


CHORAL CONDUCTING

*Focus
on
Communication*



*Harold A. Decker
Colleen J. Kirk*

Choral Conducting Focus On Communication

**Brenda Jo Smith, Robert Thayer
Sataloff**



Choral Conducting Focus On Communication:

Choral Conducting Harold A. Decker,1995 This book is designed to provide direction and guidance for college students of choral conducting and to stimulate the practicing conductor who is receptive to alternative approaches to choral development and problem solving It is the result of professional experience in guiding choral conductors who share this art with singers and audiences The choral experience is an avenue that is unique for communication Because of the group dynamic a conductor s role is that of catalyst and facilitator Both singing group and audience are dependent upon the conductor s skills and artistry Preface and Prologue

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

Critical Essays in Music Education Marvelene C. Moore,2017-07-05 This volume of essays references traditional and contemporary thought on theory and practice in music education for all age groups from the very young to the elderly The material spans a broad range of subject areas from history and philosophy to art and music and addresses issues such as curriculum pedagogy assessment and evaluation as well as current issues in technology and performance standards Written by leading researchers and educators from diverse countries and cultures this selection of previously published articles research studies and book chapters is representative of the most frequently discussed and debated topics in the profession This volume which documents the importance of lifelong learning is an indispensable reference work for specialists in the field of music education

Camerata Arthur Wenk,2014-07-08 Camerata A Guide to Organizing and Directing Small

Choruses distinguishes itself from all other works on choral conducting by starting at the very beginning the conception and purpose of an ensemble and continuing through all other aspects of rehearsing and organizing a chorus to performance and reception Wenk offers basic information on getting started recruiting singers planning programs rehearsing music publicizing concerts sharing responsibilities financing the operation knowing the law and finally getting better He also offers detailed suggestions for creating an executive group to manage the choir as well ideas for repertoire and programming In addition to a step by step guide Camerata provides a wealth of supplementary material including a prospectus a statement of goals and means programs organizational documents a singer s guide documents for organizing a folksong competition a list of websites for publishers and choral federations and an annotated bibliography of works on choral conducting Wenk also includes more than twenty original Christmas carols and carol arrangements for performance by your small chorus This work will be a valuable resource for anyone interested in starting a new choral organization or improving an existing ensemble Although the book focuses on chamber choirs Wenk s practical suggestions based on more than forty years of experience as a choral conductor can be easily applied to any choral organization

Women Music Educators in the United States Sondra Wieland Howe,2013-11-07 Although women have been teaching and performing music for centuries their stories are often missing from traditional accounts of the history of music education In Women Music Educators in the United States A History Sondra Wieland Howe provides a comprehensive narrative of women teaching music in the United States from colonial days until the end of the twentieth century Defining music education broadly to include home community and institutional settings Howe draws on sources from musicology the history of education and social history to offer a new perspective on the topic In colonial America women sang in church choirs and taught their children at home In the first half of the nineteenth century women published hymns taught in academies and rural schoolhouses and held church positions After the Civil War women taught piano and voice went to college taught in public schools and became involved in national music organizations With the expansion of public schools in the first half of the twentieth century women supervised public school music programs published textbooks and served as officers of national organizations They taught in settlement houses and teacher training institutions developed music appreciation programs and organized women s symphony orchestras After World War II women continued their involvement in public school choral and instrumental music developed new methodologies conducted research and published in academia Howe s study traces this evolution in the roles played by women educators in the American music education system illuminating an area of research that has been ignored far too long Women Music Educators in the United States A History complements current histories of music education and supports undergraduate and graduate courses in the history of music music education American education and women s studies It will interest not only musicologists educational historians and scholars of women s studies but music educators teaching in public and private schools and independent music teachers

