

Focus on Function: Functional Harmony in the General Music OAKE 2020

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Our Gallant Ship

From Purposeful Pathways 4
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PATHWAY TO Meter: Overboard! Feeling 4/4 and 2/2

TEACHER TALK: Exploring time, space and energy

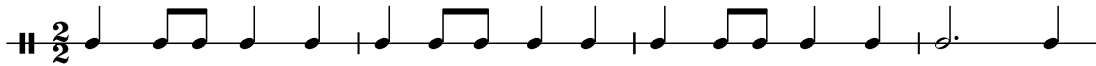
In this pathway students experience changes in time, space, and energy utilizing “on deck” and “under the sea” movement exploration. When they explore movement in 4/4 time, the students are “on deck.” When they explore movement in 2/2 time, the students are “under the sea.” The focus is on experiencing and feeling the two different pulses before labeling the time signatures.

- Students begin in scattered space around the room.
- Keep a steady beat in 4/4 time on a **HD** or piano while the students create movements depicting the crew working on a ship. Guide their movement exploration with prompts and suggestions to expand their movement vocabulary, such as “Can you scrub the deck?” or “Now, hoist up the sails!”
- Students share their movement ideas with a partner. The pairs combine two ideas and perform one movement **phrase** for 8 beats (a **phrase**), and a second movement **phrase** for another 8 beats (a **phrase**).
- As the students are completing their movement sequence, shout, “Walk the plank!” in your best pirate voice and begin to play the half note pulse on the **HD** or piano. The students “walk the plank” stepping four half notes and sink to the bottom of the sea.
- Students perform their movement sequence again “under the sea” feeling the 2/2 pulse. They should sustain their motions to fully experience what changes in time, space, and energy feels like in their bodies.
- As the sequence comes to a close shout, “All hands on deck!” and switch to the 4/4 pulse. Students swim to the surface for eight quarter note pulses.
- Repeat the sequence several times feeling the difference between 4/4 and 2/2 meters.
- Discuss which time signature feels best during singing.

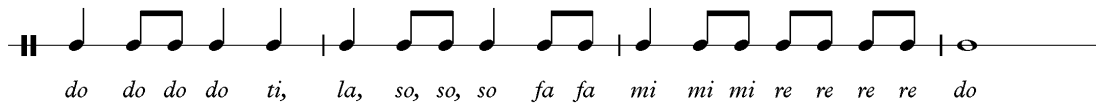
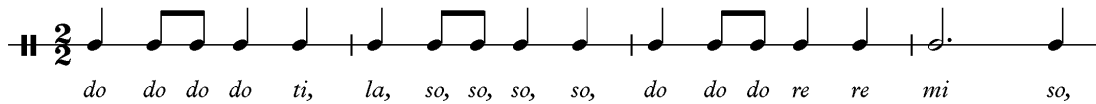
- Compare and contrast 2/2 and 4/4 time signatures. Help the students realize that there are two half note pulses in every measure or four quarter note pulses in every measure.

PATHWAY TO Literacy: Reading the notation for the melody

- Students read the rhythm of the melody, first in common time and then in 2/2.



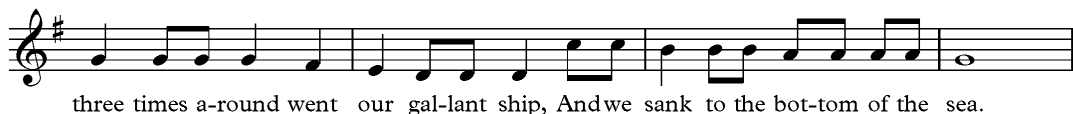
- Use the **solfa tone ladder** and **4-beat solfa echo patterns** to acclimate the students to the pitch inventory of the song (*so, la, ti, do re mi fa*; G=do).
- Students sing **solfa** syllables for the melody and show hand signs.



- Acclimate the students to the pitch inventory on the staff.
- Students sing **solfa** syllables with hand signs while reading the melody from the staff.

