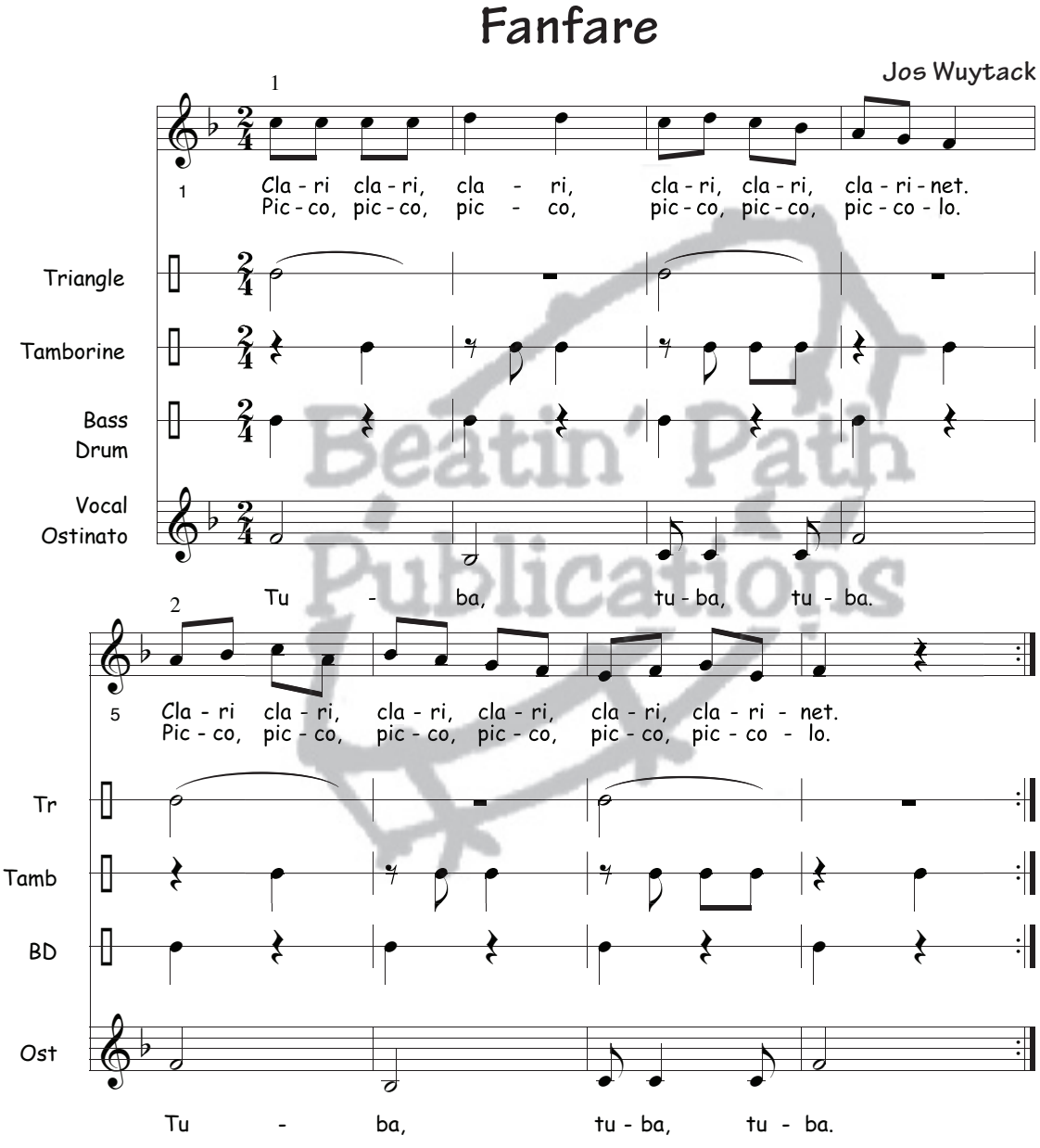
Listening to Learn

> *"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)*



(JW, Lamelou, p.2)

Beatin' Path Publications

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.

