

The people who designed these handouts invested a lot of time and creativity in putting them together. They may be used within Region 31 for educational purposes but if you wish to use them as a teaching aid in another region or another musical organisation, please contact the author to obtain permission.

STRICTLY SHOWMANSHIP...AND LOTS MORE!

ANALYTICAL LISTENING

Valerie Taylor
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Analytical Listening – an introduction

What is the purpose of the DCP? To equip directors, assistant directors and musical leaders with the skills needed to direct a chorus.

Directing, Teaching, Rehearsal Planning, Vocal Production...how does Analytical Listening fit into this?

Analytical Listening gives you the skills to:

- hear what's going wrong,
- understand why it's happening, and
- work out how to fix it.

Yes, you can do this!

The Sound Category – the basis of Analytical Listening

Vocal Skills: Posture
Breathing
Phonation
Resonation
Articulation

Accuracy: Notes
Intervals
Chords
Tuning
Section/Part accuracy
Synchronisation

Blend: Vowel production
Tone quality (resonance/focus)

Balance: Bass driven
Lead predominant
Tenor fully resonated
Baritone blending

Artistry: Energized vocal line
Tone Flow
Dynamic flexibility
Vocal Style

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A 10 Step Process for Analytical Listening

5 Basic Steps:

1. Correct notes
2. Correct intervals & chords – moving from one note to another
3. Synchronisation – moving at the same time
4. Vowel match
5. Matched focus/resonance

5 Advanced Steps:

6. Fine Tuning – sing on the right side of the notes; Pythagorean tuning
7. Balance – parts weighted according to their position in the chord
8. Dynamics – consistent across the chorus; appropriate vocal energy
9. Consistent energy levels
10. Consistent vocal style, inflections and characterisation

Some Examples:

1. What's the problem with the pitch in this example?
2. What is preventing the chords from locking?
3. Which part is out of balance in this example?
4. What problems can you identify in the bass sound?
5. What's happening in the sections in this chorus?
6. What problems can you identify in this example?
7. How should this chorus improve the last chord of their song?
8. Which part is out of balance in this example?
9. What can you hear in this example?
10. What can you hear in this example?

Judge _____

SOUND

Contestant's Name _____ Contestant # _____

Contest: Region # _____ Chorus Region # _____ Quartet Date _____

Int'l Quartet Semifinals Int'l Chorus Semifinals Int'l Quartet Finals Int'l Chorus Finals Harmony Classic

JUDGING CRITERIA

UNIT SOUND (0-70 points)

VOCAL SKILLS

Posture
Breathing
Phonation
Resonation
Articulation

ACCURACY

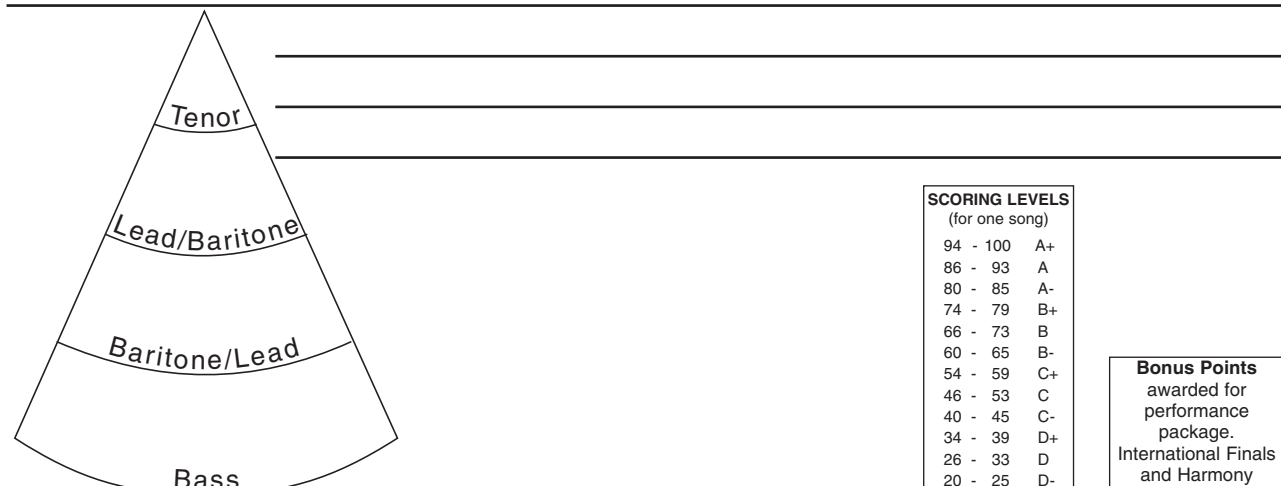
Notes
Intervals
Chords
Tuning/Intonation
Section/Part Accuracy
Synchronization
BARBERSHOP BLEND
Tone Production
Vowel Production
BARBERSHOP BALANCE

ARTISTIC SOUND (0-30 points)

Energized Vocal line
Tone Flow
Dynamic Flexibility
Vocal Style

PERFORMANCE EVALUATION

SONG #1 _____ SONG #2 _____



score
song 1

score
song 2

**BONUS
POINTS**

SCORING LEVELS (for one song)		
94 - 100	A+	
86 - 93	A	
80 - 85	A-	
74 - 79	B+	
66 - 73	B	
60 - 65	B-	
54 - 59	C+	
46 - 53	C	
40 - 45	C-	
34 - 39	D+	
26 - 33	D	
20 - 25	D-	
0 - 19	F	

Bonus Points
awarded for
performance
package.
International Finals
and Harmony
Classic only.

**TOTAL
SCORE**

Judge _____