The Choral Experience Literature Materials And Methods

N. Lee Orr, W. Dan Hardin

The Choral Experience Ray Robinson, Allen Winold, 1992 Described as an unusual experience of communication between a composer and a singer, the choral experience is thoroughly explored in this detailed and readable text. Designed specifically for the practicing choral conductor and the student training for a career in choral music, fundamentals of the choral experience such as vocal production, choral diction, and basic musicianship are included to help the singer extend his or her musical experience beyond the immediate rehearsals and performances of the choral ensemble to other realms of music. Special features include: provides numerous illustrations, tables, and examples intended to enrich the learning experience; includes end-of-chapter summaries; examines important components such as the vocal mechanism, posture, diction, and breathing and breath control; offers recommended reading lists for further in-depth study. --From publisher's description.

The choral experience Ray Robinson, 1976

Choral Music James Michael Floyd, Avery T. Sharp, 2012-07-26 This is an annotated bibliography to books, recordings, videos, and websites on choral music. This book will serve as an excellent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared since publication of the previous edition.

Becoming a Choral Music Teacher Patrice Madura Ward-Steinman, 2017-12-06 Becoming a Choral Music Teacher: A Field Experience Workbook, Second Edition is a choral methods textbook that prepares students in Music Education to become middle school and high school choral music teachers. It emphasizes important musical skills, vocal pedagogy and repertoire suitable for secondary school choirs in order to provide future teachers with the critical experiences to be effective. Focusing equally on rehearsal strategies, auditions and classroom management, the book is also a workbook that requires the students’ active learning through participation in fieldwork. Students learn in a sequential and practical manner, beginning with the study of the middle school voice and progressing to the high school voice, through practice of theory with adolescents, followed by class reflection on common problems and solutions, and then continued practice. NEW to this Edition Updated references to NAfME, and new national and state standards and licensing rules More on the needs of
Special Learners in the choral classroom Latest resources on classroom management theories and practice Expanded vocal warm-ups that incorporate body movement and aural skills training More on gender issues (including LGBT awareness), sociological impact and meanings of choral singing, and emerging knowledge of multicultural choral music Becoming a Choral Music Teacher: A Field Experience Workbook, Second Edition fully integrates the choral field experience for hands-on learning and reflection and allows the student to observe and teach the book's principles.

**The Solo Singer in the Choral Setting** Margaret Olson, 2010-11-04 While there are many similarities between solo and choral singing, they are not the same discipline, and it is important to realize the different approaches necessary for each. In The Solo Singer in the Choral Setting: A Handbook for Achieving Vocal Health, Olson presents the unique perspective of choral singing from a soloist's viewpoint, providing a clear outline of several issues facing the solo singer in the choral setting. She discusses concepts as diverse as body position in rehearsal and acoustic sound production, and she offers practical ideas for solving these challenges. Teaching examples and case studies help illustrate the problems and offer potential solutions for handling the challenges of the choral environment. After a general overview of vocal technique, the chapters address the physiological, psychological, pedagogical, acoustic, and interpretive issues facing the solo singer in the choral setting. Concepts, such as phonation; resonance and timbre; approaches to diction; voice classification; choral blend; interpreting emotion; relationships among choral conductor, singer, and teacher of singing; and the use of vibrato are examined in detail. Concluding with a conversation with two choral conductors, as well as a glossary, bibliography, and index, this volume is beneficial to singers, teachers, and conductors alike.

**The Oxford Handbook of Choral Pedagogy** Frank Abrahams, Paul D. Head, 2017 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.

