

## Directing The Choral Music Program

**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. This Handbook summarizes the latest research on music learning consisting of new topics and up-dates from the New**

**Handbook of Music Teaching and Learning (Oxford, 2002).** Chapters are written by expert researchers in music teaching and learning, creating research summaries that will be useful for practitioners as well as beginning and advanced researchers. **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**

**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.

**Teaching Kids to Sing, Level 5**

**Volume 2: Applications**

**A Manual About Beautiful Singing for Singers, Teachers of Singing and Choral Conductors**

**Vocal, Instrumental, and Ensemble Learning and Teaching Things They Never Taught You in Choral Methods**

**Artistry and Attitude**

*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.*

*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.*

*The changing adolescent voice counts among the most awkward of topics voice teachers and choir directors face. Adolescent voice*

*students already find themselves at a volatile developmental time in their lives, and the stresses and possible embarrassments of unpredictable vocal capabilities make participation in voice-based music an especially fraught event. In this practical teaching guide, author Bridget Sweet encourages a holistic approach to female and male adolescent voice change. Sweet's approach takes full consideration of the body, brain, and auditory system; vocal anatomy and physiology in general, as well as during male and female voice change; and the impact of hormones on the adolescent voice, especially for female singers. Beyond the physical, it also addresses the emotional and psychological components: ideas of resolve and perseverance that are essential to adolescent navigation of voice change; and exploration of portrayals and stereotypes in pop culture that influence how people anticipate voice change experiences for teens and 'tweens, from The Brady Bunch to The Wonder Years to The Simpsons. As a whole, Teaching Outside the Voice Box encourages music educators to more effectively and compassionately assist students through this developmental experience.*

*"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."*

*The Oxford Handbook of Music Education  
A Guide to Authentic & Adventurous Song  
Interpretation, Includes Downloadable Audio  
Choral Conducting and the Construction of  
Meaning*

*Sourcebook for Research in Music, Third  
Edition*

## Vocal Technique

### *An Introduction for Future Teachers*

***Introduction to Effective Music Teaching provides the prospective teacher with front-line tested strategies and approaches that are based on current research and the author's experience. With an open and accessible writing style, Townsend reviews the components of effective teaching and guides the reader in constructing a personal, practical philosophy of music teaching and learning.***

***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.***

***DVD contains discussion and demonstration of instrumental and choral conducting techniques by the author and Eugene Migliaro Corporon; in part, animation. This is a compact and comprehensive overview of the many teaching methods, strategies, materials, and assessments available for choral sight-singing instruction. It takes the mystery out of teaching music reading. Topics covered include practical strategies for teaching and assessment.***

## Choral Music

***MENC Handbook of Research on Music Learning***

***Teaching Choral Music***

***The Oxford Handbook of Singing***

***Fundamentals of Choral Conducting***

***A Practical Guide to Choral Conducting***

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*Vocal Technique: A Guide for Conductors, Teachers, and Singers* is the first book to connect the disciplines of vocal pedagogy, vocal science, and choral technique. It fills a need for accurate, well-researched, and easy-to-read information on how to teach and learn singing in both solo and choral contexts. This concise yet comprehensive guidebook offers numerous, practical voice-building and problem-solving suggestions and exercises, as well as clear photographs and elegant illustrations. The authors thoroughly address important topics such as breathing, onset, resonance, vowel modification, vibrato, register transitions, range extension, intonation, changing voices (both adolescent and aging), and vocal health. They integrate the perspectives of renowned artists, choral professionals, vocal pedagogues, and the latest in vocal science. This is a must-have for conductors, voice teachers, and music educators, and will benefit solo and choral singers of all ages and abilities.

Designed for Introduction to Music Education courses, this textbook presents an overview of the profession and illuminates the many changes that music educators need to know about - technology, teaching methods, curricular evolution, legislation - and a range of societal needs from cultural diversity to evolving tastes in music.

