

Herbert Schiffels

tabDo!

Playing with Melodies

An App-Supported Approach to Learning Music

The app tabDo! is available in the Apple App Store and Google Play Store as well as on helblingpublishing.com.



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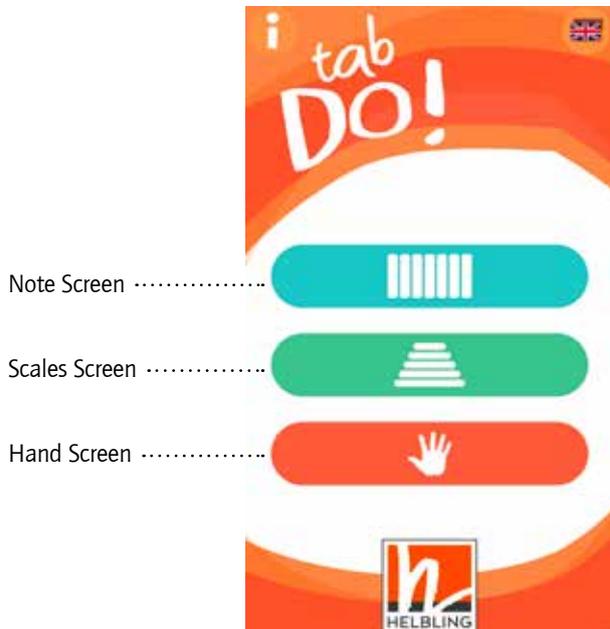
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Operating Instructions for tabDo!

1. Screens

Start the app, then select one of the three screens in the menu.

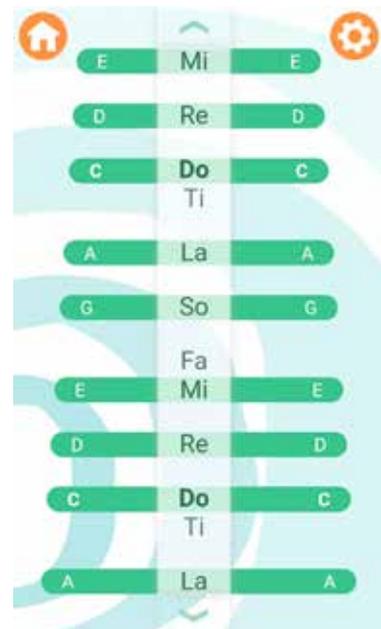
The "Home" symbol takes the user back from a screen to the starting menu.



Note Screen

Scales Screen

Hand Screen



Example: Scales Screen

The central element is the sliding bar on each of the screens. With this tool the relative root note (Do or La) of a major or minor scales can be adjusted to the absolute pitches such as C, D, F, and G.



Example: Note Screen

2. Adjusting the Level and the Instrument

Using "Settings" the level (number of playable notes) and the instrument (piano, xylophone, or bass) can be selected. After choosing the desired setting the user can return to the selected screen with .



Example: Hand Screen

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Introduction

The tabDo! Approach

From Speech Melody to Song Melody

Children acquire their native language naturally, on their own. Two of the most important elements in this process are the typical melody and the typical rhythm of their native language. Singing simple melodies is basically nothing more than rhythmic "speaking," using a meter, at particular pitches (the steps of the scales). Children learn to sing just as they learn to speak – on their own.

At the elementary school age a conscious awareness begins to develop, not only for numbers and language, but also for music. These learning activities go hand in hand with playful exploration and a slow process of discovery.

The elementary school years are the best time for developing musical skills and for fostering an awareness of song melodies and musical processes.

The tabDo! Method: Playing with Melodies

We call this method of stimulating tonal awareness **Playing with Melodies**. This is something different from just singing or playing melodies on an instrument. Playing with melodies means that an implicit, naturally present, unconscious knowledge of melody structures is activated and the "musical playing rules" are learned in an off-hand, intuitive manner. The children playfully explore and discover how melodies "function."

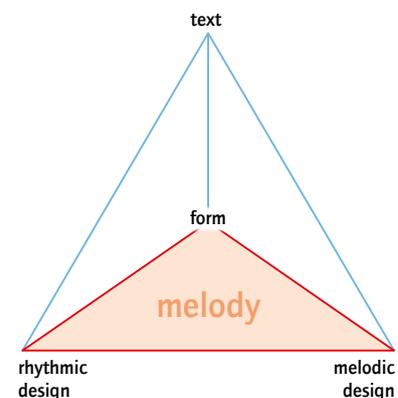
What Is a Melody? – A Definition for Children

For elementary school children songs are primarily perceived as a unity of text and melody. To direct their attention to the melody, the text is removed – resulting in the insight: melody = song minus text. When the melody is now looked at more carefully it can be seen that

1. the melody has a form, similar to that of a poem;
2. the note sequences are structured rhythmically;
3. the notes move melodically "up and down."

For the "form" and "rhythmic design" (or structures) there are a few patterns which recur frequently (for example, the A-B-A form, rhythms with alternations of quarter and eighth notes).

For the articulation of rhythmic structure the use of the rhythm syllables of Kodály or Gordon are recommended.



Within the realm of melody the situation is completely different: There is an endless variety of melodies, because the notes of the diatonic scales can be combined in countless series of note sequences. This tonal richness is easy to "comprehend" if the children are able to name and articulate the note sequences, and learn how to consciously distinguish the notes of the diatonic scales. The naming of the notes is thus the natural bridge to tonal awareness.

