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 (b 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.

\[
\begin{align*}
\text{Common Time:} & \quad \frac{2}{2} \quad \frac{2}{2} \\
\text{2/2:} & \quad \frac{2}{2} \quad \frac{2}{2}
\end{align*}
\]

• 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.

\[
\begin{align*}
\text{Common Time:} & \quad \text{do do do do ti, la so so so so, do do do re re mi so,} \\
\text{2/2:} & \quad \text{do do do do ti, la so so so so, do do do re re re re re do}
\end{align*}
\]

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

\[
\begin{align*}
\text{Common Time:} & \quad \text{do do do do ti, la so so so so, do do do re re mi so,} \\
\text{2/2:} & \quad \text{do do do do ti, la so so so so, fa fa mi mi mi re re re re re do}
\end{align*}
\]

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

\[
\begin{align*}
\text{Common Time:} & \quad \text{Three times a-round went our gal-lant ship, And three times a-round went she}.
\end{align*}
\]

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.
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.

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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

Three times a-round went our gal-lant ship.
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*arr. Sams*

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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

Our gallant ship,

Three times a-round went our gallant ship, And

three times a-round went she. And

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PATHWAY TO Improvisation: Melody to be completed

• Sing the improvisation structure for the students.

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.

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.

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.
• 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.

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

(My hat has three corners.)

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• 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.

• 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.
  o Soprano xylophones play E on the I chord and D on the V chord.
  o Alto xylophones play G on the I chord and B on the V chord.
  o 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

My hat it has three corners. Three

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corners has my hat. And

had it not three corners it
PATHWAY TO Singing: Learning the song by rote

- Sing the song for the students.

  **Kokoleoko**

- 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

PATHWAY TO Improvisation: Speech to BP to drums

- Students clap the following rhythm, saying rhythm syllables.

- Students speak the rhythm with text.

- 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.

- 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.