(Vocal Instruction). Great singing can inspire us, surprise us, make us laugh, or

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make us cry. IT can draw the listener in, creating a shared experience of stories and emotions, communicating the singer's unique point of view. SINGing with Expression presents a step-by-step guide to help vocalists of any style or genre find their voice and connect with their audience. THis book has five sections: Timing, Tone, Melodic Alteration, Style and Other Factors, each with several chapters detailing various concepts and exercises. YOu'll find over 145 downloadable listening tracks with the author's demonstrations, as well as backing tracks in three different keys. SPontaneity exercises are featured in several chapters, aimed at helping singers sharpen their real-time-reaction reflexes in a performance situation. INcluded in the back of the book is a listening list of songs that specifically demonstrate a groove or approach discussed in th book.

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,



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*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.*

*A Cognitive Approach to Elementary Music Education*

*Gesture, Voice, Identity*

*Beyond the Downbeat*

*A Guide for Conductors, Teachers, and Singers  
Music Education in Your Hands*

*Cantabile*

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

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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.

### Directing the Choral Music Program

In this new edition of their groundbreaking *Kodály Today*, Mícheál Houlihan 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. Their model -- grounded in the latest research in music perception and cognition -- outlines the concrete practices behind constructing effective teaching portfolios, selecting engaging music repertoire for the classroom, and teaching musicianship skills successfully to elementary students of all degrees of proficiency. Addressing the most important questions in creating and teaching Kodály-based programs, Houlihan and Tacka write through a practical lens, presenting a clear picture of how the teaching and learning processes go hand-in-hand. Their innovative approach was designed through a close, six-year collaboration between music instructors and researchers, and offers teachers an easily-followed, step-by-step roadmap for developing students' musical understanding and metacognition skills. A comprehensive resource in the realm of elementary music education, this book is a valuable reference for all in-service music educators, music supervisors, and students and instructors in music education.

*The Oxford Handbook of Preservice Music Teacher Education in the United States* identifies the critical need for change in Pre-K-12 music education. Collectively, the handbook's 56 contributors argue that music education benefits all students only if educators actively work to broaden diversity in the profession and consistently include diverse learning strategies, experiences, and perspectives in the classroom. In this handbook, contributors encourage music teachers, researchers,

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policy makers, and music teacher educators to take up that challenge. Throughout the handbook, contributors provide a look at ways music teacher educators prepare teachers to enter the music education profession and offer suggestions for ways in which new teachers can advocate for and adapt to changes in contemporary school settings. Building upon students' available resources, contributors use research-based approaches to identify the ways in which educational methods and practices must transform in order to successfully challenge existing music education boundaries.

Kodály Today

Spotlight on Making Music with Special Learners

Philosophy and Practice

Introduction to Effective Music Teaching

An Oxford Handbook of Music Education, Volume 3

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.

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Hours of college methods can only begin to prepare you for the realities of the music classroom. Only experience will teach you some of the material never mentioned in methods classes, and this handbook will be an enormous practical guide to help you with *A Guide to Library Research in Music* introduces the process and techniques for researching and writing about music. This informative textbook provides concrete examples of different types of writing, offering a thorough introduction to music literature. It clearly describes various information-searching techniques and library-based organizational systems and introduces the array of music resources available. Pauline Shaw Bayne has cleanly organized the material in three succinct parts, allowing for three independent tracks of study. Part 1 treats essentials of the research process. It explains starting point resources like library catalogs, dictionaries, and bibliographies; addresses scholarly documentation, the use of style manuals, and basics of copyright; and provides samples of common written research products. Part 2 develops skills and strategies for library and Internet-based research, describing database structures and library catalogs, subject searching in catalogs and journal indexes, keyword searching techniques, related-record searching and citation databases, and the use of experts, the Internet, and thematic catalogs. In Part 3, Bayne describes music uniform titles and select

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resources that follow the organization of a music library, such as score collections, books and journals in music literature, and music teaching publications. Each chapter concludes with learning exercises to aid the students' concept application and skill development. Appendixes provide short cuts to specific topics in library organizational systems, including Library of Congress Subject Headings and Classification. The concluding bibliography provides a quick overview of music literature and resources, emphasizing electronic and print publications since 2000, but including standard references that all music researchers should know.

