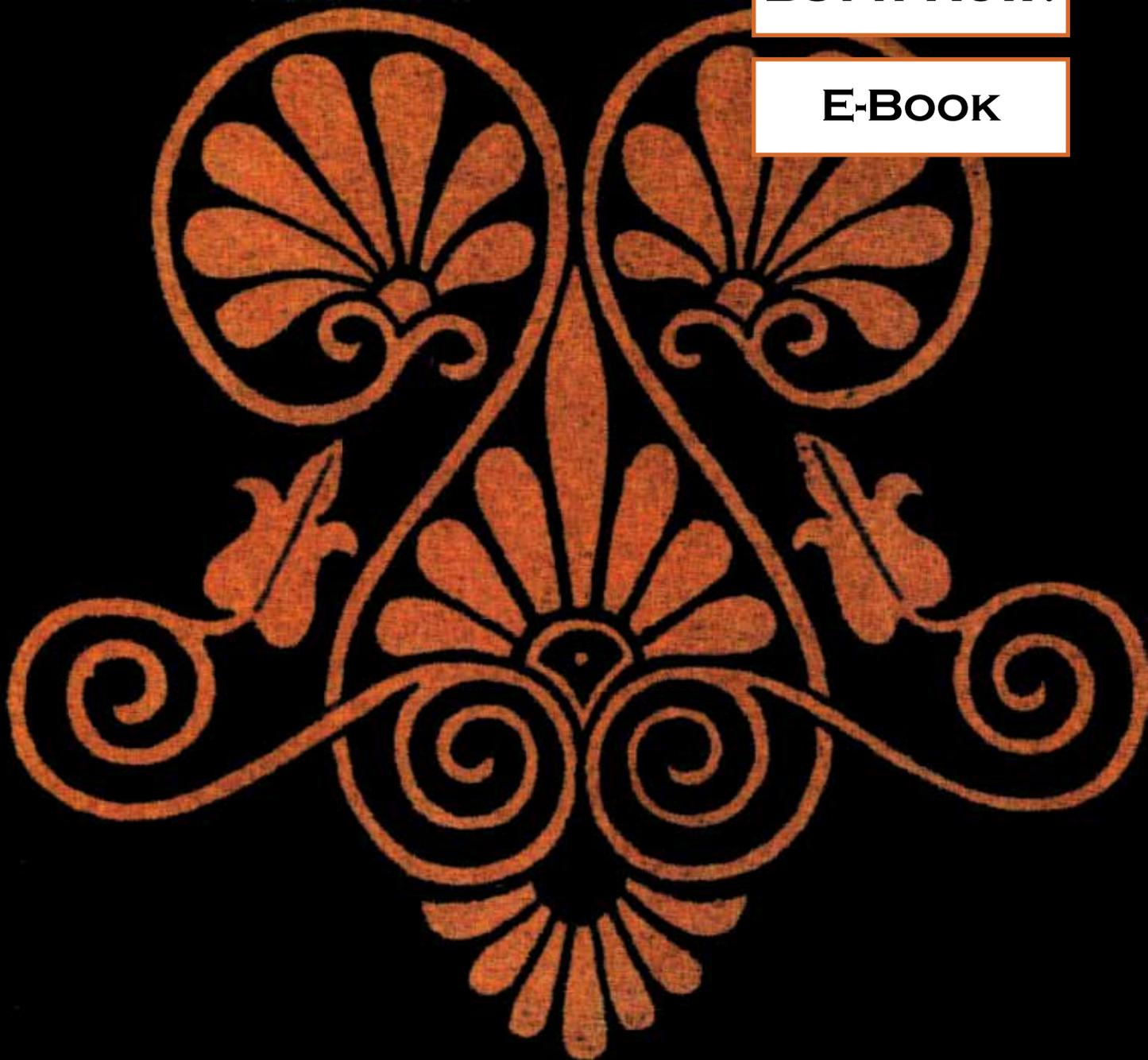


GREEK MYTHS IN MODES

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E-BOOK



***Danaí D. Apostolίδου-Gagné
Judith Thomas-Solomon***



Beatin' Path Publications, LLC

BPP-GMIM

PREFACE

We offer this collection as a way to enter the mythical, magical world of Greek kings and heroes. Because these ageless stories provide opportunities for invention and collaboration, they also invite dramatization, and this powerful amalgam makes for memorable learning experiences.

