

# 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, 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.

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

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*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!

**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!

***Bibliography***

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SCORE

# CHITLINS CON CARNE

KENNY BURREL  
BRENT HOLL

TUNE

TRI TONE

BASS

The first system of the score consists of three staves. The top staff is labeled 'TUNE' and contains a treble clef, a 4/4 time signature, and a melodic line that begins in the fourth measure with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The middle staff is labeled 'TRI TONE' and contains a treble clef, a 4/4 time signature, and rests for all four measures. The bottom staff is labeled 'BASS' and contains a treble clef, a 4/4 time signature, and a bass line with eighth notes G2, A2, B2, and C3 in the first three measures, followed by a quarter rest in the fourth measure.

SX

AX

BX

The second system consists of three staves. The top staff is labeled 'SX' and contains a treble clef, a 4/4 time signature, and a melodic line with a repeat sign at the beginning. The middle staff is labeled 'AX' and contains a treble clef, a 4/4 time signature, and a chordal accompaniment with a '5' above the first measure. The bottom staff is labeled 'BX' and contains a treble clef, a 4/4 time signature, and a bass line with eighth notes G2, A2, B2, and C3 in the first three measures, followed by a quarter rest in the fourth measure.

SX

AX

BX

The third system consists of three staves. The top staff is labeled 'SX' and contains a treble clef, a 4/4 time signature, and a melodic line with a repeat sign at the beginning. The middle staff is labeled 'AX' and contains a treble clef, a 4/4 time signature, and a chordal accompaniment with a '9' above the first measure. The bottom staff is labeled 'BX' and contains a treble clef, a 4/4 time signature, and a bass line with eighth notes G2, A2, B2, and C3 in the first three measures, followed by a quarter rest in the fourth measure.

SX

AX

BX

The fourth system consists of three staves. The top staff is labeled 'SX' and contains a treble clef, a 4/4 time signature, and a melodic line with a repeat sign at the beginning. The middle staff is labeled 'AX' and contains a treble clef, a 4/4 time signature, and a chordal accompaniment with a '13' above the first measure. The bottom staff is labeled 'BX' and contains a treble clef, a 4/4 time signature, and a bass line with eighth notes G2, A2, B2, and C3 in the first three measures, followed by a quarter rest in the fourth measure.

# Tutti Con Frutti

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

*Allegro*

Brent M. Holl

The musical score is divided into two systems. The first system includes the following parts:

- Soprano Xylophone: Treble clef, C-clef, *mf*. Melodic line with eighth and sixteenth notes.
- Soprano Glockenspiel: Treble clef, C-clef, *p*. Sustained notes.
- Alto Xylophone / Alto Metallophone: Treble clef, C-clef, *mp*. Rhythmic pattern with eighth notes and rests.
- Triangle / Temple Blocks / Maracas: Treble clef, C-clef, *mp*. Rhythmic pattern with eighth notes and rests.
- Bass Xylophone: Bass clef, C-clef, *mp*. Rhythmic pattern with eighth notes and rests.
- Contra Bass Xylophone: Bass clef, C-clef, *mp*. Rhythmic pattern with eighth notes and rests.

The second system includes the following parts:

- SX: Treble clef, C-clef, *pp*. Melodic line with eighth and sixteenth notes.
- SG: Treble clef, C-clef, *mf*. Melodic line with eighth and sixteenth notes.
- AX / AM: Treble clef, C-clef, *mp*. Rhythmic pattern with eighth notes and rests.
- TR / TB / MCA: Treble clef, C-clef, *mp*. Rhythmic pattern with eighth notes and rests.
- BX: Bass clef, C-clef, *mp*. Rhythmic pattern with eighth notes and rests.
- CBX: Bass clef, C-clef, *mp*. Rhythmic pattern with eighth notes and rests.

Musical score for measures 6-8. The score is arranged in a grand staff with seven parts: SX (Soprano Saxophone), SG (Soprano Guitar), AX/AM (Alto Saxophone/Alto Clarinet), TR/TB/MCA (Trumpet/Trumpet Bone/Miniature Clarinet), BX (Baritone Saxophone), and CBX (Contrabass Saxophone). Measure 6 starts with a first ending bracket. Measure 7 continues the first ending. Measure 8 is the end of the first ending, marked with a double bar line and repeat dots. The SX part has a treble clef and a key signature of one flat. The SG, AX, and AM parts have treble clefs. The TR, TB, and MCA parts have a square clef. The BX and CBX parts have bass clefs.

Musical score for measures 9-11. The score is arranged in a grand staff with seven parts: SX (Soprano Saxophone), SG (Soprano Guitar), AX/AM (Alto Saxophone/Alto Clarinet), TR/TB/MCA (Trumpet/Trumpet Bone/Miniature Clarinet), BX (Baritone Saxophone), and CBX (Contrabass Saxophone). Measure 9 starts with a second ending bracket. Measure 10 continues the second ending. Measure 11 is the end of the second ending, marked with a double bar line and repeat dots. Dynamics are indicated: *mf* for SX and SG in measure 9, and *mp* for SX and SG in measure 10. The SX part has a treble clef and a key signature of one flat. The SG, AX, and AM parts have treble clefs. The TR, TB, and MCA parts have a square clef. The BX and CBX parts have bass clefs.



12 *Fine* (development)

SX  
SG  
AX  
AM  
TR  
TB  
MCA  
BX  
CBX

*mp* *crescendo*  
*pp*  
*pp*

15

SX  
SG  
AX  
AM  
TR  
TB  
MCA  
BX  
CBX

Musical score for measures 18-20. The score is arranged in a grand staff with seven parts: SX (Soprano Saxophone), SG (Soprano Guitar), AX/AM (Alto Saxophone/Alto Clarinet), TR/TB/MCA (Trumpet/Trumpet Bone/Clarinet in C), BX (Baritone Saxophone), and CBX (Contrabass Saxophone). The key signature has one flat (B-flat). The time signature is 4/4. Measure 18 starts with a dynamic of *mf* for SX and *f* for SG. The AX/AM part has a dynamic of *mp*. The TR/TB/MCA part has a dynamic of *mp*. The BX and CBX parts have a dynamic of *mp*. The music consists of eighth and quarter notes.

Musical score for measures 21-23. The score is arranged in a grand staff with seven parts: SX, SG, AX/AM, TR/TB/MCA, BX, and CBX. The key signature has one flat (B-flat). The time signature is 4/4. Measure 21 is the first ending of a phrase, marked with a double bar line and a repeat sign. Measure 22 is the second ending, marked with a double bar line and a repeat sign, and labeled "(transition)". Measure 23 continues the music. Dynamics include *p* for SG and CBX, and *mp* for AX/AM. The CBX part has a *crescendo* marking. The music consists of quarter and eighth notes.

24 D.C. al Fine

The musical score consists of nine staves, each representing a different instrument or voice part. The staves are labeled on the left as SX, SG, AX, AM, TR, TB, MCA, BX, and CBX. The notation includes treble and bass clefs, notes, rests, and dynamic markings. The SX staff starts with a treble clef and a key signature of one sharp (F#). The SG, AX, and BX staves also use treble clefs, while the AM, TR, TB, MCA, and CBX staves use bass clefs. The score is divided into three measures. The first measure shows the beginning of the piece with various rhythmic patterns. The second measure features a crescendo in the SX and AX parts, and a rallentando in the TR and BX parts. The third measure concludes with a D.C. al Fine instruction, marked with a fermata over the final notes of each staff. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte).