
Directing The Choral Music Program

Teaching Sight-singing in the Choral Rehearsal
Staging Musicals for Young Performers
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Teaching Kids to Sing, Level 3
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Choral Conducting
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MENC Handbook of Research on Music Learning: Volume 1: Strategies
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The Heart of Vocal Harmony
A Research and Information Guide
Teaching Instrumental Music
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The Oxford Handbook of Singing
Building Choral Excellence

CARMELO BROOKLYN

Teaching Sight-singing in the Choral Rehearsal Hal Leonard Publishing Corporation

Rooted in the experience of a professional choral conductor, this book provides a guide to practical issues facing conductors of choral ensembles at all levels, from youth choruses to university ensembles, church and community choirs, and professional vocal groups. Paired with the discussion of practical challenges is a discussion of over fifty key works from the choral literature, with performance suggestions to aid the choral conductor in directing each piece. Dealing with often-overlooked yet vital considerations such as how to work with composers, recording, concert halls, and choral tours, *A Practical Guide to Choral Conducting* offers a valuable resource for both emerging choral conductors and students of choral conducting at the undergraduate and graduate levels.

Staging Musicals for Young Performers Routledge

It is a truism in teaching choral conducting that the director should look like s/he wishes the choir to sound. The conductor's physical demeanour has a direct effect on how the choir sings, at a level that is largely unconscious and involuntary. It is also a matter of simple observation that different choral traditions exhibit not only different styles of vocal production and delivery, but also different gestural vocabularies which are shared not only between conductors within that tradition, but also with the singers. It is as possible to distinguish a gospel choir from a barbershop chorus or a cathedral choir by visual cues alone as it is simply by listening. But how can these forms of physical communication be explained? Do they belong to a pre-cultural realm of primate social bonding, or do they rely on the context and conventions of a particular choral culture? Is body language an inherent part of musical performance styles, or does it come afterwards, in response to music? At a practical level, to what extent can a practitioner from one tradition mandate an approach as 'good practice', and to what extent can another refuse it on the grounds that 'we don't do it that way'? This book explores these questions at both theoretical and practical levels. It examines textual and ethnographic sources, and draws on theories from critical musicology and nonverbal communication studies to analyse them. By comparing a variety of choral traditions, it investigates the extent to which the connections between conductor demeanour and choral sound operate at a general level, and in what ways they are constructed within a specific idiom. Its findings will be of interest both to those engaged in the study of music as a cultural practice, and to practitioners involved in a choral conducting context that increasingly demands fluency in a variety of styles.

Directing the Choral Music Program Oxford University Press

A total reference for producing a show with inexperienced actors from ages six to fifteen.

Teaching Kids to Sing, Level 3 IAP

A series of 6 videocassettes (levels 1-6), each with 15 lessons of progressive difficulty focusing on respiration, phonation, tone production, diction and expression. Kenneth H. Phillips teaches 5 students the fundamentals of singing.

Teaching Kids to Sing OUP USA

(Meredith Music Resource). This book is a unique resource for both novice and experienced band directors, gathering effective teaching tools from the best in the field. Includes more than 40 chapters on: curriculum, "then and now" of North American wind bands, the anatomy of music making, motivation, program organization and administrative leadership, and much more. "A wonderful resource for all music educators! Dr. Jagow's book is comprehensive and impressive in scope. An excellent book! Bravo!" Frank L. Battisti, Conductor Emeritus, New England Conservatory Wind Ensemble (a href="http://youtu.be/nB4TwZhgn7c" target="_blank")Click here for a YouTube video on Teaching Instrumental Music(/a)

Choral Conducting Routledge

Choral Conducting is a resource for singers, teachers, and choral conductors, and a college-level text for students of choral conducting. It also includes an overview of what is involved in leading a choral group and examines theories of learning and human behaviour and the history of choral music together with conductor's role. The book also discusses issues of the conductor-vocalist relationship, the mechanics of singing, rehearsal strategies, and more.

Getting Started with Middle School Chorus Indiana University Press

"The book is organized into two parts. Part I, "The Young Singer," is an introduction to 90 sequential singing exercises detailed in Part II. Here, Phillips provides historical and philosophical perspectives on procedures of vocal training for children and adolescents. Included are discussions on the physiology of the singing voice, proper vocal techniques, the vocal parameters of pitch, registers, and range, and a special section on common vocal disorders and proper vocal hygiene." "Part II, "Vocal Technique for Young Singers," examines aspects of vocal technique by grouping the exercises into five major areas: respiration, the foundation for good singing technique; phonation, developing children's speaking voices as a natural part of voice training; resonant tone production; diction, emphasizing uniform vowels and rapid consonant articulation; and expression, studying how phrasing, dynamic and tempo variation, and mood lead to meaningful interpretation."

MENC Handbook of Research on Music Learning: Volume 1: Strategies Oxford University Press on Demand

Comprehensive introduction to developing and managing choral music programs from elementary through high school and adult levels. Useful for choral directors in schools, churches, and communities.

