

Modal Harmony



John M. Feierabend

2016 Biennial FAME Conference

www.feierabendmusic.org

Notes:

Skip to My Lou

Chorus

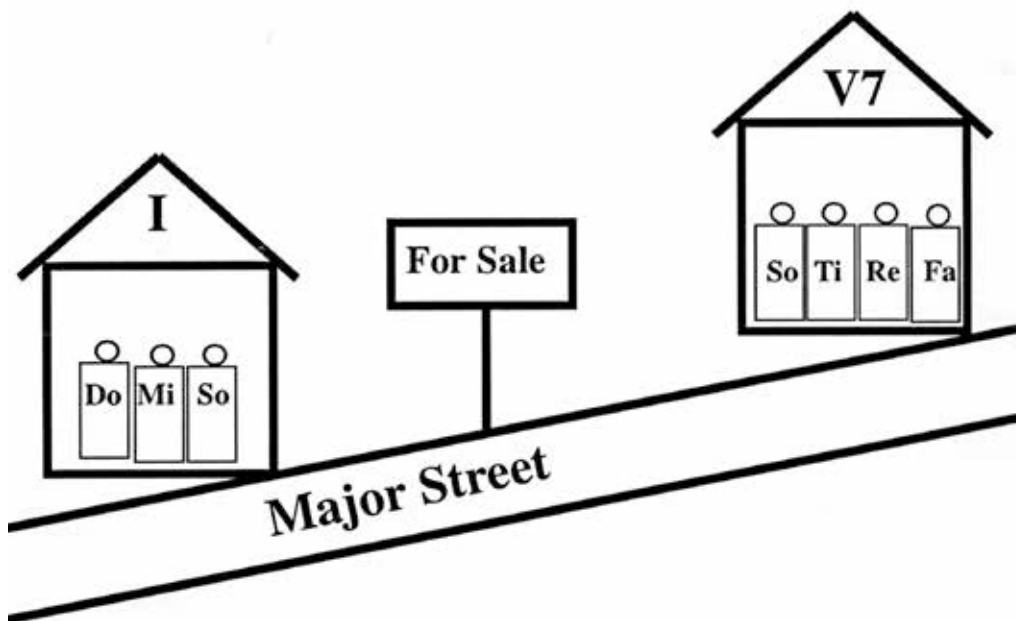
The musical notation is for the chorus of the song 'Skip to My Lou'. It consists of four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The lyrics are written below the notes. The first three staves are identical, and the fourth staff concludes the phrase.

Lou, Lou, skip to my Lou,
Lou, Lou, skip to my Lou,
Lou, Lou, skip to my Lou,
Skip to my Lou, my dar - ling.

V7	V7	V7	V7
V7	V7		

MAJOR

TONIC and DOMINANT FUNCTIONS



Vocal Chording

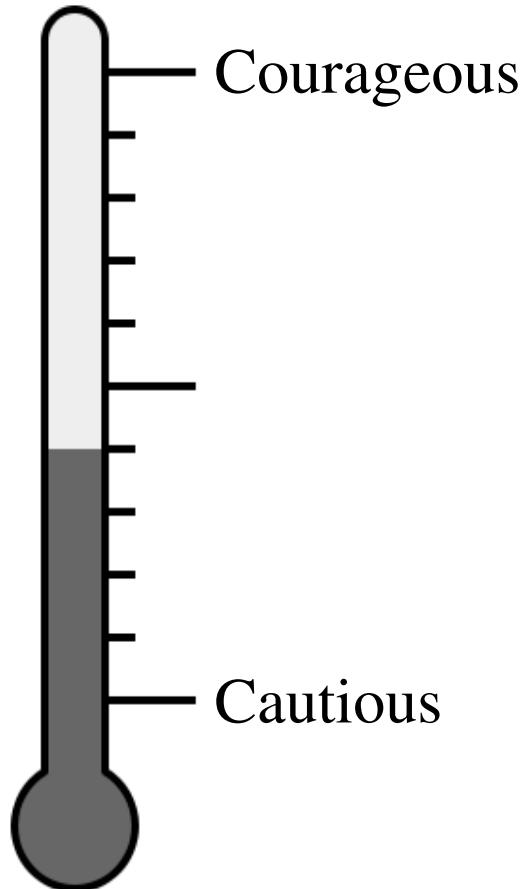
Part 1:	s	s	s
Part 2:	m	f	m
Part 3:	d	t,	d
Bass line:	d	s,	d
	I	V7	I

Non-harmonic tones

Upper neighbors

Lower neighbors

Passing tones



Courage-o-meter

Jazz Sequence

Tune Presentation

1st Improvisation

— Others support harmonic functions

2nd Improvisation

— Others support harmonic functions

3rd Improvisation

— Others support harmonic functions

4th Improvisation

— Others support harmonic functions

5th Improvisation

— Others support harmonic functions

Etc...