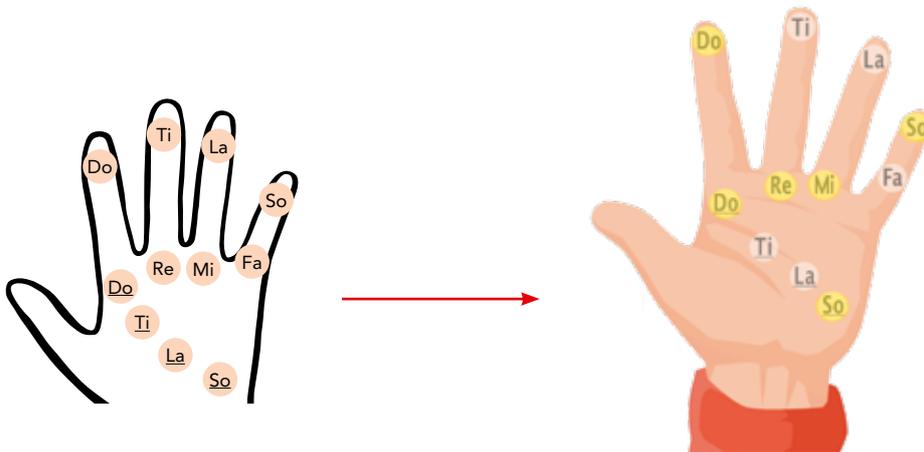
Solmization

The tabDo! approach makes use of the tonal syllables Do, Re, Mi, Fa, So, La, and Ti, with a moveable Do. The reason for this is: The absolute tonal names C, C#, D♭, and D mark fixed positions. They are purely technical designations and indicate, for example, where a note is located on the piano, and with how many Hertz it oscillates. An F can thus be the tonic of F major, but also of F minor. In the case of the solmization syllables, however, Do is always the tonic of major and never the root note of minor; La is always the tonic of minor. Thus, the solmization syllables “reveal” the structures, the tonal names do not.

Using the Hand to Internalize Hearing and Listening Abilities

To help children train their sense of hearing using solmization, the first step links the physical with the abstract. tabDo! makes use of a mnemonic technique which can be traced back to Guido of Arezzo, the creator of musical notation: The notes are allocated positions on the left hand. They all have their places within a very small area and it is possible, with the help of this hand, to become better attuned to melody progressions.

With tabDo! this hand becomes a “sounding hand”:



Developing a lasting awareness of notes requires that the association

Sound ↔ Position ↔ Naming

is repeated often enough to become conditioned in the student's mind. This happens casually, since we do not say to the children: “Remember how the notes sound!” The children simply play with the melodies and intuitively commit the notes to memory.

After a period of time the following effects become ingrained: The children no longer need the tabDo! hand because the melodies in their inner sense of tonality already are present while they are tapping on the real hand. Gradually the tonal awareness and an understanding of the relationship of notes to each other become second nature.

Feedback

To ensure that this “incidental learning” leads to a proper tonal awareness firmly anchored in the memory, children should regularly and frequently play with melodies.

Conventional instruction cannot achieve this objective because in this very personal learning process every child needs his or her own learning timespan, along with much feedback. However, this feedback need not come from the teacher, because with tabDo! the children provide themselves constantly with their own feedback. They can determine whether they have chosen the right notes, since they already know the melodies they are playing.

Level 1 Sounding Notes: Do Re Mi Fa So La Ti

Basically, all assignments – recreating, remodeling, and composing melodies, etc. can be carried out here. The tasks presented below are practical examples. The order in which they are completed is left up to the teacher.

On level 1 the set of notes consists of only four notes, to make sure that not too much is required of the children in the beginning. For the tonic Do the key of C major, F major, or G major can be chosen. Use the hand or scales screen to start with (the hand screen is especially suitable for younger children).

Screen Selection:



Change screens by typing in the "Home" symbol at the upper right which turns the user to the screen selection.



Note:

Generally the choice of the screen and the key are left up to the user, however, the various modules recommendations have been made.

Specific pedagogical approaches are always demonstrated using the example song. But you can freely apply the method to many other songs.

Starter:

Naming the melody notes

For this module, tabDo! is not necessary.

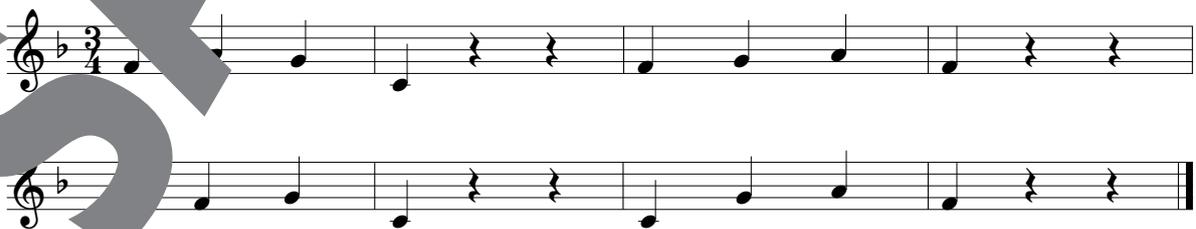
Remarks

To ensure that children are easily able to find their way into the world of notes they can begin by practicing with simple melodies. A simple melody – the ringing of Big Ben in London. For this the tabDo! app is not necessary.

Practical Activities

The Big Ben

Music: Trad.

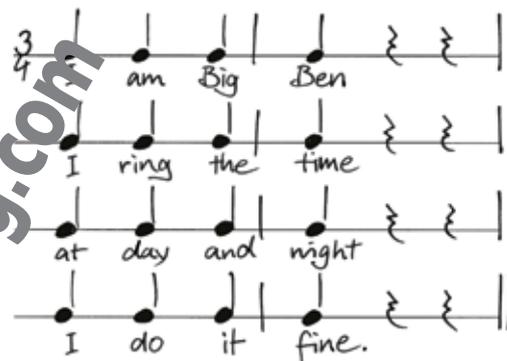


- 1 Sing (on a neutral singing syllable "dum," "dam," or "dom") or play the melody on an instrument), then ask the children how many bells are needed for the melody. The answer is frequently "16," because the children count the notes just as they are presented. "We read and 16 bells?" The children must now listen carefully and consider whether there are really 16 bells hanging in the tower. Perhaps the children will not find the answer themselves but only four bells (= four notes) are needed, each of which is rung several times. But with concentration and thinking and reflection they have already made great progress in working with the notes.
- 2 The four notes which we have discovered are "baptized" with names Do, Mi, Re, and So, then written on the blackboard. The children can, for example, draw pictures in their exercise books, each of the notes with a different size:



- 3 Now we learn how to sing the melody. Since it is difficult for many children to memorize the melody without a text, we simplify this procedure by reading the text with the melody. We quickly write the text on the right-hand side of the blackboard, using a simple notation (see level 1, page 4).

