

A presentation for the 2021 IMEA Professional Development Conference

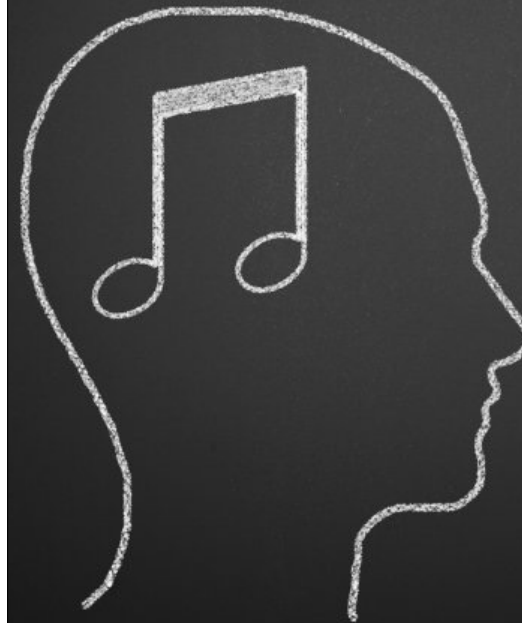
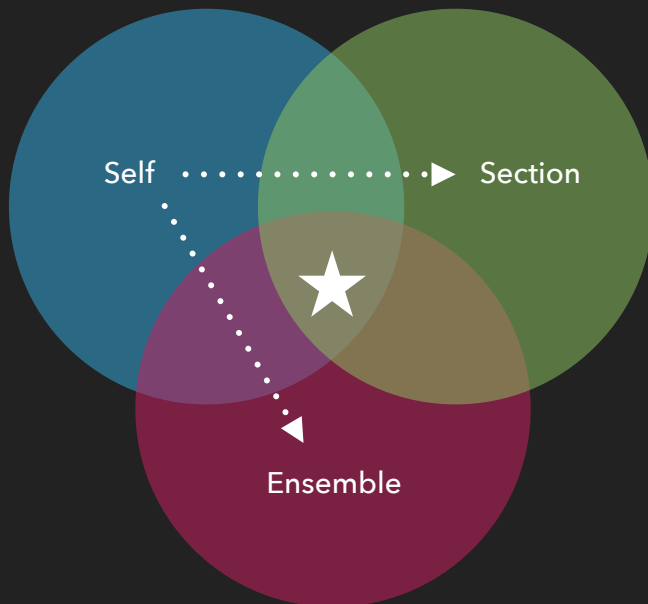
# LEARNING TO LISTEN

Empowering the Individual & the Choral Ensemble

Becky Marsh, presenter  
Content by Becky Marsh & Alyssa Cossey

[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

### 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.)
    - ▶ Help students connect to and remember those sensations

## 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

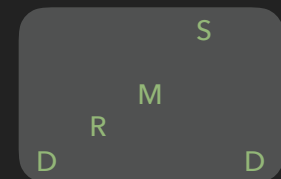
- ▶ What experiences?
  - ▶ Audiation Concepts
    - ▶ Higher - Lower
    - ▶ Longer - Shorter
    - ▶ Same - Different
  - ▶ Audiation Activities
    - ▶ Silent Solfege
    - ▶ Leave One Out
    - ▶ "Sound On, Sound Off"



## 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

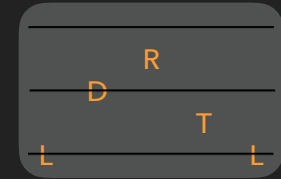
#### ▶ What experiences?

##### ▶ Pre-Reading Activities

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

##### ▶ Error Detection

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



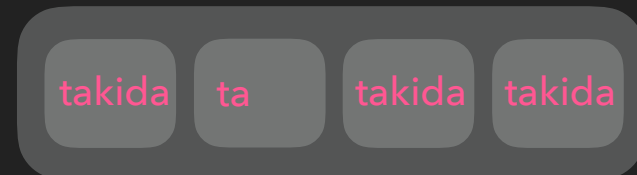
## SIGHT-READING

### SKILLS & STRATEGIES

(Listen!)