All Improvise

Tune Recapitulation

Boil the Cabbage

The musical score is written on four staves in 2/4 time, using a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. The lyrics are as follows:

Boil the cab - bage down, down.

Bake the hoe - cake brown, brown.

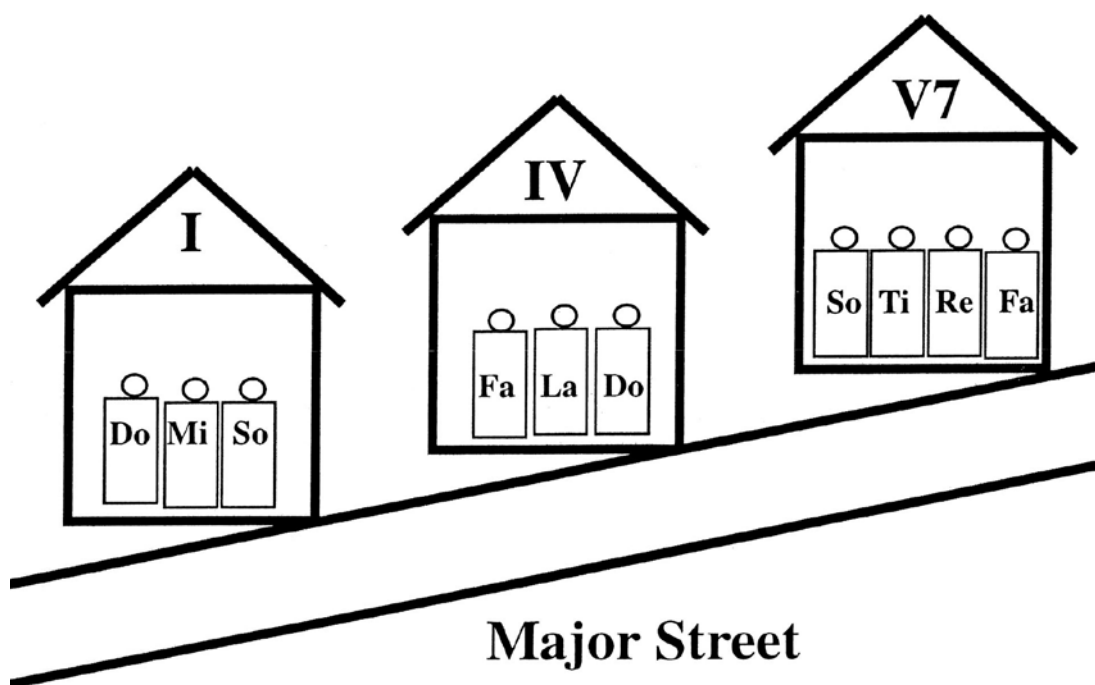
On - ly song that I can sing is

boil the cab - bage down.

2. Raccoon has a bushy tail, Possum's tail is bare,
Rabbit's got no tail at all, But a little bunch of hair.

I	I	IV	IV
I	I	V	V
I	I	IV	IV
I	V	I	I

MAJOR TONIC, DOMINANT and SUBDOMINANT FUNCTIONS



Vocal Chording

Part 1:	s	l	s	s	s
Part 2:	m	f	m	f	m
Part 3:	d	d	d	t,	d
Bass line:	d	f,	d	s,	d
	I	IV	I	V7	I