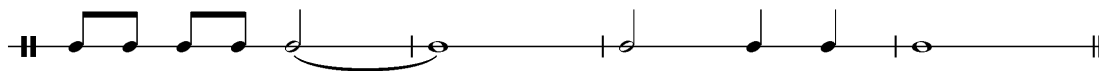
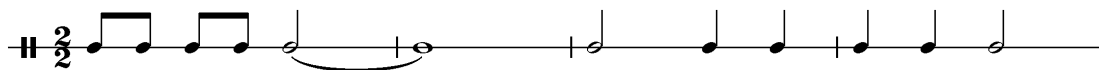


- Students sing the melody with text while reading from the staff.

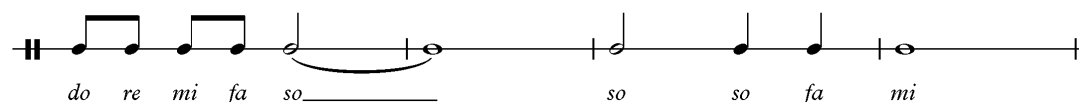
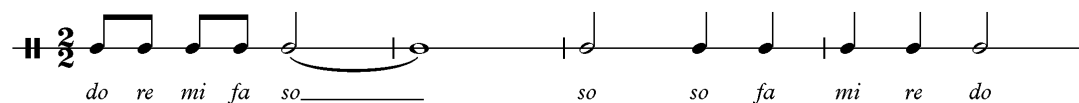


PATHWAY TO Part-Work: Melody with descant

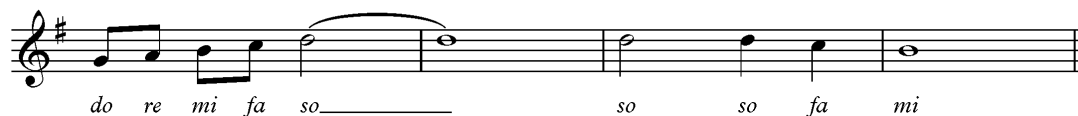
- Students read the rhythm of the **descant**.



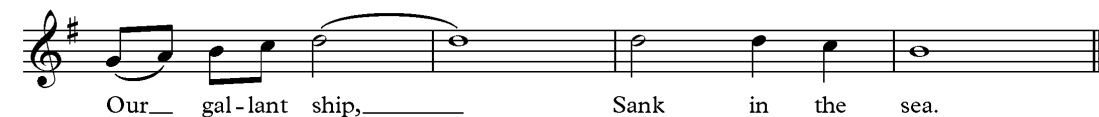
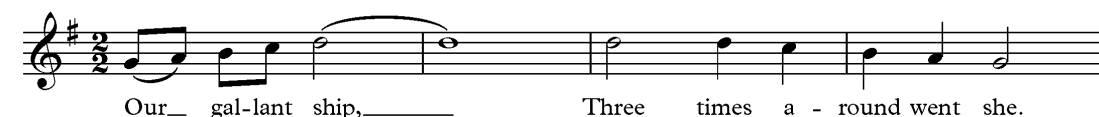
- Students sing the **solfa** and show hand signs for the **descant**.



- Students sing the **solfa** and show hand signs for the **descant** while reading from the staff.



- Students sing the **descant** with text while reading from the staff.



- Students sing the **descant** while you sing the melody.
- Divide the class in half. Have the students sing in two parts. Trade parts.

Our gal - lant ship, _____

Three times a - round went our gal - lant ship, And

Three times a - round went she.

three times a - round went she. And

Our gal - lant ship, _____

three times a - round went our gal - lant ship, And we

Sank in the sea.

sank to the bot - tom of the sea.

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TEACHER TALK: Flexibility in orchestration and pedagogy

This **descant** works equally well on soprano recorder or glockenspiel. As with all of these materials, please adapt them to best meet the needs of your students. If you are working with recorder players for whom this melody is at an appropriate skill level, then you may wish to perform the **descant** on recorder. You might also create a form in which the **descant** is sung once through and then played on the recorder. Challenge your students with the following lower vocal part for three-part singing. Freely adapt the materials and make them work for you and your students.

- Model sustaining the lowest pitch of the descending scale in the opening **motive**.