Directing the Choral Music Program Routledge

Textbook for Beginning Choral Conductors

The Heart of Vocal Harmony Oxford University Press

Vocal, Instrumental, and Ensemble Learning and Teaching is one of five paperback books derived from the foundational two-volume Oxford Handbook of Music Education. Designed for music teachers, students, and scholars of music education, as well as educational administrators and policy makers, this third volume in the set emphasizes the types of active musical attributes that are acquired when learning an instrument or to sing, together with how these skills can be used when

engaging musically with others. These chapters shed light on how the field of voice instruction has changed dramatically in recent decades and how physiological, acoustical, biomechanical, neuromuscular, and psychological evidence is helping musicians and educators question traditional practices. The authors discuss research on instrumental learning, demonstrating that there is no 'ideal' way to learn, but rather that a chosen learning approach must be appropriate for the context and desired aims. This volume rounds out with a focus on a wide range of perspectives dealing with group performance of instrumental music, an area that is organized and taught in many varied ways internationally. Contributors Alfredo Bautista, Robert Burke, James L. Byo, Jean Callaghan, Don D. Coffman, Andrea Creech, Jane W. Davidson, Steven M. Demorest, Robert A. Duke, Robert Edwin, Shirlee Emmons, Sam Evans, Helena Gaunt, Susan Hallam, Lee Higgins, Jere T. Humphreys, Harald Jers, Harald Jørgensen, Margaret Kartomi, Reinhard Kopiez, William R. Lee, Andreas C. Lehmann, Gary E. McPherson, Steven J. Morrison, John Nix, Ioulia Papageorgi, Kenneth H. Phillips, Lisa Popeil, John W. Richmond, Carlos Xavier Rodriguez, Nelson Roy, Robert T. Sataloff, Frederick A. Seddon, Sten Ternström, Michael Webb, Graham F. Welch, Jenevora Williams, Michael D. Worthy

A Research and Information Guide GIA Publications

This textbook prepares Music Education and Choral Conducting majors to be effective middle school and high school choral music teachers. It fully integrates the choral field experience for hands-on learning and reflection and allows the student to observe and teach the book's principles. It covers the essentials of vocal development, auditions, literature, rehearsals, classroom management, and practical matters.

Teaching Instrumental Music Routledge

Choral Music: A Research and Information Guide, Third Edition, offers a comprehensive guide to the literature on choral music in the Western tradition. Clearly annotated bibliographic entries guide readers to resources on key topics within choral music, individual choral composers, regional and sacred choral traditions, choral techniques, choral music education, genre studies, and more, providing an essential reference for researchers and practitioners. Covering monographs, bibliographies, selected dissertations, reference works, journals, electronic databases, and websites, this research guide makes it easy to locate relevant sources. Comprehensive indices of authors, titles, and subjects keep the volume user-friendly. The new edition has been brought up to date with entries encompassing the latest scholarship, and updated references and annotations throughout, capturing the continued growth of literature on choral music since the publication of the second edition.

Science, Assessment, and Treatment, Third Edition Oxford University Press

Designed for Introduction to Music Education courses, this textbook provides an overview of the music education system, illuminating the many topics that music educators need to know, including technology, teaching methods, curricular evolution, legislation, and a range of societal needs from cultural diversity to evolving tastes in music. It encompasses a broad picture of the profession, and how the future of music education rests in the hands of today's student teachers as they learn how to become advocates for music in our schools.

Choral Music Oxford University Press

Singing has been a characteristic behaviour of humanity across several millennia. Chorus America

(2009) estimated that 42.6 million adults and children regularly sing in one of 270,000 choruses in the US, representing more than 1:5 households. Similarly, recent European-based data suggest that more than 37 million adults take part in group singing. The Oxford Handbook of Singing is a landmark text on this topic. It is a comprehensive resource for anyone who wishes to know more about the pluralistic nature of singing. In part, the narrative adopts a lifespan approach, pre-cradle to senescence, to illustrate that singing is a commonplace behaviour which is an essential characteristic of our humanity. In the overall design of the Handbook, the chapter contents have been clustered into eight main sections, embracing fifty-three chapters by seventy-two authors, drawn from across the world, with each chapter illustrating and illuminating a particular aspect of singing. Offering a multi-disciplinary perspective embracing the arts and humanities, physical, social and clinical sciences, the book will be valuable for a broad audience within those fields.

Emotional Expression in Group Singing Meredith Music

Music education takes place in many contexts, both formal and informal. Be it in a school or music studio, while making music with friends or family, or even while travelling in a car, walking through a shopping mall or watching television, our myriad sonic experiences accumulate from the earliest months of life to foster our facility for making sense of the sound worlds in which we live. The Oxford Handbook of Music Education offers a comprehensive overview of the many facets of musical experience, behavior and development in relation to this diverse variety of contexts. In this first of two volumes, an international list of contributors discuss a range of key issues and concepts associated with music learning and teaching. The volume then focuses on these processes as they take place during childhood, from infancy through adolescence and primarily in the school-age years. Exploring how children across the globe learn and make music and the skills and attributes gained when they do so, these chapters examine the means through which music educators can best meet young people's musical needs. The second volume of the set brings the exploration beyond the classroom and into later life. Whether they are used individually or in tandem, the two volumes of *The Oxford Handbook of Music Education* update and redefine the discipline, and show how individuals across the world learn, enjoy and share the power and uniqueness of music.