- We speak the text aloud and for each syllable we put a dot on one of the previously drawn lines.
- Then we add rhythmic notes.
- To ensure that the notes are more easily arranged we add the bass lines (we sing the notes by ear).
- Finally, we write the appropriate text (just as in our example) to the right.



Note: This notation, which will be used throughout the following exercises – is written down quickly on the blackboard so that the children can copy it down in their exercise books.

- 4 The children may be able to compose their own texts.



Level 1

Part A: Recreating, Remodeling, and Composing a Melody (Using the Big Ben Melody as an Example)

Module 1:

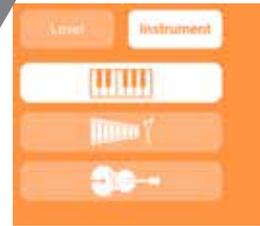
Recreating a melody



Recommended Device Position:

Remarks

Note: In addition to adjusting the screen and the level, a choice can be made between three different timbres: piano, xylophone, and bass. Of course, the bass is only used for a bass voice and especially for exercises in the classroom. For the melody exercises a piano or xylophone sound should be used. On the hand screen, only a piano sound is possible. Changing instruments can be done by clicking on the following symbols on the screen:



The children should now play the Big Ben melody on tabDo!, without notes and purely by ear, basically recreating it. The following points can be considered: For the Big Ben melody only the four notes So, Do, Re, and Mi are necessary; this was all practiced by the children in the last module. But what is the correct sequence of the notes? To answer this question, they "hang" the notes onto the hand, which helps them to remember. Which means they learn how to play the melody on the hand screen, and if that works out all right, they also tap the notes on their own left hands and sing along to this (→ Guidonian Hand).

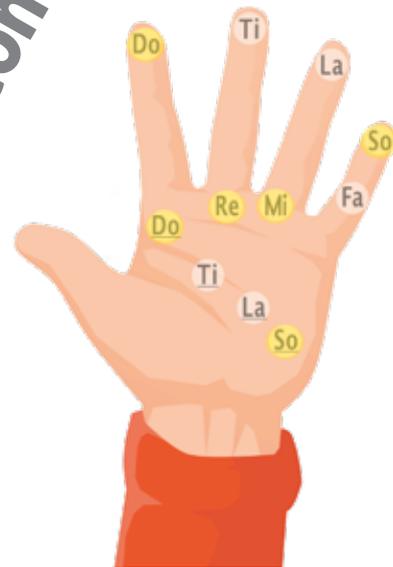
Practical Activities

- 1 Recreating a melody requires our brains to work as a song by heart. We repeatedly practice this by using neutral syllables (such as "dum") or by using the text we have worked on in the introductory module.
- 2 When we can no longer sing the melody, we make use of our tabDo! app. So, on the hand screen, choosing level 1 at the upper right – only the notes Do, Re, Mi, and So are available here. We set the low Do to the frequency F, which means that F is the tonic of the base octave, next to the module heading, you can always find a button to adjust the app).

Note: At this point, the children may have noticed that there are two Do notes, as well as two So notes, on the screen – one with an underline and one without an underline. What does this mean?

The children may want to speak about octave spaces and the various pitches of men's and women's voices, providing explanation for a better understanding of octaves. From now on, to keep things clear, we will speak about a "low" and "high" So or Do. When writing on the hand screen, we use an underline to make this distinction.

- 3 Before the children begin to recreate the melody we give them a tip: "The melody begins with the low Do." The children sing the melody aloud softly and figure out the sequence of notes on tabDo!: They can sing, play, or imitate, the melody. After that, one of the children can play the melody for the others, or all of the children can play together.



tab
DO!

Note: Depending on how many tablets are available in the class, the assignment with tablets can be done alone or with one pair per tablet. Headphones are recommended so that the children do not disturb one another. If two children are working together, a headphone splitter (adapted) can be used, so the children can take turns with playing. Practicing is, however, always possible with a tablet, which is projected up onto a wall or screen. One child presses the notes up front, the others think about which note will be next in the sequence.



Offering Alternatives

At level 2 a method is introduced which can be helpful for the children to find the melody. With the gap melody (→ level 2, module 3) you provide the notes in advance and the children supply the missing ones. An alternative method would be the error method (→ level 5, module 4): You write down the melody with all notes with syllables, including a few mistakes, which the children must find.

- 4 With the aid of the simplified notation (for an explanation of the notation → level 1, module 4) the recreated melody is written under the notes (see the example at the right). This time we write down the solmization syllables instead of the text, under the notes. These are our note names.

- 5 Now we add the form of the melody. Since no melody section is repeated, A-B-C-D is the musical form. We can demonstrate this with four different colored magnets on the staff or write the capital letters in front of the staff lines.

Module 2: Remodeling, or remodeling a melody

Recommended Do position: Do on **F**

Remarks

The melody is not only recreated, but also remodeled. Moreover, the children can experiment with creating a new melody from the notes.

Practical Activities

- The children play the recreated melody again.
- Now they work around the notes of the melody, that is, they remodel them and write down each of the newly created melody lines. Now they play the results and check them carefully by ear: Does this remade melody "somehow" sound right?

Example

Line 1: Melody	<u>Do</u>	Mi	Re	<u>So</u>
Line 1: Remodeling	Re	Mi	Do	So
Line 2: Melody	<u>Do</u>	Re	Mi	<u>Do</u>
Line 2: Remodeling	Do	Do	Re	Mi

SAMPLE

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Level 1

- 3 When all of the new lines have been checked over aurally and found to "sound good," the children gain carefully write down the entire newly constructed melody, which is the "product result" of the remodeling. Now it is their own original composition. If the children are asked "Why not write it down," the answer might be: "So that the melody is not lost. So that we can recollect it in case we have forgotten it."