- Students sing this **melodic ostinato** with you and then without support.
- Divide the class in half and sing in two parts. Half sings the melody and half sings this lower **melodic ostinato**. Trade parts.
- Divide the class into three groups and sing in three parts. Trade parts.

arr. Sams

Our gal - lant ship,

Three times a - round went our gal - lant ship, And

Three times a - round went our gal - lant ship.

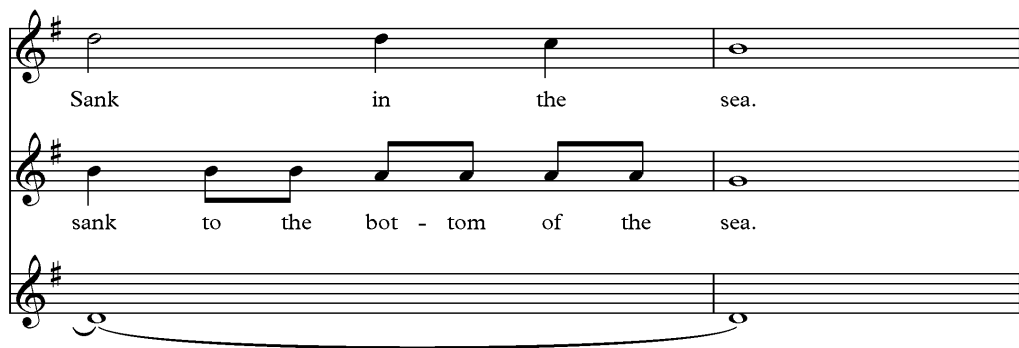
Three times a - round went she.

three times a - round went she. And

Our gal - lant ship,

three times a - round went our gal - lant ship, And we

Three times a - round went our gal - lant ship.

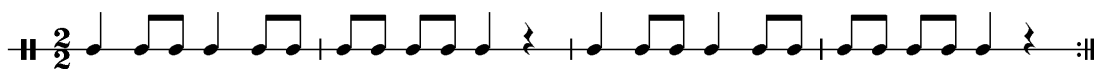


PATHWAY TO Ensemble: I-V with two melodic ostinati and rhythmic ostinato

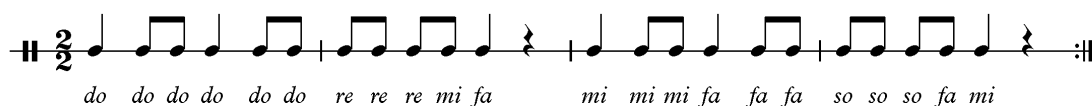
- Sing **solfa** and model the **BP** by patting the **BX/BM** I-V accompaniment. Students join you when they are ready.



- Transfer to the **BX/BM** and perform with singers singing the melody.
- Students read the rhythm of the **SX melodic ostinato**.



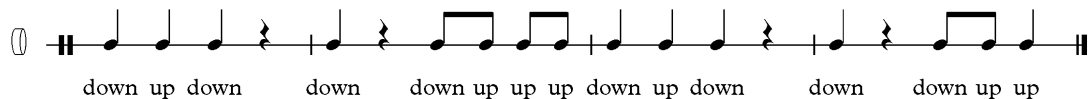
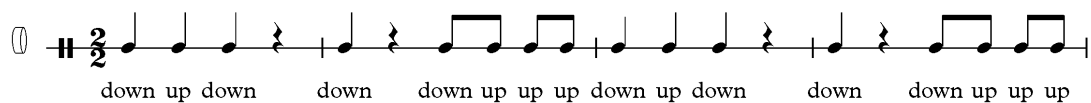
- Students sing **solfa** and show hand signs for the **SX melodic ostinato**.



- Acclimate the students to the barred instruments with singing and playing **4-beat solfa echo patterns** (2=beat).
- Students prepare to play the **SX melodic ostinato**, by patting their laps as if it were a xylophone. Transfer to the **SX** and combine with the **BX/BM**.
- Add singers (melody) to the **SX** and the **BX/BM** parts.
- Students read the rhythm of the **HD** part.



