. In improvising sung speech, have the kid first just sing on the fifth and end on the tonic. Next, on the words that are more important and stresses and are naturally held longer, have the voice go to the neighboring higher or lower pitches – embellishing the main pitch. Accompanying it with a pedal point.

A choral recitation may be any unmetered text. There are no embellishments, simply a syllabic, rhythmically free rendering of the text. The melodic range must be kept rather small, and leaps are best kept to a minimum. The triad on the tonic gives you in the top-part the 5th scale degree. If you start on that note you cannot go too high. You can also go below the tonic. Be sure to avoid the diminished triad.

Endings are best but not required, if the tonic note appears not only as the lowest note, but also in the highest voice. This will require some changes at the end of the recitative.
OS V pp. 120-123

Parts may wither spread out, or come together as in the Cuckoo Song:

OS IV p. 47 Explore #4



What makes this piece elemental?

Let's explore the process:

Work in pairs to develop the process.

A large empty rectangular box for student work.

ELEMENTAL COMPOSITION TIPS

TIPS FOR GOOD RHYTHMS

1. Be sure you have honored the natural accents of the speech when notating rhythm.
2. Watch for parallel rhythm between the parts. Two beats of parallel rhythm is acceptable. Three beats is not so good. More than three beats just doesn't work
3. Add rests. They are a good thing!

TIPS FOR WRITING GOOD MELODIES

1. All leaps of a 4th or larger must be resolved by step in the opposite direction.
2. No consecutive leaps larger than a third
3. Avoid leaping and stepping in the same direction.
(Do-Sol-La would be okay, however, D-La-Ti would be weak.)
4. If you find a nice motive in your melody, rejoice! Consider repeating it, or using it in a sequence in the melody. Or, you might weave it, or a variation of it, into one of the other parts.
5. As a general rule, Fa resolving to mi and ti resolving to do is considered strong voice leading
Ti resolving to la and fa resolving to sol are not considered to be as strong.
6. Write your melodies using an elemental form

SCORE WRITING GUIDELINES

Digital notation will allow you to accomplish a much higher quality of notation. This gives you more time to focus on your quality of elemental composition.

1. Choose instrumental parts carefully, not randomly. Consider the range and tone quality of each instrument.
2. Set up the score in correct score order by giving each part a separate staff. Write out each part in every measure. Do not use repeat signs to show that an ostinato continues.
3. Label each part in every system. (For obvious examples of why this is necessary, see American Edition Vol II p. 155) Even if an instrument doesn't enter until measure 5, list it at the beginning of the score, and use rests until measure 5.
4. Align beats in every measure.
5. Add bar lines between systems
6. Use a double bar at the end, use repeat signs as needed.
7. Be careful about D.C. al fine and D.S. Use the one you mean.
8. If you want an interlude, write it out completely.
9. Beam all parts in a score together.

MALLET EXPLORATION

Explore using rhymes – YOUR CHOICE

LEARNING GOALS:

First explore glissando ascending and descending.

Using the rhythm of the text, explore in full diatonic starting on c, the poem takes you up to a'

Use the process to guide your exploration.

PROCESS:

What do the student do?

What does the teacher do in response of the student's needs?

BEGIN WITH MOVEMENT

T: Speaks the poem/rhyme, playing the ascending and descending glissandi as noted in the text.

T: Invites the students to explore ascending and descending movements.

Be sure to warm up the students with mallets in the air, "copy me" patterns. Use mallets in the movement space before going to the instruments. Give the students an opportunity to find a way to "move" with their mallets. Ask: "Show me a way to move your mallets high, low, slow, fast."

Say each way separately. "Show me how you can make your mallets play staccato, legato."

Once you explore various ways to move the mallets have the students work on the floor, "playing" with mallets. Use this as an opportunity to demonstrate "gross motor" without the detail of a particular playing of the bars.

T: Invite students to the instruments. If you are limited with a few instruments, have the students take turns playing while the others move in the movement space.

Once the students are able to demonstrate ascending and descending with their movements, they can explore the barred instruments.

T: GUIDED DISCOVERY: Speak the poem and invite the students to demonstrate ascending and descending on the instruments.

FINE MOTOR DEVELOPMENT:

Explore "stepping up" and "stepping down" Tell them it is *alternate sticking*. Walking up and down the steps.

Assignment: MALLET WARM UP

Prepare a mallet warm up exercise. You may use any of the Music For Children sources, rhyme, other ideas or sources outside of MFC.

Include the detailed process

Exploring OS V Rhythms for Development p. 74**GROUP ASSIGNMENT****RHYTHMIC EXPLORATION: OS V p.80#58**

DEVELOP a Speech exercise-Prepare for performance extending the speech to body percussion and small percussion

Remember: speech accents must always fall on the strong beats in both duple and triple meter.

Remember – prosody.

PULSE followed by basic subdivisions.

RHYTHMIC CANON OS V p.90-91

Develop a processed lesson for ONE of the Rhythmic Canons: p.90-91 #105, 106, 107, 108.

90

105

I

II

Canon

106

I

II

Canon

107

I

II

Canon

108

SUBDOMINANT

Street Song OS III p. 48

Variations on a piece for lute by Hans Newsidler (1536)

Sacred Yodeling Song OS III p. 94 *see note p. 112*

STREET SONG

Once there was an apple.

She was happy.

Her name was Pippy.

One day Pippy said, "I don't want to hang from this tree all day long!"

But, she was too scared to get down. All of the other apples who fell off of the tree had bruised themselves.

So, she went through the tree looking for padding.

After a while, a leaf stopped Pippy and said, "Why don't you wait until the Fall. We will make a nice padding for you."

Pippy went back to her spot on the tree and waited and waited. She grew impatient. She went back to the leaf and asked, "When are you going to fall?"

The leaf thought for a while then said, "It takes time. I will fall soon!!

About a month later-the leaves had fallen and there was that nice cushioning. Pippy wiggled and jiggled and plopped right down, no bruises, no bumps.

Just the perfect landing!

**SEVENTHS & NINTHS****FOLK DANCES**

Rakes of Mallow OS III p. 98

Hunt the Squirrel OS III p. 99

Two Dances for Singing and playing

OS III p. 104

HARMONIZATION in MINOR

T Smidje

Chords indicated above the staff:

- Measures 1-2: Dm, C
- Measures 3-4: Dm, C
- Measures 5-6: Dm, C
- Measures 7-8: Dm, C
- Measures 9-10: Dm, B \flat , C
- Measures 11-12: F, Dm, B \flat , C, A7
- Measures 13-14: Dm
- Measures 15-16: Dm

Harmonization

A: i-VII

B: VI-VII-III (V7)

Dance directions for T'Smidje

(The Blacksmith) from Belgium (YouTube-T'Smidje-Lais)

Preparation for A section:

Facing one wall, and working individually, explore walking forward (toward the wall) for 4 beats, then change body facing and walk backward (still toward the wall) for 4 beats. Do not change the line of motion.

The next 8 beats are walking away from the wall, first forward for 4 beats, then backward for 4 beats.

These 16 beats prepare the A section of the dance.

Development of the A section:

Eventually, the A section is performed in a double circle, partners standing side by side and holding hands in skaters hold. Boys are in the inside circle, girls are on the outside. Begin by facing CCW. Partners move 8 beats CCW. The **first** 4 of those beats they are walking forward. After 4 beats, they turn toward each other (switching body facing) and walk **next** 4 beats backward, but still moving CCW.

The next 8 beats are walking CW. The **first** 4 of those beats they are going forward. After 4 beats, they turn toward each other (switching body facing) and walk the **next** 4 beats backward, but still moving CW.

Development of the B section:

Now holding inside hands, the partners jumps toward each other (2 beats) jump away from each other (2 beats), then change places for 4 beats. (The boy spins the girl in front of him) Repeat this (jump toward for 2, away for 2,) change places for 4, to begin the dance again.

In order to turn this into a mixer, the girl who was originally on the outside circle uses the final 4 beats to return to the outside circle, but instead of remaining with her partner, she moves forward to join with the boy who was in front of her. The boy simply returns to his position on the inside to greet a new girl.

Pandoras Box: Explore the Greek Mythology

Brainstorm the various parts of the story.