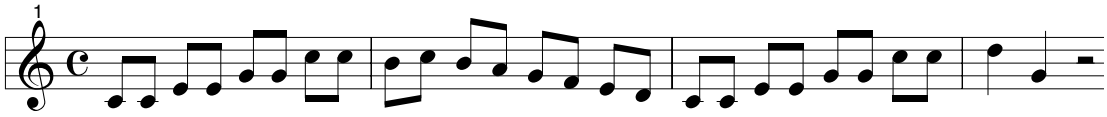
Brandenburg Concerto #5 (J. S.. Bach)

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:

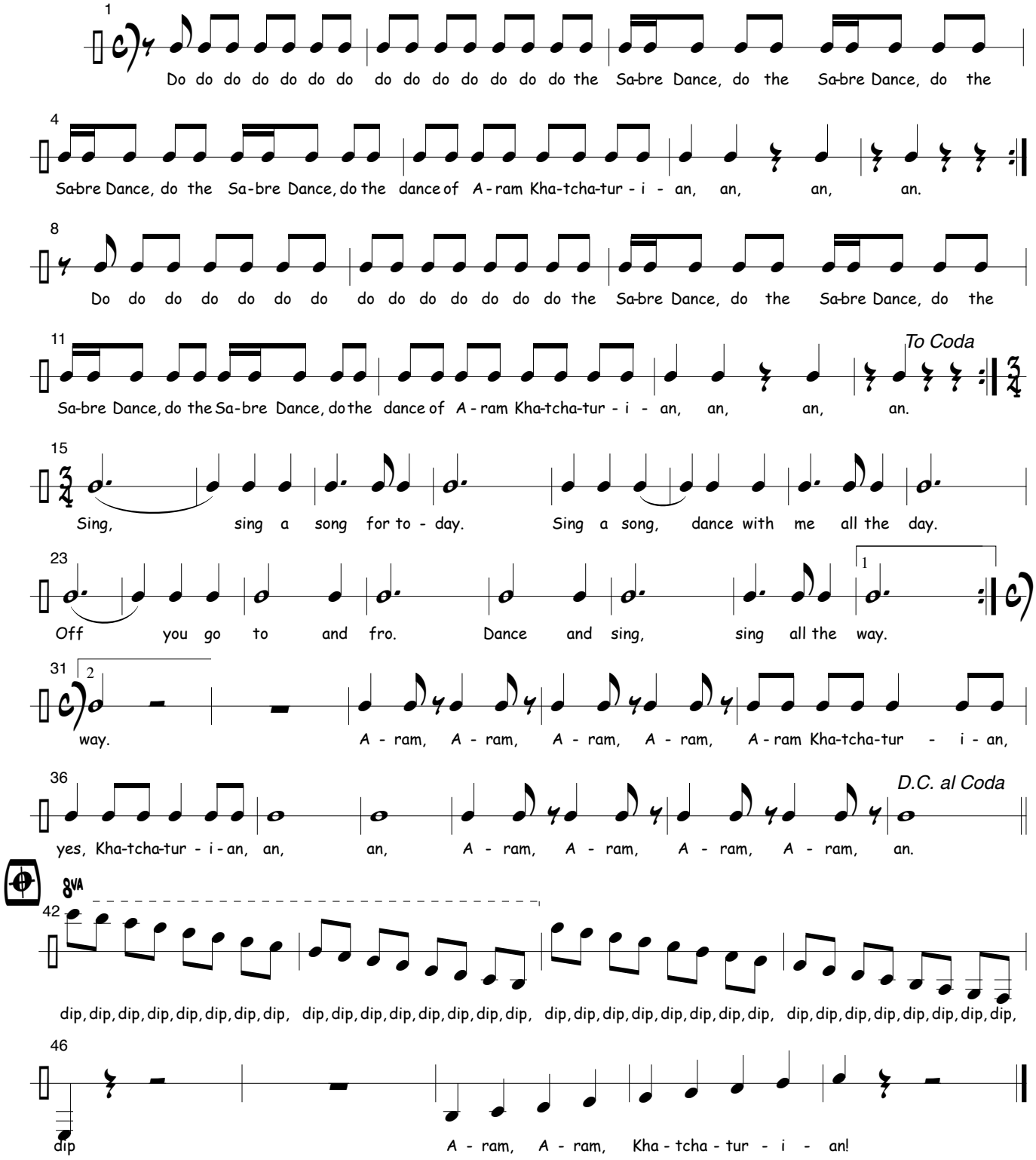


- Rehearse this pattern until well learned. Name it "TUTTI"
- Listen the first part of the piece, say "TUTTI" every time you hear the above pattern in whole or in part.
- Discuss tutti theme, cadenza, development, trio solo, imitation, etc.
- Extension: Play "Tutti Con Frutti" Full Score attached.

