

Tidewater Chapter AOSA - September 28, 2019



Melodies to Modes (K-8) - Build your melodic "house" on solid ground!

Description

We'll take an adventure through the world of melody, discovering its beginnings in speech and chant and traveling all the way diatonic melodies in the modes. There will be movement, ensemble work, singing, and recorder activities highlighting the building blocks of melody including notation, solfege, and hand signs.

Focus: Orff process; active singing; ontogenesis of melody; modes; ensemble; singing; recorder; movement; improvisation.

Presented by Brent Holl

Note to workshop participants:

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Autumn Leaves (Canons Too! by BMH)

AUTUMN LEAVES

MEGAN COMBS BRENT M. HOLL

1. Red, yel-low hues turn brown. Au-tumn

2. leaves fal-ling to the ground. And you'll

3. list-en to the si-lent sound of the

4. frost on the snow-white ground.

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Aim:

- Introduce/Review Curwin hand signs (see page 10).
- Sing this **hexatonic** song in 4-part canon.
- Develop movement patterns that show the canon in movement.

Process:

- Introduce Curwin hand signs for the diatonic scale.
 - » Simultaneous imitation in unison, then two, then three, parts.
- Identify the syllables in the song. (Key and meter too!)
- Sing it with syllables using two hands.
- Sing in 2-part canon.
- Change syllables to words.
- Develop four movement patters that reflect the canon, circle formation to start (because it's a round!)
- Perform the whole piece in 4-part canon with movement.

How did we get here?

Ontogenesis of Melody

The image displays seven musical staves, each representing a different stage of melodic development. Each staff is written in treble clef with a common time signature (C). The notes are represented by black dots on the staff lines, with stems indicating their vertical position. The stages and their corresponding notes are:

- Bitonic - so, mi**: Two notes, one on the second line (so) and one on the first space (mi).
- Tritonic - so, la, mi**: Three notes, one on the second line (so), one on the second space (la), and one on the first space (mi).
- Tetratonic- sol, la, mi, do.**: Four notes, one on the second line (sol), one on the second space (la), one on the first space (mi), and one on the first line (do).
- Folkloric - mi, re, do.**: Three notes, one on the first space (mi), one on the first line (re), and one on the first line (do).
- Pentatonic - do, re, mi, so, la.**: Five notes, one on the first line (do), one on the first space (re), one on the first space (mi), one on the second line (so), and one on the second space (la).
- Hexatonic - do, re, mi, fa, so, la.**: Six notes, one on the first line (do), one on the first space (re), one on the first space (mi), one on the second line (fa), one on the second line (so), and one on the second space (la).
- Diatonic - do, re, mi, fa, so, la, ti.**: Seven notes, one on the first line (do), one on the first space (re), one on the first space (mi), one on the second line (fa), one on the second line (so), one on the second space (la), and one on the second space (ti).

Ontogenesis - a derived word, from the prefix, onto, meaning “having to do with the essence of a thing” and genesis, meaning “the beginning”. Ontogenesis refers to the beginning of the essence of a melody or rhythm¹.

The common usage of Ontogenesis refers to the sequencing of lessons. In what order do we present melodic concepts? Which ones are developmentally appropriate? At what grade or maturity level are students able to internalize melody? Ontogenesis as used by Jos Wuytack gives a specific order of presentation for melodic and rhythmic concepts! As always it’s only a suggested order and there is much debate in education on this very topic. Jos has based his studies on the work of Carl Orff and his own detailed and well documented research. His teaching since 1969 has been dedicated to sharing his ideas including the original idea, Ontogenesis.

1 Wuytack, Jos. Musica Activa - Vol. 2. p. 28.

Sight Singing Techniques For Melody²

Aim:

- Introduce the ontogenesis of sight singing.
- Learn some active reinforcement strategies for beginning sight singing.

Process:

- High and low - students stand when teacher plays high on piano, sit when teacher plays low. Gradually decrease the distance on the piano.
- Discuss other ways to show high and low (visuals, animals, hand signals, etc.).

Bell Tower (after age 7)

- Use a glockenspiel with the bars off except g and e.
- Hold it vertically to show relationship of the notes in pitch.
- Draw a staff on the board so that the lines are extensions of the G and E. Two lines first, then add lines.
- Create a melody by pointing to the lines with a mallet, add *So*, *Mi*, then letter names.
- Trade mallet for chalk, draw notes on the staff then sing.
- Draw a series of notes left to right, and sing.
- Add hand signs.