The Greek myths in this book have been adapted for use through music, movement, speech play, and modes in an open-ended, elemental style for grades 4-5-6. Inviting preparatory activities give the teacher ideas for developments of dialogue, meter, and mode.

We have implemented medieval modes to bring a tonal flavor appropriate to each myth. Every story has its own ethos, just as the modes have their intrinsic individuality. Although we know very little about the affect the modes in ancient Greece had on its people, or even the specific scale tones, we do know the structure of the medieval modes which were an adaptation of the Greek modes. We are drawn to them for their unique qualities and find it easy to assign them to human characteristics which we have done in this collection. Modes are rarely taught in upper elementary music classes, and so this project provides a vibrant, wholly accessible entrance into Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Pentatonic scales.

In our electronic age, the need for human interaction in classroom situations is volcanic. These dramas, which promote inter-personal communication and are “catch-nets” for creativity of both students and teachers, fulfill that need. The dramas are modeled in the spirit Carl Orff intended where elemental music is ever changing and open to student input and creativity.

So let us then enter the magical garden of Greek mythology with mind and heart open. Let us consort with the Gods and Kings, Monsters and Heroes, dance with the Nymphs and Dryads, and join Orpheus and Apollo in their divine songs, living with them through the Arts.



Everybody knows that the story is about to begin when this verse is heard.

ΚΟΚΚΙΝΗ ΚΛΩΣΤΗ ΣΤΡΙΜΕΝΗ
ΣΤΗΝ ΑΝΕΜΗ ΤΥΛΙΓΜΕΝΗ
ΔΩΣ ΤΗΣ ΚΛΩΤΣΟ ΝΑ ΓΥΡΙΣΗ
ΠΑΡΑΜΥΘΙ Ν' ΑΡΧΙΝΙΣΗ

*Red thread twisted, tied to the spinning wheel,
Give it a kick to go round, that the tale may begin...*

~D.G. J.T.S.

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HOW HEAVEN AND EARTH CAME INTO BEING

Mode: Aeolian



Focus: Movement exploration.

Possible Overture ideas:



BM



BX



AM

NARRATION: ONCE UPON A TIME BEFORE THE WORLD WAS BORN, THERE WAS A GIGANTIC EGG IN A HUGE, EMPTY SPACE.

Suggestions: The egg could be formed by a tight ball of bodies. For other sound accompaniment, experiment with a low kettle drum tremolo or a time veil of voices singing straight tones on a variety of pitches. You may want to begin with the egg dancers lying flat on the floor, gradually rising to create the shape. You may prefer silence prior to the narration or sounds. The instruments might begin when the egg is cracked open.

NARRATION: ONE DAY THE EGG CRACKED OPEN...

The egg of bodies might rock in unison And, gathering momentum, split into two groups, Earth and Heaven (in contrasting costume). Discover instrumental sounds for the cracking, etc., to accompany this action (perhaps a cymbal when the spirit flies out). For the flying spirit, explore movement that highlights the birth, and create a floor pattern to allow a frame of space around this key figure.

NARRATION: AND OUT CAME A FLYING SPIRIT THAT PUSHED THE UPPER PART OF THE EGG SHELL UPWARDS, AND HEAVEN CAME INTO BEING.

The bass metallophone and alto metallophone themes are joined by the soprano recorder. Color imagery or light play might be explored through the introduction of streamers, scarves, etc. The Heaven and Earth dancers should continue to use contrasting movements: the Heaven group characterized by ethereal movements such as float, rise, fall, turn, sustained, and the Earth group characterized by heavy, strong movements at lower levels such as press, push, slash, and dab.

COMBINATION OF AM "LOVE" THEME WITH RECORDER "HEAVEN" THEME

The musical score is presented in two systems, both in 3/4 time. The first system includes five staves: Soprano Recorder, Alto Glockenspiel, Alto Metallophone, Triangle, and Bass Xylophone. The second system includes five staves: S. Rec., AG, AM, Trgl., and BX. A large, faint watermark reading 'Beating Path Publications' is overlaid across the center of the page.