This book gathers articles from state journals that give music teachers ideas on how to include special needs students, discusses why special learners benefit from music education, offers suggestions for dealing with specific types of special needs students, and addresses teachers' responsibilities and support under the Individuals with Disabilities Education Act (IDEA).

A Research and Information Guide

The Oxford Handbook of Preservice Music Teacher Education in the United States

Directing the Choral Music Program

Essentials in Conducting

Evoking Sound

Keeping Time

*In this new edition of their groundbreaking 'Kodály*

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*Today', Míchéal 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. Their model outlines the concrete practices behind constructing effective teaching portfolios, selecting engaging music repertoire for the classroom, and teaching musicianship skills successfully to elementary students of all degrees of proficiency.*

*Co-published by MENC: The National Association for Music Education. Provides a framework for sequential instruction, model lessons, and recommendations for ensuring high-quality choral experiences. This book was developed by the MENC Task Force on Choral Music Course of Study for teachers of choral music programs in grades 4-12 and is recommended for text adoption.*

*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.*

*(Pavane Publications). This vocal pedagogy textbook breaks the mold. Filled with anatomical drawings, pictures, graphs and valuable vocal exercises, this book is wisely and attractively organized. Plus, every chapter includes a section specifically for the choral director!*

*Teaching Sight-singing in the Choral Rehearsal*

*The Modern Conductor*

*Adolescent Voice Change in Music Education*

*A College Text on Conducting Based on the Principles of Nicolai Malko as Set Forth in His The Conductor and His Baton*

*Focus on Communication*

*Choral Conducting*

***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, 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. 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. New to teaching chorus? If so, you may be filled with anticipation and anxiety. Getting Started with Middle School Chorus is here to point you in the right*

**directions. Like other books in the Getting Started series, there's enough specific information here to get you started and on your way! This second edition of Getting Started with Middle School Chorus gives you new information on working with young adolescent changing voices, designing optimal rehearsals for middle schoolers, managing growing choral programs, and helping youngsters gain musical skills they can carry with them for a lifetime of making music. This practical outline will help build your confidence as you take on the new responsibilities associated with teaching middle school chorus.**

**Teaching Kids to Sing, Level 3**

**A Course of Study**

**Building Choral Excellence**

**A Field Experience Workbook**

**Thinking Outside the Voice Box**

**Teaching Kids to Sing**

*This essential text provides choral music educators with a well-organized, practical introduction to directing choirs and managing choral programs at the middle-school through high-school level. It offers step-by-step advice on designing and administering a choral program, from curricula to repertoire to performance, and helps instructors develop a personal philosophy of music education. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.*

*This book helps choral directors make their choirs sound more artistically beautiful. It provides guidelines about the use of diction and related areas of vocal technique and improvement. It includes useful choral warm-up exercises and other practical helps for any choral group. Easy to read, understand, and apply, the material in Beyond the Downbeat covers many important aspects of choral leadership beyond conducting. The material is practical for choirs of any size and leaders at any level of training.*

*Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems.*

*Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.*

*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.*

*A Guide to Library Research in Music*

*Readings in Jazz History*

*Choral Music: Methods and Materials*

*Becoming a Choral Music Teacher*

*Getting Started with Middle School Chorus*

*The Oxford Handbook of Choral Pedagogy*

An anthology of sixty-two news articles, reviews, program notes, memoirs, and interviews from the twentieth century illuminates the history of jazz and features the thoughts of the great performers on the nature of the music and its controversies. *UP*

*Singing With Expression*

*Choral Rehearsal Skills and Techniques*