

Colorado Music Educators Association
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Just Tell Me What I Need to Know...
4 Things To Make Your Band Sound Better, Guaranteed!

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SCHOOL OF
MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

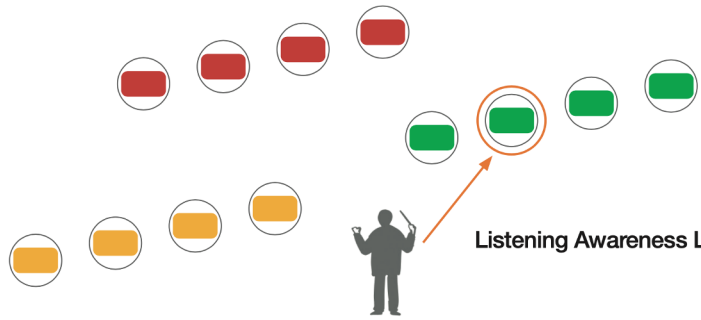
Listening
Awareness

Equal
Subdivisions

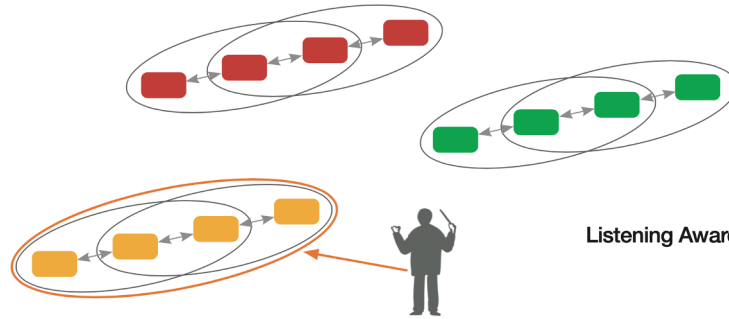
Resonance

It's More Than
Just Volume

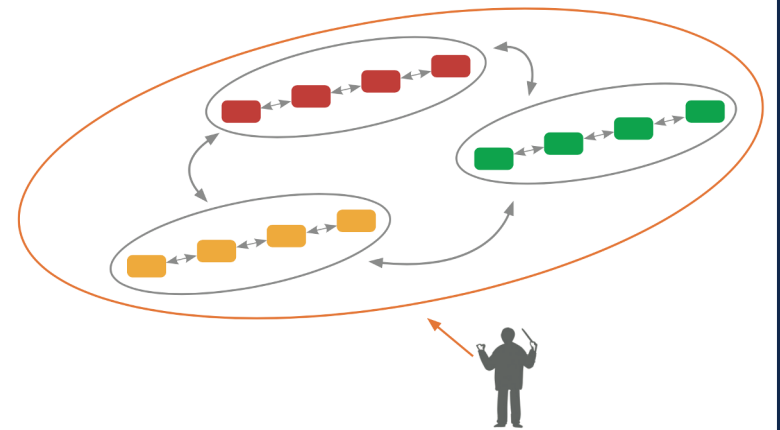
Listening Awareness Level 1 – the individual



Listening Awareness Level 2 – the individual in relation to the section (connected trios)