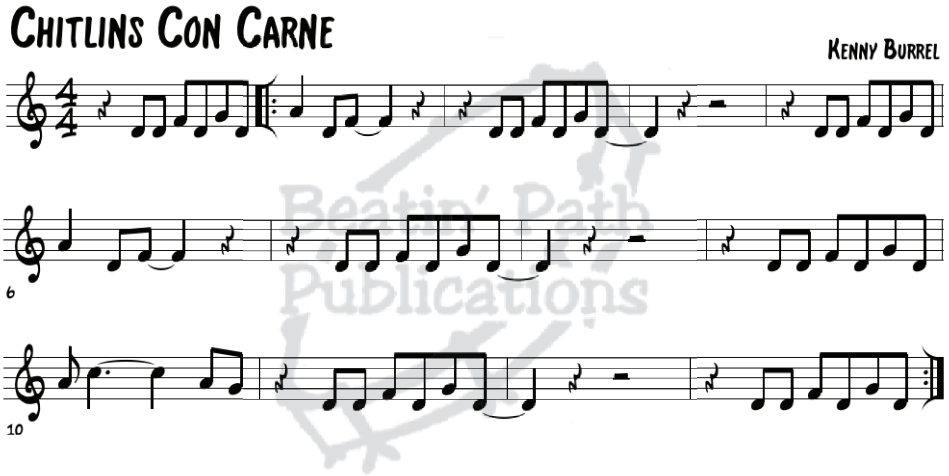
"Sabre Dance" - (from Favorite Classics of the Bolshoi Ballet: Sabre Dance by Aram Khatchaturian) Arr. Jos Wuytack

Aim

Active Music Listening introduced by Verbal expression



Chitlins Con Carne - (Kenny Burrell)



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 improvisions.

