

Arizona ACDA Summer Conference

Monday, July 17, 2017

Getting Out of the Rut...

Ideas for Introducing a New Song to Young Singers



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Ideas for Introducing a New Song to Young Singers

GOAL:

Introduce new music using a variety of teaching methods and styles.

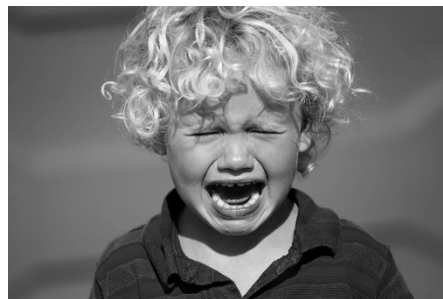
- Dalcroze Eurhythmics/Movement Activities
- Warm-up Process
- Body Solfege/Solfege/Curwen Hand Signs
- Building Blocks for Musical Skill Development
- Rote
- Listening Skills
- Musical Games

All the things we achieve
are things we have first
of all imagined.

David Malous, b. 1934

Australian Writer

To avoid this...



Have a Plan!

- Creativity
- Variety – Learning Styles
 - Visual, Aural, Kinesthetic
- Substance
- “**Work SMARTER not HARDER**”
 - **Multi-task...warm-ups, sight-singing, etc...**

EVERYTHING IS CONNECTED

Rehearsal Strategies

- Engage as many senses as possible
 - While singing we hear, see, feel
 - Provide instruction through the following learning anchors:
 - Aural
 - Visual
 - Kinesthetic (physical sensation and bodily movement).
- MaC’S PLaN:
 - Movement, Creating, Singing, Playing (Instruments), Listening, and Notation

“Building a Children’s Choir”
 Diane McMurrin
 Reformed Worship
 December 1986

Movement Activities

Dalcroze Eurhythmic Activities

- Activity 1: Internalizing the Beat
 - Listen to recording of choice
 - Pat beat on knees
 - Transfer beat from knees to feet, and walk in place to the beat
 - When students are successful, move around the room.
 - Call out a number for students to “Internalize” without moving or making any movement with their body.
 - Change duration of beats for students to hold.

Creativity

- Creativity requires **TIME**
- Creativity in a group setting requires **Clear, Concise Directions**
- Creativity does not = **CHAOS**

Dalcroze Eurhythmic Activities

- Activity 2: Movement to Note Values
 - Review basic note values: Eighth, Quarter, Half, Whole
 - Designate beat as being Quarter note; Move around room stepping to Quarter notes.
 - Change note students are moving to: Eighth, Half, Whole. (Eventually Sixteenth)

Dalcroze Eurhythmic Activities

- Activity 3: Movement with Partners
 - Assign partners; Have partner “A” walk to one note, while partner “B” walks to a different note. (i.e., one student walks to quarter, the other walks to half)
 - Switch and vary notes.
 - Make 2 lines; Have partners walk down the middle stepping to any note they choose. Group has to decide which note each person is performing.
 - Make 2 circles; inside circle walks to one note; while outside circle walks to a different note.

“I hear and I forget.

I see and I remember.

I do and I understand.”

- Confucius

Warm-Ups

✓ Give Validity to the Process

...Every warm-up should have a purpose.

Warm-Ups

“Aside from giving the gift of music to the people we teach, we are charged with a higher responsibility: to give them vocal “tools” – as Frauke Haasemann often said – to use for the rest of their lives to enjoy the miracle of singing.”

