

A Free Gift from



We're excited to share this instrumental lesson from Purposeful Pathways 2 that is inspired by the small instrumental gems written by Gunild Keetman found in the Spielbuchs that Orff teachers love. Check out our website ([www.MusicIsElementary.com](http://www.MusicIsElementary.com)) for video of Roger teaching this lesson. We'll be releasing the four segments of this lesson, one each week, throughout the month of March 2019.

### Synthesis and Assimilation #1:

#### *do pentatonic in a a b b form*

From Purposeful Pathways, Book 2, by Roger Sams and BethAnn Hepburn

#### PATHWAY TO Instrumental Technique: *do pentatonic in a a b b form*

TEACHER TALK: Working with models

Note that this piece is designed specifically to promote good mallet technique and to increase the students' understanding of how to compose a simple elemental melody. The model melody is composed primarily of step-wise motion, which is an appropriate compositional technique for beginning composers. Emphasize alternating hands and good playing technique throughout the teaching process.

- Acclimate the students to F=*do pentatonic* on the barred instruments by singing and playing **solfa echo patterns**.

F is do do do do do do

G is re re re re re re

A is mi mi mi mi mi mi

C is so so so so so so

D is la la la la la la

so so la la so mi mi mi re re do

- Use a combination of rote learning through **echo imitation** combined with visual support through notation.

do do re re mi mi so mi mi re re do do

do do re re mi mi so mi mi re re do do

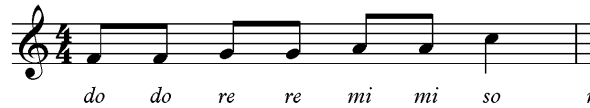
so so la la so so mi so la so do

so so la la so so mi so la so do

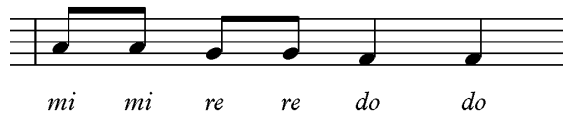
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- Teach the motives and phrases through singing and playing **solfa echo patterns** in the following sequence.

- Measure 1



- Measure 2



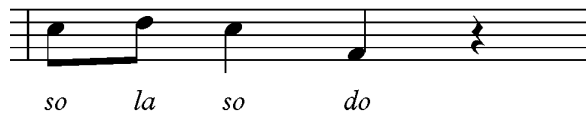
- First phrase (measures 1 and 2)



- Label as the a phrase.
- Play the a phrase two times.
- Measure 5



- Measure 6



- Play the b phrase and label it.



- Play the b phrase two times.
- Play in a b b form.
- Give the students time for individual practice so that they can grow into mastery playing this piece.
- Return to full class instruction and play together.

## PATHWAY TO Transposition: Playing the melody in a new *do* position

- Review the piece in F=*do* **pentatonic**.
- Set up the barred instruments in C=*do* **pentatonic** and acclimate the students to the new *do* with singing and playing **solfa echo patterns**.

C is do do do do do do

D is re re re re re re

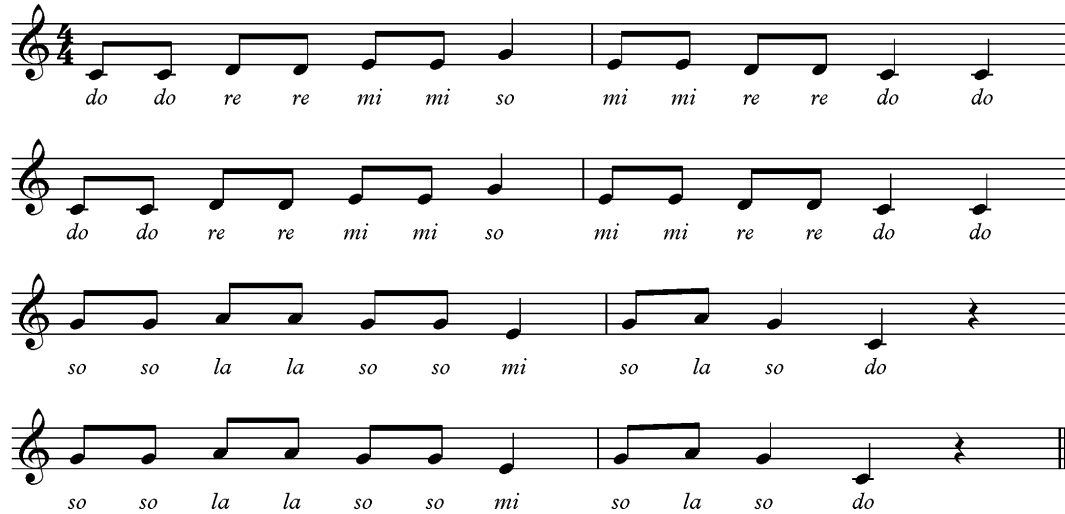
E is mi mi mi mi mi mi

G is so so so so so so

A is la la la la la la

so so la la so mi mi mi re re do

- Using the interactive whiteboard, acclimate the students to C=*do* **pentatonic** on the staff.
- Repeat the same teaching process for the piece, singing and playing **solfa echo patterns**, but now with C=*do*. Move through the process efficiently, since the students already know how to play the piece in F=*do*.