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, 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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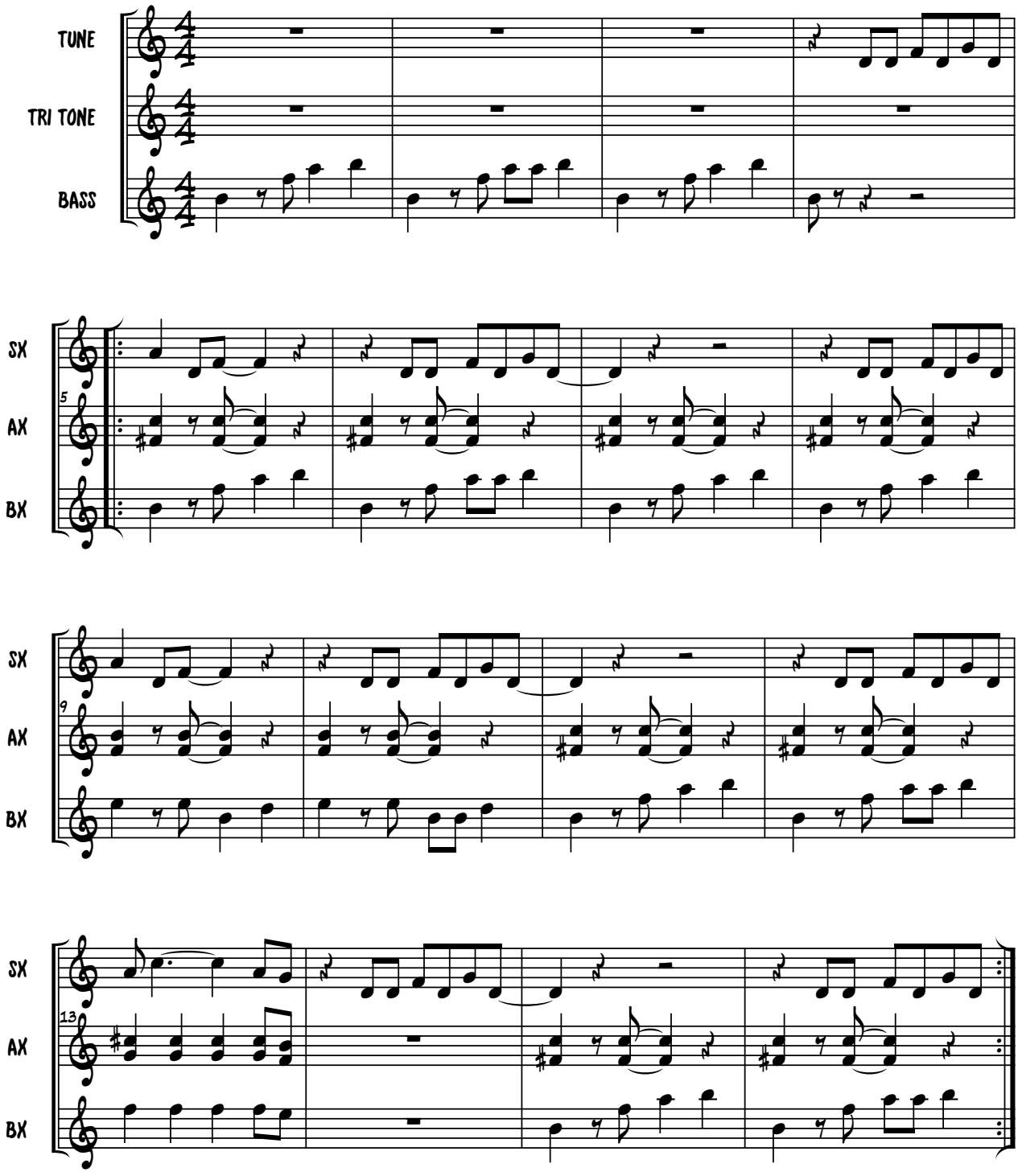
SCORE