Here are three examples which children have composed:

Example 2:

Example 2 shows four staves of musical notation in 3/4 time. Staff A: Mi Mi So Re. Staff B: Re Re So Do. Staff C: Mi Re Do Re. Staff D: Re So So Do. The notes are quarter notes, and the syllables are written below the notes.

Example 3:

Example 3 shows four staves of musical notation in 3/4 time. Staff A: So Mi Re Do. Staff B: So Re Do Mi. Staff C: Mi So Mi Re. Staff D: Re Mi So Do. The notes are quarter notes, and the syllables are written below the notes.

• **Example 1:** The child has composed four staves. The results were successful.

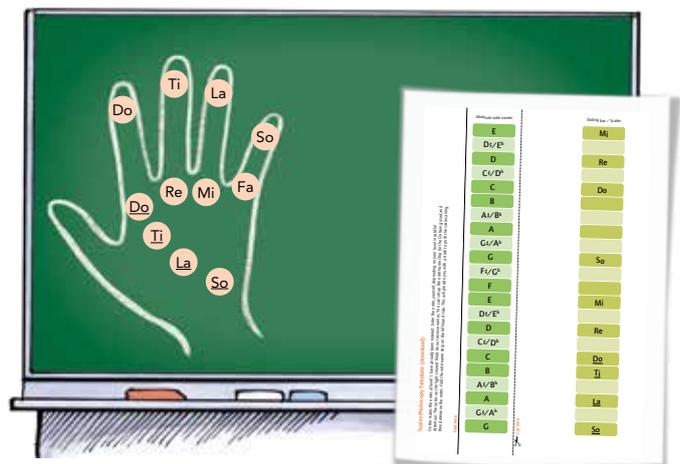
• **Example 2:** The child composed in the key of C major. Here also, the results sound correct.

• **Example 3:** The child still has not developed a feeling for the tonic, which means there still is a "floating" feeling. We could help the child with this problem by repeating at the beginning of the assignment: "The melody must end on Do." The amazing thing is, however, that most

children find out themselves just when an ending has to sound. For this reason we don't offer any help beforehand and let the children play their self-made melodies aloud. The feeling for the root note comes about by itself.

Note: In order to develop a feeling for the tonic it is important for the children to be able to sing their remodeled or newly composed melody. If the children merely reproduce their melody by reading the solmization syllables and typing in the corresponding notes in tabDo!, they have not really "internalized" their melody. A proper tonal awareness can only be achieved if the melodies are practiced and sung very often and again and again until they are firmly anchored in the memory. This is the correct way to practice:

- Practice the melodies again and again without tabDo!
- Use the screen (p. 5) and sing along.
- If the screen is being used, then the scales should be printed out for the children from the master template (→ download).
- To check the results, you can draw a hand on the blackboard.



Level 2

Module 3: Recreating a melody – the gap melody



Recommended Do, on G

Remarks

“Old MacDonald Had a Farm” has a pentatonic melody. In preparing the refined notation of the method “Recreating a melody” is introduced: The gap melody. Some of the melody’s notes have already been provided, the children are asked to supply the missing ones.

Practical Activities

Old MacDonald Had a Farm

Lyrics and music: Trad.

Old Mac - Don - ald a farm, E - I - E - I - O.
And on that farm he had a , E - I - E - I - O.

1 In contrast to the previous method we provide the individual notes here. The children are asked to supply the missing notes between these “support notes”. This makes the assignment much easier.

2 The note sequence has been simplified. The children can sing the melody using only two syllables. To intensify the note positions the children tap it out with their own hands or, if they have recreated the notes on the scales screen, they can tap on the scales photocopy (see page 26).

A ● Do La
B ● Mi

A ● 4/4 So Do So So La La So
B ● Mi Mi Re Re Do

Module 4:
Improvising an intro and an outro



Recommended position:
Do on **F**

Practical Activities

1 Now we improvise on "Old MacDonald," at first with a short intro, and then with an outro of bars 1–4. The only instruction is: "Use all of the notes, but always return to Do, because we will also finish up on the tonic, with which the song melody began."

Note: When improvising, it is helpful for most children if they think of the notes and then mutely speak along the lyrics of the song.

Three examples:

4/4

Do Re Mi So La So Mi | La So Re Do
 So La So Mi So La So | So Re Mi Do
 Do So Do Re Mi So La | So So La So Do

- **Example 1:** The child simply plays the pentatonic scale once up and down.
- **Example 2:** Here the child plays the first part "upwards" and passes over to Do in the second part.
- **Example 3:** The child also goes downwards and thus creates a "larger scope."

2 With this method we also create an outro, which now forms a musical framework for the song "Old MacDonald." Now we can try out the sequence: intro – melody (with the song) – outro.

Part B: Improvisation of a Complete Song (For Upper Classes)

Module 5:
Using the rhythm as support



Recommended Do position:
Do on **F**

Remarks

In this module the complete song melody is improvised. Just as with the improvised intro to "Old MacDonald" and "The Farm" (→ module 4) it is always helpful to get a feel for the rhythm of the melody in the background and to play along with it. The children now try to create a complete song improvisation on the theme of "The Banke" (→ module 4) as a non-pentatonic song.

SAMPLE PAGE

Level 2

Practical Activities

Yankee Doodle

Lyrics and music: Trad.

Yan - kee Doo - dle went to town, rid - ing on po - ny.
Stuck a feath - er in his hat, ked mac - a - ro - ni.

- 1 First, the pentatonic scale is played up and down, to get an ear for it: Do-Re-Mi-So-La-So-Mi-Re-Do.
- 2 Then the children think about or softly speak the song text, playing the pentatonic scale with the same rhythm. This sounds surprising.
- 3 To make sure there is a feeling of finality we have to finish on Do.
- 4 The children should try out our improvisations. They will have to decide with their own ears hearing whether these

2
4 Do Do Re Re Mi Mi So
La La So So Mi Re
Do Do Re Re Mi Mi So So
La La So So Mi Mi
Do Do

Module 6:
Improvising using a blues



Recommended La position:
La on **A**

Remarks

The blues melodic lines have a "minor feeling," even though the harmonies are major seventh chords. This overlapping of major and minor gives the blues their special aroma. One example of this can be found in "Little Blues." The harmonies are major chords – A7, D7, and E7. Another melody is in the mode of A minor. That is why it is possible to improvise it with authentic sounds using the minor pentatonic (tonic La = A).

