

## **A Travelogue of Volume I - Pentatonic**

The material presented in Volume I is all based on the pentatonic scale. While the music is all notated in C pentatonic, the music can be transposed into any pentatonic scale that works for your purposes.

The scores in this book use a smaller palette than our current instrumentarium. The bass in this book was played on a gamba, which is a cousin to the 'cello. You could use a guitar tuned to sound open fifths if you don't have a bass xylophone or metalophone available. The illustrations at the back of the book show this bare-bones collection of instruments. An assortment of common drinking glasses were used as an example of how anyone could play along with the radio broadcasts.

### **Part One - Nursery Rhymes and Songs**

Eight of these examples are provided for the children to compose simple accompaniments to, and to use as a framework for question and answer improvisations. See the directions on pages 138-140 for instruction. The remainder of the pieces are examples of rhythmic exercises and "sound carpet" accompaniments using the steady beat or drone of the "Germanic" style. These beat patterns are not bordun settings as you were taught in this course. The "American" style--that utilizes a simple bordun with rhythmic ostinati--was developed in response to the heavy, driving force of the "Germanic" style. The instrumental range and rhythmic density were found to be covering the light quality of children's voice.

Many of these texts are not appropriate for use in the American classrooms of today. You'll have to use your best judgment and have the students, with your guidance, create their own material.

### **Part Two - Rhythmic and Melodic Exercises**

This section, beginning on page 50, is the foundation of your homework exercises for Level I. These examples lead the children in exploring the natural rhythms of speech in the English language. From the division of the beat into even and un-even patterns, we progress to the concepts of strong / weak stress of speech, and crasis / anacrusis (pick-up notes) and finally, simple / compound rhythmic speech patterns.

Pages 53-55 give you examples to lead delayed imitation with the students. After the kinesthetic experience of rhythm is secure, these patterns can be lead by the children. Later, we bring this to notation.

The next group, pages 56-59, shows rhythms for the children to use in creating melodies and to develop rhythmic speech pieces. This is followed by rhythms for ostinato accompaniments using body percussion. And, just as you did in assignment four, the children then add a body percussion ostinato to a poem or created rhythmic speech piece. Pages 64-71 show rhythms to use for question / answer improvisations, and examples of rhythm pieces to perform through delayed imitation, or to create speech pieces. Page 72 and page 73 show how to add body percussion accompaniments to songs.

The next two pages (74-75) are examples of canon clapping. Each line gets progressively more difficult. You may wish to repeat each of these a few times and then create your own.

The exercises for knee slapping (pp. 76-78) are preparations for melodic percussion technique and can be practiced with mallets or drum sticks on all sorts of drums.

The last section of part two repeats the above process using melodic material. Pages 79 through 92 contain "melodies to be completed" (question / answer), "ostinato exercises for tuned percussion" (material to build sound carpets), "rondos" (advanced xylophone technique), and "melodic canon work" (advanced listening skills).

Once the children have experienced these melodic patterns, they can use them to build their own "sound carpets" to accompany songs. The construction and practice of the "sound carpets" help secure the patterns in the child's aural vocabulary. Playing with this section of drill work establishes a music vocabulary from which the children can draw for melodic improvisation.

### **Part Three - Instrumental Pieces**

Here are "sound carpet" settings to instrumental pieces in the "Germanic" style. The concerns over the "Germanic" style do not apply in this section because the melodies are not vocal. These accompaniments exhibit the same patterns found on page 68 and are interchangeable with many of the melodies in this section.

Children can create their own music based on these examples.