

The Solo Singer In The Choral Setting

The Solo Singer in the Choral Setting The Choral Foundation of the Chapel Royal, Dublin Castle Organ accompaniment of the choral service The Choral Singer's Companion The Choral Music of Vladimir Ussachevsky Vocal Training in the Choral Setting Kodály Today The Choral Service The Solo Singer in the Choral Setting The Choir Orchestra and the Choir Musical Opinion and Music Trade Review The Choral Journal Musical times and singing-class circular A Handbook of Church Music The Musical Herald and Tonic Sol-fa Reporter The Musical Times and Singing-class Circular Choral & Organ Guide Effecting Change in the Choral Setting The Hymn Margaret Olson David Michael O'Shea sir John Frederick Bridge Ronald Corp Mark Leonidas Mecham Anthony J. Lupica Micheal Houlahan Episcopal Church. Joint Commission on Church Music Margaret Olson Carl Halter Katrina A. Cox

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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 first investigation into the choral foundation of the chapel royal dublin castle the chapel royal dublin castle was the place of worship of the british monarch's representative in ireland from 1814 until the inception of the irish free state in 1922 it was founded and maintained by the joint efforts of church and state and thus its history provides valuable insights into how the relationship between religion and politics shaped irish society and identity the dublin chapel was established in imitation of the chapel royal of st james's palace london and was served by a staff of clergy and musicians its musical foundation was a formal and independent entity with its own personnel and performance traditions its distinctive

repertoire included music from the english and irish cathedral traditions as well as works written by composers associated directly with the chapel this study investigates the chapel s constitution liturgy and music through an examination of previously unexplored primary material discussion of the circumstances of the chapel s founding and its governance structures situates the institution in the context of the church state relationship that existed following the union of 1800 further by exploring architecture churchmanship and musical style o shea demonstrates how the chapel was part of a wider aesthetic and liturgical tradition the choral foundation is brought to life with accounts of the chapel s clergy organists boy choristers and gentleman singers which provide insights into dublin s social history during a period of significant change this book reflects on the dublin chapel royal s legacy a century after its closure and offers a new perspective into a forgotten corner of irish cultural religious and political history

useful for conductors singers and administrators in the world of choral singing both amateur and professional this companion provides information on composers works technical terms and how to run a choir it also includes advice on repertoire and on matters such as how to conduct successful rehearsals and build balanced concert programmes

in this new edition of their groundbreaking kodály today michele boulahan 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 boulahan 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

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presents a comprehensive overview of the role of church music in the liturgical life of the church everything from a historical review to an appraisal of today s music

the acquisition and refinement of complex procedural skills require learners to make ongoing comparisons between what they intend to do and what actually happens and to adjust their behavior according to those prediction outcome comparisons this feedback process is most effective when individuals experience a variety of outcomes because grappling with success and failure increases their ability to predict how their actions function toward goal achievement the role of teachers in all domains is to effect change in the thinking and behavior of students in a way that engenders their eventual intellectual independence students must learn how to learn as the things they grapple with become more complex when students are still

developing complex skills the teacher's role is often to provide accurate feedback regarding performance that focuses an individual's attention towards creating advantageous prediction outcome associations in music teaching. Conductors are working with groups of individuals in order to create cohesive ensemble outcomes. This adds additional complexity to the learning process because effecting change in the group requires conductors to shape the thinking and behavior of each ensemble member. The purpose of this dissertation is to explore the fundamental principles of human learning in individual and group singing contexts. Literature that describes these principles is described in chapter 1 with particular focus on the role of feedback in the prediction outcome comparison process. The original research presented in chapters 2, 3, and 4 were designed as separate inquiries to be published as three independent articles. Chapter 2 surveys choral music education research and summarizes what is currently known about the process of effecting change in choral ensemble performance. Chapter 3 describes how an expert choral conductor effected change throughout a concert rehearsal cycle. Chapter 4 examines the effects of teacher's verbalizations on singers' behavior and perceptions of their experiences using an experimental design. These studies are meant to inform our understanding of how change is effected in singing performance.

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