Step kids:

- Ask one student to kneel and another to stand. Kneel is *Mi* and Stand is *So*. A student can “play” the people by pointing over their heads. Add Sit (*Do*), Stool (*La*), etc.

Bitonic - sol - mi - Let it Snow³

There is really only one bitonic song that reflects Wuytack’s idea of “the call” accurately. The progression of high to low, sol to mi. Endless rhymes, chants,, and games can be played using this basic progression of tones, the universal bitonic melody. While it is possible to compose two-tone melodies with various combinations of sol and mi, both rhythmically and melodically, these are not especially early child-centered and are not as easy to teach. Students will forever be “correcting” the melodies.

This minor third, (sol-mi) is the principal cell of all melody. All cultures, even the most remote, base their popular singing on this interval.⁴

Two tone songs can always be accompanied by a drone or a bordun.

2 Wuytack, Jos. Musica Activa, Vol. 2. p. 80

3 Nichols, Michael, arr. Brent Holl. Seasons and Holidays. p. 26

4 Wuytack, Jos. Musica Activa Vol. 2 p. 29

Let It Snow

Michael R. Nichols

Let it snow! Let it snow, so that I can ride my
 Let it snow! Let it snow, and I

sled.

pro - mise not to bump my head!

The image shows two staves of musical notation in treble clef with a common time signature (C). The first staff contains the melody for the first two lines of lyrics. A first ending bracket labeled '1' covers the final two measures of this staff. The second staff begins with a repeat sign, followed by a second ending bracket labeled '2' covering the final two measures of the piece. The lyrics are placed below the notes.

SG
AG

AX

BX

CBX
BM

The image shows four staves of musical notation for instrumental accompaniment. The top staff is for SG (Soprano Saxophone) and AG (Alto Saxophone), featuring a melodic line with many trills. The second staff is for AX (Alto Saxophone), featuring a similar melodic line. The third staff is for BX (Baritone Saxophone), featuring a bass line with many trills. The bottom staff is for CBX (Contrabass Saxophone) and BM (Bassoon), featuring a bass line with many trills. The notation is in treble clef with a common time signature (C).

Tritonic - sol, la, mi

The simple addition of the non-harmonic tone, la, increases the musical intensity of the melody. There is little concern with tonality although tritonic melodies can become very tonal with the use of a bordun accompaniment. Wuytack also recommends a I - VI if a less dominant tonality is desired.

Ring Around The Rosey (United Kingdom Version collected on Wikipedia)

Process:

Learn the hand sign for *La* and try it out with some tritonic imitation.

- Sing the first verse from the visual/handout using hand signs and words.
- Sing the second verse from the board.
- Make up a game:
 - » Circle formation: try hand jive, different ways to fall down, moving around the circle, etc.
 - » Put two “fishes” in the center. The last two to jump up have to be the fishes.
- Try the whole thing! Orchestration is optional.

RING AROUND THE ROSEY

ARRANGED BY: BMH

VOICE

SOPRANO RECORDER

SOPRANO GLOCKENSPIEL

ALTO XYLOPHONE

TRIANGLE

BASS XYLOPHONE

CONTRABASS BARS

Ring a - round the ro - sey, Pock - et full of po - sies.
Fish - es in the wa - ter, Fish - es in the sea, We

Detailed description: This block contains the first system of the musical score. It features seven staves. The top staff is for the voice, with lyrics: 'Ring a - round the ro - sey, Pock - et full of po - sies. Fish - es in the wa - ter, Fish - es in the sea, We'. The second staff is for the Soprano Recorder. The third staff is for the Soprano Glockenspiel. The fourth staff is for the Alto Xylophone. The fifth staff is for the Triangle. The sixth staff is for the Bass Xylophone. The seventh staff is for the Contrabass Bars. The music is in 4/4 time and begins with a repeat sign.

S. REC.

SG

AX

TRGL.

BX

CBB

Up - stairs, down - stairs. We all fall down.
all jump up, With a one, two, three!

Detailed description: This block contains the second system of the musical score. It features seven staves. The top staff is for the Soprano Recorder (S. REC.) with lyrics: 'Up - stairs, down - stairs. We all fall down. all jump up, With a one, two, three!'. The second staff is for the Soprano Glockenspiel (SG). The third staff is for the Alto Xylophone (AX). The fourth staff is for the Triangle (TRGL.). The fifth staff is for the Bass Xylophone (BX). The sixth staff is for the Contrabass Bars (CBB). The music continues in 4/4 time and ends with a double bar line and repeat dots.

Tetratonic - Girls and Boys

Adding low do gives the option of introducing a stronger sense of tonality and a “vigorous, open expressive element to the melody.” We have now introduced the upper and lower tonal centers. The most effective accompaniment can be a simple bordun or a tonic accompaniment!