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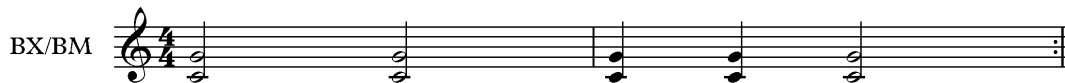
- Lead a discussion about playing the same melody in a new *do* position. “What did you notice when you played this melody with C as *do*?”

TEACHER TALK: Leading discussion

This is a discussion that could go as deep as you would like it to go. Some students may get curious about counting how many bars lower on the instrument it is. Some may be interested in talking about what it sounded like. Some may be very interested in the notation with our new *do*.

## PATHWAY TO Ensemble: Exploring borduns and an UTP ostinato

- Model a process for exploring **bordun** possibilities with the students. Explore the following **chord bordun** with the melody.



- Explore other rhythms for a **chord bordun**.
- Have the class select their favorite rhythm for a **chord bordun** with the melody. Discuss what makes this rhythm pleasing.

- Explore the following **level bordun** with the melody.



- Explore other rhythms for a **level bordun**.
- Have the class select their favorite rhythm for a **level bordun** with the melody. Discuss what makes this rhythm pleasing. Does the rhythm of the bordun “match up” with the melody or does it create a pleasing contrast?
- Explore the following **broken bordun** with the melody.



- Explore other rhythms for a **broken bordun**.
- Have the class select their favorite rhythm for a **broken bordun** with the melody. Discuss what makes this rhythm pleasing.
- Have the class select one of the **borduns** explored to keep for the final performance of this piece.
- Compose a 4-beat rhythmic **ostinato** and perform with the piece. Try several options. Let the students decide which is most pleasing. This is your opportunity for discussion about what works and what doesn't.

#### TEACHER TALK: Composing complementary rhythms

Generally, we prefer rhythms to be complementary (contrasting), rather than aligning rhythmically with the melody. Many Orff Schulwerk arrangers follow the **Rule of Complementary Rhythm**; that you may have no more than two consecutive beats of parallel rhythm between the melody and the ostinato.

Example of a complementary (contrasting) rhythmic ostinato:



Notice that when the melody is most active, the **ostinato** is least active and vice versa. This is the nature of **complementary rhythm**. Also notice that we altered the **ostinato** to create a solid **cadence** in the final measure. This is standard practice.

Example of an **ostinato** that has too much parallel rhythm:



Notice that when the rhythms align this much it simply isn't as pleasing. Cultivate your students' capacity to listen critically and make artful choices.

- Select an **UTP** instrument to play your rhythmic **ostinato**. Explore several options, leading discussion that supports the students' growth and understanding of timbre. Thoughtful questions may lead you into rich exploration with your students. "Do we want a high pitched instrument or a low pitched instrument?" "Do we prefer an instrument that has a short, crisp sound or a sustained sound?" etc.
- Put the melody together with the **bordun** and **UTP ostinato**.

### PATHWAY TO Composition: *do* pentatonic in a a b b form

- Assign the students to small groups. Groups of 2-4 students work well.
- Remind the students that they are going to follow the same process used by the entire class. Remind them of the parameters for this piece:
  - The piece must be in a a b b form.
  - Each phrase is eight beats (or two measures) long.
  - *do* is the **tonic** and C=*do*. (Unless you prefer to work with C=*do*).
 Establish a strong sense of **tonic**

TEACHER TALK: Teacher as facilitator

After you form groups and provide clear directions, your role becomes that of facilitator. Travel from group to group and offer suggestions, as appropriate. Be prepared to jump in and help students solve conflicts with one another as they work.

- After the groups have composed their melodies, they will then experiment with **chord, level, and broken borduns** and select the **bordun** they find most pleasing to accompany their melody. Remind them to give their **bordun** a pleasing rhythm.
- Small groups share their pieces with the class. Students offer feedback in the form of stating what they noticed about the pieces. For example: “I heard lots of eighth notes and the piece ended on *do*.” or “I noticed they used a **broken bordun** with their melody.”