- Students read the rhythm of the **HD** part, saying down and up.
- Students read the rhythm of the **HD** part, saying down and up while patting the down and clapping the up.



- Review down and up strokes on the **HD**.
- Students transfer the rhythm to the **HD**.
- Some students play the **HD** part again as singers sing the melody.
- Combine the singers with all three instrumental parts.
- Add the sung **descant** and perform the full arrangement.

Our Gallant Ship

Traditional/arr. Sams

The musical score is written for a vocal ensemble and piano accompaniment. It is in the key of D major (one sharp) and 2/2 time. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The vocal parts are represented by two staves with lyrics underneath. The piano accompaniment consists of three staves: a treble staff (labeled 'SX'), a bass staff (labeled 'BX/BM'), and a percussion staff (labeled with a circled '1'). The lyrics are: 'Our gal-lant ship, Three times a-round went our gal-lant ship, And Three times a-round went she. three times a-round went she. And'. The piano accompaniment provides a steady harmonic and rhythmic foundation for the vocal melody.

Our gal-lant ship, _____

Three times a-round went our gal-lant ship, And

①

SX

BX/BM

Three times a-round went she.

three times a-round went she. And

①

SX

BX/BM

Our gal-lant ship, three times a-round went our gal-lant ship, And we

SX

BX/BM

Sank in the sea. sank to the bot-tom of the sea.

SX

BX/BM

PATHWAY TO Improvisation: Melody to be completed

- Sing the improvisation structure for the students.

Three times a-round went our gal-lant ship.

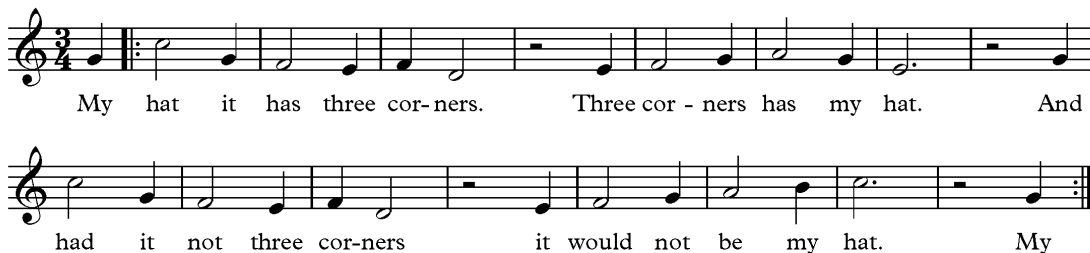
- Students sing the improvisation structure with you.
- Students sing the improvisation structure. Model a **BP** improvisation for the students during the two measures of rest.
- Students sing and then improvise two measures of **BP**.
- Set up the barred instruments in G=*do* diatonic.
- Acclimate the students to the pitches on the barred instruments through **echo imitation**.
- Lead the students through the improvisation structure, this time improvising on barred percussion. If your students are developmentally ready, encourage them to end the first improvisation on a pitch other than G, and then end the second improvisation on G.
- Note that this improvisation structure could work equally well for recorder improvisation.

My Hat It Has Three Corners (Germany)

From Purposeful Pathways 4
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PATHWAY TO Audiation: Learning the song and eliminating words

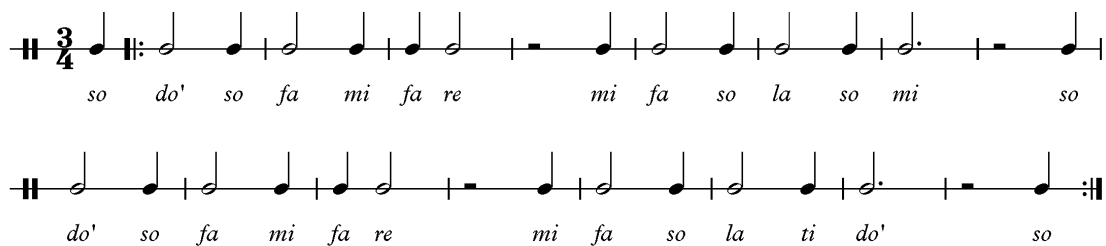
- Students perform a three-beat **BP** pattern (pat, clap, snap) as you sing the song.
- Students learn the song through **echo imitation**, while patting the three-beat pattern.