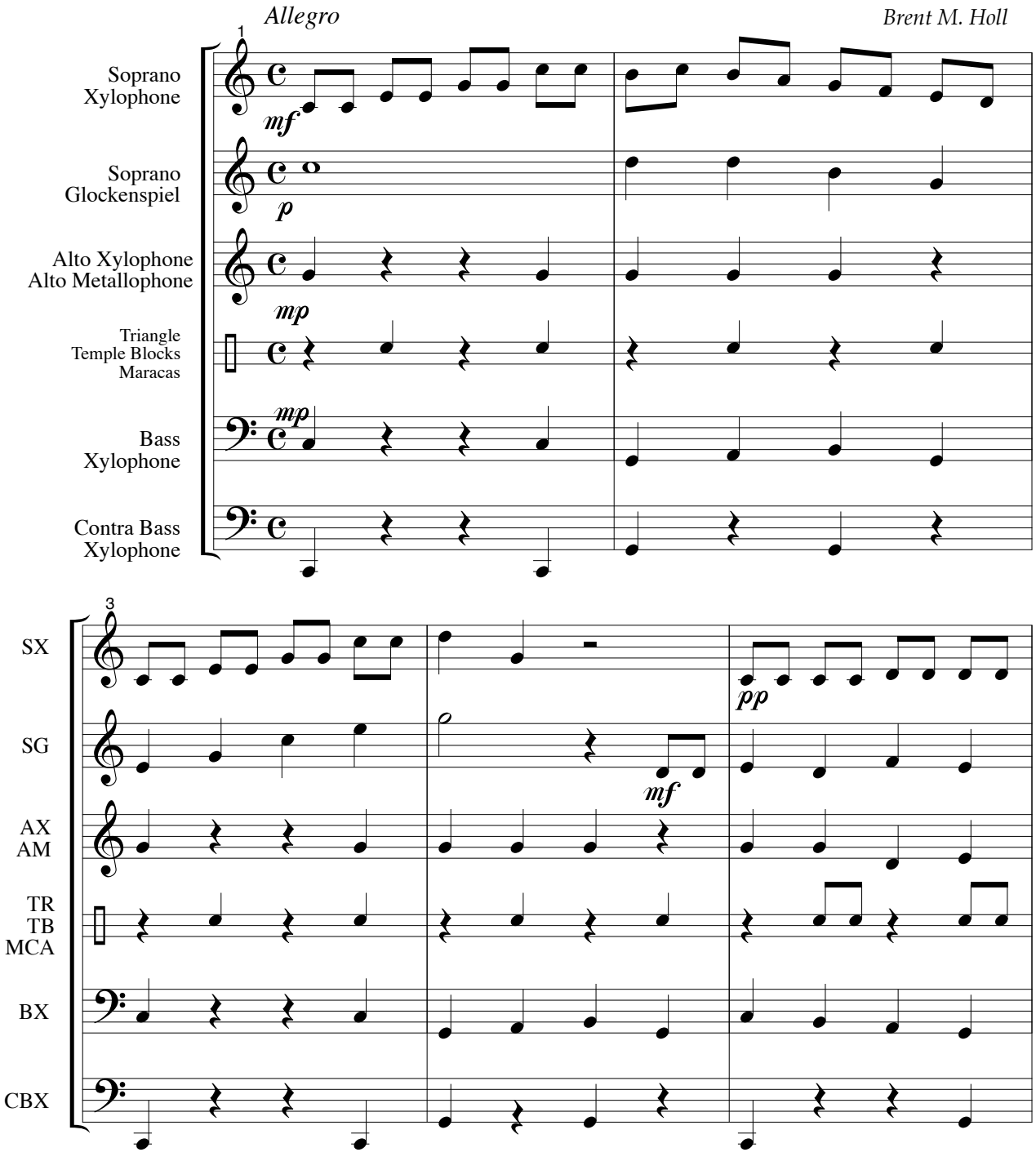
Chitlins Con Carne

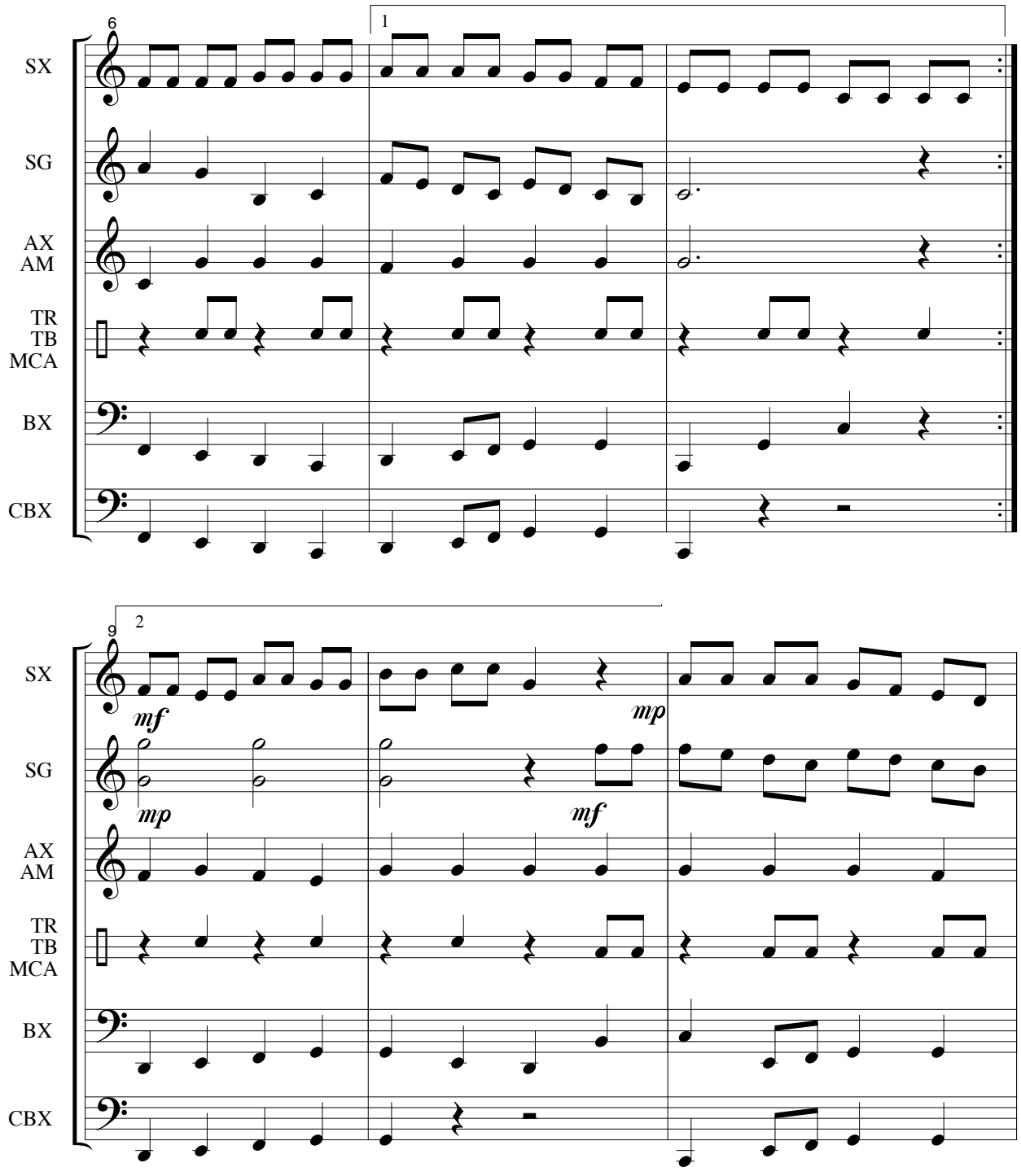
Kenny Burrel
Brent Holl