Practical Activities

Little Blues

Music: Herbert Schiffels
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- 1 Play this blues melody together with the children. Set La = A on tabDo! You can write this on the blackboard with simplified notation:

- 2 Play the accompanying chord (with its seventh) on the piano.
- 3 The children can now improvise with La as the tonic, along with the accompanying chords of the piano.
- 4 In addition, to make a short classroom music piece from the "Little Blues" can be arranged. You can do this without the seventh chords, split up the triad notes of the accompanying chords on Boomwhackers or xylophones, forming "chord groups": One group gets the notes of the A major chord (A, C#, E), the next group gets those of the D major chord (D, F#, A), and the last gets those of the E major chord (E, G#, B).
 Here is one suggestion:
 - Everyone plays the notated melody as the theme.
 - Then individual children improvise as solos a refrain, over twelve bars (it is best to divide up the bars so that each improvising child plays four bars, before the next child has his or her turn).
 - Finally, everyone plays the theme again.

Self-Test:

The children themselves can check to see what they have already learned. Choose a suitable poem and have the children set it to music.

Module 1: Playing around with a song melody (repetition)



Recommended duration: 10 min
Do on: 10 min

Remarks

In this module whistling is used. When you whistle a melody, you concentrate exclusively on the individual notes. Because children are more attentive and better listeners when they are whistling, and can correct themselves more easily than with singing, this technique is especially useful for developing tonal awareness.

Practical Activities

ABC Song

Lyrics and music: Trad.

1 We can work on playing with this song in its well-known version. Repeat the melody and play it on a screen, play it on your own hand, or use the scales photocopy (download) and tap the notes; tap the melody on your own hand (or on the scales photocopy) and think aloud with the notes or play the melody on a screen or scales. See the simple notation provided here for an alternative.

Going a step further, the children try to sing the song along with an accompaniment (e.g., guitar). This is more like a "sporty" kind of competency which often rouses a great deal of ambition and activity. One positive side-effect of this is that the children, while using their singing, also work in a controlled manner on their fine motor skills.

Activity about performance activities: This song can be ideally adapted as a short theater piece. Each child receives a large-format letter which has been painted or drawn on a piece of paper and raises it up in front of his body. While the children are singing the song, the letters are gradually brought up onto the stage and set up side by side. In this way the entire alphabet is made visible.

Module 2: Analyzing and preparing a canon



Recommended Download on F

Remarks

The topic "canon" is prepared and worked through using two well-known, simple short texts of "Brother John" has been so suitably translated and set to music in many languages that one can really say: This canon is world-renowned. This is reason enough to work with it. "O, How Lovely Is the Evening" is an old German folksong ("O, wie schön ist die Abend", which can excellently be sung as a three-part canon (in triple meter).

Are you Sleeping, Brother John? (Example 1)

Lyrics and music: Trad.

Are you sleep-ing, are you sleep-ing? Bro-ther John, Bro-ther John!
Morn-ing bells are ring-ing, can you hear them ring-ing?
Ding, dong, ding, dong, ding.

Practical Activities

1 Becoming acquainted with the basic rules of composition: ... write the result with simplified notation. We observe the following things: In all four lines the first bar is repeated exactly in the second bar. We have learned that this composition technique is called "echoing."

- The melody of line 2 is quite similar to that in line 1.
- The melody of line 3 is similar to lines 1 and 2.
- The melody of line 4 is a simple melody cell, which consists of the notes Do and So ring.

Starting Cell = Echo (Rep.)

① Du Du Du Du | Du Du Du Du
Do Re Mi Do | Do Re Mi Do

② Du Du Du | Du Du Du
Mi Fa So | Mi Fa So

③ Du deij Du deij Du Du | Du deij Du deij Du Du
So La So Fa Mi Do | So La So Fa Mi Do

④ Du Du Du | Du Du Du
Do So Do | Do So Do

2 Singing in canon: Before we sing the song as a whole in a canon, it is advisable to do a few preliminary

first we sing only the individual lines simultaneously. We split the children up into two groups. Group 1 repeats the first song line again and again, group 2 the second line. When this goes smoothly a third and later a fourth group can be added. This now forms a canon. The children enjoy a listening and singing experience without being confronted with too much material, repeating again and again a clear and straightforward section of the song. The children increase the learning effect if they also tap the notes on their hands (or on the scales photocopy → download).

- When this has worked out well we proceed to sing the entire melody in two groups, then later in three or four groups. If one or the other group is still a bit unsure about a measure it can confine itself to singing only line 4, as an ostinato.

Note: Sometimes children sing especially loud, or even shout, to make their voices heard over the others. But while singing polyphonically it is quite important that the other voices can be heard simultaneously with one's own, in order to maintain a common meter. Tell the children that they should sing as softly as possible. It can also be helpful to place the groups in different corners of the room.

O, How Lovely Is the Evening (Example 2)

Lyrics and music: Trad.

Practical Activities

1. Practice the melody with simplified lyrics. We also observe...

In contrast to the canon "Brother John"...

"O, How Lovely Is the Evening" is three-voiced.

- Line 2 is a sequence or imitation of line 1.
- Both the last bars of the first and second lines are the same (an echo).
- In "Brother John" the last line does not have a proper melody cell; the "Do" signifies only the "ding-dong" of a single bell.

2. You can also practice this canon. Step-by-step instructions can be found in example 1.

Level 4

Module 3: Developing melody cells through imitation



Recommended Do-Re-Mi-Fa-Sol-La-Ga for the teacher's discretion.

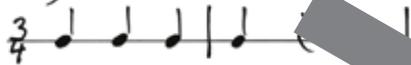
Remarks

In this module the children learn how to further develop melody cells using the technique of imitation.