Evoking Sound The Choral Warm-Up

James Jordan

Warm-Ups

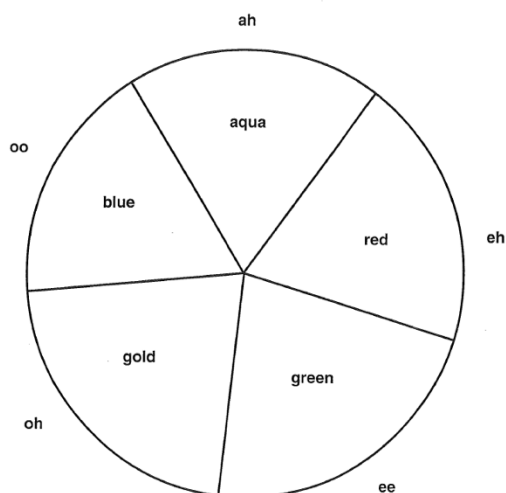
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 - ...Every warm-up should have a purpose.
- ✓ Body/Breath/Resonance/
Intonation
 - ✓ Alignment Positions: 1-2-3

Warm-Ups

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- ✓ Incorporate natural, daily activities
into the warm-up sequence



Vowel Color Wheel



Warm-Ups

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- ✓ Sirens/vocal slides (Frisbee/Baseball)

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- ✓ **Skill Building – Connection to Repertoire**

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- ✓ Sirens/vocal slides (Frisbee/Baseball)
- ✓ **Skill Building – Connection to Repertoire**
- ✓ **Back to the Basics**
 - ✓ “Right Shape = Right Sound”

"If you see (or hear)
something wrong and
don't correct it, you
have just set a new
standard."

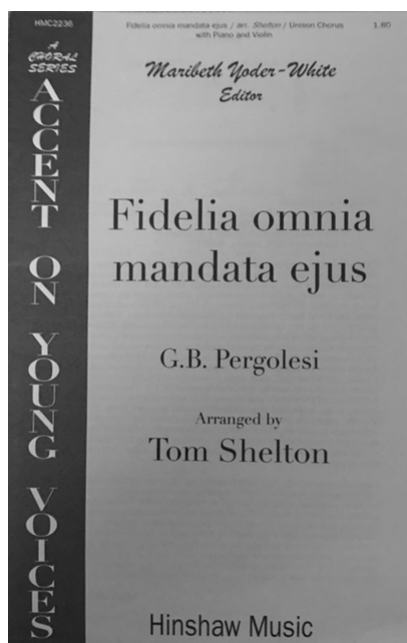
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Practice without
improvement is
**Time
Wasted!**

Body
Breath
Resonance
Intonation
CONNECTOR







Fidelia omnia mandata ejus

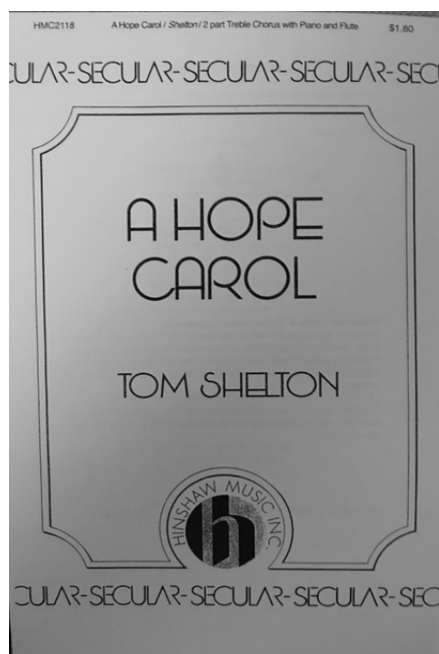
G.B. Pergolesi/arr. Shelton

- Introduction to Latin
- Great curricular connections
 - History, Social Studies, Composer, Time Periods
- Energy in melisma
- Kinesthetic

Rote

“Repetition. A class may need to hear a song four to six times before most students are able to sing it accurately. Keep them actively involved in the listening process by adding a new task to each repetition.”

