

A presentation for the ICC Teacher Symposium  
Wednesday, June 5th, 9:30 am

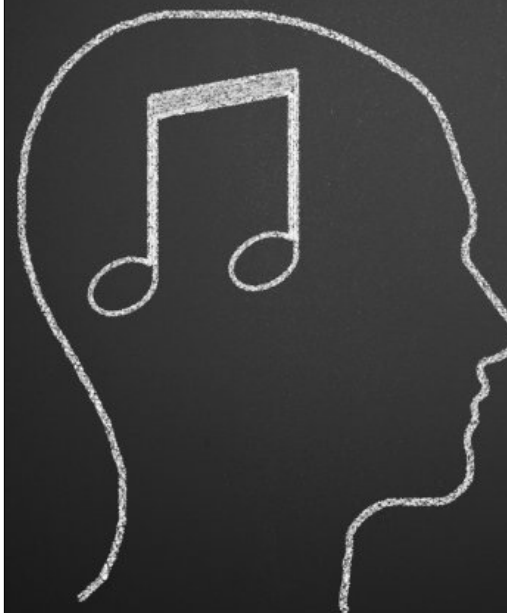
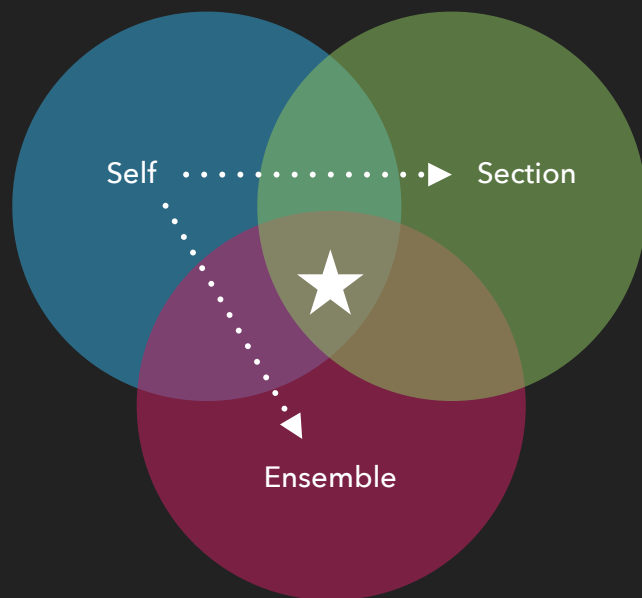
# LEARNING TO LISTEN

Empowering the Individual & the Choral Ensemble

Becky Marsh, presenter

[MY PHILOSOPHY]

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

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### 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

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### Skills & Strategies

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

## WARM-UPS

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### 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

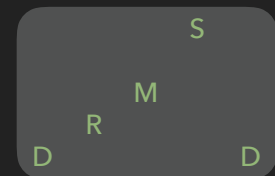
- ▶ What experiences?
  - ▶ Audiation Concepts
    - ▶ Higher - Lower
    - ▶ Longer - Shorter
    - ▶ Same - Different
  - ▶ Audiation Activities
    - ▶ Silent Solfege
    - ▶ Leave One Out
    - ▶ "Sound On, Sound Off"



## 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
  - ▶ Rhythmic. Tonal. (Then both!)



## SIGHT-READING

### SKILLS & STRATEGIES

#### ▶ What experiences?

##### ▶ Pre-Reading Activities

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

##### ▶ Error Detection

- ▶ Start Simple
  - ▶ Rhythmic. Tonal. (Then both!)



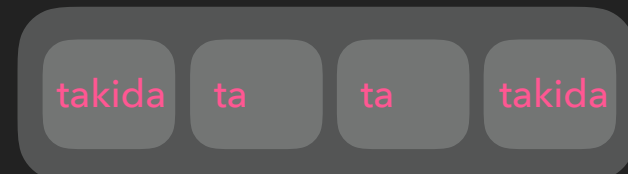
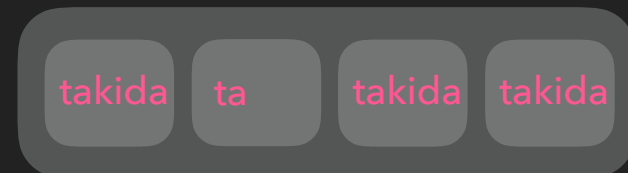
## SIGHT-READING

### SKILLS & STRATEGIES

(Listen!)

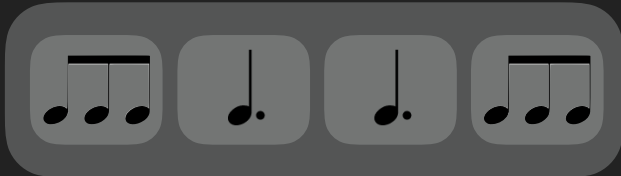
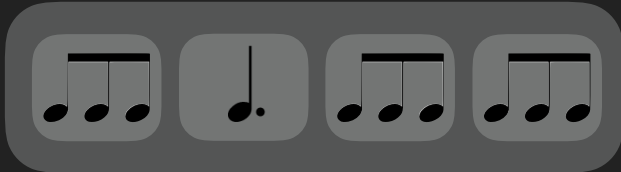
## SIGHT-READING

### 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

Arranged by  
HENRY LECK

For 3-Part Treble, a cappella

Collected by  
ANDERS NYBERG

(♩ = ca. 148)