Here is a brainstorming example:

Characters: Pandora, Epimetheus, Box, Hope, gods, trouble bugs, townspeople

Parts: 1. Happiness for all! 2. Gods send box, upset feeling. 3. Intriguing Box...4. box is opened, trouble comes!!! 5. Hope arrives! 6. Moral of the story.

Modes: 1. Ionian 2. Aeolian 3. Lydian 4. Phrygian 5. Mixolydian 6. Dorian

****CHOOSE A RHYTHM TO BE COMPLETED** from Volume I to be used for all of these modes.
COMPARE & CONTRAST various versions of the story.
 Which one would you use for your students?

DECORATION OF THE THIRD

Decorated, or embellished, thirds are a direct outgrowth of paraphonic triad progressions, and from recorder improvisations dealing with the embellishing of melodies. This is elemental because no knowledge of functional harmony is needed, although the finished product appears to be a harmonization, somewhat unconventional, but harmonization does exist.

1. Start from a paraphonic triad progression in root position. This progression may be taught as an echo of the full triads, as an echo of only root-notes to which later the full triad is added, or the teacher may dictate the scale degrees only. This last approach takes the most thinking and is the most valuable. Once the whole triad progression has been learned, it should be notated, either by each student, or charted by the class together.
2. The third is now taken out and placed an octave up. In notating this step, the third should be written on a separate staff, above. The remaining fifth, bass fifth should be notated on the staff below. The separation into melody and accompaniment is now evident. At this point there is no real melody. This is because the third is still part of the triad and not yet independent.
3. This step is where the melody emerges by filling in with leaps, and repeated notes are embellished. By adding these pitches make the melody rhythmically independent from the bass fifths.
4. More elaborate embellishments are added.

IV p. 94 Pieces for Barred Instruments

Examples from OS IV

The improvisational technique of embellishing (decorating) the thirds in triads is dealt with in OS IV, starting on page 117. **Study in Triads.** Further examples can be found on p, 141.

The following examples will be explored:

#1 p. 118: In this and in some of the following pieces the decorated tune can be explored aurally and then harmonized with the bass fifths. This is a great way to explore decoration of the fifth with children. Once the children are literate the melody can be notated on the board, smartboard, etc. If the children are able to take dictation it would be a great way to explore the melody on paper after the aural experience. When exploring harmonization of the melody begin with harmonizing the most important melodic pitches. As the exploration continues more harmonization will be added.

#3 p. 118 The fifths of the basses move opposite to the tune in measures 1 and 3 – simple moving drone. Parallel motion is possible. Instead of the bass fifth, the root might go parallel or contrary to the tune.

#7 p. 120 “Basses to be Added” : Adding bass fifths to a given tune gets closer to the idea of harmonizing.

Process: 1. Have the students add the correct bass fifths on the strong beats of the melody.

2. Add more rhythmic variety to the bass. The same bass fifth may be repeated, OR you may choose the fifth that goes with the particular melody pitch at the time.

#8 p. 120 Melodies to be added: These are some bass fifth sequences to be used as exercises.

1. determine the form of the bass line. This will allow your embellished tune to have good form and will not be boring.
2. The work with your students, it is easier to invent your own progressions, first as triads.
3. Then go through the process.

#14 p. 123 “Ostinato Pieces” The example demonstrates how the bass fifths can be varied according to the same principles as the drone. This allows for improvisation with a class because the patterns are short, and everyone will have a chance to improvise.

#6 p. 119 a set of variations in binary phrase form (ab).

The decoration is scattered through all the recorder parts throughout the piece.

The decoration is in parallel thirds (lower thirds), which is also a decoration of the triad roots. The variations illustrate possibilities in orchestration and demonstrate a sophisticated elemental idea.

#2 p. 124 Chaconne-type: A descending bass theme in triple meter, the top voice is varying the initial decoration (8measures) in every variation. At the same time new parts are added – the lower barred instruments varying progression, the glockenspiels entering in the 6th variation, playing the decorated melody in paraphony.

When teaching this piece, take the time to carefully analyze the form; this will lead you to planning a well-executed teaching process. Remember to replicate this piece is not the intention of the piece in the volumes. This piece offers you a springboard for developing an elemental melody over a Chaconne Bass.

TONIC & LEADING TONE

Ostinato Pieces: OS IV p. 97: Ideas for improvisation

OS IV p. 102 Dance

ENGLISH CONTRA DANCE and other dance music of the late 15th to middle 16th century offer step harmonizing with bass fifths.

ASSIGNMENT: Write a decorate third melody (*practice sheet*)

1. Melody – 16 measures
2. You compose your own bass fifth progression.
3. Compose the melody based on this poem: I will share the book it in class.

The most familiar tune in this style of decorated thirds is **Greensleeves** the tonality in Dorian and the accompaniment over descending open fifths.

THE LAST FREE BIRD BY A. HARRIS STONE

"Once there were many living in quiet valleys and green fields...But that was long ago before people came..." So begins this last free bird's moving tale which tells of the land changed...the bubbling brook spoiled...the crisp clean air polluted...the dense forest paved. Here is a beautiful poignant plea for protecting the natural beauty and wonders of our land.

DECORATION OF THE THIRD

The musical score is divided into two systems. The first system is for Alto Recorder and Tenor Recorder. The Alto Recorder part is a single melodic line in C major, starting on G4 and moving stepwise up to D5. The Tenor Recorder part is a harmonic accompaniment in C major, starting on G3 and moving stepwise up to D4. The second system is for Alto Recorder and Tenor Recorder. The Alto Recorder part is a single melodic line in C major, starting on G4 and moving stepwise up to D5. The Tenor Recorder part is a harmonic accompaniment in C major, starting on G3 and moving stepwise up to D4.

Vertical Use of Triads

Harmonizing in a more traditional way

Although decoration of the third results in a harmonization, it is developed from the paraphonic (horizontal) concept. To explore the more traditional way of harmonization, look at the vertical aspect: Certain melody pitches are harmonized with certain triads. These triads contain the melody pitch.

The concept can be started any time after simple triadic paraphony in root position and inversions. When harmonization is introduced, remember to begin with the simplest and most elemental way. What does that mean? Start with triads that lie next to one another, only shifting a triad up or down.

These two triads used in combination contain six of the seven pitches of their respective modes

Major: I-ii (tonic to supertonic)



Minor: i- VII (tonic to subtonic)



The supertonic in major, and the subtonic in minor are used as substitutes for dominant triad. All tunes based on a tonic-dominant harmony can be used.

Sequencing Harmonization with these triads:

1. Use melodies with regular harmony changes, such as canons e.g. Three Blind Mice. Play two triads in root position.
Examples:
OS II Sumer is icumen in and p. 94, and instrumental canon.
In OS IV there are no canon examples. A number of small instrumental pieces (p.94) have regular changes, but these changes do not always fit the melody pitches.
2. Improvise patterns of accompaniment with these two triads. Proceed as with drones,
3. Have the children harmonize songs or pieces, first where only regular changes are needed, then choose tunes whose harmony changes occur not so regularly. Students catch on quickly.

Examples to explore:

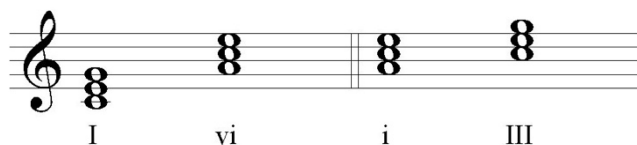
OS II p. 76 I Saw Three Ships: Arrangements like this are not easy to teach if you are involving children in a creative process. It is a means of guided exploration. It is of no importance if the children's versions are different from the example in the volume. What is most important: it is THEIR creation!

OS IV p. 92, 100, 104. These are songs.

p. 94, 95: These are instrumental pieces.

The supertonic in major and subtonic in minor can be studied simultaneously. It does not matter which one you choose first.

