

**Sound Advice:  
Becoming a Better  
Children's Choir  
Conductor**

*JEAN ASHWORTH BARTLE*

**OXFORD UNIVERSITY PRESS**

# Sound Advice Becoming A Better Childrens Choir Conductor

**Melvin P. Unger**



## **Sound Advice Becoming A Better Childrens Choir Conductor:**

**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

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*Choral Music* James Michael Floyd, Avery T. Sharp, 2019-05-23 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

**Before the Singing** Dr. Barbara Tagg, 2013-03-13 Written for the collaborative community that supports children's choirs in school church and community contexts Before the Singing is appropriate for artistic directors conductors music educators board members volunteers administrators staff and university students studying music education or nonprofit arts management Before the Singing inspires new ways of thinking about how choirs are structured for excellence

*Choral Music* Avery T. Sharp, James Michael Floyd, 2011 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

**Choral Conducting and the Construction of Meaning** Liz Garnett, 2017-07-05 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

*Kodály Today* Micheal Houlahan, Philip Tacka, 2015-08-17 In this new edition of their groundbreaking Kodály Today Micheal Houlahan and Philip Tacka offer an expertly researched thorough and most importantly practical approach to transforming curriculum goals into tangible achievable musical objectives and effective lesson plans

**Strengthening Postgraduate Supervision** Sioux McKenna, Jenny Clarence-Fincham, Chrissie Boughey, Harry Wels, Henk van den Heavel, 2017-03-22 An excellent collection of diverse and deeply reflective perspectives All offer insights into the multiple challenges confronted in

improving the quality and depth of postgraduate supervision increasing throughput and dealing with complexity What is also affirmed is the importance of individual capability in supervision that is developed and nurtured over time and through arduous effort The book will be of value to novice supervisors and to more experienced ones Policy makers planners and administrators looking to enlarge their understanding of the postgraduate terrain in all its complexities will find the mix of theoretical and practical lenses through which the topic is approached particularly illuminating Professor Narend Bajinath Chief Executive Officer Council on Higher Education

**(Re)Imagining Content-Area Literacy Instruction** Roni Jo Draper,Paul Broomhead,Amy Peterson Jensen,Daniel Siebert,Jeffrey D. Nokes,2015-04-18 Today s teachers need to prepare students for a world that places increasingly higher literacy demands on its citizens In this timely book the authors explore content area literacy and instruction in English music science mathematics social studies visual arts technology and theatre Each of the chapters has been written by teacher educators who are experts in their discipline Their key recommendations reflect the aims and instructional frameworks unique to content area learning This resource focuses on how literacy specialists and content area educators can combine their talents to teach all readers and writers in the middle and secondary school classroom The text features vignettes from classroom practice with visuals to demonstrate for example how we read a painting or hear the discourse of a song Additional contributors Marta Adair Diane L Asay Sharon R Gray Sirpa Grierson Scott Hendrickson Steven L Shumway Geoffrey A Wright Roni Jo Draper is an associate professor in the Department of Teacher Education in the David O McKay School of Education Paul Broomhead is associate professor and coordinator of the Music Education Division in the School of Music Amy Petersen Jensen is an associate professor in the College of Fine Arts and Communications Jeffery D Nokes is an assistant professor in the History Department Daniel Siebert is an associate professor in the Department of Mathematics Education All editors are at Brigham Young University Utah This is a must read for educators engaged in professional development efforts aimed at improving students learning across the content areas The editors and chapter authors are to be applauded for taking up the call to place content area literacy squarely in the disciplines From the Foreword by Thomas W Bean University of Nevada Las Vegas A great tool for developing disciplinary literacy Douglas Fisher San Diego State University Draper and her colleagues successfully convey the complex and subject specific nature of effective content area literacy instruction This book reminds us in refreshing ways that there is more to effective reading than decoding and prior knowledge George G Hruby Executive Director Collaborative Center for Literacy Development University of Kentucky From its grounding in inquiry and collaboration to its contemporary views of literacy and text this book is an important response to recent calls to redress century old recommendations for teaching reading It is exciting to recommend *Re Imagining Content Area Literacy Instruction* for any course or in service project with a focus on content area literacy instruction Kathleen Hinchman Syracuse University School of Education