Tutti Con Frutti

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

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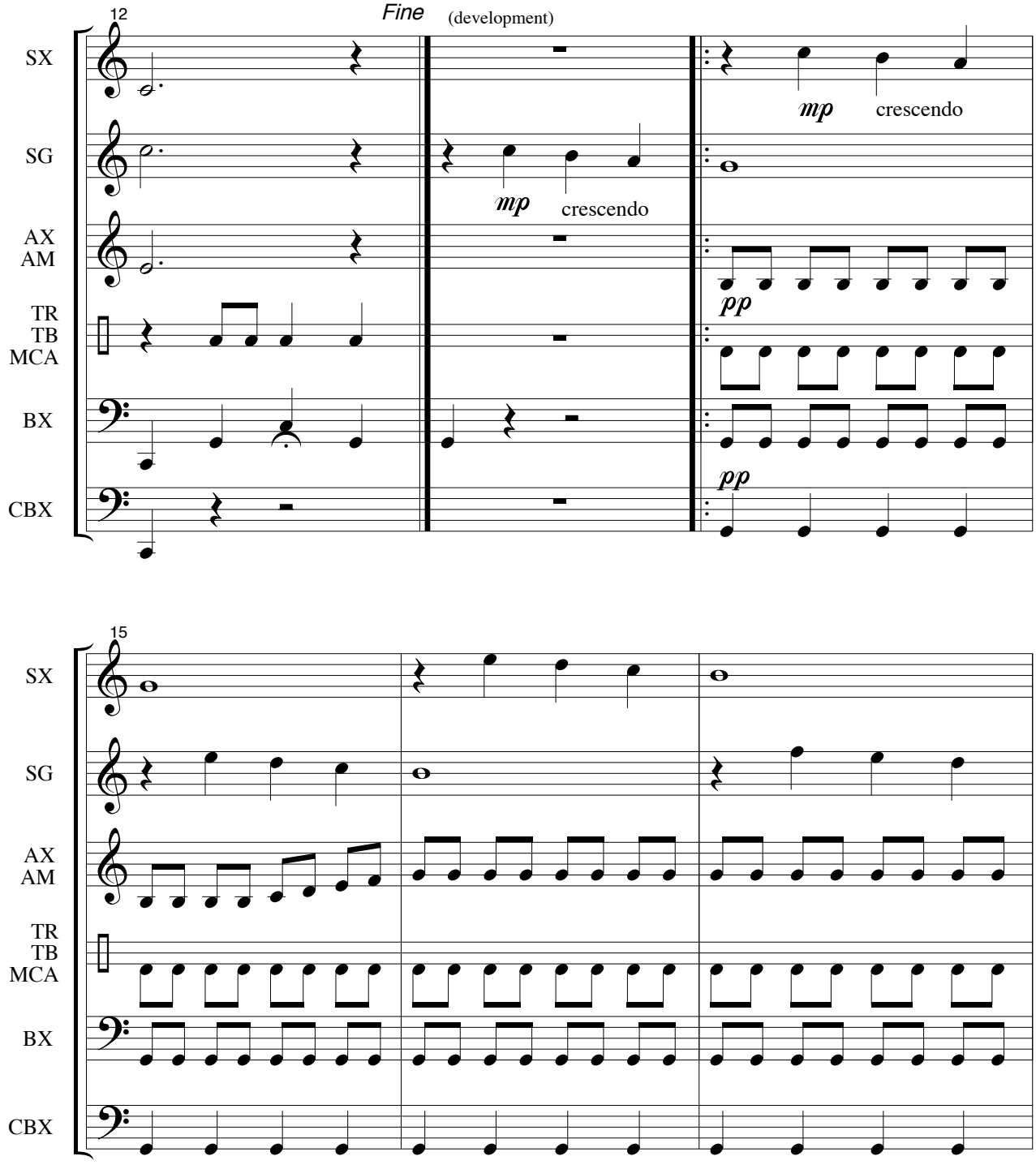
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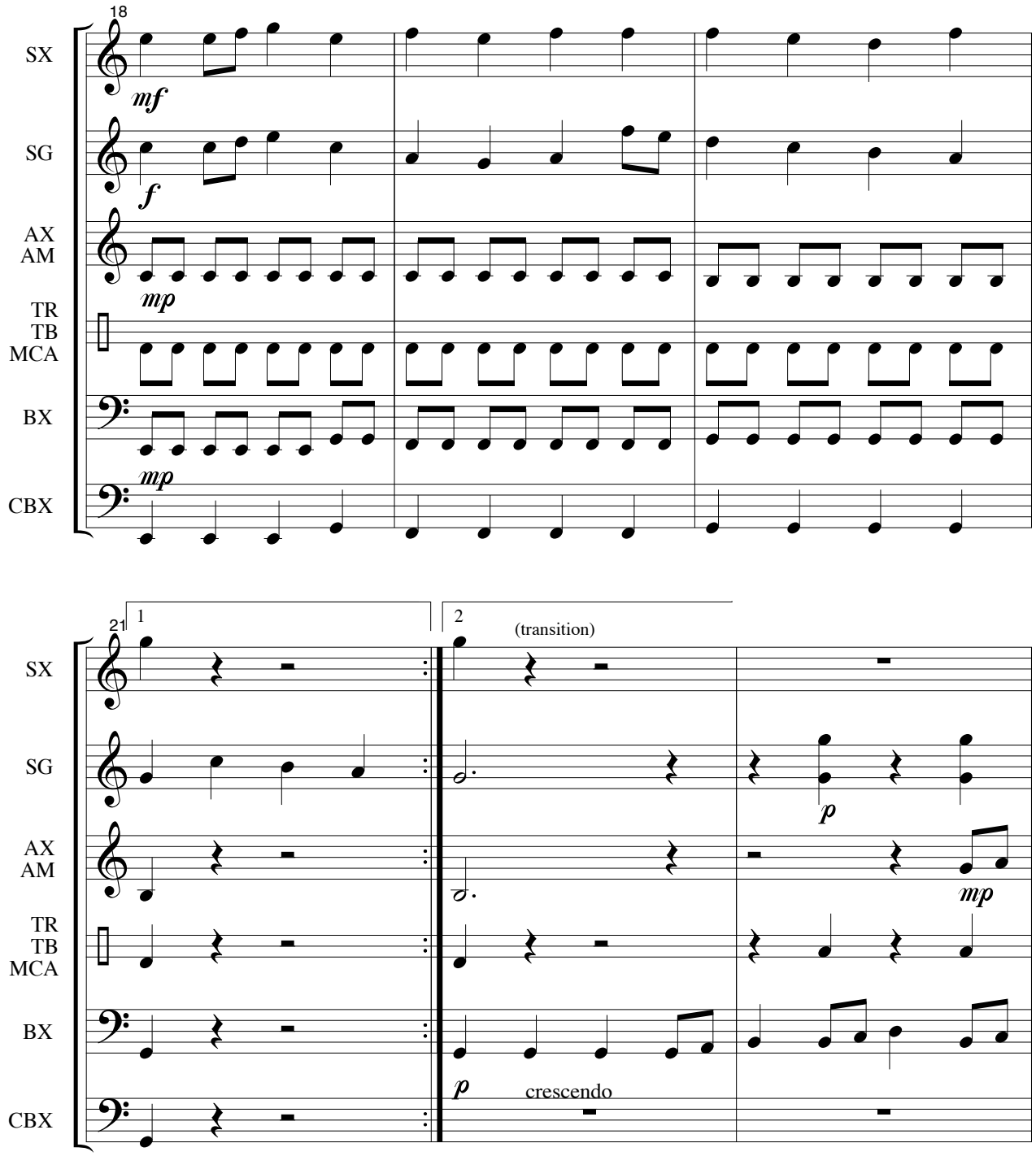
