

A presentation for the Hawai'i Chapter
of the American Choral Directors Association

Saturday, September 2nd

LEARNING TO LISTEN

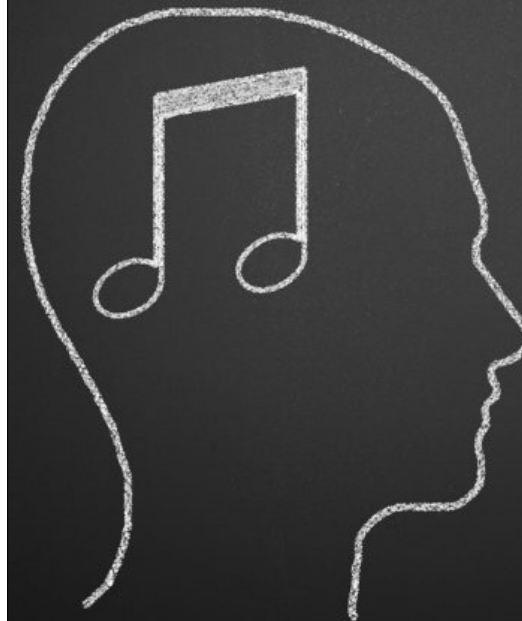
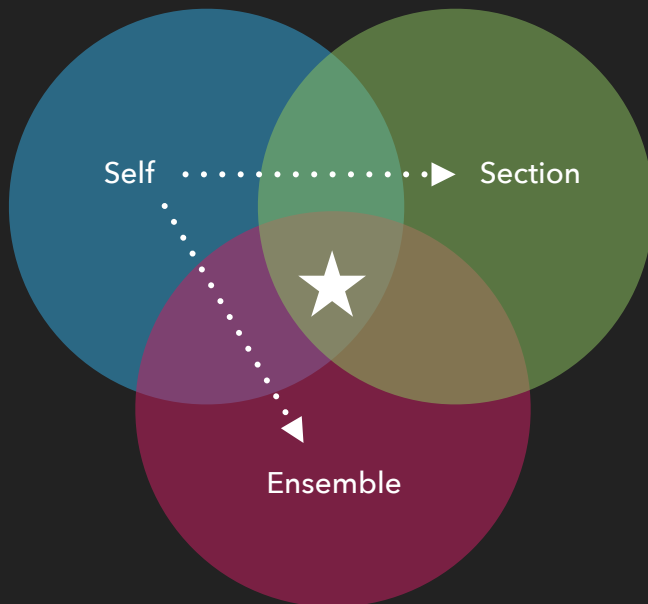
Empowering the Individual & the Choral Ensemble

Alyssa Cossey & Becky Marsh, presenters

phDma

[OUR PHILOSOPHY]

Alyssa & Becky



Voicing
Warm-Ups
Sight-Reading
Rehearsing
Assessment

VOICING

VOICING

Skills & Strategies

- ▶ What to listen for?
 - ▶ Tone & Timbre
 - ▶ Reeds & Flutes
 - ▶ Match to your "ideal" sound
- ▶ After you listen...
 - ▶ Spacing

VOICING

Skills & Strategies

- ▶ What to use?
 - ▶ Repertoire
 - ▶ Pro: "real" material
 - ▶ Pro: multiple types of pieces
 - ▶ Vocalise
 - ▶ Pro: easy, fast
 - ▶ Pro: comfortable, safe
 - ▶ One pitch
 - ▶ Pro: singers with limited ranges

VOICING

Skills & Strategies

Vocal Qualities + Musical Abilities

SDSDSDSD
vs.
SSDDSSDD

WARM-UPS

WARM-UPS

Skills & Strategies

- ▶ What experiences?
 - ▶ Octaves, Perfect Unison, Open 5ths
 - ▶ Clusters & Chords
 - ▶ Match vowels: feel the difference
 - ▶ Bring out/back off of individual notes
- ▶ Color
 - ▶ "That sounds like Stover's, let's go for Godiva."
 - ▶ Image words (icicle, fairy dust, etc.)