Ah, Poor Bird

1 2

Ah, poor bird take your flight,

3 4

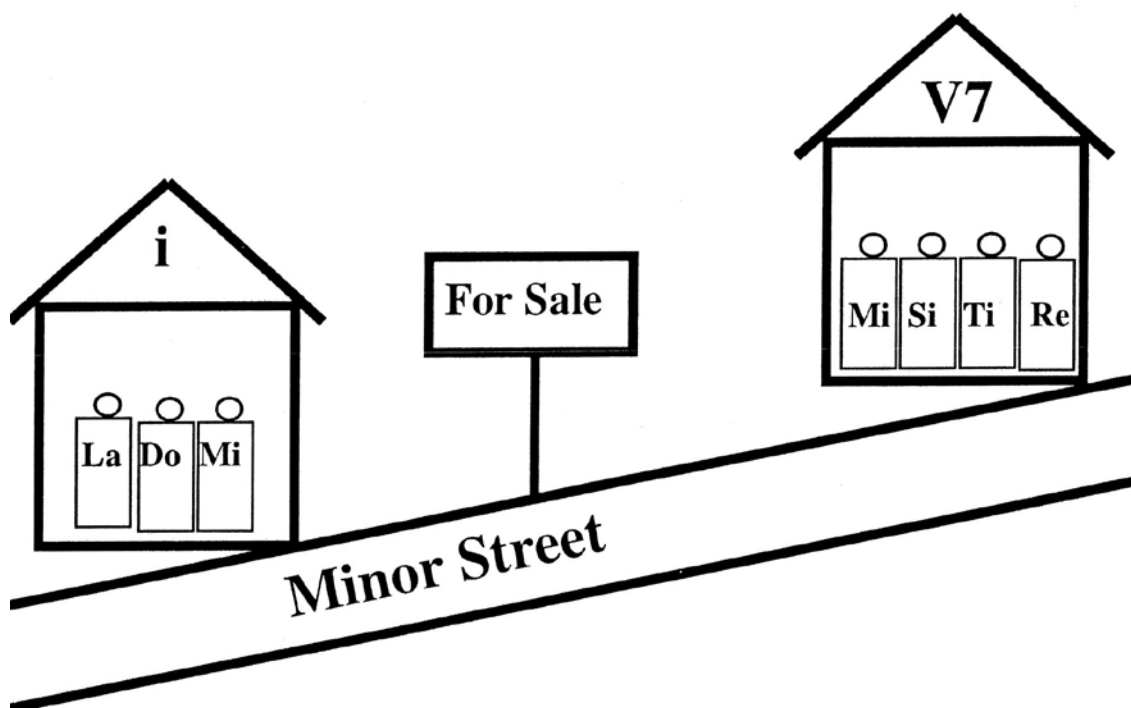
Far a - bove the sor - rows of this sad night.

The musical score is written on two staves in G major (one flat) and common time. The first staff contains measures 1 and 2, and the second staff contains measures 3 and 4. The lyrics are written below the notes. Measure 1: 'Ah, poor bird'. Measure 2: 'take your flight,'. Measure 3: 'Far a - bove the sor - rows of'. Measure 4: 'this sad night.'.

i V7 i i

MINOR

TONIC and DOMINANT FUNCTIONS



Vocal Chording

Part 1:	m	m	m
Part 2:	d	r	d
Part 3:	l,	si,	l,
Bass line	l,	m,	l
	i	V7	i

William had Seven Sons



Wil-liam he had sev - en sons, sev - en sons, sev - en sons.



Wil-liam he had sev-en sons and this is what they did.