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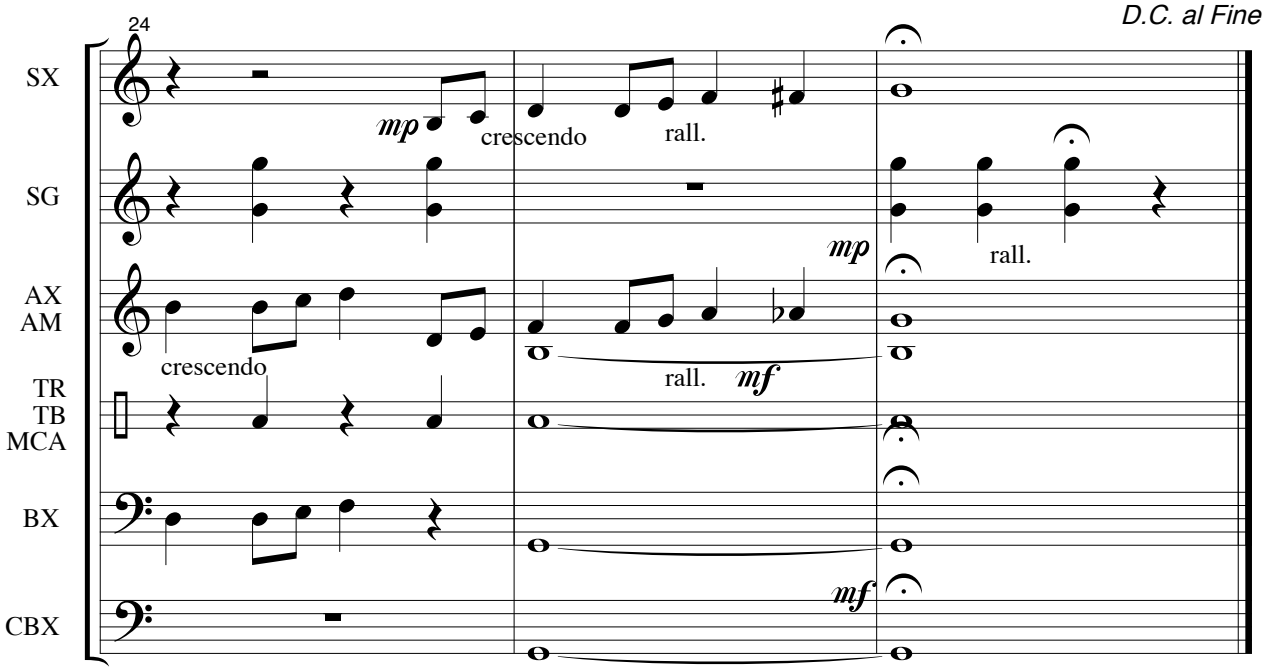
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