WARM-UPS

Skills & Strategies

- ▶ What experiences?
 - ▶ Expressive Elements
 - ▶ Dynamics
 - ▶ Phrasing
 - ▶ Articulation
 - ▶ Compare & Contrast
 - ▶ Alternate between the "right" & "wrong"
 - ▶ Dichotomous pairs

WARM-UPS

Skills & Strategies

Experiment!

Both learning and success
necessitate a few failures.

SIGHT-READING

SIGHT-READING

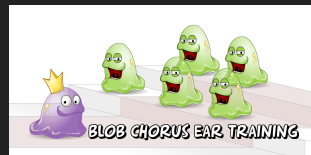
SKILLS & STRATEGIES

- ▶ Audiation
- ▶ Patterns
- ▶ Pre-Reading Activities
- ▶ Connection to Repertoire

SIGHT-READING

SKILLS & STRATEGIES

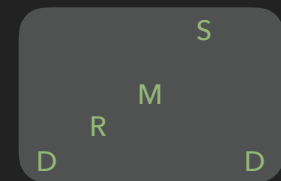
- ▶ What experiences?
 - ▶ Audiation Concepts
 - ▶ Higher - Lower
 - ▶ Longer - Shorter
 - ▶ Same - Different
 - ▶ Audiation Activities
 - ▶ Silent Solfege
 - ▶ Leave One Out
 - ▶ "Sound On, Sound Off"



SIGHT-READING

SKILLS & STRATEGIES

- ▶ What experiences?
 - ▶ Pre-Reading Activities
 - ▶ Warm-Ups
 - ▶ Tonal
 - ▶ Rhythmic
 - ▶ Melodic
 - ▶ Error Detection
 - ▶ Start Simple
 - ▶ Rhythmic. Tonal. (Then both!)



SIGHT-READING

SKILLS & STRATEGIES

▶ What experiences?

▶ Pre-Reading Activities

- ▶ Warm-Ups
- ▶ Tonal
- ▶ Rhythmic
- ▶ Melodic

▶ Error Detection

- ▶ Start Simple
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SIGHT-READING

SKILLS & STRATEGIES

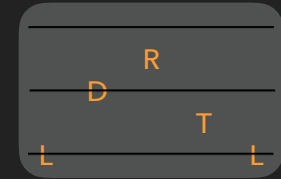
▶ What experiences?

▶ Pre-Reading Activities

- ▶ Warm-Ups
- ▶ Tonal
- ▶ Rhythmic
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▶ Error Detection

- ▶ Start Simple
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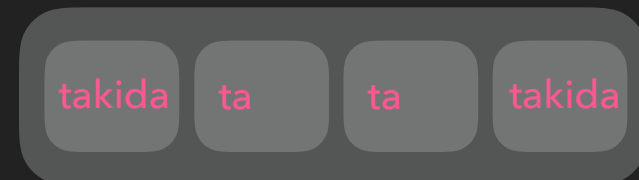
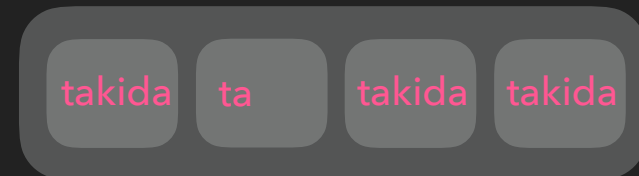
SIGHT-READING

SKILLS & STRATEGIES

(Listen!)

