Broken or Arpeggiated bordun setting for pentatonic melodies.

1. Select a do- or la-centered pentatonic song which is suitable for a bordun setting. Review the pitch inventory on the metric accents.
   - Write the melody on the top staff with the text underneath.

2. Write a broken or arpeggiated bordun accompaniment on the bottom staff to match the tonality of the melody. Write in pencil!
   - Place the tonic pitch on every metric accent. Then add rhythm to form the bordun into a rhythmic ostinato that complements the rhythm of the melody. The ostinato should support singing in phrases.
   - Check for parallel melodic motion between the melody and the bordun. Parallel motion occurs when both voices move from the same pitch to the same pitch. Be cautious when the melody is in plagal form showing pitches below the tonic. Use the octave or a rest to fix any parallel motion between voices.

NO MORE THAN TWO CONSECUTIVE BEATS MAY BE PARALLEL
   - ☐ Is the bordun an interval of a fifth, not an octave and a fifth?
   - ☐ Does the tonic of the bordun sound at or below the voice?
   - ☐ Does the tonic pitch appear on every metric accent?
   - ☐ If the bordun rhythm is just a beat pattern, change it into an ostinato.
   - ☐ Have you selected an instrument that will always sound at or below the voice?
   - ☐ Does the bordun move in parallel motion with the melody?

3. Create a color part that sounds <u>above</u> the melody to reinforce the phrase structure or highlight a musical or textural element. Less is better.
   - The color part may use the tonic or dominant pitch in octaves, or tone clusters.
        Only one pitch, NOT A BORDUN!
   - This part may assist the voices, but does not establish the tonality of the music.
   - The color part can sound anywhere but **may** form a rhythmic ostinato. Use it sparingly to enhance the melody, not obscure it. It should **not** be a beat pattern.
   - The color part may sound to:
        ➢ mark the beginning or ends of phrases.
        ➢ bridge two phrases together-soldering.
        ➢ mark rests or sustained tones in the melody.
        ➢ mark rhyme (vowel) or alliteration (consonant) patterns.
        ➢ add special effects-glissando, dissonance, tone clusters.
        ➢ mark phrase structure for improvisation.

The color part may not create a melodic ostinato at this time. Melodic ostinati come later in the curriculum.

4. Add another rhythmic ostinato for an un-pitched percussion part that keeps the children from rushing the beat.
   - Place this part directly above the bordun. Strive for a different ostinato length than your bass part. Check for parallel rhythms across all voices.