

Creative kit: *Oriental Odyssey*

Creative kit: *Oriental Odyssey* – creative projects based on ideas from Rimsky-Korsakov's *Sheherazade*

BEFORE YOU START

You can choose to work in a small group with instruments or by yourself (or with a friend) using a computer.

Must have resources

Ensemble pathway	<ul style="list-style-type: none"> • at least one group of 3–5 people with instruments or voices • printed-out copies of the <i>Oriental Odyssey</i> music (PDF43) and the Oriental Scale and Rhythm Chart (see page 5)
Music technology pathway	<ul style="list-style-type: none"> • a computer running MIDI music-sequencing software • a MIDI keyboard linked to the computer • headphones or mini speakers linked to the computer • a printed-out copy of the <i>Oriental Odyssey</i> music (PDF24) and the Oriental Scale and Rhythm Chart (see page 5)

GETTING STARTED

Look at the *Oriental Odyssey* music score and notice how the music is made up. You'll recognize the first part as a simplified outline of Rimsky-Korsakov's melody from *Sheherazade*. The arrangement here consists of:

- two MELODY parts, a DRONE part and a PERCUSSION part
- several eight-measure (eight-bar) sections

If you want to listen to the piece, click on the MIDI file and your computer will play it. [If you plan to work creatively with the MIDI file, look at the read-me file first.]

The melody is based on a special SCALE (sequence of notes).

You can find it on the Oriental Scale and Rhythm Chart on page 5.

There are three versions of the scale. Can you spot the differences?

They are all easy to play – even with one finger on a keyboard. Play them, and get to know the combinations of white and black notes.

Each version has a slightly different 'character'. Can you describe the character of 'feeling' for each one?

Creative kit: *Oriental Odyssey*

GETTING STARTED (2) – AMAZE YOUR FRIENDS

Most people can beat simple time to a piece of music.

- Tap out a regular (not too fast) pulse with one hand
- Count along with it: 1-2-3-1-2-3- etc
- On the *one*, tap with both hands, so that each *one* has an accent
- Practice it!

Now do the same thing, but this time count 1-2-1-2- etc. Make it a little more difficult by doing the 1-2- tap with the other hand.

Can you do both together? 1-2-3- with one hand and 1-2 with the other hand, so that the 1-2 fits exactly into the 1-2-3-?

It's difficult isn't it! When you've given up trying, look below to see how to do it.

HOW TO DO THE HEMIOLA

Listen to the effect of three beats against two beats. This is called a **hemiola**. You'll find these in the *Oriental Odyssey*.

First, instead of trying to count 1-2-3-1-2-, say this phrase as you would when speaking to someone: "*Hot cup of tea*". Repeat it over and over, slightly slower than normal speaking speed.

Next, with one hand, tap on the words: "*hot*", "*cup*" and "*tea*" while still saying "*hot cup of tea*".

Once you have mastered this, take your other hand and tap on the words: "*hot*" and "*of*".

Now have both hands tapping their rhythm. You will find that both hands tap at the same time on the word "*hot*".

	1	2	3	1	2	3	1	2	3
ONE HAND:	X	X	X	X	X	X	X	X	X
	<i>Hot</i>	<i>cup of</i>	<i>tea</i>	<i>Hot</i>	<i>cup of</i>	<i>tea</i>	<i>Hot</i>	<i>cup of</i>	<i>tea</i>
OTHER HAND:	X	X		X	X		X	X	
	1	2		1	2		1	2	

The Oriental Scale and Rhythm Chart will show you what this pattern looks like in music notation.

Creative kit: *Oriental Odyssey***WHAT NEXT?****Instructions: ensemble pathway**

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|--------|--|
| Task 1 | Everyone in the group should learn one or both of the two oriental melodies (A and B) on whatever melodic instrument you have available. Practice on your own, then play together. |
| Task 2 | Take it in turns to play the tune and the following: <ul style="list-style-type: none"> – one or more of the given DRONE parts (at any pitch) – one or more of the percussion parts |
| Task 3 | Organize a group performance of the piece, making sure there are instruments playing the melody, the drone and the percussion rhythm – unless of course you decide to play a section without one of them. The group decides how the music all fits together. |
| Task 4 | Organize a performance or recording of your version of the music. |

Instructions: music technology pathway

Check out the read-me file, if necessary.