Girls and Boys Come Out to Play arr. BMH

The musical score is arranged in two systems. The first system includes a vocal line with lyrics, a GI (Guitar I) line, a Temple Blocks line, and a BX (Bass Xylophone) line. The second system includes a vocal line with lyrics, a GI line, a TB (Tambourine) line, and a BX line. The key signature is one sharp (F#) and the time signature is 6/8. The melody is written in treble clef. The accompaniment consists of simple chords and rhythmic patterns.

Girls and boys come out to play. The moon it shines as bright as day.

Leave your sup-per and leave your sleep, And join your play-fel-lows on the street.

Folkloric - Down in the Valley³

Adding re as a passing tone keeps us in the child-like realm of tonal ambiguity. Folkloric songs can be composed this way to fit closely to the developmental needs of children. Because re isn't in the harmony of the tonic it works best in this context as a passing tone.

- The game:
 - » Students stand in a circle, 2 or 4 students in the center are kneeling;
 - » On the word “rise” they stand and “make a motion;” they can move individually or as partners;
 - » Partners may change their motion on the second verse;
 - » Each dancer picks a new dancer from the circle and the game continues.

Pentatonic -Bend Down Low, Lord⁶

Adding Tritonic to Folkloric brings us to Pentatonic. The mediant now connects the high and low tonal centers, the tonic and the dominant at the interval of a minor third. Pentatonic is where we live in elemental music. It's not the end but the beginning. As children develop and grow, a thorough grounding in music begins with pentatonic and its various diminutives.

Bend Down Low, Lord

Michael R. Nichols

arr. BMH

chorus:

Music score for the first system, labeled "chorus:". It includes staves for Voice, eL, BX, and BM/CBX. The lyrics are: "Bend down low — Lord — and hear me as I pray."

Music score for the second system. It includes staves for V, eL, BX, and BM/CBX. The lyrics are: "Bend down low — Lord — and an-swer me to - day."

V

1. Here I bow up - on my knees, ask - ing for your grace.
 2. Help me walk the nar - row way 'til I see your face.

GL

BX

BM
CBX

D.C. al Coda

V

Keep me walk - ing in your love 'til I see your face.
 Give me cour - age, be my guide, keep me in your grace.

GL

BX

BM
CBX

17 Coda

V 1

Bend down low — Lord — and hear me as I pray. day.

V 2

Bend down low — Lord — and hear me as I pray. day.

V 3

Bend down low — Lord — and hear me as I pray. day.

BM
CBX

1 2

Fine

Hexatonic - Go from My Window

Adding *fa* brings us to the world of functional harmony. It is the first half-step added to the ontogenesis of melody. Adding *fa* doesn't mean that chord changes are necessary, but only that they are now more frequent and more expected. (We've already seen possibilities for chord changes in Folkloric.) Depending on the placement of the scale tones in the measure, borduns, moving borduns, and drones are still possible and desirable in elementary grades as a bridge to diatonic scales and chord changes to come in upper elementary and middle school.

Go from My Window

English Folk song
arr. Brent M. Holl

The musical score is arranged in four systems, each with four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is common time (C). The first system shows the beginning of the piece. The second system starts at measure 3, indicated by a '3' above the Soprano staff. The third system starts at measure 6, indicated by a '6' above the Soprano staff. The score concludes with a double bar line at the end of the third system.

This tune was selected from *The Sweet Pipes Recorder Book*,
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*Heptatonic (Aeolian Mode) - Halloween (Funky Pumpkins)*⁸

The addition of the seventh tone brings us to diatonic. We now have access to the entire circle of fifths, plus the modes! Having introduced functional harmony with hexatonic, we can expand and create using chord progressions of our choice as we play through the keys and modes.

With keys in the circle of fifths the harmony is driven by the leading tone with all roads leading back to the tonic. In the modes the harmony is more archaic and driven by the placement of the characteristic intervals of each mode.

Halloween (Wood Songs, by Brent M. Holl, p. 14)

The musical score consists of seven staves. The first two staves are for Alto Xylophone 1 and Alto Xylophone 2, both in treble clef. The third and fourth staves are for Bass Xylophone 2 and Bass Xylophone 1, both in bass clef. The fifth staff is for Contrabass Xylophone in bass clef. The sixth staff is for Soprano Xylophone in treble clef. The seventh staff is for SX in treble clef. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The SX part includes a first ending and a final ending.

8 Holl, Brent. Wood Songs, p. 14.

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