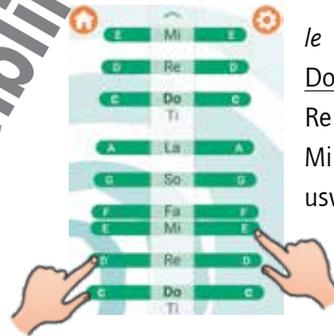
Practical Activities

- 1 We write the first two lines on the blackboard, thinking about how the cells will probably be "reproduced" towards La. If they develop just as they have begun, then we write lines 3 and 4 (red). That brings level 3, module 6 (→ p. 36): These are sequences.
- 2 At level 3 we learned all about the "retrograde techniques." If we use this composition technique here, then we get the lines from La back to Do in the lines 5–8 (blue). This is basically the melody cell backwards.
- 3 Before we begin playing what we have written down we need, in addition to the notes, a rhythm. Let's consider the lines in 3/4 time.

Rhythm:



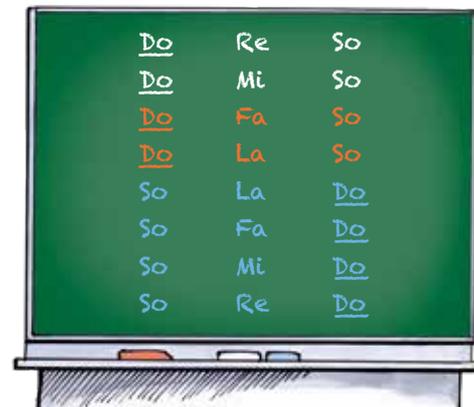
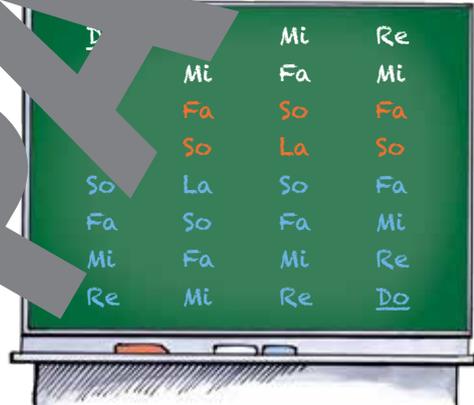
- 4 Now we play the notes in sequence, alternatively with the index finger of the left and right hands, using the sliding bar of the scale. At the same time practicing playing with two hands on the xylophone.



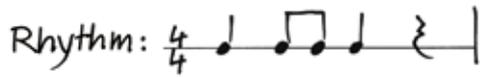
le ri le ri
Do Re Mi Re
 Re Mi Fa Mi
 Mi Fa So Fa
 usw.

- 5 The children can invent their own similar "cell designs."

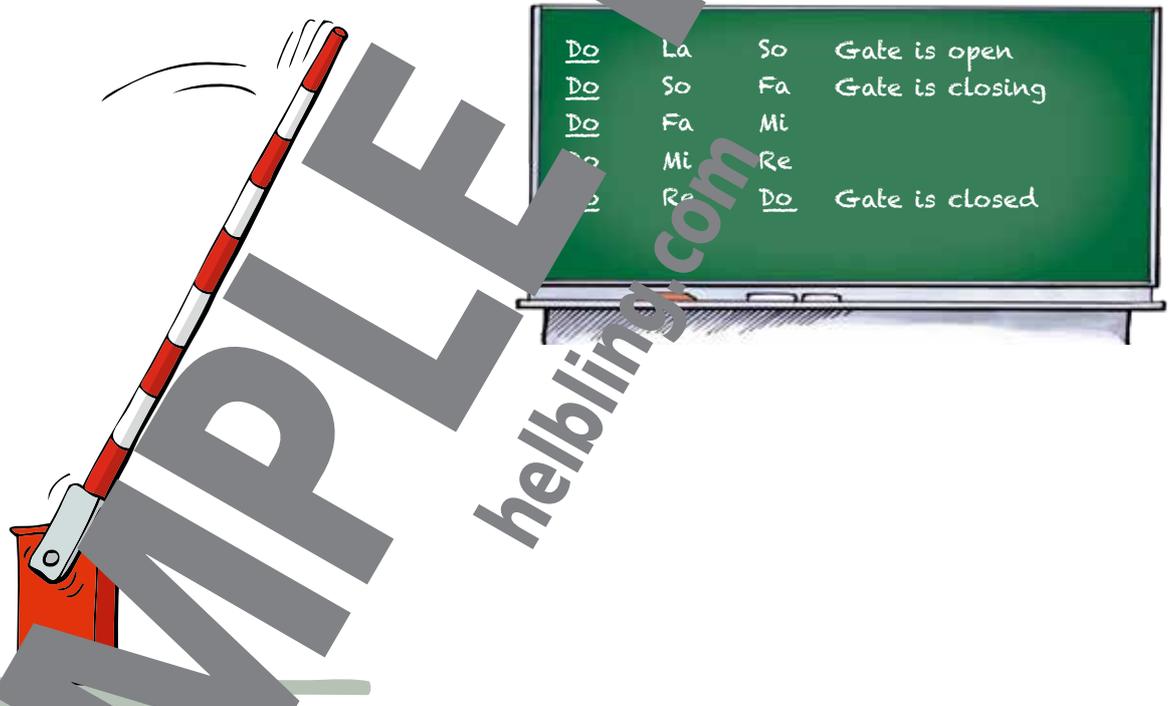
Example 1: ... side notes Do and So, changing on the second note: If we begin with Do-Re-Mi-So / ... then the rhythm below is the result:



Example 2: We proceed here as in example 1, but we select a somewhat more difficult rhythm:



Example 3, without the retrograde technique: Imagining the notion of a closing gate, this could be illustrated musically as follows:



The children can check to see what they have already learned. Use a suitable poem and have the children set it to music.

SAMPLE

Level 6

Part B: The Various Minor Scales

Module 5: Making music in harmonic minor



Recommended Do position:
Do on C

Remarks

The children already became acquainted with the natural minor scale at level 1. They were shown how the natural minor scales use the same notes as the major scales but with the "tonic" from Do to La. The other minor scales augment the 7th or the 6th and 7th notes to create a rising-note tension. The neighboring notes are added here to the note repetition notes.