System 1:

- Soprano Recorder:** Treble clef, 3/4 time. Measures 1-5 are mostly rests, with a half note G4 in measure 5.
- Alto Glockenspiel:** Treble clef, 3/4 time. Measures 1-5: (G4, A4), (B4, C5), (D5, E5), (F5, G5), (A5, B5), (C6, D6).
- Alto Metallophone:** Treble clef, 3/4 time. Measures 1-5: (G4), (A4), (B4), (C5), (D5), (E5), (F5), (G5), (A5), (B5), (C6), (D6).
- Triangle:** Percussion clef, 3/4 time. Measures 1-5: (G4), (A4), (B4), (C5), (D5), (E5), (F5), (G5), (A5), (B5), (C6), (D6).
- Bass Xylophone:** Treble clef, 3/4 time. Measures 1-5: (G2), (A2), (B2), (C3), (D3), (E3), (F3), (G3), (A3), (B3), (C4), (D4).

System 2:

- S. Rec.:** Treble clef, 3/4 time. Measure 6: (G4), (A4), (B4), (C5), (D5), (E5), (F5), (G5), (A5), (B5), (C6), (D6).
- AG:** Treble clef, 3/4 time. Measures 6-10: (G4, A4), (B4, C5), (D5, E5), (F5, G5), (A5, B5), (C6, D6).
- AM:** Treble clef, 3/4 time. Measures 6-10: (G4), (A4), (B4), (C5), (D5), (E5), (F5), (G5), (A5), (B5), (C6), (D6).
- Trgl.:** Percussion clef, 3/4 time. Measures 6-10: (G4), (A4), (B4), (C5), (D5), (E5), (F5), (G5), (A5), (B5), (C6), (D6).
- BX:** Treble clef, 3/4 time. Measures 6-10: (G2), (A2), (B2), (C3), (D3), (E3), (F3), (G3), (A3), (B3), (C4), (D4).

JASON AND THE MAGIC FLEECE

Mode: Lydian



Focus:

- Vocal improvisation over rhythmic drone.
- Awareness of dynamics, balance, polyphonic texture.

Suggestions:

Dynamic preparation:

- Move palms upward to indicate a crescendo in vocal sound; downward, a diminished sound.
- Conduct the group on any pitch, using "ah," varying the dynamics.
- Students echo the teacher improvising in Lydian using only the first five tones of the mode F, G, A, B, C (Lydian pentachord). The teacher will continue to indicate loud and soft.
- Savor the 4th tone, characteristic of Lydian.

Background music for introduction of myth:

- Invite students to play background music under all narration inventing or selecting from the following drones.
- Various instruments can be selected for timbre variety.

Drones



NARRATION/SYNOPSIS: (Background music begins.) **ONCE THERE WAS A STEPMOTHER WHO WAS UNKIND TO HER TWO CHILDREN, FRIXOS (FREEK soh) AND ELLI (EL lee). JUPITER, THE KING OF THE GODS, HEARD OF THEIR UNHAPPINESS AND WANTED TO HELP THEM. HE SENT A BEAUTIFUL FLYING RAM WITH A GOLDEN FLEECE TO TAKE THE CHILDREN AWAY FROM THE STEPMOTHER TO A KINGDOM WHERE THEY WOULD BE TREATED KINDLY. FRIXOS ARRIVED SAFELY, BUT UNFORTUNATELY, ELLI, FELL OFF THE RAM IN FLIGHT, AND DROWNED IN THE ISTHMUS OF ELLISPONDOS (el lis PON dos), WHICH SEPARATES EUROPE FROM ASIA.**

FRIXOS WAS SO GRATEFUL TO ZEUS FOR HELPING HIM ESCAPE FROM HIS STEPMOTHER, THAT HE SACRIFICED THE RAM TO ZEUS AND OFFERED ITS GOLDEN FLEECE TO THE RULER OF THE NEW KINGDOM, KING HEYTIS (HEY tees). MEANWHILE, IN A DISTANT KINGDOM, KING PELLEAS (PELL e us) FEARED HIS NEPHEW JASON WAS PLANNING TO TAKE HIS THRONE FROM HIM AS AN ORACLE HAD PREDICTED. HE DECIDED TO SEND JASON ON AN IMPOSSIBLE MISSION: TO BRING BACK THE GOLDEN FLEECE, HOPING JASON WOULD BE KILLED. THUS JASON CAME UPON MANY DANGEROUS ADVENTURES ON HIS TRIP TO KOLCHIS (KOL hees). ONE SUCH ENCOUNTER WAS WITH THE SIRENS.