Basic Conducting Techniques Joseph A. Labuta,Wendy K. Matthews,2023-01-31 Now in its eighth edition, Basic Conducting Techniques provides a clear and intelligible introduction to the art of conducting an ensemble. It has been updated with a greater diversity of repertoire, including contemporary examples and more music by underrepresented composers. Over the course of 14 chapters, the authors explicate the elements of conducting, supplementing their teachings with an extensive selection of musical examples from the classical repertoire. Practical and innovative, clear and approachable, the book illuminates the essential skills that a beginning conductor should develop in order to lead and rehearse a performing group. The companion website provides scores and transposed parts for all musical excerpts, as well as guitar and piano parts, audio recordings of the excerpts, and updated demonstration videos modeling specific conducting techniques. With the beginning conductor in mind, this hands-on, competency-centered approach is appropriate for mixed classes of choral and instrumental music majors, providing indispensable versatility for students and practicing conductors alike. Utilizing decades of teaching and conducting experience, the eighth edition of Basic Conducting Techniques is the essential guide to the principles of conducting. Note: The paperback edition of this book (ISBN 978-1-032-02497-4) is spiral-bound.

Lifeline for Children's Choir Directors Jean Ashworth Bartle,1993 A repertoire resource textbook for building children's choirs. Lifeline for Children's Choir Directors offers extensive repertoire lists as well as perceptive text from one of the foremost experts in the field of children's choir. A useful tool for school, community and church-based groups.

Choral Conducting Colin Durrant,2017-10-12 Choral Conducting: Philosophy and Practice, Second Edition is an updated resource for conductors and singers alike, a college-level text for students of choral conducting that considers conducting and singing from a holistic perspective. This singer-friendly and voice-healthy approach examines the rehearsal environment alongside its musical performance counterpart. The author explores what is involved in leading a choral group, examining theories of learning and human behavior to understand the impact choral conductors have on the act of singing. Divided into two main parts—Philosophy and Practice—the text begins with an historical look at conducting, exploring questions of why people sing and why they sing together, and ultimately presents the application of this philosophy, showing how a conductor’s gestures and patterns can influence vocal outcomes. In addressing how singers learn and respond to choral music, as well as how conductors communicate with singers in rehearsal and performance, Choral Conducting turns an eye to learning how we learn and the role successful choral conductors play in motivating singers, developing healthy singing habits, and improving individual and ensemble vocal quality—all with the aims of enhancing musical understanding. New to this edition: Updated diagrams, photos, and musical examples Revised sample choral programs Increased
consideration of the orchestral conductor A renewed focus on the intersections of learning, health and well-being, and the social perspective, supported by new and recent research

**Choral Masterworks from Bach to Britten** Robert J. Summer, 2007 Presents a series of discussions about sixteen choral masterworks, facilitating conductors who perform these works and wish to know them. This work examines compositions such as Bach's Mass in B Minor, Mahler's 8th Symphony, and more, in terms of textual symbolism, musical structure, and identification of endearing traits of each work.

**Before the Singing** Dr. Barbara Tagg, 2013-03-13 All children must have an opportunity to share the joy of choral music participation - whether in school, church, or community choirs. What happens before the singing begins, is critical to supporting, sustaining, and nurturing choirs to give every child the opportunity to experience the wonder of choral singing. Based on years of experience conducting and teaching, Barbara Tagg brings a wealth of practical information about ways of organizing choirs. From classroom choirs, to mission statements, boards of directors, commissioning, auditioning, and repertoire, Before the Singing will inspire new ways of thinking about how choirs organize their daily tasks. The collaborative community that surrounds a choir includes conductors, music educators, church choir directors, board members, volunteers, staff, administrators, and university students in music education and nonprofit arts management degree programs. For all these, Tagg offers a wealth of knowledge about creating a positive environment to support artistry, creativity, dedication, and a commitment to striving for excellence.

**Nineteenth-Century Choral Music** Donna M. Di Grazia, 2013-03-05 Nineteenth-Century Choral Music is an in-depth examination of the rich repertoire of choral music and the cultural phenomenon of choral music making throughout the period. The book is divided into three main sections. The first details the attraction to choral singing and the ways it was linked to different parts of society, and to the role of choral voices in the two principal large-scale genres of the period: the symphony and opera. A second section highlights ten choral-orchestral masterworks that are a central part of the repertoire. The final section presents overview and focus chapters covering composers, repertoire (both small and larger works), and performance life in an historical context from over a dozen regions of the world: Britain and Ireland, the Czech Republic, France, Germany, Hungary, Italy, Latin America, the Philippines, Poland, Russia, Scandinavia and Finland, Spain, and the United States. This diverse collection of essays brings together the work of 25 authors, many of whom have devoted much of their scholarly lives to the composers and music discussed, giving the reader a lively and unique perspective on this significant part of nineteenth-century musical life.

