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# ENSEMBLE

**BRENT M. HOLL**



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## Introduction

"Doing what's best for students in the middle" states the school motto of S. G. Stewart Middle School. Ironically, doing is best for students in Grades 6, 7, and 8. Children in the middle are ready to DO things: play instruments, sing, dance, create, and learn. By using a variety of learning activities and musical styles that keeps them active and involved, students in the middle can amaze and astound audiences of parents and friends.

Using the Orff approach with an appropriate grouping of instruments is one of the best ways to teach music at this level. I am often asked, "What is an appropriate grouping of instruments for middle school?" Students of this size and age want to stand up while playing! Using tables or instruments with built-in legs is strongly recommended. Chromatic instruments will become increasingly necessary at this level as the students progress through scales and keys with more than one sharp or flat. All of the pieces in this volume except "The Spinning Song" can be played easily on diatonic Orff instruments.

The pieces in this book reflect the influence of Professor Jos Wuytack, composer and teacher of the Level 3 and Master Classes in Orff Schulwerk at the University of Memphis since 1970. After studying with Professor Wuytack for 17 summers, the teaching process, the use of instruments, the style of harmonization, and the love for music expressed in those classes have given sound and substance to these instrumental songs. In the most hallowed tradition of Orff Schulwerk, music is created by students, based on models shown by their teachers. As Carl Orff said, and as my students often remind me, "Let the children be their own composers." The pieces in this book were developed with middle school students who used their own creativity and enthusiasm for composition. I encourage you to study and analyze these models; then adapt them, expand them, and let them be seeds for your own new music!



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## Tick Tock Shock

What would an old-time clock shop with hundreds of wind-up antique clocks of various sizes and shapes sound like? "Tick Tock Shock" imitates the music of a clock shop in a small European village or perhaps in the rural mountains of the Eastern United States by using the "special" percussion instruments (ratchet, flexitone, brake drum, clarinet reed, wind-up dolls, implements and springs of all manners and shapes). On the accompanying CD, the clock sounds are realistic, encouraging the students to create movement or instrumental improvisations.

"Tick Tock Shock" follows a common classical form, the chaconne. The model in classical music is, of course, the "Pachelbel Canon." Over repeated melodic ostinatos, improvisations using many different instrument combinations and harmonic progressions can be played. Experiment with your students to find some of these combinations, and always encourage free creative movement along with an improvised solo or two.

One of my earliest experiences in Orff training was playing a chaccone much like this one. When this version was composed, a Level 1 recorder student improvised using a sopranino recorder and only two notes. He was the cuckoo and drove us all crazy. Of course, the "shock" at the end of the piece silenced him.

### The Arrangement

- Start with the Gong and play once.
- Add the Piccolo Blocks, Tambourine, and Cabasa and play once.
- Add the Bass Xylophones and Bass Metallophones and play twice.
- Add the Alto Xylophone and Alto Metallophone and play twice.
- Add the Soprano Xylophone and Soprano Metallophone and play twice.
- Add the Glockenspiel and play twice.
- A recorder or other melody instrument could improvise over the other instruments here. (There is no improvisation on the CD.)
- Instruments go out in reverse order with a chord that ends the piece with a SHOCK!

# Tick Tock Shock

Brent M. Holl

Musical score for the first system of 'Tick Tock Shock'. The score consists of nine staves, each with a specific instrument or voice part. The instruments are: Soprano Glockenspiel, Soprano Xylophone/Metallophone, Alto Xylophone/Metallophone, Tambourine, Piccolo Blocks, Cabasa, Gong, and Bass Xylophone/Metallophone. The music is written in 2/4 time and features a mix of eighth and quarter notes, with some rests and accents. A large, faint watermark reading 'Beatin' Path Publications' is visible across the score.

Musical score for the second system of 'Tick Tock Shock'. The score consists of eight staves, each with a specific instrument or voice part. The instruments are: SG, SX/SM, AX/AM, Tamb., Pic.Bkks., Cbsa., Gong, and BX/BM. The music continues from the first system, maintaining the same 2/4 time signature and rhythmic patterns. A large, faint watermark reading 'Beatin' Path Publications' is visible across the score.

## Round and Round

A classic model to teach form is the rondo. In many delightful sessions throughout my Orff training, we explored the rondo in every conceivable way, learning phrase length, question/answer form, and the use of “orchestration per contrastem.” (Contrasting, complementary timbres and rhythms in the different sections create a pleasing, ever-changing soundscape.)

Use this piece to introduce students to the Orff instruments and the complexity of timbre that can be achieved with them. The parts are challenging, but well within the capability of middle school students.

Encourage your students to create additional improvised couplets in question/answer form. Always think about adding an introduction, some interludes, or a coda, just to give your performance a little sparkle. The CD recording joyfully ends the piece with a brief, thematic coda.



# Round and Round

Rondo (ABACA)

Brent M. Holl

**A**

Soprano Xylophone  
Alto Xylophone  
Soprano Glockenspiel  
Guiro Temple Blocks  
Bass Xylophone

Detailed description: This section contains the first four measures of the piece. The Soprano Xylophone and Alto Xylophone play a rhythmic melody of eighth notes. The Soprano Glockenspiel plays a simple harmonic accompaniment of quarter notes. The Guiro Temple Blocks provide a steady eighth-note accompaniment. The Bass Xylophone plays a rhythmic pattern of eighth notes.