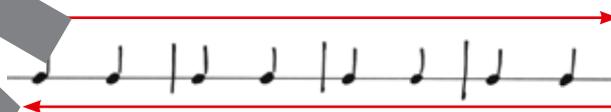
As distinguished from major, in minor we have three variations:

Major:		Do	Re	Mi	Fa	So	La	Ti	Do
Natural minor:	La	Ti	Do	Re	Mi	Fa	So	La	
Harmonic minor:	La	Ti	Do	Re	Mi	Fa	So#	La	
Melodic minor:	La	Ti	Do	Re	Mi	Fa#	So#	La	

Practical Activities

- 1 The children play the major scales up and down and sing a hum at the same time.
- 2 This is also done with the three kinds of minor scales.
- 3 When you have the feeling that the children have internalized the various music materials, then you can play or sing one of the scales and ask the children each time which scales are being used. In the beginning, sing along with some vocal syllables. When the children finally feel confident about this, you can try using more syllables.

Note: When singing, the So# and So# are called Si and Si.



Major	Do	Re	Mi	Fa	So	La	Ti	Do
Natural minor	La	Ti	Do	Re	Mi	Fa	So	La
Harmonic minor	La	Ti	Do	Re	Mi	Fa	So#	La
Melodic minor	La	Ti	Do	Re	Mi	Fa#	So#	La

Module 6: Getting to know the harmonic minor scales



Recommendation:
La or ...

Remarks

After the different minor scales have been played and listened to several times, the children can now work on a piece of music which is composed in harmonic minor. The melody from "Hava nagila"

consistently uses the harmonic minor scale. This note repertoire in its purest form is found in the song "Hava nagila". With this song the character of the harmonic minor scale is committed to memory permanently.



Practical Activities

Hava nagila

Lyrics and music: Abraham Zwi Idelsohn

Ha - va - la, ha - va - na - gi - la,
ha - va - ni - nis me - cha, cha.

- 1 We sing the song and create the refrain (bars 1-8) using our singing (initially Mi = E).
- 2 Here we sing the So# which sounds very striking.
- 3 The song can now be sung and played with an Orff instrument.

Note: If the melody is to be played on an Orff instrument, the So sound may be taken out and replaced by So#.

Self-Test:

Children themselves can check to see if they have already learned. Choose a suitable poem and have the children set it to music.



Level 7 Sounding Notes: All

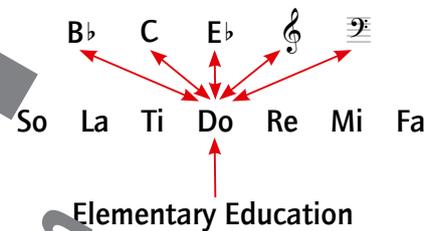
By representing notes in a five-line notation system (classical notation) melodies can be assigned a certain pitch. In principle, all types of tasks can be done: Recreating, remodeling, and composing melodies. The sequence of the modules is left to the teacher.

In language classes writing is taught gradually through stories and pictures, before the letters of the alphabet are learned. The objective here is "ideovisual" reading (reading with meaning), instead of merely disconnectedly ordering letters one after the other.

This is also the case in music instruction: Emphasis is not placed on learning the notes in scales in order to learn how to read notes – without linking the notation to the sense of melody and ability to "think music." We are more interested here in using tabDo! to help with notation with the solmized melodies which are already known. This is the best way to teach children to read notation with meaning.

Reading notes is especially important for children who are already playing or plan to learn, an instrument. For those who play in a band, it is sometimes confusing that the notes for the same melody are written down in different keys for flute, trumpet, clarinet, and saxophone, although all these instruments unmistakably play in the same key. Using the "movable Do" this transposition becomes easy to understand. This will be dealt with in module 3.

Note: At this level the entire note repetition is done in all ways. The children work at this level with the notes in order to link the solmization syllables with the notation.



Starter: Bringing solmization and notation together

Recommended Do position:
Do on **G**

Remarks

To introduce the topic of notation, a short, three-bar long melody is quite sufficient. This will be a meaningful association between the notes and solmization syllables. It is important that the children do more than just say:

"The notes are called B, C, D, E." The objective here is really to practice the internalized ordering of the notes to the solmization syllables.



Practical Activities

- 1 A melody consisting of only a few bars is written on the board (→ example above).
- 2 The teacher says, for example: "The second note is Do" and plays a G on the piano.
- 3 Next, the children set up Do = G on the note screen and recreate the melody by retrieving the order of notes in the notation.
- 4 The notes are given their note syllables and the melody is sung: "Mi-Do-Re-So-Do."

Now the melodies already familiar from other levels are put into musical notation: We begin with the simpler songs and continue with more and more complex melodies.

Module 1: Writing a melody down in musical notation



Recommended duration:
 Example 1: Do on e
 Example 2: Do on e

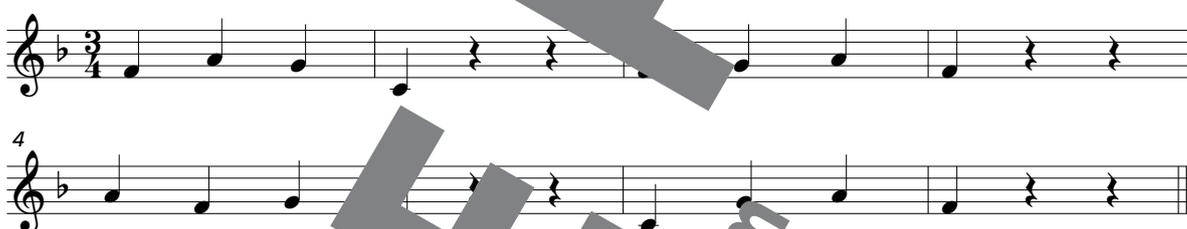
Remarks

Depending on the teaching concept and the class level reading notes can be written down at level 1, for example, using the melody from Big Ben (→ level 1, module 10). The children have already recreated this melody, noting it down with the simplified notation (→ level 1, modules 1 and 2). At level 4 the “ABC Song” was also worked on using this method (→ level 4, module 10). The simplified notation now serves to help learn notation.

