

**CASMEC Interest Session**  
***Singing is Listening: Engaging Mind and Ear in the Choral Rehearsal***  
**Saturday, February 18, 2023      1:00pm    DT Salon B**  
**Polly Vasché, Clinician**

**Warming up Body and Mind**

Mirror exercises, including stretching, breathing . . .  
A couple of brief rhythm games

**Tuning the Ear**

Sing A440 on *oo*; those with perfect pitch please refrain.  
Sing a scale using solfege, giving careful attention to the tuning of *mi* and *ti*.  
Sing opposing (2-part) diatonic and chromatic scales in moderate tempo and range; tune octaves and intervals.  
Sing unison pitch on *noo* for 4, 8, 16 counts, ending ½ step sharp or flat.  
Sing a scale or passage skipping degrees or measures; sing with eyes closed.

**Experiencing Overtones and Acoustics**

Build SSA and TTBB chords, listening for overtones to step in when in tune.  
Singers turn out, toward each other, to the side, in a circle etc.  
Singers should be conscious of the acoustics in various rooms, theatres etc.

**Refining Chord Changes**

Sing SATB chords, moving each part and full chords by whole and ½ steps.

**Keeping the ear active**

Singers should be conscious of random pitches and voices in everyday life. Listen for ambient sounds such as lights buzzing, the vacuum, beeping trucks; guess the pitch. Be aware of spoken voice registers and qualities – S,A,T, or B?

**Use of Piano**    We learn by imitating what we hear, and from an early age.

In general, use the piano as little as possible in rehearsal because  
1) it is even-tempered, while the voice is able to tune in infinite degrees, and  
2) the piano is a percussive instrument by nature; the voice is not.

**Q&A** and *ideas from attendees* as time allows. We'll finish in time to get to the Honor Choirs concert at 2:00pm!! Thank you for coming today, and best wishes – PV