

Chapter 1 : Invitation to Listen and Participate | Beyond Adversity

View credits, reviews, track listings and more about the 0 US Vinyl release of Invitation To Listening at Discogs.

The "Podcastification" panel featured greats of the podcasting world including: Credit Jeff Coltin With on-demand audio on the rise, figuring out ways to effectively transform radio content into a podcast was at the forefront for the discussion. In the broadest sense, a podcast is any form of digital audio. Replies from the audience ranged from "what you broadcast yesterday" to "no clocks" to "annoying dudes. Think of radio and podcasts as parties. The invitation to listen to radio is the formal invite you got in the mail requesting you be at a certain place at a certain time. With radio, the audience is bound by location. Is your podcast relevant to people outside of your local broadcast market? How can you cultivate and capture a broad audience? The invitation to listen to a podcast is like a colorful flyer on a street post saying, "All are welcome. So, the panel suggested, give them one. Making Every Moment Matter The first minute of your podcast is just as important as your last. How much time are you spending on podcast production? Credit Robert Smith Smith bashfully revealed the Planet Money crew spends only about 5 to 10 percent of their time working on radio stories. The remaining time is spent on the podcast, which has seen its audience grow much faster than quarter-hour radio listening in the past year. She recommends not even mentioning a story is part of a series, audiences are smart enough to put it together themselves. The Shared Experience If radio is the intimate medium, podcasts can be even more intimate. She had been listening to Criminal through earbuds on a walk in Salt Lake City earlier that morning. What can you do to include your listeners? The sign-up page for the "Bored and Brilliant" challenge. After completing each task, participants were asked to share their experiences. Some of their accounts were aired in a following episode, giving them incentive to continue participating. Setting Your Gold Standard Sarasohn a. The Data Queen shared her secret to collecting stats. By really listening, Sarasohn found the earlier the "break" -- a light-hearted piece -- in the NPR One stream showed up, the longer the listener stayed around. What gold standard do you live by? How will that improve your podcast? Judge has a gold standard of her own.

Chapter 2 : The Listening Centre Homepage

An Invitation to Listening study guide by ariel_alfano includes 56 questions covering vocabulary, terms and more. Quizlet flashcards, activities and games help you improve your grades.

They are often afflicted by underachievement in other areas of listening. They are poor, one could almost say disabled, listeners. But listening can be improved and the love for music can be regained. And in what it seems to be a paradox, music can play a key role in the restitution of listening. This, in short, summarizes the thinking and techniques of Alfred Tomatis. Tomatis is a French physician - an ear, nose and throat specialist. Himself the son of an opera singer, Tomatis became interested in understanding why a great number of professional opera singers tended to lose their vocal qualities at a relatively early age - a handicap which forced some to interrupt their careers. The Tomatis Method uses sound stimulation to train and improve listening and listening-related skills. Music makes up a major part of the stimulation; the types of music used will be discussed later. The program is designed to reproduce through sound the various stages of child development - starting with prenatal life when the ear is already operational up to acquisition of written language. In other words, The Tomatis Method provides a "re-patterning" of the development of listening, vocalization, speech and language. Developmentally speaking, this "re-run" helps fill in the gaps. The sound program is made up of two main phases - "passive" and "active". In the passive phase, trainees receive sound information through headphones without having to concentrate actively on what they perceive. Trainees can play, draw, paint, write, or sleep as they wish. The attempt during the passive phase is to reproduce the stages of development prior to babbling. This includes pre- and peri-natal life, as well as early infancy. The active phase involves voice exercises and attempts to reproduce the stages of development from the time infants start babbling pre linguistic stage through the acquisition of speech, and finally to reading linguistic stage. Through use of a microphone, the voice is fed back through the ears after being modified by the Electronic Ear. Singing, humming, and chanting are the main pre linguistic exercises used, while speaking and reading out loud are the linguistic ones. Hearing is the passive perception of sounds, while listening is the voluntary act which requires the desire to use the ear in order to focus on selected sounds. In other words, listening is the ability to select the sound information that one wants to hear in order to perceive it in a clear and organized fashion. The listening function is, therefore, very closely related to attention span, vigilance, and concentration. It plays a major role in integration, understanding, and retention of sound messages, especially the sounds of language. Listening is vitally important in the learning process. Language development with children is itself a learning process during which listening plays an essential role. He has already learned to listen to language structures, enabling himself to assimilate and memorize them. Later, when driven by the desire to communicate, he has to learn how to imitate language. He has to practice listening to himself, he must repeat sounds, phonemes and then words in order to find the proper way of producing and using language to communicate. This exercise of listening to himself is the starting point of speech acquisition. If this has occurred, the sounds of language which have been properly integrated and can be reproduced without distortion are easily translated into their written form. The inner ear, being the sensory part of the ear, seems to be perfectly conceived for the integration of music. The inner ear is actually made up of two parts: The vestibular system controls balance and body movements. It also allows for the integration of movements which make up the rhythm of music. The way the body expresses musical rhythm is seen clearly in its response to rhythmic dance music or military marches. It is because of the vestibular system that music seems to have an impact on the body. The cochlear system enables the transformation of acoustic vibrations into nervous influx, and thereby allows the perception of melody. Music is a highly organized series of sounds that the ear must analyze. Therefore, listening to music is an excellent way for children to learn how to perceive sounds in an organized fashion, or in other words, to listen. Furthermore, music can be considered a "pre linguistic" language since it has all the characteristics of speech except for semantic value. In order to understand the pre linguistic value of music better, consider the child who is beginning to talk. His babbling and repetition of words correspond to the scales of a musician. While repeating phonetic scales, the child