i

i

i

i

iv

iv

i

i

i

i

i

i

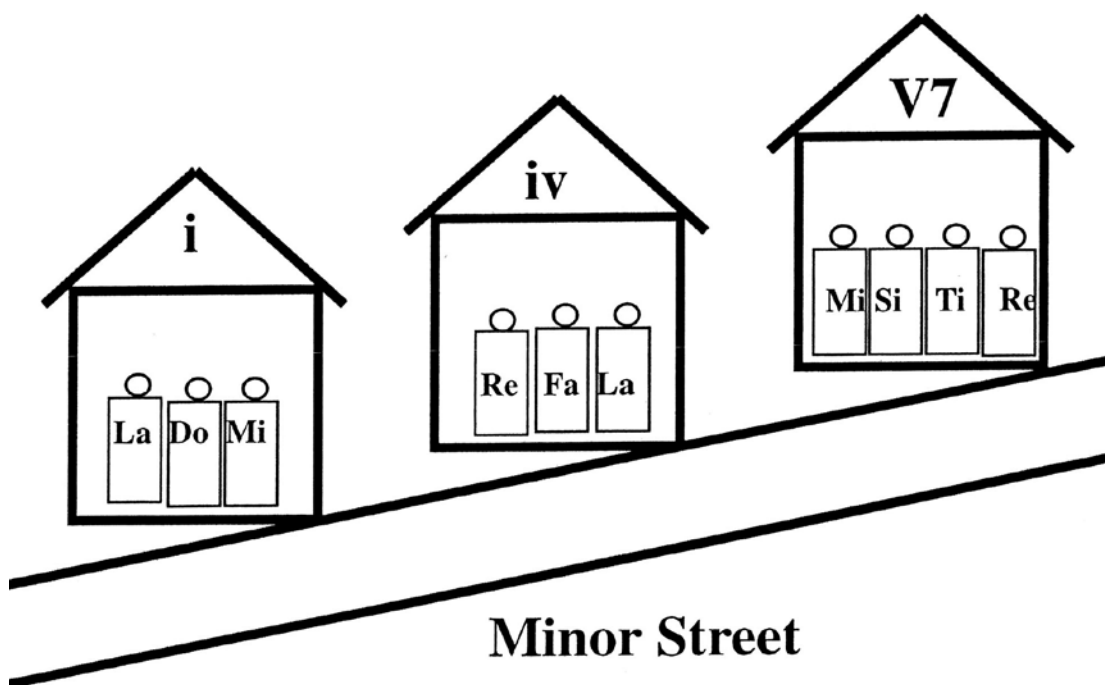
V7

V7

i

i

MINOR TONIC, DOMINANT and SUBDOMINANT FUNCTIONS



Vocal Chording

Part 1: m f m m m

Part 2: d r d r d

Part 3: l l l si, l

Bass line: l, r l, m, l

 i iv i V7 i

Aeolian

Diatonic

l t d r m f s l

Comparative

l t d r m f s l

There Was a Rich Old Farmer



There was a rich old farm-er, lived in a coun - try nigh.



He had an on - ly daugh-ter on whom I cast my eye,



She was so tall and slen-der, so del-i-cate, and - so fair,



No oth-er girl in the coun-try, with her could I com - pare.

2. I asked her if it made any difference, If I crossed over the plain.
She said it made no difference, If I'd come back again.
She promised she'd be true to me, Until death's parting time,
So we shook hands and parted, And I left my girl behind.

i VII I I (OSTINATO)

Vocal Chording

Part 1:	m	r	(m)	m
Part 2:	d	t	(t)	d
Part 3:	l,	s,	(s,)	l,
Bass line:	l,	s,	(m,)	l,
	I	VII	(v)	i

The Frog and the Mouse



There was a frog lived in a well, Whipseedid-dledee



dan - dy O! There was a mouse lived in a mill,



Whip-see did-dle dee dan-dy O! This frog he would a -



woo-ing ride, With sword and pis - tol by his side With a



harumscam did-dledumdar-um, Whipseediddledee dan - dy O!

i	i	iv	i
i	i	iv	i :
i	v	i	v
i	v	i	v
iv	iv	iv	iv
i	i	VII	i

Vocal Chording

Part 1:	m	f	m	r	(m)	m
Part 2:	d	r	d	t	(t)	d
Part 3:	l	l	l	s,	(m)	l
Bass line:	l,	r	l,	s,	(m)	l
	i	iv	i	VII	(v)	i

Dorian

Diatonic

r m f s l t d r

Comparative

l t d r m fi s l

Drunken Sailor (Bow Belinda)



What shall we do with a drunk-en sail-or? What shall we do with a



drunk-en sail-or? What shall we do with a drunk-en sail-or?



Ear - lie in the morn - in'?

Chorus



Way, hay and up she rise-es. Way, hay and up she rise-es.