*What is Music Literacy?* Paul Broomhead,2018-06-27 *What is Music Literacy* attempts to redefine music literacy with a more expansive meaning than

is commonly in use and to articulate the potential impact of these ideas on music teaching practice The notion of music literacy has involved the ability to read and write music scores However this understanding does not extend theory to identify all music texts nor to offer a thorough treatment of what impact an expanded notion of music literacy might have on music instruction in the classroom and in ensembles This book provides a formal expansive redefinition of music literacy The author offers practical ideas for attending more effectively to music literacy in classroom instruction The book highlights common elements in the music classroom the music score the conductor surrounding ensemble members the musical model the musical instrument and presentations recordings It also describes four orientations that correspond to the National Core Music Standards 2014 and that characterize humans interactions with music creator performer responder and connector What is Music Literacy uses these orientations along with a focus on authentic music texts and literacies to present literacy based guidelines for music education along with numerous vignettes that describe actual literacy instructional events

**Historical Dictionary of Choral Music** Melvin P. Unger, 2023-08-14 A Library Journal Starred Review March 2024 praises the book as a remarkable resource that will please both musical professionals and amateurs along with teachers and their students and conductors and singers Throughout the ages people have wanted to sing in a communal context This desire apparently stems from a deeply rooted human instinct Consequently choral performance historically has often been related to human rituals and ceremonies especially rites of a religious nature Historical Dictionary of Choral Music Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 1 300 cross referenced entries on composers conductors choral ensembles choral genres and choral repertoire This book is an excellent resource for students researchers and anyone wanting to know more about choral music **The Oxford**

**Handbook of Assessment Policy and Practice in Music Education, Volume 2** Timothy Brophy, 2019-01-02 In the music classroom instructors who hope to receive aid are required to provide data on their classroom programs Due to the lack of reliable valid large scale assessments of student achievement in music however music educators in schools that accept funds face a considerable challenge in finding a way to measure student learning in their classrooms From Australia to Taiwan to the Netherlands music teachers experience similar struggles in the quest for a definitive assessment resource that can be used by both music educators and researchers In this two volume Handbook contributors from across the globe come together to provide an authority on the assessment measurement and evaluation of student learning in music The Handbook s first volume emphasizes international and theoretical perspectives on music education assessment in the major world regions This volume also looks at technical aspects of measurement in music and outlines situations where theoretical foundations can be applied to the development of tests in music The Handbook s second volume offers a series of practical and US focused approaches to music education assessment Chapters address assessment in different types of US classrooms how to assess specific skills or requirements and how assessment can be used in tertiary and music teacher education

classrooms Together both volumes of The Oxford Handbook of Assessment in Music Education pave the way forward for music educators and researchers in the field      *The American Music Teacher* ,2003      **The Routledge Companion to Interdisciplinary Studies in Singing, Volume II: Education** Helga R. Gudmundsdottir,Carol Beynon,Karen Ludke,Annabel J. Cohen,2020-05-19 The Routledge Companion to Interdisciplinary Studies in Singing Volume II Education examines the many methods and motivations for vocal pedagogy promoting singing not just as an art form arising from the musical instrument found within every individual but also as a means of communication with social psychological and didactic functions Presenting research from myriad fields of study beyond music including psychology education sociology computer science linguistics physiology and neuroscience the contributors address singing in three parts Learning to Sing Naturally Formal Teaching of Singing Using Singing to Teach In 2009 the Social Sciences and Humanities Research Council of Canada funded a seven year major collaborative research initiative known as Advancing Interdisciplinary Research in Singing AIRS Together global researchers from a broad range of disciplines addressed three challenging questions How does singing develop in every human being How should singing be taught and used to teach How does singing impact wellbeing Across three volumes The Routledge Companion to Interdisciplinary Studies in Singing consolidates the findings of each of these three questions defining the current state of theory and research in the field Volume II Education focuses on the second question and offers an invaluable resource for anyone who identifies as a singer wishes to become a singer works with singers or is interested in the application of singing for the purposes of education      **Perspectives on the American Children's Choir** Heather Williams Potter,2005      *Bibliographic Index* ,2004      *Teaching Music Through Performance in Choir* Frank Abrahams,James Mark Jordan,Anton Armstrong,Joseph Flummerfelt,Graeme Morton,Weston Noble,2005 Written researched and compiled by choral scholars and educators with a wealth of teaching and conducting experience the Teaching Music through Performance in Choir series aids conductors and educators on the quest toward full musical awareness Publisher description      **Bulletin of the Council for Research in Music Education** Council for Research in Music Education,2005



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