

Brent Holl



The Rondo, an Orff Classic

Learning to use the Orff classic form, the Rondo, to build confidence with improvisation.

The blanket is warmer for being doubled.

- Irish saying

The Rondo

The Rondo is a musical form with a repeated refrain surrounding musical couplets that can be composed or improvised. It's like a multi-layered musical sandwich with slices of bread separating the filling. It can occur in various forms: ABACA, ABACABA, ABACADA etc.

The Rondo is an excellent way to encourage and support improvisation. It always involves a repeated refrain providing stability and a "home" base. Improvisation can occur in the contrasting couplets that come between each refrain. Rondos can be made using all the musical forces available in the music classroom.

How to:

Aim - Build confidence with rhythmic and melodic improvisation using the Question/Answer format and the Rondo Form.

- Give the class a question using body percussion; all answer.
 - » Make sure everyone ends at the strong beat of the last measure. "Final Point."
 - » Make sure the answers are not an exact imitation of the question.
 - » Make sure the answers are related to the question.
- Ask who wants to give the teacher a question?
- All get a partner, question answer with each other.
- Discover:
 - » The cadence point (**The Final Point**) on the last strong beat of the answer.
 - » The absence of a cadence point (**Final Point**) in the question (think CHA, CHA, CHA).
 - » The commonality or shared ideas between the question and answer. The answer should have common elements with the question.
 - » The question and answer phrases are the same length.

Rondo for Body Percussion (session 1 & 2)

RONDO FOR BP

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The musical score is divided into two systems. The first system contains six staves with the following labels on the left: Clap Bass, Patsch Back, Bass Clap, Patsch R, Patsch L, and Snap Clap Patsch Stomp. The second system contains three staves with the following labels on the left: Cl. Pt., Pt., and Sn. Cl. Pt. Sn. The score is written in 4/4 time, indicated by a 'C' in a circle and a '4' below the first staff of each system. Each staff begins with a repeat sign and a first ending bracket. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like accents.

- Learn the BP Rondo starting with the top part and working down.
- Combine parts ad. lib
- Add formations, direction, locomotor movements, and dynamics as desired.
- Perform as a Rondo.

Rondo for Pitched Percussion (session 1)

RONDO FOR PP'S

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Soprano Xylophone

Soprano Glockenspiel

Alto Xylophone

Claves

Bass Xylophone

- Learn the melody by rote or by reading from the overhead.
- Add and embellish the given parts. Change mode, tempo, style.
- Experiment with the “groove” and change accompaniments as appropriate.
- Explore melodic Q/A improvisation. Review the suggestions discovered in the previous two activities.
- Decide on an accompaniment that will support the improvisations.

Rondo for Unpitched Percussion (session 2)

- Pass the sound around and round
- (Don't have a tempo tantrum! or all regretto!)
- Do some imitation. Let students lead.
- Introduce the “digital” sounds: Dum & Tak on drums, try for various sounds on the other unpitched.
- Try to find some open and closed sounds.
- Learn the song, speech and instruments. Try canon after 2 measures. Add accompaniment ad lib...
- Make contrasting couplets for a rondo....
 - » Vary timbres; groove; dynamics, movements
 - » Explore direction, locomotor as improvisations ensue.

HAND DRUM A LITTLE

BRENT HOLL

HAND DRUM



Hey did - dle did - dle, Let's hand drum a lit - tle On a
Sat - ur - day a - fter - noon With a
dum, and a tak with a
dum - ma tak, ta - dum!

It might be a good idea to print a copy of these notes and bring them with you to the sessions. On the other hand it might be fun just to learn them “in the moment” and refer to the notes later. As you wish....

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This workshop has been presented by: Brent M. Holl, 302 East College Street, Bridgewater, Va. 22812, 540-478-4833, brentholl@mac.com, www.brentholl.com.