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Modal Mosaic

Robert A. Amchin

SUPPLEMENTAL MATERIALS
INCLUDED

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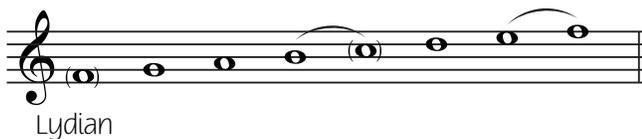
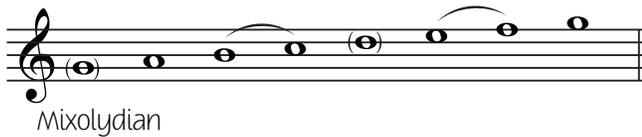
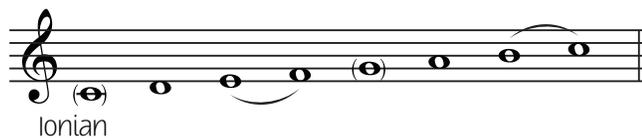
[https://bppub.net/Dr Robert Amchin](https://bppub.net/Dr_Robert_Amchin)

Welcome to Modal Mosaic, a collection of modal pieces to share with your students in upper elementary and middle school general music classrooms. These pieces present modes as a launching pad for improvisation and composition. Using these pieces as models, students learn them, expand them, and create new pieces just like them. Imagine a student program of original compositions!

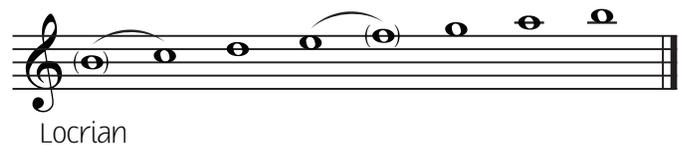
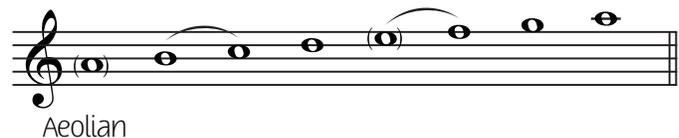
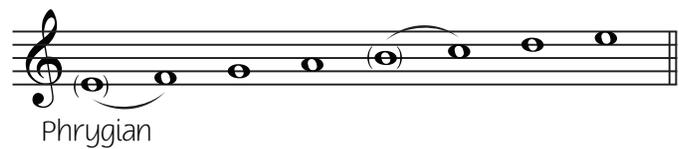
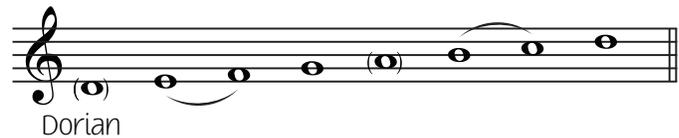
Each model has a full orchestration, a complete Orff process lesson plan with suggestions for student compositions. Audio tracks, interactive visuals and listening maps for teaching extensions are on the included CD ROM. Melodies can be expanded or new melodies composed as responses to the models. The elemental forms, Binary, Ternary, Theme and Variations, and Rondo, can expand the pieces or organize student compositions. Performance forms can expand the pieces to make longer compositions for school programs.

While written for Orff instruments and recorders, these arrangements can be adapted for other instrumental settings without Orff instruments. Improvising in the modes can lead to vocal and instrumental composition and music making in every music classroom.

The Major Modes



The Minor Modes



Title	Mode	Grade	Page
<i>1 Welcome Canon</i>	<i>Ionian</i>	<i>4-8</i>	<i>6</i>
<i>2 If You Want to Play</i>	<i>Ionian</i>	<i>4-6</i>	<i>8</i>
<i>3 Xylo-Fun</i>	<i>Ionian</i>	<i>5-8</i>	<i>10</i>
<i>Teaching Rounds and Canons</i>			<i>13</i>
<i>Echo Teaching</i>			<i>13</i>
<i>4 Dance for Debbi</i>	<i>Dorian</i>	<i>4-8</i>	<i>14</i>
<i>5 Dorian Dance</i>	<i>Dorian</i>	<i>5-8</i>	<i>16</i>
<i>Teaching Accompaniments</i>			<i>19</i>
<i>6 Sweet and Sour</i>	<i>Dorian</i>	<i>5-8</i>	<i>20</i>
<i>7 Mystical Journey</i>	<i>Phrygian</i>	<i>5-8</i>	<i>22</i>
<i>Creating Elemental Forms</i>			<i>25</i>
<i>8 Sea Breeze</i>	<i>Phrygian</i>	<i>4-8</i>	<i>26</i>
<i>9 Phrygian Journey</i>	<i>Phrygian</i>	<i>6-8</i>	<i>28</i>
<i>10 Shirin's Song</i>	<i>Lydian</i>	<i>4-8</i>	<i>30</i>
<i>11 Boots and Gingi</i>	<i>Lydian</i>	<i>4-6</i>	<i>32</i>
<i>12 Shirin's Song, Part 2</i>	<i>Lydian</i>	<i>4-6</i>	<i>34</i>
<i>13 Ben's Dance</i>	<i>Mixolydian</i>	<i>4-6</i>	<i>36</i>
<i>14 Five Alive</i>	<i>Mixolydian</i>	<i>6-8</i>	<i>38</i>
<i>15 Miriam's Dance</i>	<i>Mixolydian</i>	<i>4-6</i>	<i>40</i>
<i>Playing with Meter</i>			<i>43</i>
<i>Other Classroom or Instrumental Settings</i>			<i>43</i>
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<i>18 Bridgewater</i>	<i>Aeolian</i>	<i>4-6</i>	<i>48</i>
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<i>Improvisation and Composition</i>			<i>52</i>
<i>Movement</i>			<i>52</i>

Welcome Canon

Robert A. Amchin

1 2

Voice
Soprano
Recorder

Wel - come, wel - come, ev - ery-one. Won't you come and sing?