- | | |
|--------|---|
| Task 1 | Load the MIDI file into your sequencer and choose an instrument sound for each track – or use what's there already, if you prefer. You don't have to stick with conventional instruments – be inventive. |
| Task 2 | Follow the music score and play along with the MIDI backing. Choose your own speed (tempo) and set it in the sequencer. Start with an easy part (such as the drone), then learn to play the melody lines. When you're really confident, switch off (mute) the track you are playing live. |
| Task 3 | Think about how to build a complete performance of the piece by choosing what's played and what's muted. For example, start with no percussion then add one track, then another. Then bring the melody in only at the end. |
| Task 4 | Record one or more new tracks, using your own ideas. This could include more percussion, a new drone effect, sound effects or a second melody. |

Creative kit: *Oriental Odyssey*

Success! (ensemble pathway)

- Play your part confidently and fit in with rest of the group
- Agree with the people in your group how the new versions will be organized
- Move easily from a melody line to a drone part or percussion part without interrupting the flow

Success! (music-technology pathway)

- Understand how to choose instrument sounds, change the speed (tempo) and play along with the MIDI tracks as backing
- Create a satisfying overall performance, choosing a good mix of sounds and textures
- Add some ideas of your own to what is already there

Oriental scale & rhythm chart

VERSION 1

B-flat instruments play this:

Version 1 is a single-line musical staff in treble clef. It contains an ascending scale: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The first three notes (G, A, Bb) are marked with a flat sign. The staff ends with a fermata over the final G5 note.

VERSION 2

B-flat instruments play this:

Version 2 is a single-line musical staff in treble clef. It contains an ascending scale: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The first three notes (G, A, Bb) are marked with a flat sign. The staff ends with a fermata over the final G5 note.

VERSION 3

B-flat instruments play this:

Version 3 is a single-line musical staff in treble clef. It contains an ascending scale: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The first three notes (G, A, Bb) are marked with a flat sign. The staff ends with a fermata over the final G5 note.

HEMIOLA RHYTHM

PULSE

1 2 3 1 1 2 1

PULSE IN A 3 COUNT PULSE IN A 2 COUNT

HEMIOLA

Hot cup of tea

The Hemiola Rhythm section shows a single-line musical staff with a treble clef. It contains a sequence of notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The notes are grouped into pulses: the first three notes (G, A, Bb) are grouped as a pulse in a 3-count; the next two notes (C, D) are grouped as a pulse in a 2-count; the final three notes (E, F#, G) are grouped as a pulse in a 2-count. The staff ends with a fermata over the final G5 note. The lyrics "Hot cup of tea" are written below the staff, aligned with the notes.

Creative kit: *Oriental Odyssey*

PART 1

Now you have the starting points for your oriental journey, you can take the music wherever you want. This project focuses on using drones for flavor.

A drone is a long, held note (or a sustained note) which sounds in the background of a piece of music. The two tunes (*Sections A and B*) of *Oriental Odyssey* each have a different drone. But there are many more possibilities.

Ensemble pathway

- Play through *Section A*. The drone for *Section A* is the note C, with an optional G.
- Try the tune again with a different drone. Here are two suggestions:
 - F (with an optional C)
 - D (with an optional A)
- Listen to how the ‘flavor’ of the music changes with a different drone.
- Use other notes for the drone – almost any note will work but some will sound better than others. Black notes are also allowed.

More work with drones

- You needn’t stay with one or two notes. Try three or four. (Fewer notes tend to sound better.)
- Try out drones in different octaves. The printed music has the drone at a low pitch, below the melody. But it could be a high drone or a note somewhere in the middle – or you could use a combination of all three ranges.
- Give the drone a rhythm. For example, on a guitar you could repeat the note in rhythm with the music. The drone doesn’t have to be a continuous note.
- Change it. Use one drone for the first four measures (bars) and a new drone for the next four. Or change it every two measures.
- Experiment with different instrument sounds – guitar, keyboard, cello, violin. Or different pre-set tones on an electronic keyboard.

You can also do all this with the *Section B* music. Good alternative drones for *Section B* are:

- E (with optional B)
- G (with optional D)

Now you can extend your odyssey through many different ‘colors’ or ‘flavors’ just by repeating *Sections A and B* using different drones. See how far the music will take you.