FIRST USE OF CHORAL VOICING

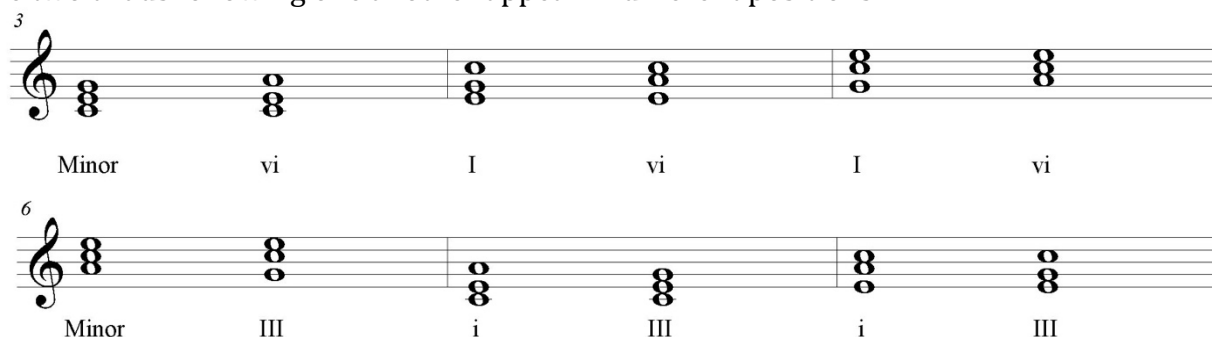


These triads lie a third apart. Because they share two pitches – common notes – there is no strong harmonic changes as were I-ii and i-VII. They act as substitutes for the tonic triads.

The two triads used in combination consist of pitches of the pentatonic scale only, and their sound is familiar to the children through the simple moving drones 5-6 in Do, and 1-7 in La. They can be used with pentatonic tunes as the pieces in OS IV p. 108 demonstrate. These triad combinations are important for developing voicing.

Voicing of chords is used to make possible a smooth transition from one triad to another one, without any leaping around of the voice (or instrumental) parts. The idea of voicing brings us one step closer to traditional harmony.

When combining *tonic and submediant* in major, or tonic as median in minor, only one note needs to be changed because both triads share two pitches. It means that the two triads following one another appear in different positions:



OTHER KEYS

Sur le Pont d'Avignon OS III p. 36

No John, No p. 39

Riddles p. 45

OS V p. 77 #31**TONIC, MEDIANT and OTHER TRIADS****OS IV p. 108****12 Bar Blues**

The most common musical form of blues is the 12-bar blues. The term "12-bar" refers to the number of measures, or musical bars, used to express the theme of a typical blues song. Nearly all blues music is played to a 4/4 time signature, which means that there are four beats in every measure or bar and each quarter note is equal to one beat.

A 12-bar blues is divided into three four-bar segments. A standard blues progression, or sequence of notes, typically features three chords based on the first (written as I), fourth (IV), and fifth (V) notes of an eight-note scale. The I chord dominates the first four bars; the IV chord typically appears in the second four bars (although in the example below, [Elmore James](#) introduces it in the first four bars); and the V chord is played in the third four bars.

The lyrics of a 12-bar blues song often follow what's known as an AAB pattern. "A" refers to the first and second four-bar verse, and "B" is the third four-bar verse. In a 12-bar blues, the first and second lines are repeated, and the third line is a response to them—often with a twist.

This is one of the most well-know chord progressions in popular music of the 19th century and later. Countless jazz and popular songs have been composed within the structure of this series or progression of chords.

The basic blues progression uses 3 chords - the Tonic (I) or the chord that the song is centered on, the Dominant (V) or the chord based on the fifth step of the Tonic scale, and the Subdominant (IV) or the chord based on the fourth step of the Tonic scale. In the example below, we use the key of F major. Thus the Tonic is F, the Dominant is C and the Subdominant is B-flat.

There is a cadence starting in measure 9 going from the Dominant (V) to the Subdominant (IV) finally to the Tonic (I) in measure 11. There are many variations on this cadence and may be V-IV-I or V-I or II-V-I, etc.

General Elements of the **12-bar Blues** progression:

1. The progression is 12 measures long.
2. The 5th measure is typically the Subdominant (IV chord), or the chord based on the fourth step of the Tonic scale.
3. The 9th measure begins a cadence progressing to the Tonic (I chord).

On the Barred instruments set the instrument up with the Bb and F#’s in G.

4 beats for each “bar”

I₆ I₆ I₆ I₇ IV IV₇

I₆ I₆ V₇ IV₇ I₆ I

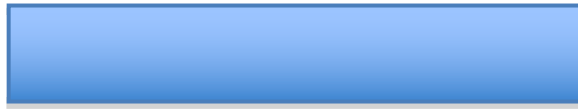


G₆ G₆ G₆ G₇ C C₇

G₆ G₆ D₇ C₇ G₆ G

12 BAR BLUES

E	E	E	E
A	A	E	E
B	A	E	E



Create your 12 BAR BLUES melody with Bb & B natural. Start on E.

JAZZ BLUES SCALE



La pentatonic?

La pentatonic connects us with the pentatonic in Orff Schulwerk elemental music.

Starting with melodic improvisation free from harmonic implications.

Surprise, it is – but now that we are exploring Jazz Blues Scale – we can label it with this and move on to explore it over a I chord bass, a I-IV setting, a I-V progressions and a V-IV-I pattern.

I-IV-V Changes it to BLUES

TRITONES

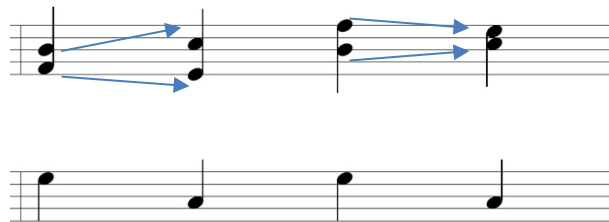
E – F – F# – Bb – B – C

G is the only key that allows you to play the tritons of all three chords on the Orff Instruments with the accidental provided.

I – IV – V

Blues ends with a tritone G7 Chord in a Bach piece would most often function as a V7 chord cadence to a I – the B is the leading note tone pulling to the C, the F, the 4th degree falling to E.

Try exploring ending in V7 – then walk away – Yes, walk away! That is how you would end a Blues Progressions with the tension of the tritone.



Here is your progression

BASS LINE:

I – IV – I – I – IV – IV – I – I – V – IV – I – I

Play this in 4/4 = 4 beats for each chord

Improvise a melody over this using : E – F – F# – Bb – B – C



Play this chord progression on the BX

I – IV – I – I – IV – IV – I – I – V – IV – I – I

AX



SX



Add a Walking Bass:



The WHOLE WALKING BASS PATTERN



add the snare drum and hi-hat

Tritone with walking bass during solos:



CLASS ASSIGNMENT:**Explore OS V pp 74-94**

1. Simple Rhythms for two players: 61-70
#70 in 5
2. Distributed rhythms for one player or a group pp 83-87
Using two size hand drums and one player;
explore: #81, 82, 85, 91,
mixed meter: 97, 98, 99, 100
3. Two Players 101, 102, 103, 104, 105
4. Canons #106, 107, 108

TWO DANCES**OS V p. 95** Create a grid chart to “map” the parts

Process: How can you process this piece to prepare children?

1. Explore the patterns for each instrument
2. Play only in the X box for each part.- explore this way of composing!
3. Compose/create your own Clappers, Rattles, Percussion Piece:
 1. Give it a name, 2. Create a pattern for each player, 3. Place the patterns on the staff provided on the work sheet.

[Orff III Templates/COMPOSITION TEMPLATE based on Clappers, Shakers Template OS V p 95 .docx](#)

Rattles	X	X	X	X	X	X	X			X	X	X
HD			X	X	X	X	X			X	X	X
CYMBAL						X	X			X	X	
3 Timpani											X	X
Clappers			X	X	X	X	X	X	X	X	X	X

Hand Drum

Rattles

CYMBAL
with side drum sticks

3 Timpani
Wire brush

Clapper

PHRYGIAN

explore OS IV p. 77 #34

Melodies for Singing to a xylophone

EXPLORING BUILDING TRIADS**DREAMS OF HARMONY**

JOANNE HAMMEL

Good - night bonne nuit o - ya - su - mi - na - sai, bue - nas no - ches, la - la sa -

la - ma, wan an, spo - koi - nui - no - chi___ gu - ten nacht, li - la tov. ...