- Students sing the entire song, maintaining the three-beat pattern.
- Students create gestures or shapes to represent “hat”, “three,” and “corners.” They sing the song with the movements they create.
- Students sing the song, **audiating** the word “hat” with their gesture every time it occurs in the song.
- Students sing the song, **audiating** the words “hat” and “corners.”
- Students sing the song, **audiating** the words “hat,” “corners,” and “three.”
- Students **audiate** the entire song while performing their gestures or shapes.

PATHWAY TO Literacy: Mystery tune with solfa work

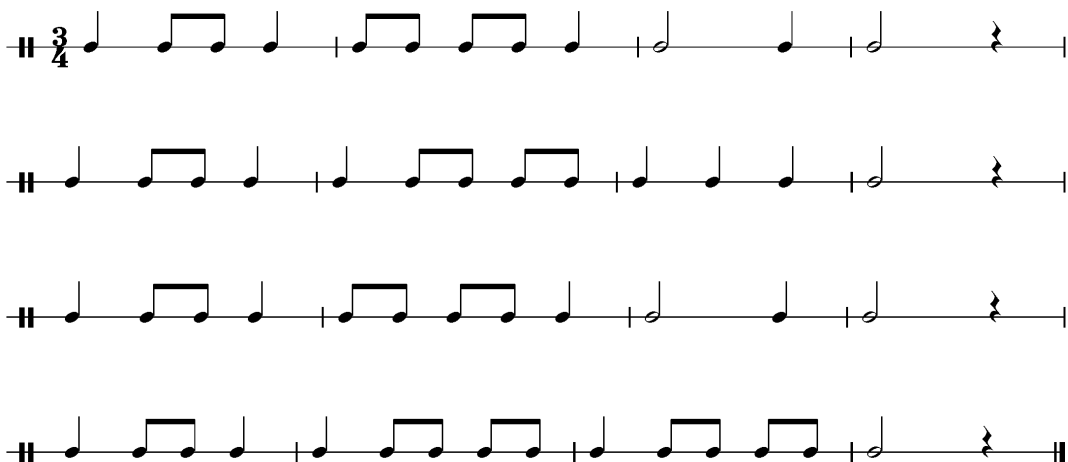
- On another day, ask the students to keep the three-beat pattern and sing the pitches you point to on the **solfa tone ladder** (C=*do*). Point out the pitches in the melody. Students read and sing the melody from **solfa notation** using hand signs.



- Acclimate the students to the staff in C=*do* diatonic.
- Students sing in **solfa** while reading from the staff.
- Students sing the melody with text while reading from the staff.

PATHWAY TO Partwork: Melody with countermelody and BP ostinato

- Students read the rhythm of the **countermelody**.



- Students read and sing the **countermelody** from **solfa** notation, using **solfa** and hand signs.

Four staves of musical notation in 3/4 time. Each staff begins with a double bar line and a 3/4 time signature. The notes are represented by stems and beams, with solfa syllables written below them. The syllables are: do, do, re, mi, fa, so, la, ti, do', ti, la, so. The first staff ends with a double bar line. The second staff ends with a double bar line. The third staff ends with a double bar line. The fourth staff ends with a double bar line.

do do re mi fa so la ti do' ti la so

re' re' do' ti re' re' do' ti la so do' la so

do do re mi fa so la ti do' ti la so

re' re' do' ti re' re' do' ti la so so fa mi re do

- Students sing the song using **solfa** syllables with hand signs while reading from the staff.
- Students sing the **countermelody** in **solfa** while reading from the staff.

Four staves of musical notation in 3/4 time. Each staff begins with a treble clef and a 3/4 time signature. The notes are represented by stems and beams, with solfa syllables written below them. The syllables are: do, do, re, mi, fa, so, la, ti, do', ti, la, so. The first staff ends with a double bar line. The second staff ends with a double bar line. The third staff ends with a double bar line. The fourth staff ends with a double bar line.

do do re mi fa so la ti do' ti la so

re' re' do' ti re' re' do' ti la so do' la so

do do re mi fa so la ti do' ti la so

re' re' do' ti re' re' do' ti la so so fa mi re do

- Students sing the **countermelody** with the text.