(Background music stops.)

THE SIRENS WERE BEAUTIFUL WOMEN WHO SAT ON THE ROCKS AND SANG BY THE SEA.

Suggestions:

- Improvised Lydian fragments might weave over a drone.



- Or the teacher might notate student ideas, making them into small, fixed compositions.



MORE GREEK MYTHS AND PROVERBS TO EXPLORE

TELCHINES

Among the spirits of the fire were the Telchines (tell HEEN ness), volcanic spirits like the ones met in many myths from Cyprus and Crete. The invention of the three most precious metals, gold, silver, and brass, were attributed to these spirits.

Telchines were magicians who made potions out of different roots of herbs, through which they would invoke rain, hail, snow, or thunder. The Telchines had the ability to change themselves at will to fire, thunder, or spirits. Their first home was the island of Rhodes; but the male children of the Sun chased them away. The Telchines went to Crete where they took the form of armed soldiers of Jupiter.

KADMUS AND THE DRAGON The Founding of the City of Thebes

Europa, the sister of Kadmus (KAD mohs), was kidnapped by Jupiter. Kadmus arrived in Delphi (DEL fie) in search of his sister and consulted the oracle of Apollo to help find her.

The oracle advised Kadmus to give up the search for his sister and continue on his way until he saw a heifer which he was to follow. The oracle said wherever the animal stopped, there Kadmus was to create a new city. The heifer led the way through forests and valleys and finally came to a stop in an open field which Kadmus had never seen before. It let out a cry and lay down to rest on the grass. Kadmus realized this was the chosen place to build the city he named Thebes.

Kadmus asked his friends who followed him faithfully during his long search to find water and prepare for a sacrifice to thank the gods. Not far from where they stopped, the friends saw water flowing from a cavern which was surrounded by thick bushes and small trees. When they rushed into the cavern to fill up their jugs, a fierce dragon appeared and devoured the men one by one. Some said the dragon was the son of the god Aries.

Realizing his men were taking a long time to come back, Kadmus went to find them. As he entered the cavern, Kadmus was also confronted by the dragon. After a fierce battle, Kadmus killed him, and at the advice of goddess Athena, he buried the dragon's teeth deep in the Earth. The ground began trembling immediately. The teeth emerged from the Earth in the form of armed soldiers. A fierce battle ensued among the soldiers, and all but five were killed. Some said these five soldiers were the first to inhabit the city of Thebes.

ABOUT THE MODES

We owe the present tonal structure of the modes as we know them today to Ptolemy who reduced the number of keys from 15 to the present seven. Centuries later Plato and Aristotle wrote of the modes. Aristotle wrote in one instance: "The musical modes differ essentially from one another, and those who hear them are differently affected by each. Some of them make men sad and grave. Others enfeeble the mind, and others produce a moderate and settled temper which appears to be the peculiar effect of the Dorian mode. The Phrygian inspires enthusiasm."

No one knows with certainty what the principles of difference were among the modes which caused such strikingly different effects to be attributed to them. No writer contemporary with Aristotle and Plato gives a clear technical description of the modes, and not enough of the music is preserved to enable historians to verify the statements of the theorists. The modes as we know them today are derived from the writings of medieval theorists who adopted the names of the Greek modes. Medieval modes consist of a certain octave scale pattern of tones and semi-tones with a definite tonal center.

The image displays seven musical modes on a treble clef staff, each represented by a scale of notes with brackets indicating intervals. The modes are arranged in four rows:

- Row 1: Ionian (C-D-E-F-G-A-B-C) and Dorian (D-E-F-G-A-B-C-D).
- Row 2: Phrygian (E-F-G-A-B-C-D-E) and Lydian (F-G-A-B-C-D-E-F).
- Row 3: Mixolydian (G-A-B-A-G-F-E-D-C-B-A) and Aeolian (A-B-C-B-A-G-F-E-D-C-B-A).
- Row 4: Locrian (B-C-D-C-B-A-G-F-E-D-C-B-A).

A large, faint watermark reading "Beatin' Path Publications" is visible in the background of the musical notation.

Keeping the whole and half step arrangement intact, all modes can be transposed.



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