Listening Awareness Level 3 – the section in relation to the full ensemble



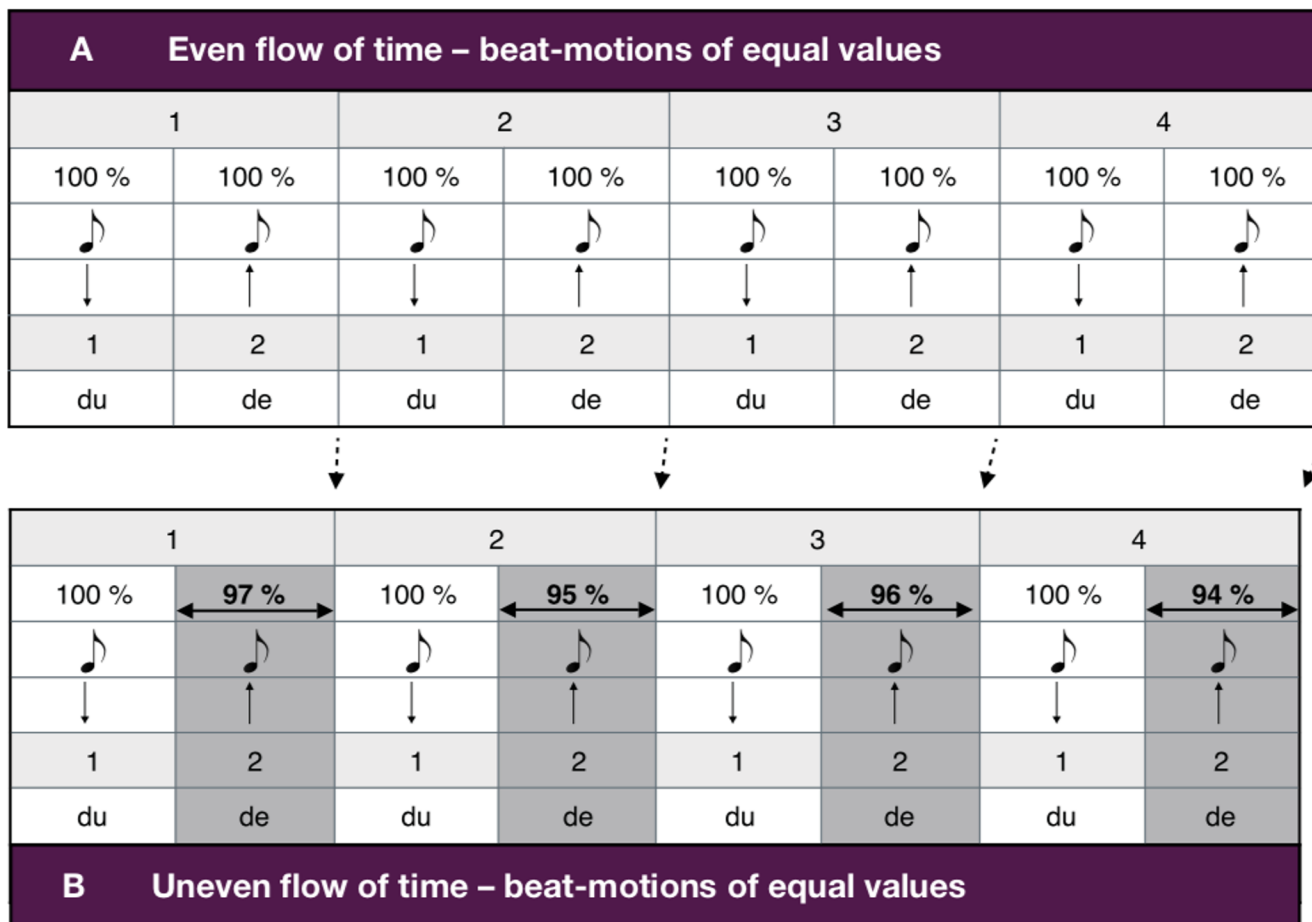


Fig. 2.7 Even Flow Of Time And Uneven Flow Of Time

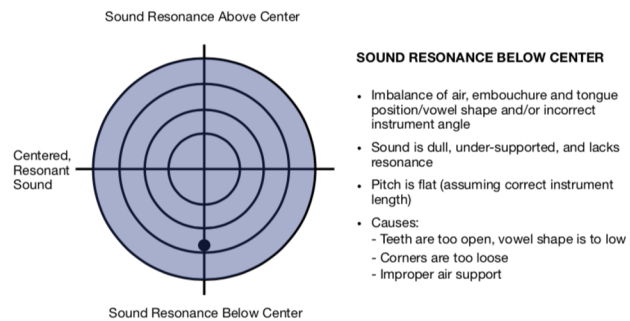
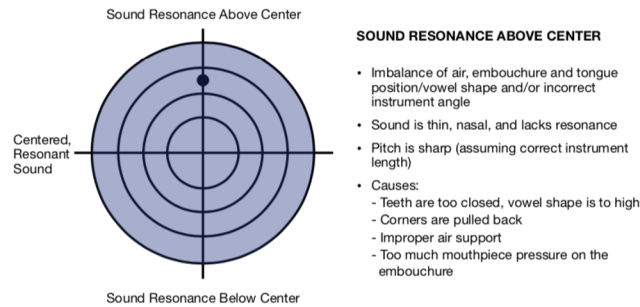
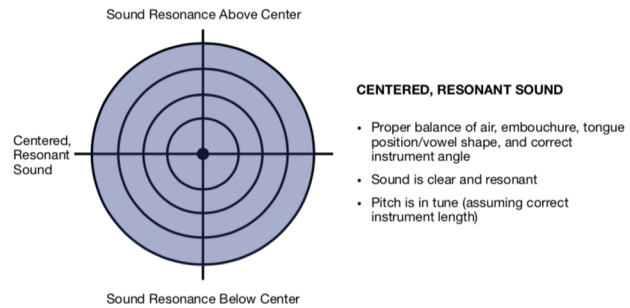


Fig. 3.49 Centered And Uncentered Sounds

Voice	Musical Function	Role of Sound Color
Soprano	Melodic	Primary Color
Alto	Harmonic	Supportive Color
Tenor	Counter melodic	Primary Color
Bass	Harmonic	Secondary Color

Primary Colors:

Soprano

Tenor

Secondary Color:

Bass

Supportive Color:

Alto

Alle Menschen müssen sterben (BWV 262)⁶

Johann Sebastian Bach

Flute
Oboe
Mallets
(C Voices)

Soprano

Alto

Tenor

Bass

1b ARTICULATION MARKINGS

The following are the most common adaptations of the default note shape:

- 1) Staccato (separated or short-lifted)
- 2) Portato (non-legato or long-lifted)
- 3) Tenuto (full value)
- 4) Marcato (marked, emphasized)

By assigning a graphic note shape to the above articulation markings, performers are able to uniformly conceptualize and more accurately recreate and match each shape with sound.

Staccato



Portato



Tenuto



THE DIRECTED LISTENING MODEL

A Rehearsal Guide For
Ensemble Musicianship

John D. Pasquale, David W. Clemmer, Christoph Breithack

Foreword by Frank Ticheli

With contributions from Debra L. Traficante and Charles Ricotta



www.directedlisteningmodel.com