Three cor-nered hat, How I love my hat. This hat's mine.

I love my hat. I love to wear it all of the time.

Had it not three, no it would not be my own hat.

Had it not three cor - ners it would not be, would not be my hat.

- Students sing the **countermelody** while you sing the melody. Trade parts.
- Divide the class in half. Half sings the melody; half sings the **countermelody**. Trade Parts.

My Hat It Has Three Corners

2-part with BP

Germany/arr. Sams

The musical score is written for three parts: two vocal parts and a bass part. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three systems. Each system consists of a vocal line (treble clef), a second vocal line (treble clef), and a bass line (bass clef). The lyrics are written below the notes. The first system includes a 'snap clap plat' section. The second system includes a 'snap clap pat' section. The third system includes a 'snap clap pat' section.

My hat it has three cor-ners. Three
Three cor-nered hat, How I love my hat. This hat's mine.
(My hat has three cor - ners.)
cor - ners has my hat. And had it
I love my hat. I love to wear it all of the time. Had it not three,
not three cor - ners it would not
no it would not be my own hat. Had it not three

snap
clap
plat

snap
clap
pat

snap
clap
pat

The musical score consists of three staves. The top staff is a melody in treble clef with lyrics: "be my hat. My". The second staff is a countermelody in treble clef with lyrics: "cor - ners it would not be, would not be my hat." The third staff is a BP ostinato in bass clef with lyrics: "snap", "clap", "pat".

- Perform the **BP ostinato** with the text. Ask the students to enter when they are ready.
- Students perform the **BP ostinato** while audiating the text.
- Students perform the **BP ostinato** as you sing the melody or **countermelody**.
- Divide the class into three groups: melody, **countermelody**, and **BP ostinato**.
- Rotate the students through the three groups.
- Perform the **BP ostinato** with the text. Ask the students to enter when they are ready.
- Students perform the **BP ostinato** while audiating the text.
- Students perform the **BP ostinato** as you sing the melody or **countermelody**.
- Divide the class into three groups: melody, **countermelody**, and **BP ostinato**.
- Rotate the students through the three groups.

PATHWAY TO Ensemble: I-V accompaniment

- Students read the **BX/BM ostinato**, singing *solfa* and patting their legs appropriately to prepare for playing the barred instruments.

The BX/BM ostinato is shown in 3/4 time across four staves. Each staff has a treble clef and a key signature of one sharp (F#). The notes and lyrics are as follows:

- Staff 1: do do do do so so so so
- Staff 2: so so so so do do do do
- Staff 3: do do do do so so so so
- Staff 4: so so so so do do do do

- Students sing and pat the **BX/BM ostinato** as you sing the melody.

- Divide the class in half. Half sings and pats the **BX/BM ostinato**. Half sings the melody. Trade parts.
- Transfer the **BX/BM ostinato** to barred percussion.
- Students sing the **BX/BM ostinato**, using roman numerals. (I-V)
- Teach or review the pitches in the I chord and the V chord in the Key of C.
- Divide the students into three groups. All three groups play their assigned pitches to the rhythm of the **BX/BM ostinato**.
 - Soprano xylophones play E on the I chord and D on the V chord.
 - Alto xylophones play G on the I chord and B on the V chord.
 - Bass xylophones and metallophones play the chord roots, as written.
- When the students are secure playing their chord tones on the same rhythm, have the **SX** and **AX** players switch to the rhythm written in the score. (hh4)
- Put the barred instrument chordal accompaniment together with singers.
- Add the **countermelody**, either as a second sung part or as a **GL descant**.
- Add the **BP ostinato** and perform the entire orchestration. You might also choose to use student-created **BP ostinato** compositions.