**Choral Music in Nineteenth-century America** N. Lee Orr, W. Dan Hardin, 1999 Choral music represented an important part of American cultural life during the nineteenth century, whether integral to worship or merely for entertainment. Despite this history, choral music remains one of the more neglected studies in the scholarly community. In an effort to fill
this gap, N. Lee Orr and W. Dan Hardin offer a new approach to the study of choral music by mapping out and bringing bibliographical control to this expansive and challenging field of study. Their unique guide focuses on literature related to choral music in the United States from the end of the second decade of the nineteenth century through the earlier part of the twentieth century. Choral Music in Nineteenth-Century America explores the entire range of choral music conceived, written, published, rehearsed, and performed by an ensemble of singers gathered specifically to present the music before an audience or congregation. The guide expertly sifts through the extensive literature to cite the most notable sources for study and provides individual chapters on the leading nineteenth-century composers who were instrumental in the development of choral music.

**Sound Advice** Jean Ashworth Bartle, 2003-03-06

Sound Advice is a valuable resource for college students, beginning teachers, and experienced conductors of children's choirs. It covers the vast array of skills needed by today's conductor and will benefit all choir directors who want their choirs to reach a higher level of artistry. This book will be useful on many levels: for the college student studying the child voice and elementary teaching methods; for the teacher beginning to direct choirs in schools, synagogues, churches and communities; for experienced children's choir directors who wish to know more about orchestral repertoire for treble voices, conducting an orchestra, and preparing a children's choir to sing a major work with a professional orchestra. The underlying educational philosophy is sound; the author sees development of musicianship through singing as the primary goal of a children's choir program. This philosophy differs dramatically from the traditional concept of the conductor as all-knowing and the singers as receptacles. An outstanding aspect of the book is how the author leads the reader to an understanding of how to teach musicianship. Developing literacy in the choral setting is a mysterious, amorphous process to many conductors, but the author clearly outlines this important process with practical suggestions, well-documented examples, and a clear reading style which will reach readers on many levels. The comprehensive repertoire, skill-building sheets, and programs for all types of children's choirs will provide teachers with immediate and highly valuable resources.

**The Oxford Handbook of Singing** Graham F. Welch, David Martin Howard, John Nix, 2019

This handbook is currently in development, with individual articles publishing online in advance of print publication. The table of contents will continue to grow as additional articles pass through the review process and are added to the site.

**Choral Music Education** Paul F. Roe, 1970

**A Choral Technique and Interpretation** Henry Coward, 2023-07-18

This classic work offers a comprehensive guide to choral technique and interpretation. Coward draws on his extensive experience as a choral conductor to provide practical advice for all aspects of choral singing, including tone, diction, and expression. He also provides insights into the interpretation of choral works from a wide range of composers, including Bach, Handel, and Beethoven. This book is a
valuable resource for choir directors, music educators, and all those seeking to improve their choral singing. This work has
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**The Oxford Handbook of Choral Pedagogy** Frank Abrahams, Paul D. Head, 2017-02-01
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.

**Music in Biblical Life** Jonathan L. Friedmann, 2013-01-22
Music was integral to the daily life of ancient Israel. It accompanied activities as diverse as manual labor and royal processions. At key junctures and in core institutions, musical tones were used to deliver messages, convey emotions, strengthen communal bonds and establish human-divine contact. This book explores the intricate and multifaceted nature of biblical music through a detailed look into four major episodes and genres: the Song of the Sea (Exod. 15), King Saul and David's harp (1 Sam. 16), the use of music in prophecy, and the Book of Psalms. This investigation demonstrates how music helped shape and define the self-identity of ancient Israel.

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