Leading Musically Dag Jansson,2018-04-17 Musical leadership is associated

with a specific profession the conductor as well as being a colloquial metaphor for human communication and cooperation at its best This book examines what musical leadership is by delving into the choral conductor role what goes on in the music making moment and what it takes to do it well One of the unique features of the musical ensemble is the simultaneity of collective discipline and individual expression Music is therefore a potent laboratory for understanding the leadership act in the space between leader and team The musical experience is used to shed light on leading and following more broadly by linking it to themes such as authority control empowerment intersubjectivity sensemaking and charisma Jansson develops the argument that musical leadership involves the combination of strong power and deep sensitivity a blend that might be equally valid in other leadership domains Aesthetic knowledge and musical perception therefore offer untapped potential for leadership and organisational development outside the art domain *Basic Conducting Techniques* Joseph A. Labuta,2000

For one two semester junior level conducting courses in department of Music Designed for use with mixed classes of instrumental and choral music majors this competency based student workbook provides sound and practical hands on procedures for beginning and advanced conducting students It features a broad repertory of musical excerpts and since most are reduced to a four part format students can practice conducting skills and rehearsal techniques at each class meeting The workbook promotes self directed learning by challenging students to attempt conducting techniques as they arise in the music Missouri Journal of Research in Music Education ,1999 **The Voice of Chorus America** ,2005 **The Modern Conductor** Elizabeth A. H. Green,1992 Extensively refined and updated this new edition on conducting posits that conducting is a time space art It builds basic book techniques and includes additional band scores excerpts placed in proximity with the classic repertoire The text adds new baton timing techniques and shows the relationships of time speed and motion Key words and principles are highlighted in boldface or italics This book states a new principle regarding gesture speed as related to dynamics and phrasing Drills to train the mind and hands simultaneously are presented Complete diagrams all time beating patterns and logical classification of expressive gestures are included Offers manual technique photo illustrations and a wealth of music examples that show the application of techniques Features an extensive appendix that includes seating charts language tables scores less common terms and an outline of musical form to aid in score study For musicians Choral Pedagogy Brenda Jo Smith,Robert Thayer Sataloff,2006 With new chapters fully updated and revised Choral Pedagogy is intended to aid the voice teacher choral conductor church musician and professional or amateur singer develop strategies for lifelong singing It concisely and clearly presents the principles of voice pedagogy from the perspective of both conducting and voice science in a very user friendly fashion with helpful charts and simple anatomic diagrams It offers teaching methods from history and philosophy medical and voice science and pedagogical concepts from active musical experts Special attention is given to the needs of amateur singers and conductors Topics covered include choral diction posture and seating rehearsal practices and matters of vocal health This text is a valuable resource for

students of choral conducting music education church music or choral singing Publisher description **Research Memorandum Series**, 1992 **Music in Schools and Teacher Education** Samuel Leong, 1997 The Ithaca Conference on American Music Education Mark Fonder, 1992 *Strategies for Teaching* Louis O. Hall, 1997 Lessons and resources for teaching general and choral music in grades K 12 and instrumental music in grades 5 12 **Teaching Music Through Performance in Choir** Frank Abrahams, 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 **The Conductor's Process Model and Its Presentation in Current Conducting Materials and Methodologies** Timothy J. Stalter, 1996 **In Quest of Answers** Carole Glenn, 1991 Interviews with American choral conductors discussing aspects of the career philosophys and trends for the future

Learning to Conduct and Rehearse Daniel L. Kohut, Joe W. Grant, 1990 Unusually comprehensive this text covers the full spectrum of things that conducting students need to know manual technique how to develop leadership skills transposition score reading score study and preparation rehearsal procedures plus it includes sequenced musical excerpts for laboratory use Throughout the focus is on the physiological and psychological factors involved in conducting as well as on content Most topics covered include a section on how to practice and a discussion of common problems and their solutions Back cover **Cantare Et Sonare** Brenda Jo Smith, 2006 This handbook of choral performance practice was written by Brenda Smith a longtime student of Wilhelm Ehmann an influential European choral scholar and conductor who recognized the need to put American choral repertoire in a historical perspective This would make a great addition to the library of any musicologist

Choral Conducting Focus On Communication Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Choral Conducting Focus On Communication**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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Choral Conducting Focus On Communication Introduction

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