2nd Edition Routledge

As the landscape of choral education changes - disrupted by Glee, YouTube, and increasingly cheap audio production software - teachers of choral conducting need current research in the field that charts scholarly paths through contemporary debates and sets an agenda for new critical thought and practice. Where, in the digitizing world, is the field of choral pedagogy moving? Editor Frank Abrahams and Paul D. Head, both experienced choral conductors and teachers, offer here a comprehensive handbook of newly-commissioned chapters that provide key scholarly-critical perspectives on teaching and learning in the field of choral music, written by academic scholars and researchers in tandem with active choral conductors. As chapters in this book demonstrate, choral pedagogy encompasses everything from conductors' gestures to the administrative management of the choir. The contributors to *The Oxford Handbook of Choral Pedagogy* address the full range of issues in contemporary choral pedagogy, from repertoire to voice science to the social and political aspects of choral singing. They also cover the construction of a choral singer's personal identity, the gendering of choral ensembles, social justice in choral education, and the role of the choral art in

society more generally. Included scholarship focuses on both the United States and international perspectives in five sections that address traditional paradigms of the field and challenges to them; critical case studies on teaching and conducting specific populations (such as international, school, or barbershop choirs); the pedagogical functions of repertoire; teaching as a way to construct identity; and new scholarly methodologies in pedagogy and the voice.

Habits of a Successful Choir Director Oxford University Press

Directing the Choral Music Program, Second Edition, is a comprehensive introduction to developing and managing choral music programs from elementary through high school to adult levels. Broad in scope and practical in orientation, the book is structured around three basic units—the administrative process, rehearsal and performance planning, and choral techniques. In addition to core topics—including recruitment and auditioning, classroom management, vocal development, and curriculum and performance planning—it covers singing pedagogy and its relationship to physical anatomy, the philosophy of choral music education, the history of choral conducting, and the new National Standards for Music Education (2014). The author also presents material on directing show choirs and musicals, teaching sight-reading skills, working with adolescent singers, and organizing choir tours, festivals, and contests.

A Guide to Library Research in Music Pavane Pub

Using a group of average, elementary-age children, Dr. Phillips teaches & models each of the ninety exercises & vocalises of his method for the vocal instructor. Five main areas of vocal development are presented: respiration, phonation, tone production, diction & expression. Three exercises for each of these five areas form one level, & each level of fifteen exercises builds upon the next, as students in grades 1-12 are challenged to improve their singing technique.

From Student to Practitioner Plural Publishing

New music teachers often struggle to find a way to connect the content learned in college classes with the content that will be taught in the classroom, since the nature of their work demands a high level of both musical and educational ability, while also the skills to switch from tuning an orchestra to leading a marching band or practicing voice parts with a chorus. *Becoming a Music Teacher: Student to Practitioner* focuses on making the connections between the college music classroom and

public school music classroom transparent, visible, and relevant. Award-winning music educators Donald L. Hamann and Shelly Cooper have created a versatile text for music teacher education, and one that will provide a significant resource for music education students across the US. Based around an innovative organization and approach, *Becoming a Music Teacher* is made up of 40 short modules that focus on increasing a teacher's comfort and confidence level when instructing or leading groups. Each module is broken down into four individual components that demonstrate real life transfers from classes to classroom through the components of Personal Awareness, Personal Musicianship, Pre-Conducting, and Professional Knowledge. The Personal Awareness component gives a lesson on good teaching skills by focusing on body awareness, body language, and communication styles rather than abstract theories of education. Personal Musicianship provides a guided learning approach to teaching sight-singing and opportunities to create both vocal and instrumental accompaniments with the songs that are included in the modules. Pre-conducting discusses ways in which certain gestures or concepts could be used in rehearsing a school ensemble through the development of hand/arm independence, posture, and gestures. Professional knowledge links the module to the real world and places it in the context of the workplace, offering advice on how to work with other teachers and administrators, and includes characteristics of successful teachers, the role of schools in contemporary society, and diverse learners. When taken together, these components help the student develop a genuinely rounded skill set for the classroom. The lessons are activity-based and interactive, allowing readers to experiment, communicate, and provide feedback. The modules are also flexible and have been designed to be easily integrated into a music education classroom and applied to specific age groups, including adult learners, a demographic many music education students encounter but one rarely discussed in music education classrooms. Each module stands alone, allowing instructors to customize their lesson plans by selecting or highlighting the modules most relevant to their class. This text also includes exercises that promote reflection on professionalism, collegiality, and legal factors that affect both students and teachers, not found in most education texts.

[The Oxford Handbook of Music Education](#) Routledge

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