Wher - ev - er you rest your head to - night, we are all one - fam - i - ly

Let's hold tight and fill the world with dreams of har - mo - ny - to - night

5

9

The best way to approach the triad building is to explore the root of the triad first. Chart the root of the triad. Explore the root on the instruments. If you have bell chimes, hand bells, or bell plates, explore. To get the same effect, assign on ONE of the notes to each student using metallophones.

HARMONIC SEQUENCE EXPLORATION THROUGH THE VOLUMES

The pieces listed below include selections you explored in recorder. You will be add to the harmonic part of your FINAL project.

- *Pedal: I p. 120 #36, I p. 132 #41 Canon, IV p. 5 #4, recorder w/ Nick IV p. 50 (Pastorals)*
- *Single Moving Drone: II p. 9 #1-2*
- *Melodic Ostinato: I p. 136 Canon, II pp. 44-45 #1 & #3*
- *Countermelody: IV pp. 24-26 #1-7 (analyzed #2)*
- *Double Moving Drone: II p. 45 #4; I p. 82 #25*
- *Alternating Triadic Ostinato: II pp. 74 (Girls and Boys Come out to Play), 76, 80, 86; IV pp. 50 & 108*
- *Harmonic Paraphony: IV pp. 116-117 & 129*
- *Decoration of the 3rd: IV pp. 118-120; V p. 33*
- *Triadic Harmony & Chaconne/Passacaglia: IV pp. 92 (Drunken Sailor), 124, 128, 130; V p. 61 (functional minor V)*
- *Free Triadic Harmony: IV pp. 94-95 #1-2 & #4c, 100 (Malcolm Laddie), 104, 129*
- *Functional Harmony: III pp. 18 #6, 21 #10, 59 #4*

Mallet Exploration

SOMAGWAZA

South African Ritual Chant

Ha - we, ha - we, so - ma - gwa - za

So - ma - gwa - za mna yo

Hey mna

6

Ha we, ha - we, so - ma - gwa - za

weh yo weh. So - ma - gwa - za mna yo

yo weh, hey mna yo weh, so ma - gwa za Hey mna

12

weh yo weh.

yo weh, hey mna yo weh, so ma - gwa za

Explore vocally. Add rhythmic accompaniment. Explore 8 -beat patterns.
 Circle the numbers (see below in **bold**) you want the player to perform.
 Choose African instruments, drums, rattles, bells, etc.

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

THE DOMINANT TRAD

OS III p. 6 If All the World Were Paper

OS III p 16 #5

OS III p. 36 Sur le pont d'Avignon

Creating Melodies over Timpani Basses

Suggestions and Guidelines

OS III by Brigitte Warner

The following guidelines do not apply to on-the-spot improvisation. They should, however, be considered important in the composition of melodies because composition is a slower, more contemplative creative process in which time is taken to plan, to reconsider and to change if necessary. Whereas improvisation is the preliminary process in which ideas are born, tried out and played around with, composition is the finalizing process when these ideas are worked out.

Children must not be burdened with some of these guidelines because their aural discrimination skills are not yet sophisticated enough to understand the reasons for certain procedures. On the other hand, we must not underestimate their capabilities. I have found, for example, that avoidance of parallel octaves can be explained so that two parts are alike which, from the musical point of view, is uninteresting. Complement or contrast, is a basic compositional device in all part-music, and the students have been familiar with this idea from the very beginning of their musical training.

Two-part writing is most difficult because it is very transparent and nothing can be hidden from a good ear. The guidelines merely point out certain problems and suggest avoiding them, when possible. However, sticking blindly to all rules is not always the best thing to do, because this might result in very dull and stereotype tunes. One must not sacrifice musicality and original thinking just for the sake of rules. It takes careful consideration to choose priorities and to come up with good solutions. But this is what composition is all about, even elemental composition. In the written out examples of tunes over basses (OS III) there are numerous "violations" of "rules", and our best guidelines to good elemental composition. OS III p. 8

1. Analyze timpani bass first in regard to form because it will determine the form of the tune.
2. Avoid open parallels in octaves.
3. Avoid delayed parallels in octaves
4. Avoid open or delayed parallels in fifths.
5. Avoid opposite parallels
6. Do not leap into dissonances (the interval of an octave plus fourth acts as a dissonance
The seventh is okay because it acts like an upper auxiliary
7. Prepare suspensions (a form of dissonance) stepwise
8. Some musical considerations

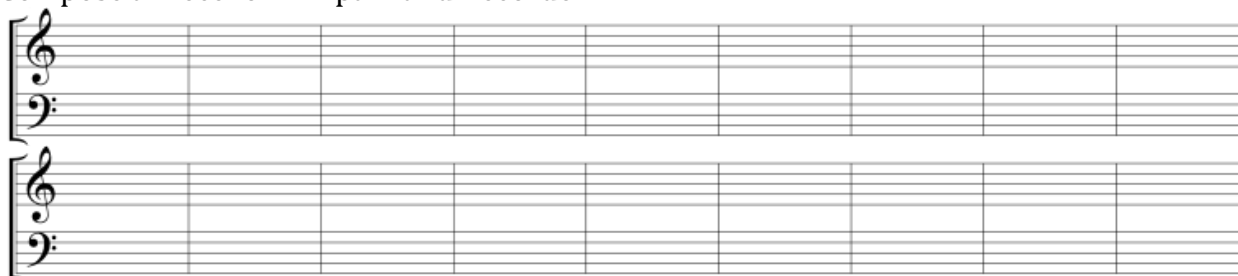
DEVELOPING MELODY OVER BASS (I-V-I)



Compose a melody over the Timpani part



Compose a Piece for Timpani and Recorder



-Observe rhythmic contrast between bass and tune.

-Think in terms of a melodic line, rather than in terms of broken chords. Therefore, try to avoid successive leaps. Broken chords in themselves are not melodically conceived.

-Be conscious of phrases and general form: Use different motifs and/or different ranges for different phrases. Repeated phrases should basically be the same, but might be varied rhythmically and/or melodically.

-Another technique of creating melodies to timpani basses starts with harmonic: The basses are first harmonized with the appropriate triads (I, IV, V, or I and V), then broken, and finally skips are filled and embellishments may be added much like in the **Decoration of the Third**. This is a good improvisational activity in class.

Although OS V does not contain corresponding exercises, improvisation and creation of melodies to timpani basses in minor should also be practiced. Such exercises take on new importance when the leading tone in minor is introduced.

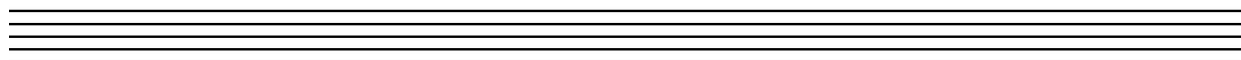
The introduction of the subdominant in major and minor should be followed up with similar improvisational activities.

Transpositions to keys with one sharp or flat must not be ignored.

EXPLORE - Paraphonic Triad Progressions in Inversions:
Example of a teaching sequence.

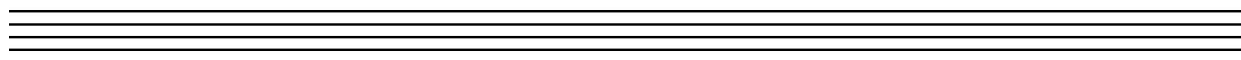
EXAMPLE: OS IV p. 50 #3 Measure 1-4: DORIAN

STEP 1: Write out m 1-4

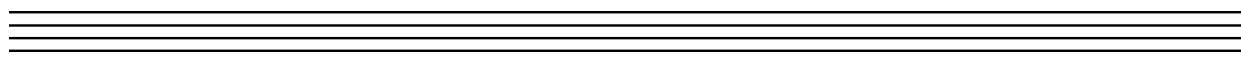


Step 2: Analyze the chords

Step 3: Invert into first inversion on instruments first, then notate.
This is now a **faux bordun**



Step: 4 Invert again to the 2nd inversion. This inversion exceeds the upper range of the barred instruments. The parts must now be divided among players. At this point, the use of recorders is best because, unlike barred instruments, they are all pitched alike.



