

BEYOND MAJOR AND MINOR: Expanding Musical Experiences Through Varied Tonalities

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Introduction

- A. What ARE tonalities?
- B. Why include a variety?
- C. “Major-ish” vs. “Minor-ish”

Mixolydian Tonality

Mixolydian

tonic (I) subdominant (IV) subtonic (VII) tonic (I)

Re-Mi-Re-Do-Ti-La-Fa-So So - Ti - Re So - Do - Mi Fa - La - Do Ti - So

1. Composed Song:

Seasons Round

Heather N. Shouldice

Swir - ling 'round, the au-tumn leaves blow, gi - ving way to the fall - ing snow.

Spring, the flo - wers bloom and grow. Round and round the sea - sons go.

- bassline/chord roots, scarf movement, round!

2. Folk Song: Molly Ban (Irish)

3. Pop Tune?

Lydian Tonality

Lydian

tonic (I) supertonic (II) dominant (V) tonic (I)

Do-Re-Do-Ti-La-So-Mi-Fa Fa - La - Do So - Ti - Re Mi - So - Do La - Fa

1. Composed Song:

These Are My Two Hands

James DesJardins

These are my el-bows, they can real-ly move. And with my ebows, this is what I do.

(Neutral syllable)

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- resting tone star, movement (flow, body awareness)

2. Folk Song: "W Murowanej Piwnicy" (Polish)

3. Pop Tune?

Aeolian Tonality

Aeolian

tonic (i) subdominant (iv) subtonic (VII) tonic (i)

Mi-Fa-Mi-Re-Do-Ti-So-La La - Do - Mi La - Re - Fa So - Ti - Re Do - La

1. Composed Song:

Good-bye

With a swing Heather Kirby

It's time for-us to say good - bye, good bye. Time to line up and say good bye, good bye

We sang and played and had lots of fun but it's time for us to say good bye, good bye.

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2. Folk Song:

POOR WAYFARING STRANGER

Trad. American

I am a poor way far ing stran-ger While trav-eling through this world of woe Yet there's no
sick-ness, toil nor dan-ger In that bright world to which I go I'm go ing
there to see my Fa-ther I'm go ing there no more to roam I'm on ly
go ing ov er Jor-dan I'm on ly go ing ov er home

3. Pop Tune?

Dorian Tonality

Dorian

La - Ti - La - So - Fa - Mi - Do - Re Re - Fa - La Re - So - Ti Do - Mi - So - Fa - Re

1. Composed Song:

Dorian Swing

Dorian, Duple Swing

Natasha Sigmund

$\text{♩} = 110$

5

10

13

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2. Folk Song: “The Flower of Hsin-Jang” (Chinese)

3. Pop Tune?

Phrygian Tonality

Phrygian

tonic (i) supertonic (II) subtonic (vii) tonic (i)

Ti-Do-Ti-La-So-Fa-Re-Mi Mi - So - Ti Fa - La - Do Re - Fa - La So - Mi

1. Composed Song:

Whisper a Secret

Beth Bolton

9

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2. Folk Song:

Numi Numi

Hewbrew Lullaby

Nu - mi, nu - mi, yal - da - ti. - Nu - mi, nu - mi, nim.

Nu - mi, nu - mi, k'ta - na - ti. - Nu - mi, nu - mi nim.

3. Pop Tune?

Locrian Tonality

Locrian

tonic (i°) mediant (iii) subtonic (vii) tonic (i°)

Fa Mi Re Do La Ti Ti Re Fa Re - Fa - La La - Do - Mi Re - Ti

1. Composed Song:

Heather

Jennifer Bailey

Fine

Musical notation for the first staff of the song 'Heather' in Locrian mode (F major with a flat 7th). The melody consists of eighth and quarter notes.

D.C. al Fine

Musical notation for the second staff of the song 'Heather', marked 'D.C. al Fine'. It features a more rhythmic melody with eighth and quarter notes.

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- ABA circle dance, scrunchee!

2. Folk Song: "Dust to Dust" (John Kirkpatrick)

3. Pop Tune?

ReSources

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