**B**

5

Soprano/Alto Glockenspiel  
Soprano Xylophone  
Alto Metallophone  
Triangle  
Hanging Cymbal  
Bass Metallophone

Detailed description: This section contains measures 5 through 8. The Soprano/Alto Glockenspiel plays a melodic line of quarter notes. The Soprano Xylophone plays a rhythmic pattern of quarter notes with rests. The Alto Metallophone plays a harmonic accompaniment of quarter notes. The Triangle plays a rhythmic pattern of eighth notes. The Hanging Cymbal and Bass Metallophone play a harmonic accompaniment of quarter notes.

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## Cantique Exotique

A typical orchestration technique using the metallophones and glockenspiels is to imitate the Oriental gamelan orchestra. This Indonesian-style gamelan piece was created in 1993 for Level I students in Roanoke with the help of my good friend and colleague, Bill Sykes. We pounded out ostinatos and melodies far into the evening on his living room piano using this unusual pentatonic scale. Note the placement of the half step in the scale which gives the piece its distinct Oriental flavor. Three melodic ostinatos provide the accompaniment for a mellow flute or recorder melody. Graceful Oriental-style movement could be added as an extension.

### The Arrangement

- Play the Bass Metallophone part twice along with the Gong, Wind Chimes, and Finger Cymbals.
- Add the Alto Metallophone and play twice.
- Add the Soprano Metallophone and play twice.
- Add the Soprano Recorder and play twice with an interlude between repeats.
- Subtract and add parts as you wish, ending with a fade out.
- For a realistic gamelan sound on the Metallophones, use hard plastic or wooden mallets.
- Look for some authentic wind chimes to add atmosphere.
- The CD arrangement uses a "detuned" metallophone and real chimes to imitate the sounds of the gamelan orchestra.



# Cantique Exotique

Brent M. Holl

Musical score for measures 1-3 of "Cantique Exotique". The score includes parts for Soprano Recorder, Soprano Metallophone, Alto Metallophone, Finger Cymbal, Wind Chimes, Gong, and Bass Metallophone. The key signature is one flat (B-flat) and the time signature is common time (C). A double bar line is present at the end of measure 3.

Musical score for measures 4-6 of "Cantique Exotique". The score includes parts for SR (Soprano Recorder), SM (Soprano Metallophone), AM (Alto Metallophone), FC (Finger Cymbal), WC (Wind Chimes), Gng. (Gong), and BM (Bass Metallophone). The key signature is one flat (B-flat) and the time signature is common time (C). A measure rest of 4 measures is indicated at the beginning of measure 4.

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## Soldier's Joy

The old time string bands of Southwest Virginia are famous for a spontaneous, energetic style. In this arrangement of an Appalachian fiddle tune, the bass xylophone imitates a washtub bass thump-thumping away. The washtub player has to have a good ear. The notes are played with one gloved hand pulling back on the broom handle wedged against the lip on the bottom of the tub while sliding up and down on a single piano wire anchored to the opposite side as the other hand plucks the wire in rhythm. The sight of a heavy-gloved washtub player flailing away is worth seeing at a folk festival. The alto xylophone imitates the mandolin or guitar player joyfully playing along in "boom-chunk" style. The guitar player can play a turn or two on the tune as well. The soprano xylophone and the glockenspiels carry the melody and imitate the fiddle or the banjo. Often the string bands have two fiddle players playing along in double fiddle style. Of course, the whole point of this arrangement is to inspire dancing! The spoons imitate the sound of dancing feet.

### The Arrangement

- This standard AB form repeats often enough for the dancers to finish.
- The CD recording plays the tune through four times. Create your own folk dance.
- Another highlight of the recording is the stylistic guitar of Bart Reardon heard playing rhythm in the A Section and the counter melody in the B Section.

# Soldier's Joy

Appalachian Fiddle Tune  
arr. Brent M. Holl

A

The musical score is arranged in five staves. The top staff is for Soprano Xylophone, the second for Soprano/Alto Glockenspiel, the third for Alto Xylophone, the fourth for Spoons, and the bottom for Bass Xylophone. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a repeat sign and a first ending. A large watermark for 'Beatin' Path Publications' is visible across the middle of the page.

6

SX

SG  
AG

AX

Spoons

BX

1. 2.

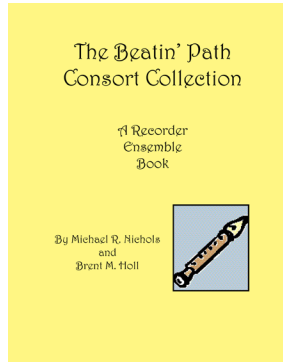
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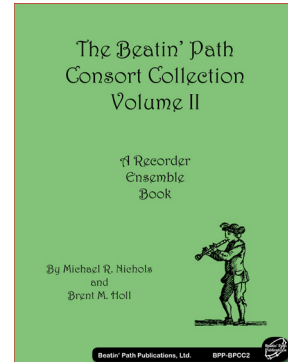
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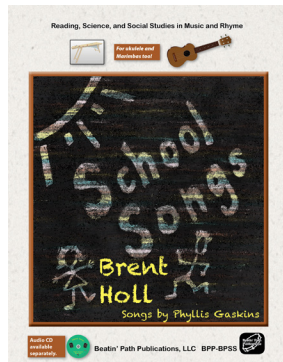
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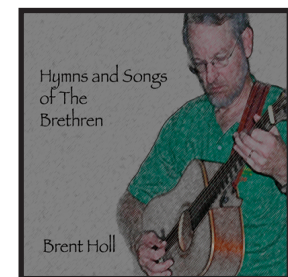
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