North Skelton Sword Dance



Explore the chord accompaniment: I IV V in G.

LA

EXPLORING Dominant & Subdominant Triads

Dominant with minor third

OS V p. By The Moon

p. 2 making a comparison with a choral arrangement of the same text.

Dominant with major third

OS V p. 29 Transpose to G with F#.

Let's play it!

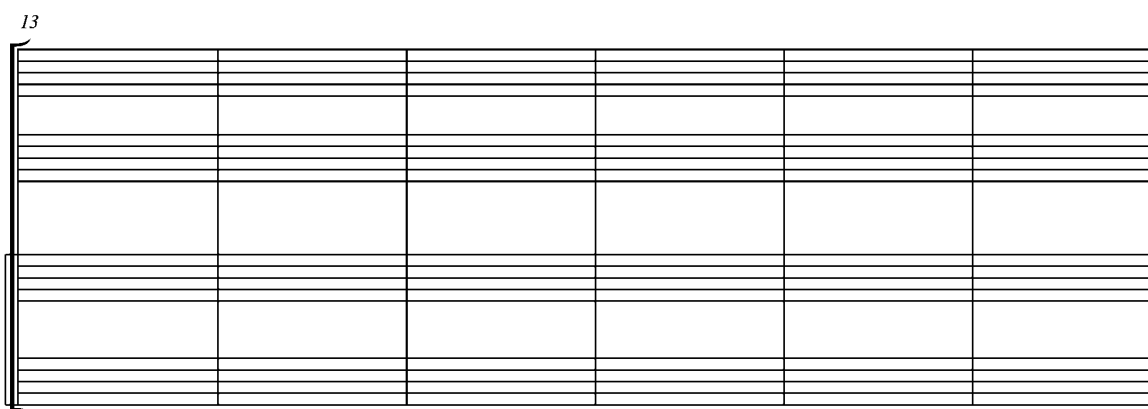
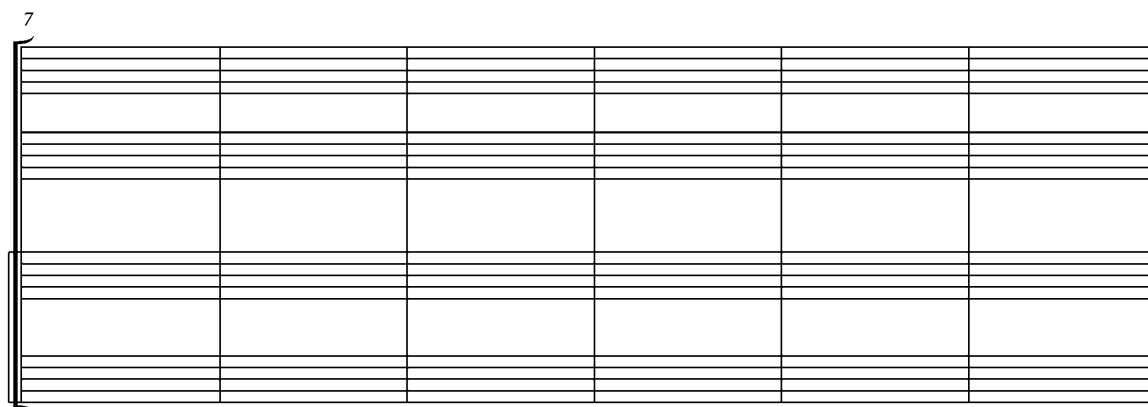
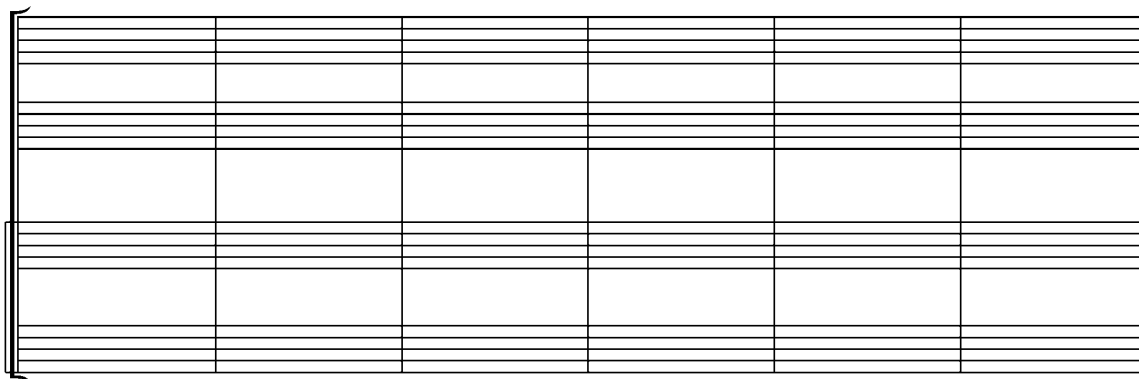
The Subdominant Triad

Whittingham Fair OS V pp. 64-65

The Wraggle Taggle Gipsies OS V pp. 66-67

ASSIGNMENT:

Create an instrumental accompaniment template



ORGANUM

The earliest technique based on the variety of natural ranges in the human voice, the use of parallel fourths and fifths between the octaves.

**FAUX BOURDON**

The technique of singing in parallel first-inversion chords.

The Sacred Yodelling song OS III p 94 – singing 2nd inversion and root chords.

**HETEROPHONY**

Melodic ornamentation, as far as we can tell, was Heterophony, the simultaneous decoration of a tune on a high instrument with the playing of the tune in its original simple form.

**DECORATION OF THE THIRD**

Much used in the later Renaissance period, particularly in music for the lute and for the keyboard. In its simplest form it is a matter of filling in the thirds in a melody over open fifths – OS IV & V. OS IV p 118



CHACONNE

OS IV p. 124 Explore the accompaniment progression and improvise on recorder and voice over the bass, use metlophones.

CHACONNE

based on Diego Ortis 1545 bass line

**I – IV – V**

STREET SONG: OS III p 48

Dashing Away OS III p 84

MINOR

V

iv OS v p 66 Wraggle Taggle

Elemental Music

"What then is elemental music? "

"Elemental music is pattern-based music built on natural speech and body rhythms, familiar melodic patterns, and simple forms that can be learned, created, understood, and performed without extensive technical or theoretical musical training." Nick Wild

"Music that contains both small and large patterns of melody, rhythm, harmony, and form are easily broken down into smaller teaching units... Elemental music, by its very nature, is easily separated into its component elements and parts." Steve Calantropio

"Elemental music is never music alone but forms a unity with movement, dance and speech. It is music that one makes oneself, in which one takes part not as a listener, but as a participant. It is unsophisticated, employs no big forms and no big architectural structures, and it uses small sequence forms, ostinato and rondo. Elemental music is near the earth, natural, physical, within the range of everyone to learn it and experience it and suitable for the child..."

"Elemental music, word and movement, play, everything that awakens and develops the powers of the spirit, this is the 'humus' of the spirit, the humus without which we face the danger of a spiritual erosion." Carl Orff (Orff-Schulwerk: Past & Future)

GUIDELINES CONCERNING THE USE OF ACCOMPANIMENT

1. Adaptation to melody through moving drones, although it is part of harmonic development, is not yet “harmonizing” in the traditional sense.
2. Not all accompanying parts need to adjust to melodic movement.
3. Patterned accompaniment has priority over consistent harmonization. Therefore, if an ostinato adjusts to one segment of the tune, it will often cause dissonance in another.
4. The dissonances caused by the supertonic appear almost always on the weak beats, which means that it is a dissonance caused by the 6th scale note are in evidence on strong beats also. As a matter of fact, the tonic (*major*) and submediant (*minor*) harmonies are used interchangeably and often simultaneously.

(B. Warner *Orff-Schulwerk: Applications for the Classroom* p.166)

Is It Elemental?

BY TIM PURDUM

Most Orff Schulwerk teachers incorporate a mix of American and world folk music, Orff Schulwerk source materials, other composed materials, and original music in their classrooms. We normally choose a song or instrumental piece to achieve a particular curriculum objective: introduction of a specific pitch, rhythm, style, or culture and development of singing or playing technique. Regardless of the specific objective, we strive for high quality, easily accessible materials for our students, and enough flexibility to encourage creativity. "Elemental music" is an Orff Schulwerk term that describes precisely this type of music. Understanding the concept of elemental music helps us choose, arrange, and explore songs and instrumental pieces.