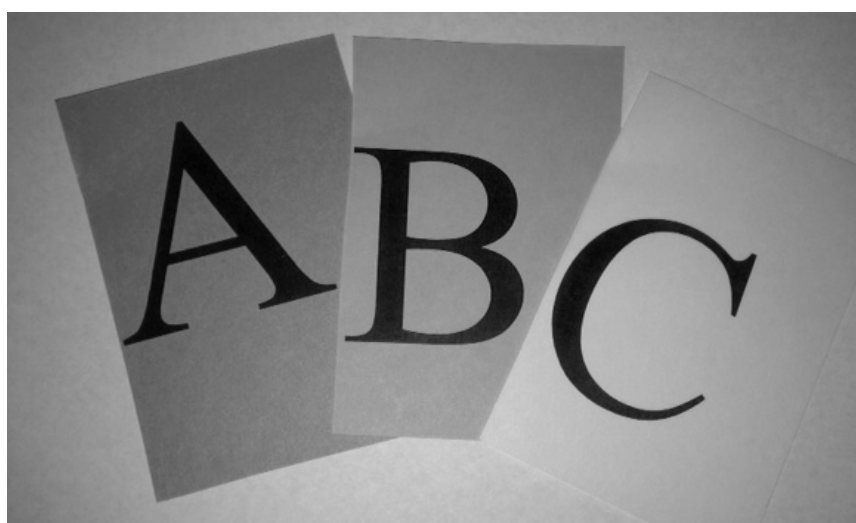
(<http://giml.org/mlt/classroom/> Gordon Institute for Music Learning)



A Hope Carol

Tom Shelton

- ✓ Major/Minor
- ✓ Unison/Canon
- ✓ Find the Word...
- ✓ Great Poetry: Christina Rossetti



Listening

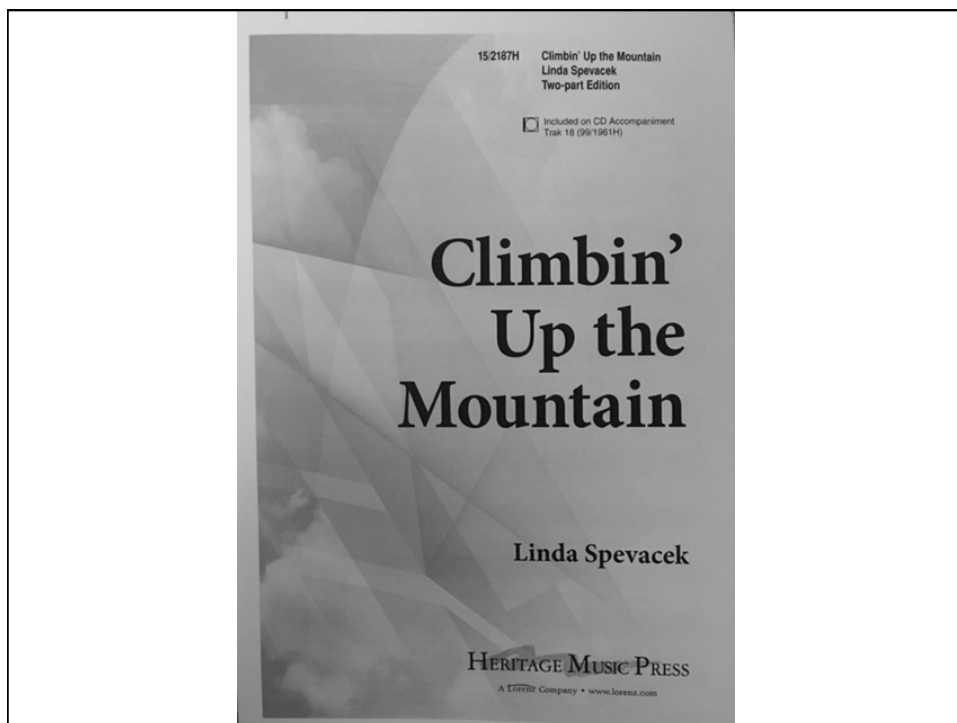
- ✓ Listen to a recording of the selected song; have them follow the music.
- ✓ Use the song to teach a musical concept – ex. Form, major/minor, etc...then teach the song during the next rehearsal.
- ✓ How many interesting ways can you introduce the same thing?
- ✓ Musical Layering: Every time you repeat something, give them a musical goal.

Musical Games

- ✓ Introduce a new piece of music: Have students follow along while you sing on solfege; play the melody on the piano; or sing on a neutral syllable. Stop randomly, and have them tell you exactly where you stopped in the music.