Part I *mf* *8*  
Oh free - dom, oh free - dom,

Part II *mf*  
Part III *mf*  
Free - dom is com - ing,

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

13 *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100* *101* *102* *103* *104* *105* *106* *107* *108* *109* *110* *111* *112* *113* *114* *115* *116* *117* *118* *119* *120* *121* *122* *123* *124* *125* *126* *127* *128* *129* *130* *131* *132* *133* *134* *135* *136* *137* *138* *139* *140* *141* *142* *143* *144* *145* *146* *147* *148* *149* *150* *151* *152* *153* *154* *155* *156* *157* *158* *159* *160* *161* *162* *163* *164* *165* *166* *167* *168* *169* *170* *171* *172* *173* *174* *175* *176* *177* *178* *179* *180* *181* *182* *183* *184* *185* *186* *187* *188* *189* *190* *191* *192* *193* *194* *195* *196* *197* *198* *199* *200* *201* *202* *203* *204* *205* *206* *207* *208* *209* *210* *211* *212* *213* *214* *215* *216* *217* *218* *219* *220* *221* *222* *223* *224* *225* *226* *227* *228* *229* *230* *231* *232* *233* *234* *235* *236* *237* *238* *239* *240* *241* *242* *243* *244* *245* *246* *247* *248* *249* *250* *251* *252* *253* *254* *255* *256* *257* *258* *259* *260* *261* *262* *263* *264* *265* *266* *267* *268* *269* *270* *271* *272* *273* *274* *275* *276* *277* *278* *279* *280* *281* *282* *283* *284* *285* *286* *287* *288* *289* *290* *291* *292* *293* *294* *295* *296* *297* *298* *299* *300* *301* *302* *303* *304* *305* *306* *307* *308* *309* *310* *311* *312* *313* *314* *315* *316* *317* *318* *319* *320* *321* *322* *323* *324* *325* *326* *327* *328* *329* *330* *331* *332* *333* *334* *335* *336* *337* *338* *339* *340* *341* *342* *343* *344* *345* *346* *347* *348* *349* *350* *351* *352* *353* *354* *355* *356* *357* *358* *359* 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*692* *693* *694* *695* *696* *697* *698* *699* *700* *701* *702* *703* *704* *705* *706* *707* *708* *709* *710* *711* *712* *713* *714* *715* *716* *717* *718* *719* *720* *721* *722* *723* *724* *725* *726* *727* *728* *729* *730* *731* *732* *733* *734* *735* *736* *737* *738* *739* *740* *741* *742* *743* *744* *745* *746* *747* *748* *749* *750* *751* *752* *753* *754* *755* *756* *757* *758* *759* *760* *761* *762* *763* *764* *765* *766* *767* *768* *769* *770* *771* *772* *773* *774* *775* *776* *777* *778* *779* *780* *781* *782* *783* *784* *785* *786* *787* *788* *789* *790* *791* *792* *793* *794* *795* *796* *797* *798* *799* *800* *801* *802* *803* *804* *805* *806* *807* *808* *809* *810* *811* *812* *813* *814* *815* *816* *817* *818* *819* *820* *821* *822* *823* *824* *825* *826* *827* *828* *829* *830* *831* *832* *833* *834* *835* *836* *837* *838* *839* *840* *841* *842* *843* *844* *845* *846* *847* *848* *849* *850* *851* *852* *853* *854* *855* *856* *857* *858* *859* *860* *861* *862* *863* *864* *865* *866* *867* *868* *869* *870* *871* *872* *873* *874* *875* *876* *877* *878* *879* *880* *881* *882* *883* *884* *885* *886* *887* *888* *889* *890* *891* *892* *893* *894* *895* *896* *897* *898* *899* *900* *901* *902* *903* *904* *905* *906* *907* *908* *909* *910* *911* *912* *913* *914* *915* *916* *917* *918* *919* *920* *921* *922* *923* *924* *925* *926* *927* *928* *929* *930* *931* *932* *933* *934* *935* *936* *937* *938* *939* *940* *941* *942* *943* *944* *945* *946* *947* *948* *949* *950* *951* *952* *953* *954* *955* *956* *957* *958* *959* *960* *961* *962* *963* *964* *965* *966* *967* *968* *969* *970* *971* *972* *973* *974* *975* *976* *977* *978* *979* *980* *981* *982* *983* *984* *985* *986* *987* *988* *989* *990* *991* *992* *993* *994* *995* *996* *997* *998* *999* *1000*

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

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White Music Corporation, 170 N.E. 35th St., Ft. Lauderdale, FL 33334

(♩ = ca. 148)

Part I *mf*  $\text{♩}$   
Oh free - dom, oh free - dom,

Part II *mf*  
Free - dom is com - ing,

*mp*  
oh free - dom. Oh

4 free - dom is com - ing, free - dom is com - ing, oh yes, I

9 **To Coda** (m. 33)  
free - dom, oh free - dom, oh

9 know. Free - dom is com - ing, free - dom is

13 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, 1799-1809

Choose Something Like a Star\*

for four-part chorus of mixed voices with piano or band or orchestra

Robert Frost Randall Thompson

Larghetto (♩ = 66) *pp*

SOPRANO

ALTO

TENOR

BASS

PIANO

5 Star, 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

\*Text from Steeple Bunch by Robert Frost. Copyright 1947, by Henry Holt and Company, Inc. and used with their permission.  
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Larghetto (♩ = 66) *pp*

SOPRANO

ALTO

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Larghetto (♩ = 66) *pp*

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## 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

Warm-Ups

Sight-Reading

Rehearsing

Assessment



## THANK YOU!

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You can find these slides as well as  
other supplementary materials  
on my website.

I'd love to chat!