integrates the sound structure of words auditorially and vocally. Later, and only later, will he attach meaning to them. In these songs, the emphasis is on the sound and the construction of words which "sound" pleasant; they are phonetically descriptive and fun. In a way, these songs are like toys for the ear and voice. The educational value of such "toys" speaks for itself. All children should have access to them. It is useful to view the body as an instrument which allows language to be expressed. Helping the child master the "body instrument" with music and song paves the way for successful language development. Counting songs illustrate that music may be considered highly mathematical in structure. Counting while singing invites the child to learn numbers in a playful way. This not only facilitates the integration of arithmetic facts and concepts, but it also allows for better awareness of space and time. When we work with a child who has problems with his multiplication tables, we suggest that he sing them as a series of counting songs. In many cases, he does not like music, or else he ignores it. This makes sense when we know that defective listening permits only and unclear, distorted, or monotonous perception of sound. The child who is unable to listen is at a great disadvantage in the process of language development. This child will certainly have problems reading, spelling, and perhaps in arithmetic; he may also be diagnosed as learning disabled or dyslexic. Whether this child sings in or out of tune, his voice often sounds "unpleasant". It is monotonous and dissonant when he speaks, as though he were speaking "off-key". His sense of rhythm is precarious and in some cases nonexistent. The same is true for his awareness of time and space. He says that the sound of a violin is like a metal saw; it hurts his ears and sets his teeth on edge. When learning how to play an instrument, he may have problems with hand and foot coordination. Just as he reads a text, he will read a music score slowly, with confusion, making mistakes along the way. At the same time, he would like to play drums and spends his time listening to rock and disco music, which very often is too loud. Three kinds of musical information are normally used during the listening program: For instance, "Chopin-type" music has a relaxing effect but in some cases may reinforce daydreaming and absentmindedness - tendencies which are often found in children with problems at school. These are also characteristics we recognize in children who have problems adapting to school. The highly rhythmic, low-frequency sound of rock, disco, and other modern music has the same effect as marching music on young people. This music is modified by electronic filters which remove or soften the low-pitched frequencies so as to stimulate the perception zone of the high harmonics, a zone of prime importance in the listening function. The filtered music of Mozart is used all along the program. During the passive phase of the program, it prepares the child to listen and communicate. It relaxes the child and at the same time awakens the child to the world of sounds. During the active phase of the program, the filtered music is used to allow the child to relax between singing, repetition of words, and reading exercises. Gregorian Chant Gregorian chant is a musical genre which has a rhythm consistent with the breathing and heartbeat of a calm, relaxed person. In other words, the rhythm of Gregorian chant parallels the physiological "rhythm" of a non-stressed person. During the program, Gregorian chant is used to calm impulsive, irritable, tense, or anxious children. Singing exercises using Gregorian chant are introduced during the active phase of the program. These exercises improve the quality of the voice and thus prepare the way for active sessions in which the child repeats words and reads aloud. Teaching the child to produce a good sound with his voice is key to developing good audio-vocal control or self-listening. A child who likes the sound of his voice will be happier to use it for speech and language. First they listen to the songs; then when they want, they begin to sing them. For older children and adults, vocal exercises using Gregorian chant replace nursery rhymes. Furthermore, the use of songs and chant prepares the voice and body for the expression of language. Affects of selected music used in specific situations of the Tomatis Method are beneficial for children with specific language, learning, and communication problems related to weak or impaired listening. Moreover, benefits are also experienced by adults who suffer lack of energy, fatigue, irritability, difficulty maintaining attention and concentration, coping with stressful situations, delivering a speech to a group, as well as other communication difficulties. After 25 years of experience using music to help children, I am absolutely convinced that children need music to grow and develop harmoniously. Music education should be at the top of their preschool activities list. Through music education, children should learn that music is not only a highly efficient tool; music is also a great companion for the rest of their lives. He studied psychology at the Sorbonne in Paris,

DOWNLOAD PDF INVITATION TO LISTENING

graduating in He had previously met Dr. Tomatis who helped him overcome problems related to dyslexia. He has subsequently helped other professionals create Listening Centres in the U. During the first phase of the program, the only requirement is to wear headphones.

Chapter 3 : Grafton Cornet Band - Invitation to Listen

Music Invitation to Listening Fall Course Description Invitation to Listening is an introductory course in music literature for non-music majors.

Chapter 4 : Invitation To A Music Listening Party. Free Save the Date eCards | Greetings

The call to awaken is an invitation to let go of what is no longer serving us in order to step more fully into who we're meant to become.

Chapter 5 : EFL/ESL speaking lessons - Making and responding to invitations in English

About The Listening Centre. What is unique about The Listening Centre is the program of modified sound stimulation (music and voice) designed to train listening.

Chapter 6 : Listening Exercise: The Birthday Party

Get this from a library! For the love of music: invitations to listening. [Michael Steinberg; Larry Rothe] -- The power of music, the way it works on the mind and heart, remains an enticing mystery.

Chapter 7 : Wisconsin Library Association - Sample letters of invitation to Library Listening Session

Enter your mobile number or email address below and we'll send you a link to download the free Kindle App. Then you can start reading Kindle books on your smartphone, tablet, or computer - no Kindle device required.

Chapter 8 : An Invitation to the Podcast Party | PRNDI

An invitation for podcast listening. Think of radio and podcasts as parties. The invitation to listen to radio is the formal invite you got in the mail requesting you be at a certain place at a certain time.