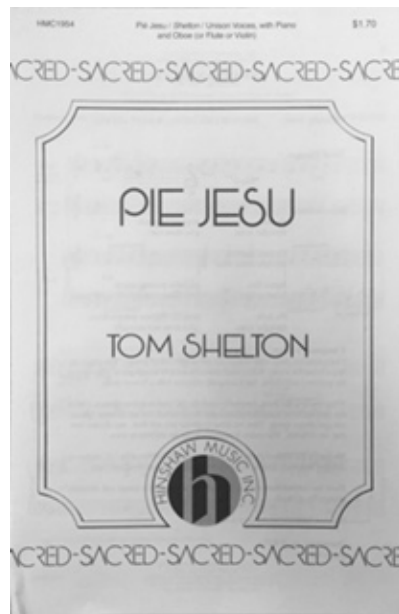
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Pié Jesu

Tom Shelton

- ✓ Listening/Critical Thinking Skills:
 - Put the phrases in the correct order
- ✓ FORM: ABA; *** Repeat of A
- ✓ Easy Introduction to singing in Latin

Questioning Skills

- ✓ Similar/Different phrases, rhythms, melodies, dynamics, lyrics.
- ✓ Teach similar phrases; have them sing the learned phrases; then listen to the sections they don't know. Introduce these sections during the next rehearsal.

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The age old question....

Solfege ???

Numbers ???

The age old question....
Solfege ??? Numbers ???
...It's all about **PROCESS**

- ✓ Body Solfege
- ✓ Solfege Warm-ups
 - ✓ Curwen Hand Signs
 - ✓ Patterns/Listening
 - ✓ Visual/Aural Recall
 - ✓ Chord Building/Listening

Solfege Warm-up's

- ✓ Intonation/Chord Building
- ✓ Musicality = crescendo/decrescendo
- ✓ d drd drmrd drmfmrdr
- ✓ dtl tls lsf sfm fmr mrd rdt d
- ✓ dl ts lf sm fr md rtd



Blessed Be the Lord

Timothy Shaw

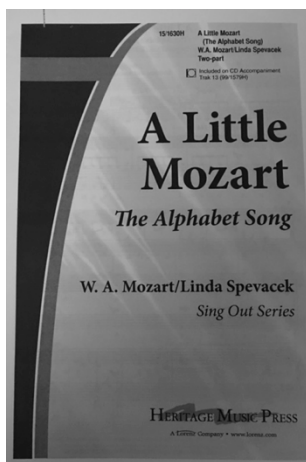
- Review Key Signature/Time Signature
- Find Tonality of D Major
- Isolate Descant Part
 - Clap Rhythm
 - Sing on Solfege
 - Find in Song & Sing
 - Add Melody with Descant

Two staves of musical notation in 3/4 time, key of D major (two sharps). The first staff contains measures 1 through 8. The second staff, starting with a measure number 9, contains measures 9 through 16. The melody consists of eighth and quarter notes, ending with a double bar line.

Two staves of musical notation in 3/4 time, key of D major. The first staff, starting with a measure number 33, contains measures 33 through 40. The second staff, starting with a measure number 41, contains measures 41 through 48. The melody continues with eighth and quarter notes, ending with a double bar line.

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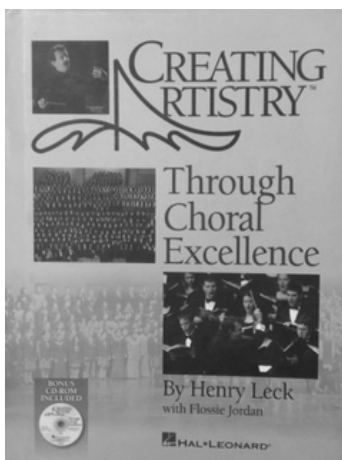


- Fun Introduction to Classical Music
- Great teaching tool!