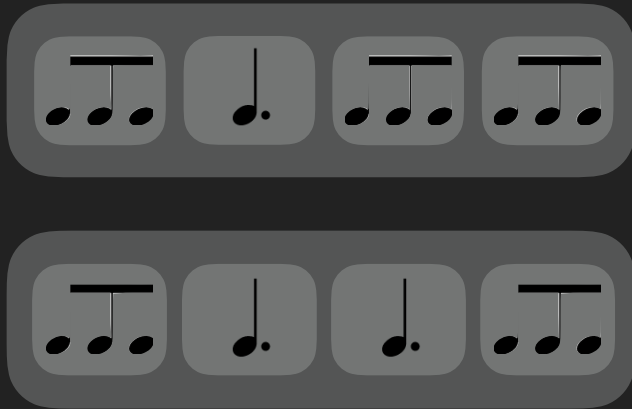
SIGHT-READING

SKILLS & STRATEGIES



SIGHT-READING

SKILLS & STRATEGIES



REHEARSING

Introduce a song by rote...

but with connection to the tools
and skills they've been developing.

Freedom Is Coming

For 3-Part Treble, a cappella

Arranged by
HENRY LECK

Collected by
ANDERS NYBERG

(♩ = ca. 148)

Part I
Part II
Part III

Oh free - dom, oh free - dom,
Free - dom is com - ing,
Oh free - dom,
free - dom is com - ing, free - dom is com - ing, oh yes, I

To Coda (m. 33)

free - dom, oh free - dom, oh
know, Free - dom is com - ing, free - dom is
free - dom, Oh
com - ing, free - dom is com - ing, oh yes, I

The image shows a musical score for the song 'Freedom Is Coming' arranged for three-part treble a cappella. It features three staves labeled Part I, Part II, and Part III. The score includes lyrics and musical notation with various dynamics like 'mf' and 'mp'. A 'To Coda' section is marked with a circled 'C' and a measure number of 33. The lyrics are: 'Oh free - dom, oh free - dom, Free - dom is com - ing, Oh free - dom, free - dom is com - ing, free - dom is com - ing, oh yes, I know, Free - dom is com - ing, free - dom is com - ing, Oh free - dom, com - ing, free - dom is com - ing, oh yes, I'.

(♩ = ca. 148)

Part I
Part II
Part III

mf Oh free - dom, *mf* oh free - dom,
Free - dom is com - ing,
free-dom is com - ing, free-dom is com - ing, oh yes, I

9 To Coda (♩) (m. 33)
free - dom, *mp* oh free - dom, oh
know. Free - dom is com - ing, free - dom is
free - dom. Oh
com - ing, free - dom is com - ing, oh yes, I

When planning...

consider the opportunities a piece may offer to reinforce various types of listening.

Catalog No. 2487 5
To the Townspeople of Amherst, Massachusetts, 1750-1939
Choose Something Like a Star*
for four-part chorus of mixed voices with piano or band or orchestra
Robert Frost Randall Thompson

Larghetto (♩ = 60) *pp*
SOPRANO
ALTO
TENOR
BASS
PIANO

5 Star, *pp* O Star,
(the fair-est one in sight), We grant your
(the fair-est one in sight), We grant your
(the fair-est one in sight), We grant your
(the fair-est one in sight), We grant your

pp *m.f.*

*Text from Steeple Bush by Robert Frost. Copyright 1947 by Henry Holt and Company, Inc. and used with their permission.
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pp *m.f.*

REHEARSING

SKILLS & STRATEGIES

- ▶ Cues & Clues
 - ▶ From other parts or the accompaniment
- ▶ Students, when not asked to sing...
 - ▶ Listen *for* something in other voice parts
 - ▶ Audiate their own part
 - ▶ Provide a tonal/rhythmic tool for those who are singing
- ▶ Multiple Aural Perspectives
 - ▶ Student(s) in front of ensemble
 - ▶ Creative standing/seating arrangements

ASSESSMENT

ASSESSMENT

CONSIDERATIONS

- ▶ Group vs. Individual
- ▶ Formal vs. Informal
- ▶ Value of Recording & Listening