Way, hay and up she rise-es. Ear-lie in the morn - in'.

i

i

i

i

VII

VII

VII

VII

i

i

i

i

VII

VII

i

i

Vocal Chording
Dorian

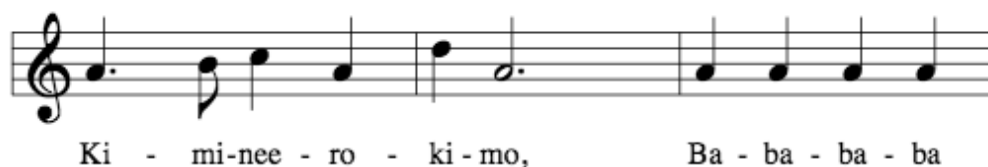
Comparative

Part 1:	m	fi	m	r	m
Part 2:	d	r	d	t	d
Part 3:	l	l	l	s,	l
Bass line:	l,	r	l,	s,	l
	i	IV	i	VII	i

Diatonic

Part 1:	l	t	l	s	l
Part 2:	f	s	f	m	f
Part 3:	r	r	r	d	r
Bass line:	r	s	r	d	r
	i	IV	i	VII	i

Kangaroo



i	i	i	i
VII	VII	i	i
i	i	i	i
VII	VII	i	i
i	i	IV	IV
i	i	i	i
i	i	VII	VII
i	VII	i	i

Mixolydian

Diatonic

S L T D R M F S

Comparative

D R M F S L Te D

Arkansas Boys

Now pay me at-tention girls, and let me make some noise,
 Ne-ver get you hurt by them Ar-kan-sas boys.
 You don't know how aw-ful it can be; Cold
 dsow - bel - ly sal - ad, sas - sa - fras tea,
 sow - bel - ly sal - ad, sas - sa - fras tea.

I	I	I	VII
I	I	I	VII
I	I	I	VII
I	I	I	VII
I	I	VII	I

Vocal Chording
Mixolydian

Comparative

Part 1:	s	l	s	f	s
Part 2:	m	f	m	r	m
Part 3:	d	d	d	te,	d
Bass line:	d	f,	d	te,	d
	I	IV	I	VII	I

Diatonic

Part 1:	r	m	r	d	r
Part 2:	t	d	t	l	t
Part 3:	s,	s,	s,	f,	s
Bass line:	s,	d	s,	f,	s
	I	IV	I	VII	I

Goin' To Boston

Verse 1:



Good-bye girls we're go-in' to Bos-ton. Good-bye girls we're go-in' to Bos-ton.



Good-bye girls we're go - in' to Bos-ton. Ear - ly in the morn-ing.

*Chorus:



Won't we look pret-ty in the ball-room. Won't we look pret-ty in the ball-room.



Won't we look pret - ty in the ball-room, Ear - ly in the morn-ing.

Major

I IV V7 I

I IV V7 I

Mixolydian

I I VII VII

I I VII I



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Dr. John Feierabend is considered one of the leading authorities on music and movement development. He is a Professor Emeritus of Music at The Hartt School of the University of Hartford and is a past President of the Organization of American Kodály Educators as well as a NAFME Lowell Mason Fellow. A music educator for over thirty years, he continues to be committed to collecting, preserving and teaching the diverse folk music of our country and using that folk music as a bridge to help children understand and enjoy classical music. His work is based on his belief that many generations can share common experiences such as traditional folk songs and rhymes, which can help develop a valuable but dwindling commodity - a sense of community. Dr. Feierabend's research has resulted in two music curricula; *First Steps in Music*, a music and movement program for infants through elementary aged children and *Conversational Solfege*, a music literacy method for use in general music classes. Dr. Feierabend also helped develop the PBS children's television series *Lomax: The Hound of Music*, which is based on his *First Steps in Music* curriculum.



<http://www.feierabendmusic.org>

The chief aim of the Feierabend Approach is to build community through music by evoking enthusiastic participation of all people. To that end this approach strives for all people to become tuneful, beatful and artful through research based and developmentally appropriate pedagogies that use quality literature. Ideally begun in early childhood, these goals remain of primary importance at any age as they serve as the foundation for all further musical development. Accomplish these goals by first learning authentic folk songs and folk dances (music and movement created by a community for the purpose of encouraging community participation). Further the understanding and appreciation of music through making connections from folk songs and dances to masterworks.

Learning notation, playing instruments and giving performances are secondary goals and should be introduced only after individuals become tuneful beatful and artful. Present notation only after rhythm and melodic elements are aurally (conversationally) understood through the use of rhythm syllables and solfege syllables. Express music through instruments rather than use instruments to become musical.

The mission of the Feierabend Organization is to promote and create print and electronic resources that further develop these ideas, to promote seminars and teacher certification training that encourage these ideas and to organize regional, national and international