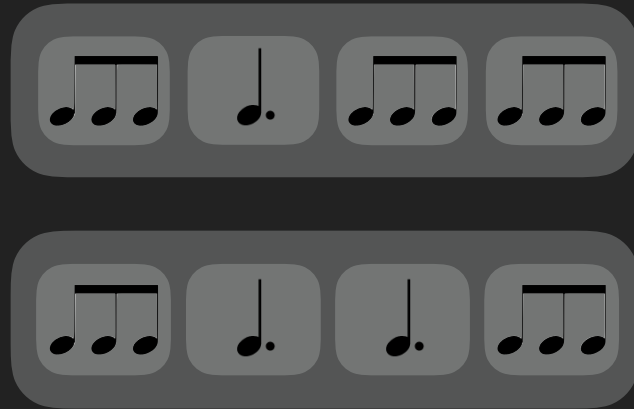
## SIGHT-READING

### 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

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, Oh  
free - dom is com - ing, free - dom is com - ing, oh yes, I  
To Coda (m. 33)  
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 musical score is written for three parts (Part I, Part II, Part III) in treble clef with a key signature of one sharp (F#). It features lyrics and dynamic markings such as *mf*, *mp*, and *mp*. The score includes a tempo marking '(♩ = ca. 148)' and a section labeled 'To Coda (m. 33)'. The lyrics are: 'Oh free - dom, oh free - dom, Free - dom is com - ing, Oh free - dom, Oh 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, Oh free - dom is com - ing, free - dom is com - ing, oh yes, I'.

(♩ = ca. 148)

Part I  
 Oh free - dom, oh free - dom,

Part II  
 Free - dom is com - ing,

Part III

Oh free - dom. Oh

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

9 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

When planning...

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

## 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

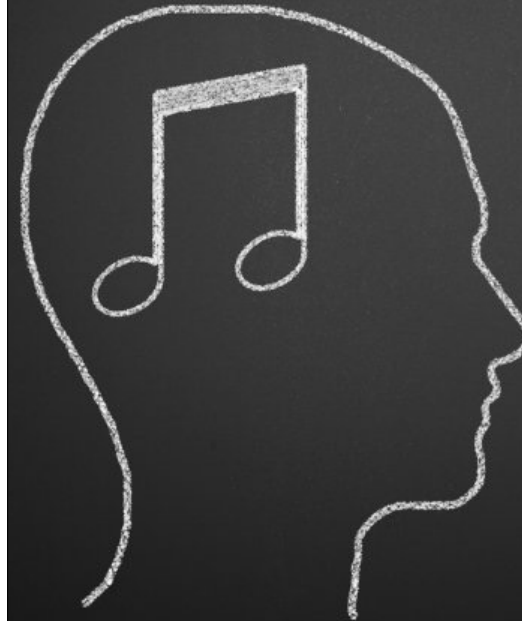
### SKILLS & STRATEGIES

- ▶ 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

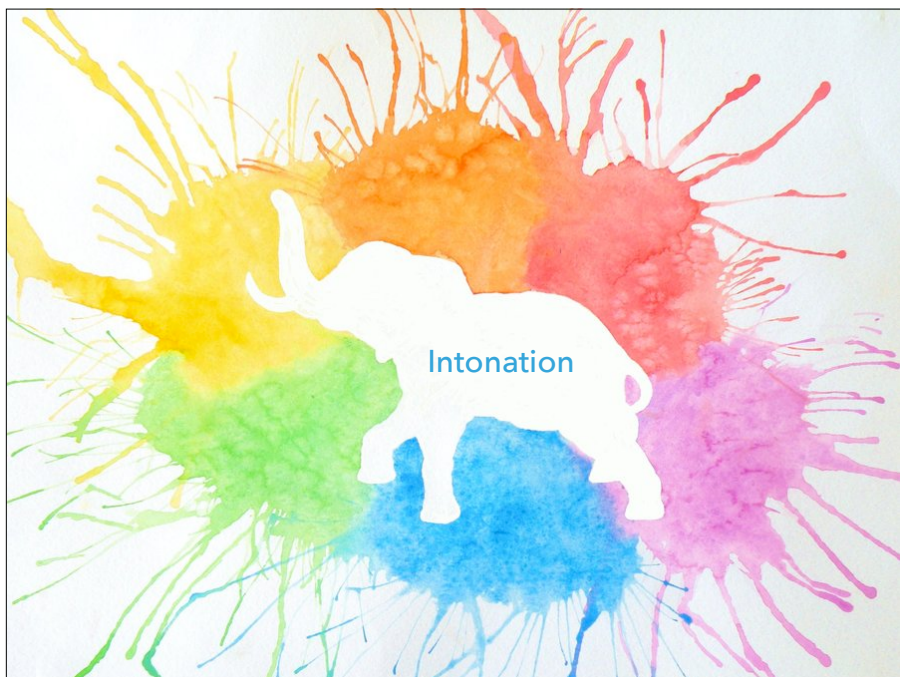
## ASSESSMENT

### 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



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THANK YOU!

Becky Marsh

Assistant Professor of Music Education  
Butler University

bmarsh1@butler.edu  
[www.beckymarshmusic.com](http://www.beckymarshmusic.com)



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

I'd love to chat!