Finger
Cymbal

Bass
Xylophone

3 4

V
SR

Mu - sic's in your heart. Friends will nev - er part.

FC

BX

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Form Suggestion

- Unison
- Two-part canon
- Four-part canon
- Unison

Canons, Dances, Songs for all the modes!

Each with complete Orff Process lesson plans!

Welcome Canon

Concepts

Melody, Harmony, Ionian Mode

Materials

Voices, Soprano Recorders, Finger Cymbals (or Triangle), Bass Xylophone

Process

- Teach by echoing phrases with class. Begin with two-measure phrases; extend to four- and eight-measure phrases.

1 Wel - come, wel - come, ev - ery-one. 2 Won't you come and sing?

3 Mu - sic's in your heart. 4 Friends will nev - er part.

- Once learned, have group sing in unison while teacher sings second entrance.
- Invite some students to join teacher in second entrance, increasing until half of class is singing with teacher.
- If necessary, use a simpler bordun accompaniment (chord or level bordun).
- Perform in canon. (See suggestions for teaching canons on page 13.)

Extension and Composition Ideas

- Add recorders.
- Add simple movement accompaniment to melody to show canonic form.



Goblin's Dance

Robert A. Amchin

A **Fine**

Soprano Xylophone

Alto Xylophone

Maracas

Bass Xylophone

B **D.C. al Fine**

SX

AX

Mcs.

BX

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Concepts

Melody, Form, Locrian Mode

Materials

Soprano Xylophone, Alto Xylophone,
Maracas, Bass Xylophone

Form Suggestion

Introduction - A Section Melody Solo
A B A B A
Coda - A Section Melody Solo

Process

- Sing melody to students while accompanying on barred instrument with simple drone on “B.”
- Teach melody by echoing two-measure phrases on xylophones. A Section revolves around note “B” while second part of melody begins on “B” but ends on “F.”

Improvisation and Composition

- Use question/answer to extend the form of the piece or to create new sections, interludes, introductions, or codas. Improvise the questions and answers with pitched or unpitched instruments.
- Use melodic fragments or rhythms from the given piece to start your improvisations. See the suggested activity in *Boots and Gingi* (page 32) or *Mystical Journey* (page 22).
- Using the given melodic rhythm of a piece, create a new melody in the same mode. Use the same accompaniment parts with different timbres.
- Create new accompaniments for given melodies. Follow the accompaniment outlines in the given pieces finding new combinations of notes and melodies.
- Experiment with timbre by adding or replacing instruments in the accompaniment parts.
- Add lyrics to any of these melodies.
- Let these pieces inspire story-telling. Use them as musical background or accompaniment for your favorite children's books. Use the pieces as written or change the timbre to make a new arrangement to fit the story.
- Create a Theme and Variations form. Change the sound and mood by playing any of these pieces in a different mode(s). Create new accompaniments to go with these transformed melodies.

Movement

- Develop choreography to show form. Use specific dance steps or group actions to outline the melodic or overall form of the piece (circle left; circle right; into the center; etc.).
- Create freely improvised movement accompaniment to outline the form. Start with improvised movement while listening to the piece and find a routine that outlines the form (AB; ABA; Canon). Encourage stylistic movements that respond to the timbre, expression, meter, and rhythm of the piece.
- Create a scary story based on one of these pieces (*Sharks, Stalking Cats, or Goblins Dance*). Improvise an accompaniment and pantomime the story as the music is played.

Supplemental Materials are included with this book. These include:

Listening Maps

This folder includes a .jpg image of each Listening Map in the book. Listening maps are also included in each Song File.

MP3 Audio Tracks

This folder contains MP3 audio files for each piece. These are linked to the media in the Presentation Media folder.

Presentation Media

This folder contains a Keynote file with full color visuals, listening maps, animations, and audio files. Slides are locked so they can't be inadvertently changed. The files are fully editable when unlocked by the user.

Song Files - Each song folder contains

A high quality .aif audio file of the full score to play on your computer or to burn on a CD and play through a sound system.

A full score in landscape orientation to facilitate projecting on a screen or whiteboard.

Full-color visual image files in .jpg format for your presentation software.

Full Color visuals, Form maps and and High Quality audio track downloads are included with your purchase!

Title: Welcome Canon
Mode: Ionian
Song: # 1
Book: Page 6
Concepts:

- * Melody
- * Harmony
- * 6/8 Meter
- * Ionian Mode

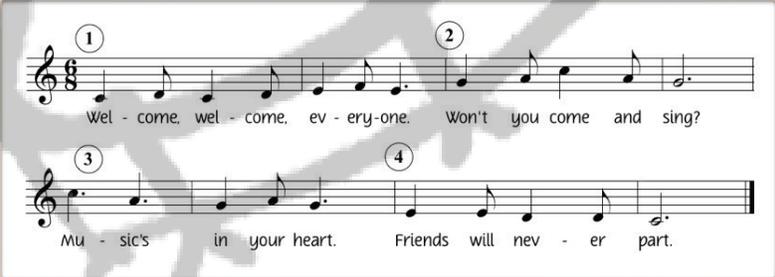
Form Suggestion
Unison
Two-Part Canon
Four-Part Canon
Unison



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1 Welcome Canon



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1

Welcome Canon

Bass Xylophone

(Alternate Bordun accompaniments)

The image shows two staves of musical notation. The top staff is in 6/8 time and features a melody of quarter notes: C4, G4, B4, C5, G4, B4, C5, G4, B4, C5, G4, B4, C5. The bottom staff shows accompaniment with chords: C4-G4, C4-G4.

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Welcome Canon



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