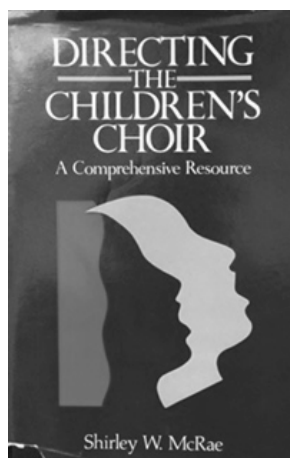
First system of musical notation, measures 1-7. The key signature is one sharp (F#) and the time signature is 3/4. Measure 1 contains a half note G4 and a quarter note A4. Measure 2 contains a half note B4 and a quarter note C5. Measure 3 contains a half note D5 and a quarter note E5. Measure 4 contains a half note F#5 and a quarter note G5. Measure 5 contains a half note A5 and a quarter note B5. Measure 6 contains a half note C6 and a quarter note D6. Measure 7 contains a half note E6 and a quarter note F#6. The system ends with a double bar line.

Second system of musical notation, measures 8-15. The key signature is one sharp (F#) and the time signature is 3/4. Measure 8 contains a half note G4 and a quarter note A4. Measure 9 contains a half note B4 and a quarter note C5. Measure 10 contains a half note D5 and a quarter note E5. Measure 11 contains a half note F#5 and a quarter note G5. Measure 12 contains a half note A5 and a quarter note B5. Measure 13 contains a half note C6 and a quarter note D6. Measure 14 contains a half note E6 and a quarter note F#6. Measure 15 contains a half note G6 and a quarter note A6. The system ends with a double bar line.

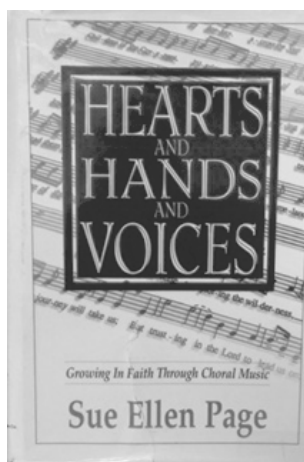
Resources



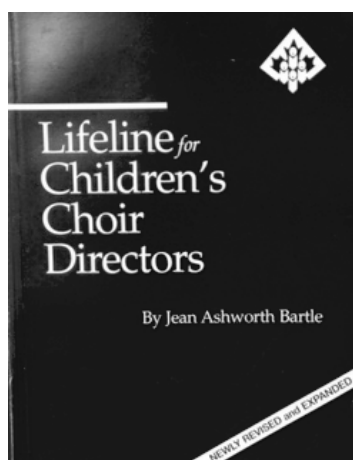
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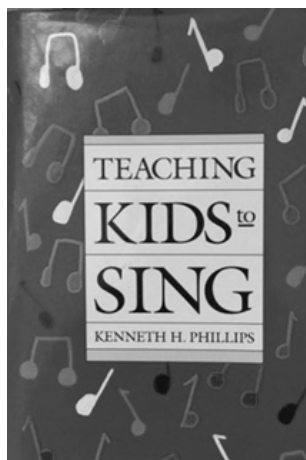
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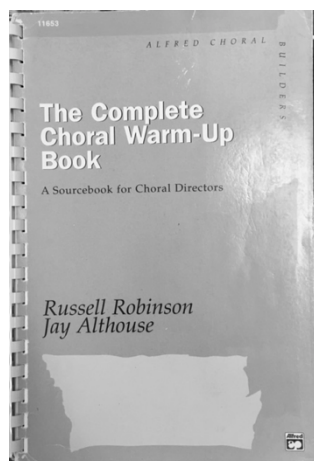
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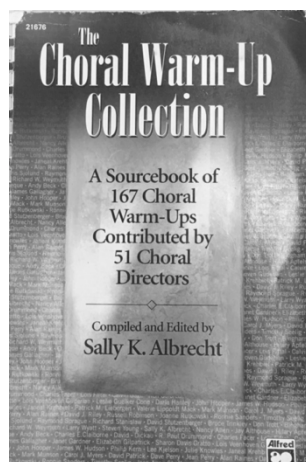
Resources



Resources



Resources



Everything Is Connected!

GOAL

Thread that runs through
the entire rehearsal

???'S

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