So what is elemental music? According to Carl Orff, it is "music that one makes oneself, in which one takes part not as a listener, but as a participant. It is unsophisticated, employs no big forms and no big architectural structures, and it uses small sequence forms, ostinato and rondo. Elemental music is near the earth, natural, physical, within the range of everyone to learn it and experience it, and suitable for the child ..."¹

My own definition is simple; Elemental means "of the elements." What are the elements of music? Melody, rhythm, harmony, and form are four easily identified elements common to most music curricula. (Other elements such as timbre and expression have been left out for simplicity of analysis.) Beginning with these four elements, we can analyze each piece of music to see if it qualifies as "elemental."

Melody—Assuming the piece has a tune, it should be based on a single scale or mode, without key changes or

large numbers of accidentals. The scale should be singable (range, intervals) by the students. The shape of the melodic line should be simple, with small steps, repeated notes, and few large leaps.

Rhythm and Meter—These elements should be consistent throughout a section (although shifting/irregular meters work if they are in a pattern). Rhythms should be performable, not necessarily readable. Rhythmic vocabulary also should be consistent throughout.

Form—One of the best indicators of elemental music is repetition of patterns in recognizable forms. Short-phrase forms that students can remember are important. If there are larger, sectional forms, these should be used as guidelines.

Harmony—An elemental song should be pattern-based, both in form and harmony. Possibilities include single-note drone/bordun, open fifth drone/bordun, shifting chords (e.g., I–ii), or "functional" chords (e.g., I–IV–V) in a simple, recognizable pattern.

Why is this analysis important? Students should interact with the music, making it their own. The more complex any one element of the music is, the more challenging it becomes to play with the element in a creative way—to imitate, explore, arrange, and improvise.

Labeling a piece as "elemental" is not simply black and white, but a continuum from accessible, repetitive, and structural, challenging, complex, and through-composed. When I choose simple, elemental music for my students, they have the freedom to arrange the material into more complex forms, add harmonic and rhythmic complexity, and improvise new ideas based on the original work.

Identifying an elemental piece is only the beginning. To truly use the

material in a creative process, one must delve deeper in the analysis of each element.

Pitch Set—The pitch set is the collection of all pitches used within the piece. Begin analyzing by reading and playing the tune. Does it fit on a barred instrument (i.e., no accidentals)? Can you take off any of the bars and still play it? This is an easy way to identify the pitch set visually.

The pentatonic, or five-tone scale—This is very common across different cultures and styles. The most common form is *anemitonic*; it contains no half steps. Without accidentals, the pitch set would be C–D–E–G–A, F–G–A–C–D, or G–A–B–D–E. With accidentals, this could be transposed to other keys, maintaining the same intervals (i.e., Bb–C–D–F–G or *do-re-mi-so-la, move-able do*). Any one of these five pitches can serve as the tonic or tonal center of a melody.

Bitonic, tritonic, and tetratonic; two-, three-, and four-note scales, respectively—The actual pitches are less consistent than in pentatonic and often are *mi-so* (bitonic), *mi-so-la* or *do-re-mi* (tritonic), and *do-re-mi-so* or *la-do-re-mi* (tetratonic).

Hexatonic—Six-tone scales include either *fa* or *ti*, but not both.

Pentachord; five tones in a row—This pitch set is related to hexatonic because it includes the half step around *mi-fa* or *ti-do*, but still has only five tones (i.e., *do-re-mi-fa-so*).

Diatonic; seven-tone scale, with two half steps—This is considered a "complete set," at least on diatonic instruments such as the xylophone. It occurs when using all naturals (no accidentals). This is probably the most common pitch set known today.

Other—Anything that does not fall into one of these pitch sets is more

THE ORFF ECHO | 27

FIGURE 1



challenging, simply because it involves elaborate set-ups of the barred percussion, or performance on a different instrument. Other possibilities include blues scales, harmonic/melodic minor, and whole tone scales. While not as accessible, these materials indeed may be perfectly suited for older groups of students or for purely vocal exploration.

Tonal Center—The home tone, tonic, or tonal center of the song is the foundation upon which all harmonies are created. It is established by a holistic analysis of the melody. Some rules of thumb: *Starting note, ending note, most common note*; look for these three factors first. If they all point to the same tone, you have your tonic!

Sometimes the most common tone is actually the dominant, or fifth above the tonic, so check for a second most-common tone.

Try it. Not all songs work with a drone accompaniment; the correct tonic or tonic/fifth drone should feel like a resting place at the beginning and/or the end of the melody. It is possible, with a two- or three-note song, to have multiple possible tonic answers. In this case, go for the one that suits your ear the best.

A note on nomenclature—The best name for each pitch set/tonic combination is a debated topic; this is my preference. First, name the tonic *syllable*. Second, name the type of pitch set. These two together identify the

FIGURE 2



"mode" or scale. Finally, to set the range (specific fixed pitches), name the tonic pitch, or a letter name. Thus, "*do* pentatonic on F" (F-G-A C-D) and "*la* pentatonic on D" (D-E G-A C) are the same pitch set (fig. 1), while "*re* pentatonic on D" (D-E G-A C) and "*re* pentatonic on G" (G-A C-D F) are transpositions of the same mode (fig. 2). To say "C pentatonic-centered on A" would be the equivalent of calling A minor "C Major, centered on A." It doesn't make sense to label the pitch set based on one tonic, so change the tonic. For hexatonic scales, *la* hexatonic mode normally includes *la-ti-do-re-mi-so*, while *do* hexatonic includes *do-re-mi-fa-so-la*. Diatonic scales have names derived from ancient Greece that are

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HALF HORIZONTAL
PAGE 28

FIGURE 3

re pentatonic on D

familiar to everyone with basic training in music theory: Ionian, Dorian, Phrygian, Lydian, Mixolydian, and Aeolian, each with their own specific pattern of whole and half steps.

Once the scale or mode is determined, it is possible to create improvisatory melodic activities that fit with the music, possibly extending the form, or creating harmonic parts. It should be remembered that subsets of the pitch sets can always be used for exploration and still sound appropriate (such as *do-re-mi* in pentatonic).

Rhythm and Form—These elements are fundamental to exploration, improvisation, and composition. Rhythms can be broken down into component parts, often called rhythmic building blocks that can be rebuilt into new patterns. Students can explore parallel versus complementary rhythmic ostinati to accompany the song. The phrase form of the original piece (i.e., *aaba*) can assist students in deciding when to repeat material and when to create a contrasting phrase. The most common elemental phrase forms for improvisation are the two-lettered forms: *abab*, *aabb*, *aaba*, *abba*, and *aaab*. (Less common are *abaa* and *abbb*.)

Harmony—Creating an appropriate accompaniment for an elemental song is sometimes the most challenging step. It is important to lead your students to something that will work well, so you must know where you are going ahead of time. Decide whether you are going to stay true to a limited scale or broaden the pitch set for harmonic reasons. There are many examples of pentatonic melodies that sound best when harmonized with a full seven tones.

Drone/Bordun—This is a tonic note or tonic and fifth drone, sustained, played on the beat, or played to an ostinato rhythm. There are many va-

rieties, some involving alternating the tonic and fifth (broken, arpeggiated) and some introducing neighbor tones on weak beats (moving). The key to a drone/bordun is that it *emphasizes the tonic on every strong beat*. This definition points to the most obvious reason not

to use a drone—if there is a dissonant tone (one step above or below the tonic) in the melody on these same strong beats. The most common example is a *do* pentatonic melody that lands on *re* on a downbeat, especially at the end of a phrase. To ears that are trained in nu-

FIGURE 4

re pentatonic on G

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merous popular and art music based on chord progressions, continuing a drone underneath this accented *re* often feels forced and unnatural. This is the time we want to move away from the tonic and play or "imply" (by lack of the tonic) an alternate chord.