- Present your version of *Oriental Odyssey* in performance.

Creative kit: *Oriental Odyssey*

Music-technology pathway

- Mute the drone track (third track) in your MIDI file and play it live instead, from a MIDI keyboard. Choose your own MIDI sound, or a sound from the keyboard itself.
- Play only *Section A*. Cut and paste this section into a continuous loop, or several repeats.
- Try the tune again with a different drone. Here are two suggestions:
 - F (with a C optional)
 - D (with an A optional)
- Listen to how the ‘flavor’ of the music changes with a different drone.
- Use other notes for the drone – almost any note will work but some will sound better than others. Black notes are also allowed.

PART 2

Now you have the starting points for your oriental journey, you can take the music wherever you want. This project is about using scales for making new melodies.

A scale is a sequence of notes going up by step (ascending) or going down by step (descending) – or sometimes both. Think of it as a collection of notes which you can choose from to make a melody.

You have already played the basic scale that *Oriental Odyssey* uses. There are three slightly different versions. *Section A* of *Oriental Odyssey* uses version 1 and *Section B* uses version 3.

Play over the scales again to remind you of how they go.

Ensemble pathway

- Stay with *Section A* for now.
- Melody 1 players – play the first four measures (bars) as before. But in the second half, try changing to different notes in the scale while keeping to the same rhythm pattern.
- Melody 2 players – in between the long notes, add an extra note above or below (but keep in time)
- Drone players – see project 1

You can also do this with the *Section B* music.

- Melody 1 players – add one or two extra notes to the long notes of your pattern, keeping within the scale. Add notes above or below what is there already.
- Melody 2 players – play the first half (four measures, or bars) as before. In the second half try changing to different notes of the scale while keeping to the same rhythm pattern.

Creative kit: *Oriental Odyssey*

After you've become familiar with the scale patterns, it will be easy to extend or develop your melody for as long as you want. Write down your melody or notate it using a music notation programme.

Now you can take your odyssey through many different melodic paths by repeating *Sections A* and *B* with new or improvised melodies. See how far the music will take you.

- Present your version of *Oriental Odyssey* in performance.

Music-technology pathway

- Choose your own MIDI sound, or a sound from the keyboard itself and join in with the track.
- Play only *Section A* for now, cutting and pasting this section into a continuous loop, or several repeats.
- Play along with Melody 2, but add extra notes from the scale. Stick with notes close to those already there. Play around with the section – keep repeating – until you are familiar with the scale and can add new notes easily.
- Record a new track of your new version.
- You can do the same for Melody 1. There are not so many gaps here. So another way would be to improvise a new melody in the second half of the section (the second set of four measures). Mute the original track at this point.

You can also do all this with the *Section B* music.

After you've become familiar with the scale patterns, it will be easy to extend or develop your melodies for as long as you want. Record new melody tracks; choose the parts you like best and cut/paste a new version of *Oriental Odyssey*.

See how far the music will take you.

- Start to construct an entire piece by pasting as many repeats of *Sections A* and *B* as you want then record different drones from the ones you liked best.
- Make an audio file (such as an MP3) or a CD of the final result.

Creative kit: *Oriental Odyssey*

PART 3

Now you have the starting points for your oriental journey, you can take the music wherever you want. This project is about using rhythm and percussion.

You're already familiar with the hemiola pattern, from the introduction. You should also have recognised it a few times in the printed version of *Oriental Odyssey*.

Notice how the percussion parts stay the same all through one section. Sometimes the part has a pattern which takes only one measure (bar); sometimes it spreads over two measures.

Ensemble pathway

- Percussion players can also experiment with new ideas. First, make sure you have a variety of instruments available. A good starting point is to have something metal, something wooden (or a shaker) and something with a skin (i.e. a drum).
- If you have two or more percussion players, keep out of each other's way! When one person is playing, the other aims to play in the gaps. One player stays on the bass-drum part in *Section A* of the music. The other player can improvise a new percussion part, avoiding sounding too much like the bass-drum part. Swap roles.
- Percussion is most dramatic when it starts, so it is good sometimes to stop the percussion in order to start it again. Decide where.
- You can use percussion to make a good musical climax. Start very quietly and gradually get louder. You can start with single notes – playing one note in each measure. Then add another, then another.
- The opposite is also effective. Wind the music down by gradually missing out percussion notes until there's almost nothing left.
- Experiment with all these ideas and make decisions about where best to use the different effects in the overall performance.

