

## Western Michigan Chapter AOSA - September 19, 2015

### Listen to Learn

#### Description

We'll learn the basics: listen, focus, quiet, start, and stop. Then we'll study five pieces of music from classical to folk to jazz using activation techniques in the Orff Schulwerk model. We'll use body instruments, Orff instruments, movement, speech, and unpitched percussion. We'll demonstrate and discuss techniques, repertoire, and age appropriateness.



**Focus:** Orff process, active listening, working together, appreciation of music, Grades K - 8

#### **Note to workshop participants:**

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Download the  
workshop notes  
from Brent's website

# Listening to Learn

“The children must have concrete perceptions upon which to base their musical experiences. The students must have experienced the components of the music they are listening to!”

(Jos Wuytack '83)

## Fanfare

Jos Wuytack

1

1 Cla - ri cla - ri, cla - ri, cla - ri, cla - ri, cla - ri - net.  
Pic - co, pic - co, pic - co, pic - co, pic - co, pic - co - lo.

Triangle

Tamborine

Bass Drum

Vocal Ostinato

2 Tu - ba, tu - ba, tu - ba.

5 Cla - ri cla - ri, cla - ri, cla - ri, cla - ri, cla - ri - net.  
Pic - co, pic - co, pic - co, pic - co, pic - co, pic - co - lo.

Tr

Tamb

BD

Ost

Tu - ba, tu - ba, tu - ba.

(JW, Lamelou, p.2)

## *Listening and Trust*

### *Aim:*

- Developing an awareness of the instrument colors
- Learning to listen intently
- Learning to focus on one sound among many

### *Process:*

- Trust walk with a partner.
- **Rules:** slowly, safely, eyes closed in charge, stay in bounds. Unsafe sits.
- Trust walk with vocal sound.
- Trust walk with instrumental sound.
- Find the tree in the forest.
- One is “tree;” other with eyes closed finds the correct tree in the “forest”. Trees in straight line signal with an instrumental sound. Trees stop their sound when found.
- Find the tree in the forest, this time spread the forest throughout the space.
- To extend the activity, limit the number of times the “tree” can make their sound.

## *Brandenburg Concerto #5 (J. S.. Bach)*

### *Aim:*

- Active Listening introduced by pitched instruments.

### *Process:*

- Go to the instruments and play the C major scale in whole notes, then halves, quarters, eighths, sixteenths, etc.
- Play arpeggio patterns highlighting 1, 3, 5, and 1.
- Work into the pattern:



- Rehearse this pattern until well learned. Name it “TUTTI”
- Listen the first part of the piece, say “TUTTI” every time you hear the above pattern in whole or in part.
- Discuss tutti theme, cadenza, development, trio solo, imitation, etc.
- Extension: Play “Tutti Con Frutti” Full Score attached.



*Chitlins Con Carne - (Kenny Burrell)*

## CHITLINS CON CARNE

KENNY BURRELL

6

10

***Aim:***

- 🎧 Active listening using Jazz blues style improvisation in pentatonic.

***Process:***

- 🎧 Learn the tune to Chitlins.
- 🎧 Add a bass riff.
- 🎧 Add some drums.
- 🎧 Let the piano fill the chords.
- 🎧 Try some improvisations in a minor pentatonic.
- 🎧 Listen to **Chitlins**.
- 🎧 Discuss form and improvisations.
- 🎧 Play tune with piano and solo improvisations.

*Tchaikovsky: The Nutcracker, Op. 71 - Russian Dance 'Trepak' John Lanchbery:  
Philharmonia Orchestra*

**Aim:**

- ☛ Active Music Listening Through Movement

**Process:**

- ☛ Find a meter and rhythm by reading each section aloud.
- ☛ Make up folk dance style movements for each section.
- ☛ Add repeats, dynamics, accents, and crescendos.
- ☛ Perform with the recording in this form: **A A A A B B C A A** - Coda

**A**

Come let us do a Russian Dance,  
Come let us do a Russian Dance,  
Come dance with me the beautiful Trepak!

**B**

Come dance with me the Trepak!  
Come dance with me the Trepak!  
Come, do the dance, do the dance, do the dance, do the dance, do the dance, do the dance, do the dance!

**C**

With You? Oh yes! With You? OK!  
With You? Oh yes! With You? OK! With You? No way! With You? Oy!!

**Coda**

Come dance with me the Beautiful Trepak!  
Come dance with me the Beautiful Trepak!

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# Tutti Con Frutti

A paraphrase of Brandenburg Concerto No. 5 by J. S. Bach

*Allegro*

Brent M. Holl

1

Soprano Xylophone *mf*

Soprano Glockenspiel *p*

Alto Xylophone  
Alto Metallophone *mp*

Triangle  
Temple Blocks  
Maracas

Bass Xylophone *mp*

Contra Bass Xylophone

3

SX

SG

AX  
AM

TR  
TB  
MCA

BX

CBX

*pp*

*mf*

Detailed description: This is a musical score for a percussion ensemble. The score is divided into two systems. The first system (measures 1-2) includes parts for Soprano Xylophone (mf), Soprano Glockenspiel (p), Alto Xylophone and Metallophone (mp), Triangle/Temple Blocks/Maracas, Bass Xylophone (mp), and Contra Bass Xylophone. The second system (measures 3-4) includes parts for SX, SG, AX/AM, TR/TB/MCA, BX, and CBX. Dynamics include pp and mf. The tempo is marked Allegro.



6

1

SX

SG

AX  
AM

TR  
TB  
MCA

BX

CBX

9

2

SX

SG

AX  
AM

TR  
TB  
MCA

BX

CBX

*mf*

*mp*

*mp*

*mf*

12 *Fine* (development)

SX  
SG  
AX  
AM  
TR  
TB  
MCA  
BX  
CBX

*mp* crescendo  
*pp*

15

SX  
SG  
AX  
AM  
TR  
TB  
MCA  
BX  
CBX

18

SX *mf*

SG *f*

AX  
AM *mp*

TR  
TB  
MCA

BX *mp*

CBX *mp*

21 1

2 (transition)

SX

SG *p*

AX  
AM *mp*

TR  
TB  
MCA

BX *p* *crescendo*

CBX

*D.C. al Fine*

24

The musical score consists of six staves. The SX staff (top) is in treble clef and contains a melodic line starting at measure 24 with a *mp* dynamic, followed by a *crescendo* and *rall.* section. The SG staff is in treble clef and provides harmonic support with chords. The AX and AM staves are in treble clef and play a melodic line with a *crescendo* and *rall. mf* section. The TR, TB, and MCA staves are in bass clef and play a melodic line with a *crescendo* and *rall. mf* section. The BX staff is in bass clef and provides harmonic support with chords. The CBX staff is in bass clef and provides harmonic support with chords. The score concludes with a *D.C. al Fine* instruction.