Shifting Chords—This is really an organic outgrowth of the moving *bordun*. The main difference is that now the shift happens on strong beats, and not always in a simple pattern. Common examples include I-ii in Ionian, i-VII in Dorian/Aeolian, and I-VII in Mixolydian. While these examples are in diatonic scales, hexatonic or pentatonic scales also can be harmonized appropriately with shifting chords.

Dominant and Subdominant Progressions—This is the familiar I-V or I-IV-V pattern that is common in modern popular music and some folk music. It should be used especially if the melody outlines the dominant chord at any point (i.e., *so-ti-re* in Io-

nian). At this point, most music begins falling into the major or minor keys, including harmonic or melodic minor (with accidentals). Dominant harmony is less common with modal melodies. The easiest way to approach I-V on a barred instrument is by playing a tonic-fifth drone on the I chord and simply removing the tonic and doubling the fifth for the V chord. While this does not give the entire dominant chord, it implies it well in the bass line. Other harmonic parts can fill in the rest of the chord.

As you and your students explore the rhythmic, melodic, harmonic, and formal possibilities of an elemental tune, remember to keep the elemental ideals in mind. Often, the best arrangements are the simplest, with a focus on simple scales, layers of repetitive patterns, and recognizable forms, both large and small. Elemental music and arrangements represent the best way to involve *all* students in the creative and

performing process, and they break down the barriers that our society has created around being a musician. Music is an *elemental* part of the human experience and is too important to be reserved for a special few. As the old Zimbabwean saying goes, "If you can speak, you can sing. If you can walk, you can dance." This is the essence of the elemental music experience. ■



Tim Purdum teaches pre-K-12 music at Malcolm Price Laboratory School in Cedar Falls, Iowa. He founded the Baldwin-Wallace Orff Schulwerk summer course in 2009, where he continues to teach Level I Basic. With a focus on composition, creative process, and sequence, he has presented at numerous chapter, state, and national events. He is a NBPTS certified teacher and newsletter editor, webmaster, and past president of the first Iowa Orff chapter of AOSA.

1. Orff, Carl, "Orff Schulwerk—Past and Future" (speech given at the Orff Institute, Salzburg, October 25, 1983).

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Embracing the Modes

BY CYNDEE GIEBLER

What exactly is a “mode”? Anyone who recognizes a major or minor scale is already familiar with modes. Listening to and making music in the modes is an acoustic rendering of music history. Virtually none of the contemporary music we have today would exist without modes.

Modes can be traced all the way back to ancient Greece. A Greek mode was made up of two tetrachords connected by a whole step. Each tetrachord contained two whole steps and one half step, but the way the whole and half steps were grouped varied from one mode to another. The modes were named for different peoples that lived in the region, and each mode was assigned its own moral value or inner meaning. Plato suggested that male students play and hear music in only the Dorian mode, which was “manly and warlike.” The Lydian mode was considered suitable only for girls. We really don’t know how these modes sounded or were used. It’s a bit like an archeological dig—there are artifacts and skeletons, and it is up to us to imagine the complete image.

Since the chant of the medieval church originated in the eastern Mediterranean, it, too, was organized in modes. These modes gathered their own traditions around them, and the Greek interpretations were soon lost. Although the Greek names were adopted, they were not used for the same scale designations. In the Middle Ages and during the Renaissance, the modes used most often in church music were the Dorian, Phrygian, Lydian, and Mixolydian. Because these modes were used in the church until the 1960s, we have a very good idea of how they sounded. In the songs and the dances of the people outside of church, the Ionian and Aeolian modes were the fa-

vorites, and around 1600 these began to be used more and more for all types of music. The Ionian mode became the major scale and Aeolian the natural minor scale. A revival of interest in folk music by composers in the 1800s led to the renewed use of modes. Champions of folk music in the twentieth century include Zoltán Kodály, Bela Bartok, and of course, Carl Orff.

Modes are an important part of Orff Schulwerk. Volume IV of *Music for Children* (Murray edition) is dedicated exclusively to Aeolian, Dorian, and Phrygian modes. The second part of Volume II has many pieces in Ionian mode. These pieces are meant to be user-friendly, and indeed they are! The Orff instruments are ideally suited for modal work, as we shall see.

A typical alto xylophone encompasses the following pitches:



The alto xylophone conveniently outlines the C-major diatonic scale. There are no sharps or flats. In the above example, half steps are indicated by a bracket.

Seven modes can be derived from the same series of diatonic notes simply by changing the tonic. Although all seven modes share the same notes and intervals, each uses them in a different order, and it is this arrangement of whole and half steps that creates the distinctive character by which each is known.

IONIAN—what we recognize today as the major scale:



DORIAN—a minor scale with a major 6th:



PHRYGIAN—a minor scale with a minor 2nd:



LYDIAN—a major scale with an augmented 4th:



MIXOLYDIAN—a major scale with a minor 7th:



AEOLIAN—the natural minor scale:



LOCRIAN—a minor scale with a diminished 5th:



Because there are very few extant musical examples in Locrian mode, it is not included in the content of the Schulwerk.

We are left with six modes: three major and three minor. The determining factor in whether a mode is major or minor is the relationship between the tonic and third scale degree. Looking at the above examples, we see that the three major modes are Ionian, Lydian, and Mixolydian.

Lydian and Mixolydian modes can be derived easily from Ionian mode by employing accidentals. Using Ionian mode based on C as a starting point:



Replace the F with F# to get the raised 4th of Lydian mode.



Replace the B with Bb for the lowered 7th of Mixolydian mode.



In a similar fashion, and using the same accidentals, Dorian and Phrygian modes can be distinguished easily from Aeolian by the same process. Beginning with Aeolian mode based on A...



...adding an F# will change the mode from Aeolian to Dorian.



...and adding a Bb will change the mode from Aeolian to Phrygian.



While it is a bit of an oversimplification to say that "Dorian mode goes from D – d, Phrygian goes from E – e, and Aeolian from A – a," this is for the most part exactly how these modes appear in most of the instrumental pieces in Volume IV. This is fine for instrumental pieces, but "Aeolian from A – a" is not always within childrens' vocal ranges. Once again the F# and Bb come to the rescue.

Aeolian based on D:



Aeolian based on E:



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Here are some enjoyable challenges using an alto xylophone and F# and Bb:

- Find three possible Ionian modes on the alto xylophone.
- How many Dorian modes are possible?
- How many Phrygian?
- Lydian? Mixolydian? (We've already talked about Aeolian.)
- And for those who really enjoy a challenge, there are two possible Locrian modes. For some real fun, encourage your students to improvise and/or compose in Locrian mode.

In the past, modes were said to embody a certain ethos or moral character. How might the ethos of a melody change as it is transposed? Is Dorian warlike, as Plato suggested? Is Lydian mode really just for girls? Phrygian has been described in the past as mystical or vehement, and Mixolydian as angelic and youthful.

In *Music for Children* Volume IV, page 47, #4 is an excellent Dorian piece to use for experimentation. It is easy to teach and play and has the added benefit of being singable. Lyrics for this piece can be invented that cover a wide variety of subject matter. Some favorite topics have been bicycle riding, Halloween, and, of all things, squid.

To make teaching the piece a bit easier, and for easy transposition later, remove the high E from the barred instrument. Process the piece in a way that makes sense for your students. Challenge them to keep track of how the tune looks physically on the instrument. How many bars will you skip for the bigger intervals? Which phrases have notes next to each other? When the melody is secure, replace the high E. Now remove the low C and the high F and transpose the melody up a step. Now, the piece will be in Phrygian mode. Play the piece again and see how the character changes. This usually elicits a strong response from students! Continuing in the same vein as before, replace the high F and remove the high G. Remove the low D. (Keep the low C in a safe place out of the way!) The piece is now in Lydian mode. Switch the B to a Bb to hear the piece in Ionian mode. At this point, Ionian will

sound quite strange! Keep moving higher on the instrument, replacing and removing bars as necessary, ending with Mixolydian and Aeolian.

The exercise wouldn't be complete without Locrian mode. Here is a possible scale:



Many pieces in Volume IV are suitable for early modal work with younger children. The comments found in the back of the book are helpful, and there are many additional ways to be creative.