Now you can make your odyssey go through dramatic adventures and peaceful interludes. See how far the music will take you.

- Present your version of *Oriental Odyssey* in performance.

Creative kit: *Oriental Odyssey*

Music-technology pathway

- You can build your own percussion tracks for *Oriental Odyssey*.
- The most important thing to remember is to keep each track from interfering with the others. Each measure can be divided into 12. Each of the 12 slots represents a 16th-note (semiquaver). Make a grid to work out where best to put your sounds. This is a grid representing one measure:

	1	2	3	4	5	6	7	8	9	10	11	12
Hi sounds					0							
Middle sounds	0		0				0		0			
Lo sounds	0				0		0					

- The circles show the percussion patterns for the first measure of the *Section B* music.
- Make up your own pattern and copy/paste it into all the other measures of the music.
- Maybe change one of the tracks every two or four measures, but keep the others constant.
- Use percussion tracks to help build the music to a climax, or to allow it to relax/fade. You can build a climax by gradually adding more beats.
- Experiment with all these ideas and make decisions about where best to use the different effects in the overall performance.

Now you can make your odyssey go through dramatic adventures and peaceful interludes. See how far the music will take you.

- Make an audio file (such as an MP3) or a CD of the final result.



43

Creative kit: scores

Oriental Odyssey - intro

Melody 1

Melody 2

DRONE

Can be played by a keyboard, guitar or several sustaining instruments

If only one, play the lowest note

PERCUSSION 1

PERCUSSION 2

PERCUSSION 3

PERCUSSION SUGGESTIONS:
 1) light metallic sounds, shakers
 2) wood sounds, heavy metallic sounds, small drums
 3) large drums

Oriental Odyssey - Section A

(Repeat section ad lib.)

Melody 1

Sheet music for Melody 1, featuring a treble clef and a key signature of one flat. The melody consists of a sequence of notes: c, e♭, d, c, c, b♭, a, b♭, a, g, a, c, c, e♭, d, c, c, b♭, a, b♭, a, g, b, a, f. The notes are written on a five-line staff with stems pointing upwards.

Melody 2

Sheet music for Melody 2, featuring a treble clef and a key signature of one flat. The melody consists of a sequence of notes: g, f, d, e, g, f, d, f. The notes are written on a five-line staff with stems pointing upwards.

DRONE

Sheet music for the DRONE part, featuring a bass clef and a key signature of one flat. The notes are: c, g, c. The notes are written on a five-line staff with stems pointing downwards.

This means repeat
the previous measure.

PERCUSSION 1

Sheet music for Percussion 1, featuring a single line with a double bar line at the beginning and end, and a repeat sign (two dots with a slash) in the middle.

PERCUSSION 2

Sheet music for Percussion 2, featuring a single line with a double bar line at the beginning and end, and a repeat sign (two dots with a slash) in the middle.

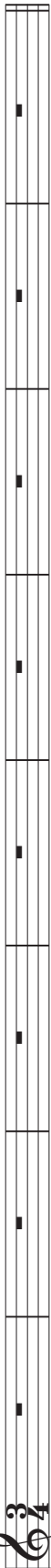
This means repeat
the previous measure.

PERCUSSION 3


Sheet music for Percussion 3, featuring a single line with a double bar line at the beginning and end, and a repeat sign (two dots with a slash) in the middle.

Oriental Odyssey - intro

Melody 1

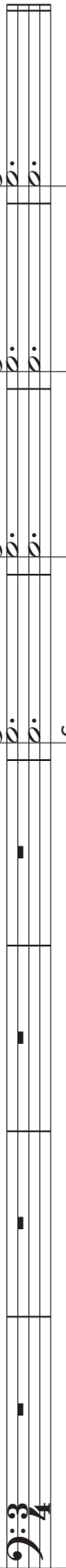


Melody 2



Can be played by a keyboard, guitar or several sustaining instruments

DRONE




If only one, play the lowest note

PERCUSSION 1



PERCUSSION 2



PERCUSSION 3



PERCUSSION SUGGESTIONS:

- 1) light metallic sounds, shakers
- 2) wood sounds, heavy metallic sounds, small drums
- 3) large drums