My Hat It Has Three Corners

Germany/arr. Sams

The musical score is arranged in five staves. The top staff is for the vocal line, with lyrics 'My hat it has three cor - ners. Three' written below it. The second staff is for the guitar (GL), the third for the saxophone (SX), and the fourth for the accordion (AX). The fifth staff is for the percussion, which includes 'snap', 'clap', and 'pat' (BX/BM). The percussion part has a key signature of one sharp (F#) and a 3/4 time signature. The lyrics '(My hat has three cor - ners.)' are written below the percussion staff. The music is in 3/4 time and features a repeating melodic line in the vocal and guitar parts.

My hat it has three cor - ners. Three

GL

SX

AX

snap
clap
pat

(My hat has three cor - ners.)

BX/BM

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cor - ners has my hat. And

SG

SX

AX

snap
clap
pat

BX

had it not three cor - ners it

SG

SX

AX

snap
clap
pat

BX

would not be my hat. My
 SG
 SX
 AX
 snap
clap
pat
 BX

Kokoleoko (Liberia)

From Purposeful Pathways 4

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PATHWAY TO Singing: Learning the song by rote

- Sing the song for the students.

Kokoleoko

Liberia

Ko-ko-le-o-ko, Mam-ma, ko-ko-le-o-ko, Ko-ko-le-o-ko, chick-en crow-in' for day.
 Ah - bye, Ma-ma, ah - bye, Ah - bye, chick-en crow-in' for day.

- Teach the song through **echo imitation**.
- Students sing the song with you.
- Students sing the song without support.

PATHWAY TO Partwork: Three-part singing

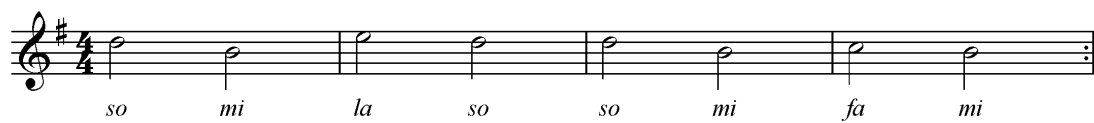
- Sing the following pattern several times. Ask the students to join you when they've got the pattern figured out.



- Tell the students that you're going to take that outline and add rhythm and text. Ask them to listen to it several times and join you when they've got it figured out.



- Ask the students to sing the low part while you sing the melody.
- Divide the class and sing in two parts. Trade parts.
- Sing the following pattern several times. Ask the students to join you when they've got the pattern figured out.



- Tell the students that you're going to take that outline and add rhythm and text. Ask them to listen to it several times and join you when they've got it figured out.



- Ask the students to sing the descant part while you sing the melody.
- Divide the class and sing in two parts; half on melody and half on the descant. Trade parts.
- Divide the class into three groups and sing in three parts. Rotate the groups through all three parts.

Kokoleoko

Liberia/arr. Sams

Ko-ko-le-o-ko, ko-ko-le-o-ko, Ko-do-le-o, ko, crow-in' for day.

Ko-ko-le-o-ko, Mam-ma, ko-ko-le-o-ko, Ko-ko-le-o-ko, chick-en crow-in' for day.

Ko-ko-le-o-ko, ko-ko-le-o-ko, Ko-ko-le-o-ko, crow-in' for day.

Ah - bye, ah - bye. Ah - bye, crow-in' for day.

Ah - bye, Ma-ma, ah - bye. Ah - bye, chick-en crow-in' for day.

Ah - bye, ah - bye. Ah - bye, crow-in' for day.

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PATHWAY TO Improvisation: Speech to BP to drums

- Students clap the following rhythm, saying rhythm syllables.

- Students speak the rhythm with text.

Crow-in' for Crow-in' for Crow-in' for Crow-in' for day.

- Students speak the text and you add some things that you're crowin' for. (morning sunshine, grain to eat, etc.)
- Students add the things that they are crowin' for.
- Model the **BP** improvisation structure.

clap pat

- Students perform the improvisations structure.
- Ask the students to fill in the empty beats with **BP** improvisation.

- Transfer this process to tubanos and djembes. The pat is a bass in the center of the head of the drum and the clap is a tone on the edge.
- Consider adding shekere and gankogui on contrasting rhythms to create an accompaniment for singing.