Assessment is not the last step;
it is a **continual process.**

ASSESSMENT

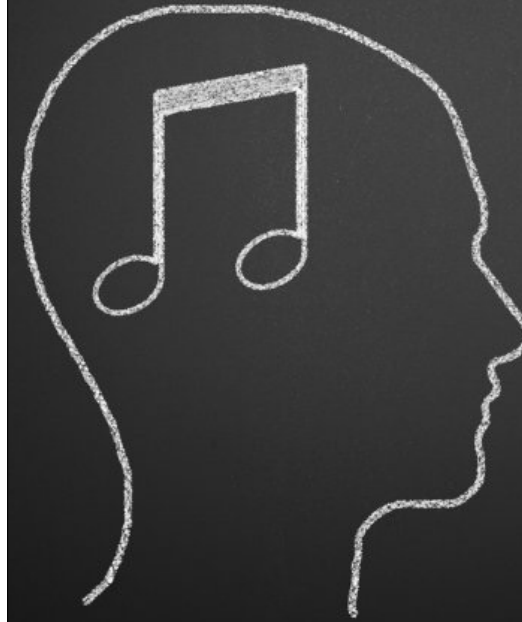
SKILLS & STRATEGIES

- ▶ Recording
 - ▶ Individuals *in context of ensemble*
 - ▶ Ensembles
 - ▶ Pre, In-Process, & Post
- ▶ Recordings of Other Ensembles
 - ▶ Same piece, multiple recordings
 - ▶ Ideal (or not so ideal) sound

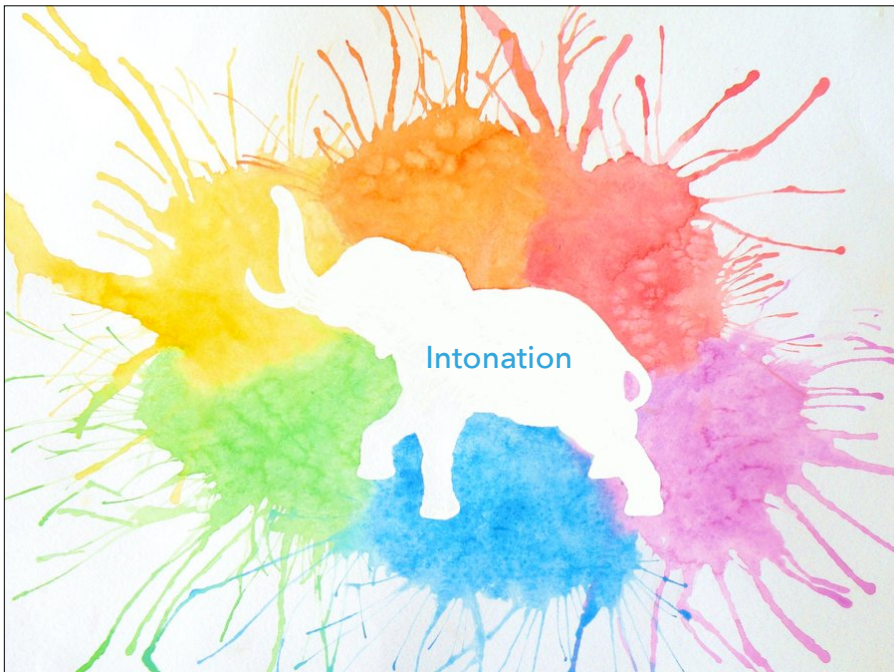
ASSESSMENT

SKILLS & STRATEGIES

- ▶ What They Hear → Words or Prose
 - ▶ Informal
 - ▶ On your hands, 1 - 5...
 - ▶ Give me a word...
 - ▶ Formal
 - ▶ Adjudication/Festival/Contest
 - ▶ Class-, student-, teacher-created



Voicing
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Assessment



THANK YOU!

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You can find these slides as well as
other supplementary materials
on our websites.

We'd love to chat!