Practical Activities

The Big Ben Melody (Example 1)

Music: Trad.

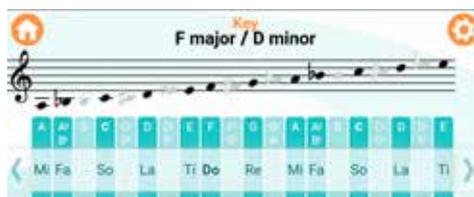


- 1 We take our “re-creation” from level 1, read the notes written, and read the corresponding note names and notes using solmization syllables.
- 2 Then the children write down the notes in a five-line system of notation.
- 3 At this point the children learn the association “the note in the first interval is called F,” etc.

Visualization 1:

Learners can write the notes together, next to the simplified notation.
 One other example is given in the next example.

Note: The children will use graph paper to transcribe the melody into musical notation. Depending on the class level, it is advisable to use notation paper with quite large notational lines, because putting down notes is generally a great challenge for children in the lower classes.



Level 7

ABC Song (Example 2)

Music: Trad.

Now I know my A B C's. Now you won't you sing with me!

Practical Activities

- Here again we make use of the simplified notation from level 4, but this time on the note screen. We set the note screen to Do = C and read the corresponding note names and the notes using solmization syllables.
- From now on, when the children write down their simplified notation, they will always associate the following:
 - C on the first ledger line
 - G on the second line
 - La in the second interval
 - and so forth ...

Visualization 2:

With this representational method, the notes down on the line, each of the simplified notation below or above the empty notes. The children enter the notes accordingly.



Variation for more advanced classes: The "ABC Song" was originally a French folksong with the title "A-B-C, maman." Mozart wrote Twelve Variations (K. 265) on this melody.

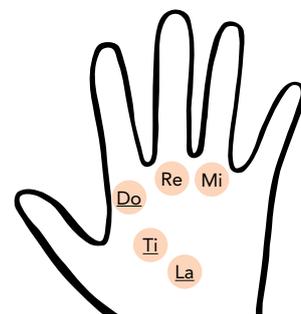
- One possible exercise: The children should listen to the theme from K. 265 and try reading along the notes they have written down themselves.

Level 7

2 **With tabDo!** We work out the melody, which until now we were unfamiliar with. We set up the note screen on tabDo! The song is in D minor, therefore we set the La at position D. The volume is turned off since we are using tabDo! only to read the syllables. The children are told to read the notes from the song sheet, to find them again on tabDo!, and to write the correct solmization syllables under the simplified notation. To help them with this the starting note can be given (Mi = A).

3 What does the melody sound like now? To find out, we turn off the volume of our note repertoire and recreate the notes.

- **Without tabDo!** The melody ranges within the tones Ti-Do-Re-Mi. We use our own hand and sing the five-note scales up and down, tapping the notes onto the hand.
- **Without tabDo!** In the next step the children now tap the melody onto their hands while humming or singing the notes. Has a melody emerged in our heads?
- **With tabDo!** To check their progress, the children turn tabDo! on and play the melody with the voice. If everything is OK, they can say: Wow! What a feeling of achievement!



4 **Formal process:** Because of our rhythmic notation we assumed in the beginning that the form was A-A-B-A. But if we take a look at the sections we might even believe that the form could be A-B-C-D. However, the sections A and B sound related and have a "question and answer" structure. It is similarly the case with C and D. One might thus be able to say that the form is A1-A2-B1-B2. As always, here again various results are possible, though it is not to be just

The Author



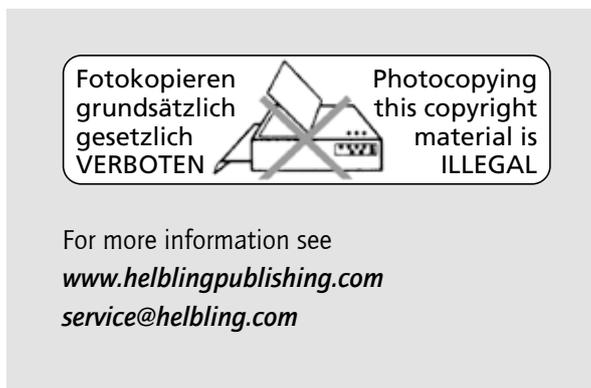
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tabDo!

Playing with Melodies

tabDo! is an app-supported learning method designed to aid in developing and improving tonal awareness, beginning at a pre-school age. By playing with melodies in a variety of ways, children build a solid understanding of music and train basic musical skills. With the help of the solmization (without hand signs) used in the **tabDo!** app, the way to musical notation is introduced step by step.

The following task formats are recommended for practicing and developing a more solid sense of sound and tonality:

- ▶ listening and playing motifs and song melodies
- ▶ imitating, varying, and inventing melodies
- ▶ short question-and-answer games for playing in pairs
- ▶ improvising songs
- ▶ discovering accompanying voices for the Orff instruments
- ▶ composing music on texts
- ▶ understanding scales
- ▶ learning to read music notation

This handbook is a methodological companion meant for children from 6 to 14 years of age. It contains, among other things:

- ▶ an extensive explanation of the didactic principles;
- ▶ operating instructions for the **tabDo!** app;
- ▶ methodological tips and notes about how to use the app with songs in the classroom;
- ▶ suggestions for classroom teaching, in various task formats at different levels.

Playing is done on tablets or smartphones, with or without headphones, alone, in pairs, or in groups. This means that the app can also be used in working on homework tasks, even if no instruments are available. In addition, the app itself is a helpful classroom instrument, making the time-consuming setting up and dismantling of instruments unnecessary.

Aside from its normal use in classroom instruction **tabDo!** is perfectly suited for use in after-school supervision, with individuals and groups.

The **tabDo!** app is available on the Google Play and Apple App Stores.



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