Section Two, for example ("Short Pieces for Barred Percussion Instruments") begins on page 4 and encompasses twelve short pieces for two instruments. Some of the more accessible pieces for younger students are numbers 1, 6, 7, and 11. These pieces are especially fun to choreograph and lend themselves readily to the use of props. In work with children, #6 has ended up as a "musical chairs" game, and #7 appeared once in a holiday program as dancing Christmas trees. Some other suggested props might include umbrellas, ping pong balls, and large bamboo sticks.

The "Ostinato Exercises" is Section Three provide an excellent basis for improvisatory work. Ostinati also can be combined and layered to serve as a sound track for cumulative stories.

Section Six ("Pieces to Be Played on All Types of Instruments") offers excellent beginning recorder ensemble pieces. On page 13, #2 is a fine example of a piece that is suitable for a beginning ensemble. Tenor and bass recorders can play the accompaniment,

and the glockenspiel can add color by playing the top staff. Lyrics can be written for the middle staff for a singable melody. Example #3 would make an easy recorder ensemble that could be used for an outdoor spring celebration.

Section Nine ("Pieces for Recorders") seems fairly obvious, but all of the pieces work well as sung melodies and as settings on the metal barred instruments. These pieces can be used as musical interludes for dramatic readings, puppet shows, or impromptu operas.

On page 34, "Norwegian Goatherd's Song" is a personal favorite. The mallet parts are easy for children to play, and the recorder part can be transposed and adjusted so that it is relatively easy to play on the soprano recorder. Children enjoy learning the language, and the piece can be used to accompany *The Wild Christmas Reindeer* by Jan Brett or *Reindeer* by Emery and Durga Bernhard.

The Dorian section of Volume IV begins on page 44. Section twenty-one is a collection of short pieces, many of which are popular with younger students. On page 46, #1 and #3 provide a good starting point.

Phrygian examples begin on page 76. Two of the three pieces on page 77, #1 and #3, offer a good foundation for music making in Phrygian mode. Number 1 is a solid melody in A-B-A form. The A section is begging for lyrics, while turning the B section into an instrumental solo provides nice contrast. Number 3 has many times become the accompaniment for movement—for example, skating with paper plates. To "skate," place a paper plate under the ball of each foot, leaving the heels free. Children can experiment with propelling themselves around as the paper plates give just enough glide. A mirroring or shadowing improvisation is also fun. The "skating" and

In the past, modes were said to embody a certain ethos or moral character. How might the ethos of a melody change as it is transposed?

●●●●●●●●

music can be used as an interlude for *The Snowy Day* by Jack Ezra Keats. The piece is lovely played on glockenspiels but is elegantly simple sung on "loo." Sleighbells add to the overall effect.

The pieces in Part Two—Triads are more suitable for older students. There are technical and musical challenges, and more independence is required. "Dance" on page 102 is an example of a bigger piece that has broad appeal for older students. Each of the musical sections provides extensive opportunities for choreography and improvisation in a variety of media. There is truly something for everybody! Like some of the pieces mentioned earlier, this piece lends itself to work with props. Some of the props that could be incorporated into choreography include large bamboo sticks (available at home-improvement centers) and brooms or lightweight garden utensils. A "time-space-energy" exercise also can be made out of the body percussion interlude at the bottom of page 69.

Each of the musical sections provides extensive opportunities for choreography and improvisation in a variety of media. There is truly something for everybody!

•••••

Set up several drums in a large space. The children can keep the beat with their feet in place and play the clapping pattern on the nearest available drum. When this is secure, the children may

move between the drums. For an interesting challenge, the children may not play any drum twice.

There are many other ways to incorporate modes into classroom teaching. Rock music often features modal bass lines, and jazz players improvise freely in all the modes. Just imagine! Today, we enjoy a musical idiom that stretches back over the centuries. Have fun with your new modal adventures! ■



Cyndee Giebler lives and teaches in northeast Wisconsin. She is a graduate of the University of Wisconsin and received her master's degree from the University of St. Thomas. In addition to teaching, she enjoys composing and arranging music for classroom use, children's chorus, elementary strings, and beginning band. A certified Orff Schulwerk teacher trainer, she teaches summer graduate classes at both Anderson University and DePaul University.

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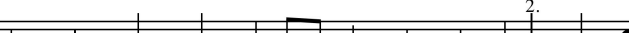
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Looking at Volume V: Rhythms for development

This section offers the elemental musician to explore creating melodies based on the rhythms. What else can you do with these rhythms? See the notes on p. 138


Round and Round

1. unknown



Round and round the Earth - is turn - ing, turn - ing al - ways

4. 3,



round to morn - ing and from morn - ing round to night

This Pretty Planet

Forster/Chapin

This pretty plan - et spinning through space You're a garden. You're a harbor You're a hol-ly place.

Gold - en sun go - ing down. Gen-tle blue gi - ant spin us a - round

All through the night Safe till the morn - ing light

Circle the Earth (with Peace)

Joanne Hammil

D G A D

Peace, peace, peace, peace the whole world o - ver Build - ing friend - ships,

Peace, peace peace, peace the whole world o - ver. Build - ing

6 shar-ing our worth, Take my hand let's cir-cle the earth with peace, peace, peace.

6 shar - ing Take my hand with peace, peace peace.

Spanish: PAZ
Arabic: Salam
Russian: Mir

Swahili: Amini
Chinese: Hou Pien
Vietnamese: Hoa Binh

Hebrew: Shalom
Italian: Pace
French: Paix

Japanese: Heiwa
German: Freiden
Indian: Shanti

Dowedizenia

(doh-vee-DZEH-nyah)

"Farewell Round"

By Andrea Schafer

I



Do - wi - dze - nia do zo - ba - cze - nia

5

II



Do - wi - dze - nia do zo - ba - cze - nia

9

III



Do - wi - dze - nia do zo - ba - cze - nia

13

IV



Do - wi - dze - nia do zo - ba - cze - nia

Farewell my friend until we meet again

Level III ASSIGNMENTS

SPEECH

Speech Exercise p. 52, 3,5,6,12 both duple and triple meter. Remember that speech accents must always fall on the strong beats in both duple and triple meter. Remember – prosody.

PENTATONIC SCALES:

Transposed Pentatonic Scales: Notes p__

PEDAL POINT/DRONE 5th

Explore: OS IV #4 p. 5 A-section accompaniment is a pedal point or drone 5th.

1. Play through the piece
2. Extend the form.
3. Create a dance.
4. Add small hand percussion, consider hand drum and one other instrument.
5. Write it out. Submit one arrangement per group. ([Aeolian Exploration Template](#))

POLYPHONIC PIECE

Write a 3-part polyphonic piece: melody and two ostinati accompaniments.

FORM: AB or ABA, each section consisting of two phrases. Do not change the ostinato in B. Score for any instruments. ([see Ionian 3-part Template](#))

RHYTHMIC EXERCISES/IRREGULAR METERS

“Early to Bed”

Early to bed and early to rise makes a man healthy, wealthy, and wise.

Benjamin Franklin

4. Set in duple, triple, 3+2 (5), 3+2+2 (7)
5. Add a complementary rhythmic ostinato, first with body percussion, then with hand drums.

Add movement and complementary ostinato

MALLET WARM UP

Prepare a mallet warm up exercise. You may use any of the Music For Children sources, rhyme, other ideas or sources outside of MFC.

Include the detailed process

RHYTHMIC EXPLORATION: OS V p.80#58

DEVELOP a Speech exercise-Prepare for performance extending the speech to body percussion and small percussion

Remember: speech accents must always fall on the strong beats in both duple and triple meter. Remember – prosody.

PULSE followed by basic subdivisions.

DECORATION OF THE THIRD

Write a decorate third melody (practice sheet)

4. Melody – 16 measures
 5. You compose your own bass fifth progression.
 6. Compose the melody based on this poem: I will share the book it in class.
- The most familiar tune in this style of decorated thirds is **Greensleeves** the tonality in Dorian and the accompaniment over descending open fifths.

YOUR PHILOSOPHY OF TEACHING:

Do you have your 1-minute elevator “talk”? Plan your statement, when someone asks:

What do you do?

Think about what you do as a music educator. It is extremely important you prepare your mission statement, you philosophy on *elemental music*.