

Vocalization in the Orchestra Classroom;

Developing Musicianship Skills through Sequential Aural Training

I. Introduction

- a. Audiation exercise – audience participation
- b. Discussion of “what is musicianship”?

II. Goals and Objectives; (purpose for singing) – the “Why”

- The skill of audiation
- Improved intonation
- Understanding of musical structure
- Understanding of note function
- Critical thinking – higher level thinking
- Going beyond decoding to true comprehension (literacy).
- Sound to Sight is the way we learn
- Engaged learning –(visual, aural, kinesthetic)

III. What needs to be taught to develop musicianship – the “What?”

A. Intonation

- higher/lower
- Matching pitch with voice
- Matching pitch with instrument
- Audiation

B. Discrimination

- ½ step/whole step
- recognizing patterns and relationships
- recognizing and understanding differences (major/minor)

C. Knowledge (theoretical understanding)

- fingerboard logic, finger patterns, scale structure
- lines and spaces (steps/skips)
- hearing and responding(singing and performing)
- hearing and writing (dictation)
- notation basics
- Memory
- Chords (structure, progressions, and note function)

IV. The Methodology – “The How”

- Teach the way we learn language-Sound to Sight
- Process of Discovery
- Sequential
- A Variety of Activities

Sequence

1st Year

- 1.) mi, re, do – simple songs
- 2.) hear it, imitate, signs
- 3.) apply to instrument – known songs
- 4.) write it out on felt staff with note heads

(make sure to sing solfege and sing note names – common mistake - students will think that 2nd finger on the “D” string is called “mi” – transfer to second string as quickly as possible)

- 5.) play in D, G, A, (E, and C)
- 6.) teach finger pattern “2” as soon as possible to develop concept of crossing strings to make pitch go higher or lower
- 7.) add major/minor discrimination and transposition
- 8.) add “Fa, so, la “ for twinkle
- 9.) sight sing from stick notation “made up” songs
- 10.) start with mi re do – then expand to so
- 11.) use open string for “do” in D and G
- 12.) add C major (3rd finger vln, 4th finger celli, 2nd finger bass as “do” starting point)
- 13.) keep stepwise motion
- 14.) move to small skips in tonic arpeggio
- 15.) finger pattern “3” (backwards ext./half position/low first, low 2nd, low 4th i.e. D, Eb, F, G, Ab)

**always go back to beginning when adding new technique, either rhythms, finger patterns, or new key – i.e. start with mi re do again – Spiral curriculum

- 16.) keys of Eb, Bb (string cross)
- 17.) finger pattern 4 (forward extension and raised 3rd finger i.e. D, E, F#, G#, A)
- 18.) add first finger keys – E major, B major
- 19.) add skips of a third in dominant arpeggio

2nd Year –

- 1.) Review all concepts from first year
- 2.) Do more “la” based minor
- 3.) Expand scale to high do in stepwise motion
- 4.) From do to so with intervals in tonic and dominant arpeggio
- 5.) Add low “ti” leading tone
- 6.) Expand keys –
- 7.) Apply to performance music – sing melodic content, modulations, and analyze chordal patterns

3rd Year

- 1.) full scale down to low “so”
- 2.) minor sight reading
- 3.) Transposing from major to minor
- 4.) moving through cycle of keys –
- 5.) Apply to performance music – sing melodic content, modulations, and analyze chordal patterns